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An Investigation of Music in Therapy From
Biblical Times Until the Beginning
of the Middle Ages

by

Cochavit Elefant

B.M. Rubin Academy of Music, Jerusalem, 1977

B.A. Michigan State University, 1983

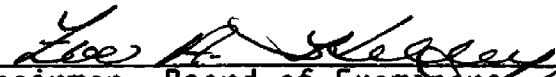
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Master of Music Education

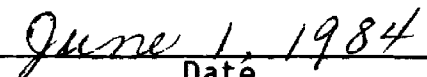
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Elefant, Cochavit, M.M.E., May 1984

Music

An Investigation of Music in Therapy from Biblical Times Until the Beginning of the Middle Ages. (41 pp.)

Director: Dr. Zoe Kelley *ZK*

The purpose of this study was to find the earliest recorded examples of music used in therapy during the early Biblical period, Greek and Roman Antiquity, and during the beginning of Middle Ages within the Judaic and Islamic cultures. The study also examined the different kinds of music and musical instruments that were used for the purpose of therapy by each culture, and the role of the healer and the patient in each of these periods.

A limited amount of the literature used in this study was written in Hebrew and obtained in Israel. The information was collected, analyzed, translated and explained. As a result of this study it was found that music played a prominent role in people's lives and was an influential and an integral part of the therapy process. Also, the study demonstrated that certain kinds of music, specific instruments, and relationships between the healer and the patient appear to have had an effect on the results of the therapy.

ACKNOWLEDGEMENTS

The writer wishes to express her appreciation to Dr. Zoe Kelley of the University of Montana for her assistance and guidance as well as additional time given throughout the course of this study. She is also grateful to Dr. John Ellis and Dr. Joseph Brown of the University of Montana for their many fine suggestions. Special thanks to Alayne Dolson, who assisted in the editing of this manuscript and to David Hirshberg, her father, who has been helpful in collecting material pertinent to this study.

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CHAPTER 1

Statement of the Problem and the Need for the Study

Introduction

The purpose of this project was to locate the earliest recorded examples of music used as therapy from the beginning of the Hebrew Civilization through Greek and Roman Antiquity, and the influence of those cultures on the Judaic and Islamic medieval periods. The primary focus of the research centered on Biblical citations, philosophical studies by Greek and Roman scholars, and commentary from the Talmud and Islamic literature concerning medical use of music's curative powers.

Music therapy is a relatively new field of formal study "that has moved a long way toward greater scientific respectabilty since its inception."¹ Until recently, descriptive and experimental studies have been the focus for research in the profession, and there appears to be a lack of basic historical research in music therapy.² Little historical research has been done in the area of music therapy on the use of music as a form of therapy except for the works of Juliette Alvin³ and Ruth

¹C. K. Madsen and C. H. Madsen, Jr., Experimental Research in Music (Raleigh, North Carolina: Contemporary Publishing Comp., 1978), p. 35.

²A. I. Solomon and G. N. Heller, "Historical Research in Music Therapy: An Important Avenue for Studying the Profession," Journal of Music Therapy, XIX, 3 (Fall, 1982), pp. 161-177.

³Juliette Alvin, Music Therapy, (New York: Basic Books, Inc., 1975), pp. 7-70.

Boxberger.⁴ This writer found historical research of particular interest, saw it as a logical starting point for a fuller understanding of music therapy, and considered it to be a validation of the use of music therapy.

Historical research is imperative if one seeks a comprehensive and meaningful definition of music therapy. In order to understand what music therapy is today, one must understand its origins and its evolution. "Historical knowledge is awareness of cause and effect, progression through time and antecedents and consequences."⁵

Since music therapy as a science is in its infancy, the full power and potential of music as a form of therapy has not been realized and understood. However, the "healing power" of music has been recognized throughout the ages. Music was used as a means of communication, for religious purposes, for sociological reasons, and as a form of political expression. The writer found, through historical examples, the potential of music as a form of therapy for physically, mentally, and emotionally impaired people. There are numerous examples of music being the only form of therapy that is successful in reaching autistic children.⁶ This gives us minimal awareness of the full potential of music therapy and can lead to a greater understanding of its use.

