



IMPACT OF MUSIC ON YOGA WITH SPECIAL REFERENCE TO FLUTE

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ABSTRACT

The effect of yoga practise on flute playing was investigated to determine its potential for inclusion in training for flute performance success. The available literature was combed through for information on a variety of topics, including musician and flute player health, posture, injury prevention, and performance anxiety; playing fatigue, mental training, and audition and competition preparation. Additionally, the literature on the use of Yoga in peak performance training, awareness development, and current research on the use of Yoga as an intervention for musicians' issues was reviewed. Qualitative data were gathered via interviews with three professional flautists who had an established Yoga practise, with the purpose of determining if and how their Yoga practise affected their flute performance. Yoga practise was shown to have a beneficial effect on flute playing, with the study elucidating and resolving concerns and suggestions addressed in the literature. For increased performance, the study recommended a brief but regular Yoga practise.

Keywords: Trauma, Dissociation, Dissociative Disorders, Sacred Music, Shamanic Music, Native American Flute, Healing, Oneness, Interconnectedness, Music Therapy

INTRODUCTION

Music can make you happy, music can make you sad. Listening to the right playlist can change your mood, your day, your whole being for a moment in time. Yoga, on the other hand, helps you relieve stress and can ground you after a difficult day. "Yoga is like music. The rhythm of the body, the melody of the mind, and the harmony of the soul creates the symphony of life." – B.K.S. Iyengar.

Yoga and its Historical context

Yoga is a science that has been developed by India's ancient seers, not only for India, but for mankind as a whole. This is a precise science. It is a great, practical self-cultivation method – Swami Sivananda. The name 'Yoga' derives from the Sanskrit root Yuj, which translates as a union of Atma and Paramatma. In Sanskrit, practitioners of Yoga are referred to as Yogin and Yogini (feminine); but, in Western practise, the genderless name 'Yogi' has been used. Yoga was developed in Northern India by the Indus-Sarasvati civilisation and first appears in writing approximately 5000 years ago in the Rig Veda — the first holy books including hymns, mantras, and rituals for use by Vedic priests, or Brahmins. It is impossible to pinpoint an exact beginning since the Rig Veda was transmitted orally for thousands of years, although depictions of a meditating Yogi originate in the Indus Valley. Civilization can be traced all the way back to 7,000 years ago. Around 2000BC, the Brahmins and Rishis started documenting their Yogic worldview in what would become the Upanishads, after years of exploration, growth, and refinement.

Patanjali, widely recognised as the founder of modern Yoga, established the Classical period of Yoga and the Hatha Yoga tradition with his systematised Yogic practise the 'Eight Limbs

of Yoga'. It is a method of approaching Yoga that details the stages and practises necessary to calm the mind and connect with the infinite, a state known as Samadhi or 'Enlightenment'. It is a fundamental part of Hatha Yoga's theory and hence applies to the majority of current types of Yoga today. The Eight Limbs are essential to the majority of Hatha Yoga practises:

1. Yama – Moral integrity serves as a framework for reining in the human instinctive nature. Nonviolence, honesty, non-stealing, Brahmik behaviour, and abstinence from greed all diminish.
2. Niyama – Self-discipline, purity, object detachment, austerity, self-study, and religious devotion all need self-discipline..
3. Asana — Yoga postures, a Yogic technique for bodily strengthening.
4. Pranayama – Control of Prana through breathing exercises.
5. Pratyahara – Progressive withdrawal of senses.
6. Dharana – Conscious and disciplined retreat from the external world, complete concentration on a single point, often a portion of the body or, less frequently, an external item.
7. Dhyana – Concentration results in contemplative absorption, an enhanced sensation of presence, and a state of alertness.
8. Samadhi – Total immersion in the meditation state, aware mind immersed into 'Absolute Consciousness'.

A few centuries after Patanjali's discoveries, a new philosophy of Yoga started to form in what is now known as Post-Classical Yoga. By transcending the traditional Vedic teachings and emphasising meditation and cognitive activity, Yoga Masters emphasised the physical body as a means to enlightenment. Tantra and Hatha Yoga were developed with the addition of additional exercises such as Pranayama to purify the mind and body, with the goal of freeing the Yogi from the physical realm of feeling and existence.