One of the earliest examples of music used as a "healing power" is David and Saul.

⁴Ruth Boxberger, A Historical Study of the National Association for Music Therapy. Doctoral dissertation, University of Kansas, 1963.

⁵Solomon and Heller, p. 166.

⁶Michael H. Thaut, Music Therapy as a Treatment Tool for Autistic Children, (M.M. Thesis, Michigan State University, 1980).

In the story of David and Saul, music was used to relieve a neurotic depression. Thus, David was one of the first musicians to be called in and to use his musical skill with a mentally affected person.⁷

Unfortunately, most of the examples found in the Bible do not describe in detail the therapeutic value of music, but rather describe the importance of music and its powerful effect on people. In many accounts of the use of music, one can only assume that music had a therapeutic influence.

In addition to obtaining a definition of music therapy, establishing a clearer understanding of music therapy as practiced today, and realizing the potential of music as a form of therapy, further information may be obtained from a comprehensive historical search. This writer attempted to answer such questions as: what kind of music was used as therapy, what instruments were used, who was the healer, what was his role in the society, who was the patient and what was his role in the society. The instruments described in the Old Testament, and later on in history can contribute value to one's understanding of the potential influence of specific instrumentation. Some instruments like the ud and the lyre are said to have encouraged introspection, elevated subliminal awareness and were used in tranquilizing, while others like the drums and the wind instruments were used in ecstatic ceremonies.⁸ It is hoped that the discussion will provide the modern therapist a more adequate understanding of music therapy.

⁷Alvin, p. 52.

⁸Chava Sekeles, Music in Healing Rituals of Non-Literate Societies, (M.M. Thesis, Hebrew University, Israel, 1979) trans. Hebrew.

Definition of Terms

The following definitions are explained in an attempt to clear up some basic questions the reader might have. The terms are presented in the order of appearance rather than in alphabetical order.

Music: Science or art of incorporating intelligible combination of tones into a composition having structure and continuity.⁹ Activities involved in music are listening, performing, and extra musical aspects.¹⁰

Therapy: The bringing about of changes from undesirable, unhealthful, uncomfortable conditions to more pleasant ones.¹¹ Therapy is derived from the Greek word therapeia which means remedial treatment or, according to Solomon and Heller, "systematic process (treatment) which brings about healing."¹²

Music Therapy: The controlled use of music in the treatment, rehabilitation, education, and training of children and adults suffering from physical, mental, or emotional disorders.¹³

Music Therapist: One specialized and trained in music therapy.

Healer: One who cures and possesses power over the cause of an illness. He may be a magician, sorcerer, religious leader, physician, or music-specialist, depending on the social beliefs and customs of the society and period being discussed.

Ritual: An established form of ceremony. It is usually a formal, customary, religious ceremony.¹⁴

Healing Ritual: A ceremony wherein healing takes place.

⁹Webster's Seventh New Collegiate Dictionary (Springfield, Massachussets, 1976), p. 558.

¹⁰Madsen and Madsen, pp. 39-45.

¹¹Donald E. Michel, Music Therapy: "An Introduction to Therapy and Special Education Through Music" (Springfield, Illinois: Charles C. Thomas, 1976), p. 6.

¹²Solomon and Heller, p. 162.

¹³Alvin, p. 4.

¹⁴Webster's, p. 743.

Mishna: The oral law of the Jewish religion to which 400 years of collective effort have been devoted. The Mishna was written in Hebrew and the commentary on its text is given in the Talmud.¹⁵

Josephus: The only man who survived the Masada massacre. He was appointed to govern the Galilee, was a priest of the highest order, a scholar, and one of the finest writers in the Jewish nation.¹⁶

Chronicles: The books of the Chronicles are two historical books of the Old Testament which have formed one book in the "old Hebrew canon". Many parts of the Chronicles are closely related to the books from Genesis to Kings.¹⁷

Temple: The Temple refers to the religious structure used at different times in the history of the Jews. There were three Temples, but only the first two will be discussed. The first Temple was built as a replacement for the Tabernacle (a tent that was used for religious services during the time the Jews were in constant transit). This Temple was built in Jerusalem by King Solomon ca. 950 B.C. and was destroyed by the Babylonians in 587 B.C. The second Temple was built in 520 B.C. and was destroyed by Titus in the year A.D. 70. The Temples were the most holy place for the Jews. They worshipped and recited the Torah, and it was believed that the presence of the Divine was in the Temple.¹⁸

Levitic Singers: The Levites represented one of the tribes in Israel. They had special duties, such as assisting the priests in the work of sanctuary, judging and scribing, gate keeping and being musicians.¹⁹

Babylonian period: The Kingdom of Judah survived 21 kings until the year 587 B.C. "when it was destroyed [the kingdom] with the

¹⁵Hanan Sher. ed., Facts About Israel (Jerusalem, Israel: Israel Information Center, 1977), pp. 34-35. Hebrew.

¹⁶Hanoch Reviv., History Until 1880 (Jerusalem, Israel: Keter Publishing House, Ltd., 1973), pp. 132-135.

¹⁷The New Westminster Dictionary of the Bible, ed. Henry Snyder Gehnan (Philadelphia, Pennsylvania: The Westminster Press, 1970), p. 161.

¹⁸Sher, pp. 28-30.

¹⁹The New Westminster Dictionary, pp. 558-560.

Temple, by the Babylonians and depopulated by mass deportation to Babylon."²⁰ While the Jews were in Babylon, the Babylonian Talmud was written.

Talmud: The meaning of the word is "learning" or "studying". The Talmud is a collection and preservation of the text of the law. The technique used in teaching the Talmud included discussions of the Mishna.²¹

Sciatica: A disease that causes pain in the lower back, buttocks, hips or adjacent parts. The area of pain is related to or situated near the hip.²²

Related Literature and Delimitation of the Study

The period which was investigated is quite unique in that the amount of literature written about this subject, especially from the time of the Old Testament, is almost nonexistent. Due to the few sources found on the subject concerning the use of music in therapy during the biblical period, the study was expanded to include the periods of the Greeks and Romans prior to their influence on the medieval period in western civilization. In addition, the study includes a chapter on the use of music and its therapeutic effect during the medieval period within the Islamic and Judaic cultures. Most of the literature concerning the biblical period and the Islamic and Judaic cultures was written in Hebrew and, as a result, was translated by this writer.

Juliette Alvin in her book includes an entire chapter of discussion regarding the "healing power" of music since the beginning of recorded history. She said,

²⁰Sher, p. 29.

²¹Encyclopedia Judaica Jerusalem, Talmud XV, 1971, pp. 750-758.

²²Webster's, p. 771.

Man has often believed that music might help evil spirits to entice man to his spiritual or corporeal perdition. Long before the Christian era we find this expressed in ageless legends. . . . The early Christian church knew very well that music was not only a spiritual, elevating experience, but that it could also be evil because of its roots in pagan rites.²³

Mark in his first chapter discusses extensively the use of music in Athens and Rome. He includes commentaries by people such as Plato, Aristotle, Quintilian, St. Augustine and others.²⁴ There are many interesting examples of the use of music as therapy in the chapter. The essay by Epicurus demonstrates his belief regarding the power of music: "David, by the ravishing Melody of his Harp, drove away the Evil Spirit that possessed Saul."²⁵ Athenaeus discusses the different opinions concerning the therapeutic effect of music. He particularly emphasized the calming effect of music.²⁶

"Music and Medicine" by Schullian and Schoen provides a broad overview of the use of music during the period of Classical Antiquity.²⁷ Their discussion, as well as Mark's, mentions many of the same people who saw music as having therapeutic value. Schullian and Schoen approach the issue from the perspective of music and medicine, where Mark focuses more on music education.

²³Alvin, p. 13.

²⁴Michael L. Mark, Source Readings in Music Education History (New York: Schirmer Books - A division of Macmillan Publishing Co., Inc., 1982), pp. 3-69.

²⁵Epicurus/Mark, p. 46.

²⁶Athenaeus/Mark, p. 47.

²⁷D. M. Schullian and M. Schoen, Music and Medicine (New York: Henry Schuman, Inc., 1948), pp. 47-95.