Yoga practises

There are presently several styles of yoga practise in Western Culture, each stressing a different set of characteristics or practises, although most include the same fundamental asanas. The most often used styles are as follows:

HATHA YOGA – Yoga is a broad category that incorporates a variety of different styles. Emphasizes asana and pranayama practise, which helps improve attention and prepares the body for meditation and spiritual practises. Can refer to a somewhat soft, gradual practise, a calm manner of holding poses for extended periods of time.

ASHTANGA – Sri K. Pattabhi Jois introduced Yoga to the Western world. It is often fast-paced, strenuous, and physically demanding. Yogis are guided through the Ashtanga series,

being taught to breathe in and out of each posture. There are a total of six series of postures, ranging in complexity from easy to challenging.

POWER YOGA – Western students' version of Ashtanga Yoga. Yoga in the Vinyasa style, with no sequence of postures, enabling the instructor to concentrate on the students. It was created by Pattabhi Jois's pupils in collaboration with Americans Beryl Bender Birch and Bryan Kest.

BIKRAM YOGA – Bikram Choudhury founded this practise, which consists of a sequence of twenty-six postures and two breathing exercises performed in a studio heated to 40° C with 40% humidity. The heat and humidity are designed to help Yogis eliminate toxins, control their weight, and go deeper into poses.

JIVAMUKTI YOGA – David Life and Sharon Gannon founded the organisation in 1984, based on the teachings of Pattabhi and Swami Nirmalanada. Ashtanga-style flow with monthly themes, Jivamukti warming sequence, chanting, meditation, readings, and affirmations.

IYENGAR YOGA – Guru B.K.S Iyengar developed it in Pune, India. Poses that are held for an extended period of time with an emphasis on musculoskeletal intricacies. Props like as blocks, belts, bolsters, chairs, and blankets are used to compensate for tightness, structural imbalances, or injuries, and to maintain good alignment.

ANUSARA YOGA – Johan Friend established the Hatha Yoga system. Teach a set of 'Universal Alignment Principles'. The three "A's" of yoga are attitude, alignment, and action.

SIVANANDA YOGA – Swami Sivananda established this kind of Hatha Yoga, which Swami Vishnu-Devananda introduced to the West via his International Sivananda Yoga Vendanta Centers. Consists of five pillars: appropriate exercise, appropriate breathing, appropriate relaxation, appropriate eating, and appropriate positive thinking and meditation. Sivananda's twelve asanas emphasise the spine's strength and flexibility.

VINIYOGA – Individualized to aid in self-discovery and personal change. T.K.V. Desikachar developed it, including components of Asana, Pranayama, Bandha, Sound, Chanting, Meditation, personal ritual, and text study.

KUNDALINI YOGA – Rejuvenates the 'Chakras,' the energy centres located at the base of the spine. Yogi Bhaja introduced it to the West. It emphasises on the breath and the passage of energy throughout the body. It incorporates repetitive motions and exercises, Pranayama breathing methods, chanting, meditation, and mantra recitation.

YIN YOGA – A leisurely, restorative Yoga practise in which postures are maintained for 5-8 minutes. Long postures provide a light amount of stress on the connective tissues, such as tendons, fascia, and ligaments, with the goal of increasing deep flexibility and blood circulation to the joints. Was introduced to the United States by Paulie Zink, a Taoist instructor and martial arts specialist.

ANA FORREST YOGA – It is a contemporary Yoga technique based on Hatha Yoga that was founded by American Ana Forrest. The practise is described as rigorous, with lengthy held postures, standing poses, and a focus on the core. Emphasizes emotional and physical connection in order to alleviate emotional and physical damage.

Scientific Research on Music and Yoga

Listening to music not only feels nice for the majority of people, but it also has been shown to benefit one's health, but the specific mechanism is unknown. Following a long and stressful day, the appropriate rhythm might assist in relaxation. If you're feeling down, music instantly lifts you back up.

Almost every circumstance becomes tolerable with the appropriate music. Music is also a vital aspect of other creative forms, such as cinema - the correct soundtrack can build or break a scene in a variety of ways.

Importance of Music for Humans

One of the reasons music is significant to us is because it induces what is known as a "flow state" in listeners. "We feel our best and perform our best" while we are in this "optimal" condition. This word is often associated with gifted artists, such as musicians and painters, or elite-level sports; nevertheless, anybody may develop their potential via music.