Boxberger presents a comprehensive study of the first ten years of the National Association in Music Therapy.²⁸ In her second chapter, Boxberger provides an historical background for the use of music in therapy. She describes the origin of music and the use of music and medicine in primitive cultures of early civilizations through the early twentieth century. The opening statement of the chapter states:

Music and the art of healing have been inextricably entwined since the dawn of civilization. To what extent music holds a place in treatment is linked to the socio-cultural environment and the philosophy of disease that prevails at that particular stage of civilization.²⁹

Later in this chapter Boxberger provides a thorough overview of how illness was viewed in the society at different times -- from the biblical period to mid-twentieth century. Her discussion focuses on the use of music in medical treatment.

Music and its power of healing was an important part of the lives of the Islamic and Judaic people during the Medieval period. Shiloah is one of the most prominent authorities on Middle-Eastern music in Israel today. He has written and translated several books and articles on the topic of music during the Medieval period, and is referred to several times in this study.

Moses Maimonides, a Medieval Jewish doctor and a philosopher, discussed the influence music has on people. He describes the role of the healer in treating the patient and the kind of music that should be

²⁸Boxberger, pp. 1-200.

²⁹Ibid., p. 17.

used in different circumstances. He gave precise directions regarding use of voice and instruments, and the length of time they should be employed in a particular treatment session.³⁰ Since the ud was one of the most popular instruments used in the Islamic and Judaic cultures, this writer has provided a broad description of the instrument and the characteristics of each of its strings, which are explained later in the text.

Sekeles wrote a comprehensive study on "Music in Healing Rituals of Non-literate Societies." The study concentrates on Shamanism, North American Indians, and the non-literate society of North Africa. Sekeles investigated the use of music in therapy in those societies, as well as the kind of music and instruments used. The study clearly describes the role of the healer in society, his relationship to the patient, and the role of therapy within the society.³¹

The Sekeles study is of special importance, since it deals with music therapy as it is practiced by non-literate societies. Due to the fact that these tribes practice music therapy in a very traditional way, she assumes that music therapy was practiced in a similar way hundreds of years ago.³²

³⁰H. G. Farmer, "Maimonides on Listening to Music", Journal of the Royal Asiatic Society, 1933, pp. 867-884.

³¹Sekeles, pp. 1-84.

³²Ibid.

CHAPTER 2

The Use of Music in Therapy as Reflected in Jewish History During the Period of the Old Testament

The Bible emerges as one of the richest sources of knowledge of music and its art of healing during the time of ancient Israel. Archaeology offers tangible evidence: ancient coins depicting musical instruments, statues displaying the use of instruments -- all emphasizing the importance of music in the culture. Other sources, such as comparative material from the neighboring cultures and post biblical sources, the Mishna and the writings of Josephus, for example, have been important and valuable evidence in support of biblical writings. The most reliable sources and facts may be drawn from materials that have existed for the longest period of time.³³

In Genesis, for instance, the mythical aspect of music is found in the story of Jubal, who was said to be ". . . the ancestor of all who play the kinnor and ugav [lyre and harp]."³⁴ In the Chronicles, music appeared to be the most prominent part of the service as demonstrated by the role of the levitic singers and instrumentalists, (those people whose tribal function involved religious performance of music).³⁵

³³Encyclopedia Judaica Jerusalem, "Music" XII, 1971, p. 559.

³⁴Old Testament, "Genesis", 4:21.

³⁵Encyclopedia Judaica, p. 560.

Music slowly gained prominence in the religious service near the time of the destruction of the first Temple by the Babylonians (ca. 587 B.C.), but the use of music was still minimal. After the return of the Jews from Babylon, music as a sacred art was gradually given an important role during the services of the period of the second Temple (ca. 520-160 B.C.). Some scholars of the time were opposed to the prominent role music played in the service of the Temple, especially since the levitic singers were using music to establish their prestige.³⁶

In the earlier periods of religious organization, use of music centered around inspirational, ecstatic prophecy, and its role was very important. It also gave rise to strife between the levites and the priests, which scholars believe was a power struggle revolving around the prominence of music and the strong influence of music on the people.³⁷ The prophet orchestra, which came to be the basis for some strife, consisted of stringed instruments such as harp and lyre, as well as percussion and woodwinds, and produced psychological effects on the listeners.

Information which supports the importance of music in earlier stages of the history is found in the story of Elisha where he "musically induced prophetic seizure."³⁸ The music had just such an effect on the prophets. The harp provoked a "mystical pathological state during the time they prophesied."³⁹ Elisha, while prophesying said, "But now bring

³⁶Ibid.

³⁷Ibid.

³⁸Old Testament, "II Kings", 3:15 (Hebrew).

³⁹Alvin, p. 52.

a minstrel. And it came to pass, when the minstrel played, that the hand of Lord came upon him."⁴⁰ The use of music to clarify visions and inspire action is clearly evident in the story of Joshua at the walls of Jericho, a story still recounted even in the folk music of this century. Another commonly known story supporting the hypnotic power of music is that of David and Saul. David's playing and singing to Saul will be discussed later.

There are approximately 16 musical instruments mentioned in the Bible, most of which have a detailed archaeological description. Some instruments have been especially powerful in their influence. The kinnor, among the first instruments mentioned in the Bible, was one used throughout Jewish history.

The kinnor is a stringed instrument of the lyre family. It is an asymmetrical instrument with one arm shorter than the other, and a box-shaped body. The instrument is approximately 20-23 inches long and sounds in the alto range. The kinnor was played by David to Saul, and was used as the main instrument in the orchestra during the time of the second Temple.⁴¹

The trumpet, made of metal, usually silver, is another instrument frequently mentioned in the Bible. It did not always have a musical function. For example, it was blown by the priests, was used in the sacrificial ceremony, in war, in royal coronations, and as a signal to

⁴⁰Old Testament, "II Kings" 4:15 (Hebrew).

⁴¹Encyclopedia of Judaica, "Music", pp. 563-564.

prepare people for the activity to follow."⁴² It is said that the walls of Jericho were destroyed because of "trumpet-like" sounds.⁴³ Actually it was found that the instrument used to destroy the walls of Jericho was the shofar and it did so by inspiring terror in the hearts of the people.⁴⁴

The shofar is made of the horn of the ram and is the only instrument to have survived in the Jewish tradition. Its function in the Bible was to signal, especially in war. It also was a signal sound reportedly heard at the receiving of the Ten Commandments. The shofar was used in the services in the second Temple, and there it received its magical connotation.⁴⁵ It has an intense sound and is the only instrument used in today's synagogues.

The halil is a double-pipe wind instrument with a mouthpiece in each pipe. It was probably a single-reed (clarinet type) instrument and made up of one melody pipe, and one drone pipe. It was a popular instrument, used during rejoicing and mourning.^{46,47}

The tof (drums), menaaneim (shakers), and meziltayim (cymbals), are all percussive instruments. These were played by the women in

⁴²Ibid.

⁴³Ibid., 605.

⁴⁴Biblical Encyclopedia, Batya Bayer, pp. 773-774 (Hebrew).

⁴⁵Encyclopedia Judecia, pp. 564-565.

⁴⁶Ibid., p. 563.

⁴⁷Biblical Encyclopedia, pp. 759-761 (Hebrew).

rejoicing and as accompaniment to dance. The cymbals were used by the levites when the second Temple was built.⁴⁸

The nevel, a type of lyre, was constructed differently from the kinnor although they are often mentioned together. The tone was deeper and had between 10-12 strings which were made of the large intestines of sheep. It was plucked by players' fingers and was described as the second main instrument in the Temple.⁴⁹

These instruments were all used to induce and sustain psychological inspiration. This was evidenced by the prophets and their revelations, and the calming effect on some people, such as Saul.

Throughout the history of ancient Israel, music played an important part in people's lives, especially at the end of the period of the first Temple, and during that of the second Temple. The destruction of the second Temple demanded a complete rearrangement in the religious, liturgical and spiritual areas.⁵⁰ This put an end to the "refined instrumental art of the Levites."⁵¹ The utilization of instruments in the synagogues was prohibited, because of the mourning of the Jewish people over the loss of the Temple, and remains so today. The use of strictly vocal music and the shofar (during certain holidays) was and is still allowed.

⁴⁸Biblical Encyclopedia, p. 767.

⁴⁹Encyclopedia Judaica, p. 564.

⁵⁰Ibid., p. 566.