If you're acquainted with the phrase "flow," here's why: When conducting a vinyasa class, vinyasa instructors often employ the cue "flow," which is why vinyasa courses are sometimes referred to as "flow" classes. Vinyasa yoga focuses on the breath, which often has its own rhythm, and assists in relaxing the body. That is why music is vital for a variety of reasons - relaxing may help you enhance your mental health by allowing you to reconnect with your inner core and let go of daily anxieties.

Science behind yoga and music

While music is emotionally charged, it is also structured in a rational, scientific manner. For example, contemporary pop songs are separated into groups of eight beats, each of which is broken into two sections of four counts. While the intensity level of the song grows in the first four counts, it falls in the second four counts.

Another critical element in music is resonance, which is defined as "the sound or vibration generated in an object by another item's sound or vibrations of a similar frequency."

Young Ho Kim advocates producing a "soothing and peaceful" yoga class to "play slower music with a lower bpm (beats per minute) pace." In comparison, while attempting to instil "exciting energy" in your class, it is prudent to play a "faster music with a higher bpm rate."

“Music is a surfboard for the waves of challenge.”

– Alexey Gaevskij

REVIEW OF LITERATURE

The belief in music's power is ubiquitous. Music has long been associated with creation ideas and has been utilized for prayer and healing in ancient mystical and indigenous civilizations. Music has long been seen as a balancing, uniting, and healing influence by shamans, philosophers, and mystics. Music has been used for healing from the beginning of recorded history. In the past several decades, the therapeutic use of music or sound has exploded. "The use of music as a therapeutic treatment may take many forms. It can include: (a) listening to

music to relax, (b) listening to or experiencing sounds or music for the psychological, emotional, spiritual, or physiological 'felt sense' (or promise of) that the music evokes, such as subtle energies and consciousness expansion, (c) listening to music while engaging in other activities (i.e. guided imagery, dancing, visual art activities, meditating, etc.) and (d) active participation in creating music. Variations of these are being researched and developed all the time.

Music is often used to help people relax and/or enter altered states of consciousness. In general, there are four types of music that are used for therapeutic purposes:

(1) non-intrusive, generic relaxation music, (2) individual-specific relaxation music, (3) sounds or music developed 'intuitively' or 'technologically' to produce relaxation, affect, "energy," and/or altered states of consciousness, and (4) sacred music and/or ancient indigenous or shamanic music with an intent to touch the "soul," and at times to induce trance and healing.

Music from the third category above may be utilized to produce alpha and/or theta brain waves. These states are associated with deeper relaxation, meditation, and trance states, and are related to dissociation, as well as conceptions of healing and consciousness exploration. Repressed and dissociated memories and/or emotions are thought to be brought to conscious consciousness with less anxiety during alpha and theta, leading to integration. These states may also offer access to unconscious material such as creative talents, intuitive knowing, and a tapping into a "collective" unconscious for a larger pool of knowledge and healing.

The fourth category includes sacred sound(s) and music originating in old mystical spiritual and aboriginal traditions, but not confined to these. It was accompanied with intentionality relating to the "soul," "spirit," or "spiritual" worlds, which was utilized to aid healing and wholeness.

MUSIC IN ANCIENT INDIGENOUS AND MYSTICAL SPIRITUAL TRADITIONS

To understand the significance of music in these ancient cosmologies, it's necessary to accept the widely held idea that the universe was created by sound.

Sound has been regarded as holy and endowed with extraordinary abilities since the dawn of time. Everything is made of holy sound, everything is sacred, and everything has its own sound. Natalie Curtis, a late-nineteenth-century Native American music scholar, characterized everything as having "soul" and having its own tone or melody. Sufi scholar and mystic Hazrat Khan also said that everyone has their unique tone. Human beings are sound or song in both their physical and spiritual forms.

The flute has long been connected with magic, mysticism, and the capacity to change in many ancient myths, legends, and traditions. "The Pied Piper of Hamelin," Mozart's "Magic Flute," and Krishna with his flute all come to mind. Plato, Aristotle, Aeschylus, and others have written about the flute's potential to induce trance or change states of consciousness. The temple of Apollo at Delphi was found with bone whistles and flutes, and Apollo is both a deity of music and a god of healing. The flute has a special relationship with "divine" breath, spirit, and life. "There has always been a flute, just as there has always been a young person," states an ancient Native American proverb. The flute has been around since the beginning of time." Archeological finds may support this assertion, since the flute has been recorded as the earliest found instrument to date.

Sensory Apparatuses

Sports, acting, and playing a musical instrument are all sophisticated workouts that need precise synchronisation of sensory input and feedback with the body's neuromuscular systems. The brain needs precise input information with rapid feedback from the senses, including the kinaesthetic, auditory, and visual, in order to effectively coordinate movements and carry out actions during performance. External phenomena such as sights, sounds, and sensations are often misperceived as a result of internal conversation and imagined sights or feelings. This leads in a worse external reception quality and, therefore, a degraded performance quality and efficiency. External senses such as vision, audition, kinesthesia, olfaction, and touch comprise the sensory apparatus, followed by internal experience of these senses. The exterior senses are responsible for providing information about the physical world, but the internal senses are responsible for motivating, evaluating, visual teaching, and creativity.

The more accurate and polished the senses are, and the more precise the connection between the exterior and internal worlds are, the greater the final performance. By isolating and enhancing sensory awareness, as well as removing any distortions and interference that further disrupt current sensory input pathways, coordination and hence performance may be improved. Sensory behavioural flexibility refers to the capacity to manage the sensory modes or combinations of sensory modes that are active at any one time, and it is critical for increased performance. Jeffery Hodges recommends a number of sensory exercises in his 1993 book 'Sports Mind – An Athlete's Guide to Superior Performance through Mental and Emotional Training'. These exercises are critical for developing sensory awareness and effective sensory behavioural flexibility for primary external activities.

The exercises include meditation techniques, mindfulness exercises, and awareness activities that require the participant to intentionally engage their external senses, which include sight, sound, smell, taste, and bodily feeling. Additionally, he suggests activities for isolating the impression of interior awareness, such as envisioning, inner hearing, internal feeling, internal smell, and internal taste. The nervous system is incapable of distinguishing between genuine and highly imagined experiences and will respond on sensory information regardless of its source — perception and hence performance are influenced by thoughts, emotions, and performance-related worries.

Hodges recommends warming-up exercises that address not only the physical aspect of performance but also the emotional and mental aspects of performance. "An effective warm-up should involve more than just warming up the physical body; in order to perform at your best, you must also be emotionally and mentally prepared." The activities include a 'Developing Body Awareness Exercise' that incorporates mindfulness and body scanning, an Emotional and Mental Awareness Exercise, a 'Distractions Exercise,' and different relaxation techniques. Mark Divine argues in his book 'Kokoro Yoga – Unleash Your Human Potential and Develop the Spirit of a Warrior' (2016) that peak performance and accelerated growth come from integrated training, i.e. training that incorporates physical, mental, moral, emotional, intuitive, and spiritual aspects of performance (Divine, 2016).

Divine contends that Yoga is the ideal kind of integrated somatic training; by using tactics from the 'Eight Limbs of Yoga,' it is able to integrate the physical, mental, and emotional parts of training necessary for good outcomes.

Methodology

The purpose of the research is to ascertain the scope of the influence of Yoga on flute performance. By receiving a first-hand account of the different ways Yoga has an effect on flute performance, recommendations can be made as to its inclusion as an effective tool to train for success and health in a career in flute performance with emphasis on a number of flute performance related areas including pre-performance warm up, flute practice, auditions, competitions, health and injury prevention and general conditioning. The Thesis departure point was conceived from the existing research that exists on Yoga, and the ways it can intercept with health and performance in primary external activities including musicians, and more specifically flutists.

As the efficacy of Yoga is quite ambiguous, relying heavily on the perceived experience or phenomenology of the practitioner, it was decided that qualitative data would be the best method of data collection. Additionally, qualitative data collection would allow for direct, first-hand accounts by experienced practitioners of success and experiences of the application of Yoga in professional practice. A number of potential interview candidates were contacted, asking of their interest in participating in research on the possible effect of Yoga on flute performance.

Interviews were said to last anywhere between ten and twenty minutes. Interviews could be undertaken in person, which would be arranged and subject to availability of both interviewer and interviewee - or over video call through Facebook or Skype - which would then be recorded for transcribing at a later date. Candidates that were contacted were within the professional contact circle of the researcher, and were selected for their extensive professional flute performance and successful teaching portfolio, as well as for their known experience and practice of Yoga.

A significant number responded, and six candidates were selected to be interviewed. Of those candidates that were selected, three were rejected at a later date due to scheduling conflicts within the given interview time frame. Interview participants met the criteria for the research, with evident experience as flutists in a variety of professional flute performance areas and specialisations, in a variety of teaching contexts, and also with their familiarity and aptitude for Yoga. Of the interview participants, Professor could be considered as established artists and Yoga practitioners, and an emerging artist and Yoga practitioner. The interviews followed a general, semi-structured format which was decided to be the best method of obtaining the most detailed information. Interview questions were constructed based on the variety of flute-related issues raised in the existing research. These questions were then used as conversation starters on different topic areas. Due to their semi-structured nature, the interviews were quite flexible, allowing the interviewee to direct the conversation in whichever way they saw fit. For this reason, not every topic was addressed consistently

between the three interviews and some responses were not directly on topic. However, this allowed for greater focus and depth in the responses, with answers reflecting a greater emphasis on the interviewee's own perceptions, and experience in professional practice.

Furthermore, any recurring and/or complimentary themes, trends, and any inclusions and exclusions of information in the responses between the three interviewees could be better distinguished, allowing for effective conclusions to the research. As interviewees were located in various international locations, interviews had to be organised according to the availability of the researcher to travel to the location or, when a live interview was not a viable possibility, the interview could be undertaken through Facebook or Skype video calling.

Availability was restricted due to performance and work commitments of researcher and interviewees, and video calling interviews had to be organised with respect to time-zone differences. Another issue that had to be considered was that one interview participant; Prof. was not native speaker of English. Bias was reduced by keeping commenting and responses to the interviewee during the interview minimal, or neutral when absolutely necessary so as to not interfere with direction of thought. The interview with Professor went for one hour, sixteen minutes and forty-three seconds and the interview with another went for thirty minutes and thirty-six seconds and occurred via Facebook video calling.

All Interviews were recorded via the Voice Memo application on an iPhone 6 with a microphone and then transcribed at a later date. Interview participants were given a copy of the questions prior to the interviews, and permission to record the interviews for the purpose of transcribing was granted by the interview participant both when organising the interview, and directly before beginning the interview. In the case of the interview with Professor the transcription is stopped around the thirty minute mark, as the conversation moved off topic.

The first step in treating the research results was to transcribe the interviews. While the interview with professor was straightforward, in the other two interviews the interviewee changed subject or went on an unrelated tangent while recording.

These topics were not important or relevant to the research and were disregarded during the process of transcribing. After the interviews were transcribed, the qualitative data was analysed through a systematic process of organising and coding according to the various common themes as suggested by the existing research that helped produce the interview questions. This was most effective to ascertain the clear subject themes that would become reoccurring trends in the responses throughout the interview. It also reflected the interviewees own emphasis, and the significance of those themes to the subject, their interconnectivity, and the scope of the perceived impact of Yoga on variety of flute-playing related issues.

CONCLUSION

The most significant outcome of this study is the advice of a Yoga practise that may benefit flautists, but it does not claim to be the only available way or to account for other factors. The study proposes integrating a brief but regular Yoga practise for maximum benefit to flute

performance, including easy stretching, breathing, and meditation techniques with lower risk of injury, as outlined in the work. It may also suggest particular postures and breathing exercises to address general difficulties with a flute player's physique, as well as challenges and problems related to flute performance and any other issues the person may be facing.

A Yoga practise tailored to flautists can be recommended to flautists in school and at tertiary level, especially as a method for improving performance quality in auditions and competitions, and can be recommended for possible inclusion in study curricula at Universities, Conservatories, and Orchestra Academies. The study also suggests that it might be used as a treatment for flautists who are suffering from playing-related ailments or performance anxiety, particularly when accompanied with medical assistance. The study proposes that the Flutist be supervised by an experienced Yogi, especially one who is familiar with the concerns and issues encountered in flute playing, for the flutist's safety and injury avoidance.

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