⁵¹Ibid.

During the earlier period of the Bible, music had a magical and powerful, almost hypnotic, effect on the people. At that time, music was not considered part of rational or scientific discourse. Later, while the Jews were in Babylon, music came to be considered part of the discipline of science adopted by the Greeks. Generally, it was believed that music was a gift of God and bestowed supernatural powers on performers and listeners alike.⁵² Only special people, such as the levites, were allowed to pursue the skills needed in the performance of music.

In the Old Testament, people who were sick were said to possess "Ruah Raa" (melancholy) induced by the "Evil Spirit."⁵³ The disease came from God. The 13th century commentator Tanhum ha Yerushalmi has expressed that King Saul:

. . . was attacked by the Evil Spirit from bad humors of the black bile, as a result of sadness and worry about what was going to happen to him when his kingdom was taken away from him, and the spirit of God, which had come upon him, left him. . . and his calmness and pure humors left him, and he was disturbed and angry and sorry. And this spoils the disposition and darkens the humors, defiles the soul and disturbs the brain and the spiritual powers when the vapors of the black bile reach them, and they are attacked by attacks similar to the convulsions of an epileptic.⁵⁴

This provides information on Saul and a typical case of melancholy. Saul was treated successfully by music which was regarded to be a cure for melancholy.

⁵²Boxberger, pp. 18-19.

⁵³H. Shy, "Ruah Raa" (melancholy as seen by medieval commentators and lexicographers. Koroth vol. 8, no. 5-6 (fall, 1982), pp. 94-95.

⁵⁴Ibid.

Maimonides, a 12th century commentator, believed that "one cannot rely upon periods of calmness" the insane may have.⁵⁵ The insane person may have periods of sanity, but one can never be sure if the attacks of melancholy are over. This mood change between calm periods and melancholy is described in the Bible, ". . . but David went and returned from Saul to feed his parents' sheep at Bethlehem."⁵⁶ This gives indication that whenever Saul was attacked by melancholy, David came to soothe him with his lyre, and when the attack was over, David went back to feed his parents' sheep. Other examples were the attacks of melancholy which occurred from time to time as found in I Samuel, 16:16, "when"; 16:23, "whenever"; and in 18:10, "And on the morrow an evil spirit from God rushed upon Saul."⁵⁷

The Bible mentions the fact that King Saul's servants knew how to cure melancholy: ". . . he will play it and you will be well."⁵⁸ The servants sent for David who could play the kinnor (lyre) and "David played it with his hand, so Saul was refreshed, and the evil spirit departed from him."⁵⁹ Unfortunately, nowhere in the Bible is it mentioned the type of music David played or the type of songs he sang.

Not only did Saul's servants know how melancholy should be treated, but they seemed to have known about the therapeutic value of music. This therapy with music is said to be connected "to theories of

⁵⁵Ibid., p. 95.

⁵⁶Old Testament, I Samuel 17:15.

⁵⁷Shy, p. 97.

⁵⁸Old Testament, I Samuel, 16:16.

⁵⁹Ibid., 16:23.

the influence of music on man and his soul."⁶⁰ Babylonians developed the theory of the "influence of music on man, long before Pythagoras learned it from them and brought it back to the Greeks."⁶¹

Although music is a powerful tool in the treatment of the sick person, the psychological power of a healer and the strength of his personality are vital in establishing a good patient-therapist relationship, in order to promote successful treatment.⁶² The healer had to possess some kind of power, as evidenced by David and the relationship he was able to establish with Saul. David was said to be "skillful in playing a man of valor, a man of war, prudent in speech, and a man of good presence".⁶³ He later displayed his valor in war and succeeded in the long and endless war with the Philistines.⁶⁴ David was a man who knew how to love and was incapable of hatred or injustice. Saul attempted several times to kill him, but David still continued to show his deep love and respect for Saul. He never tried to take revenge on Saul.⁶⁵

King Saul's personality is quite a tragic one. Saul came from a small tribe in Israel and was an extremely humble man.⁶⁶ He never

⁶⁰Shy, p. 97.

⁶¹Ibid., p. 102.

⁶²Alvin, p. 21.

⁶³Old Testament, I Samuel, 16:18.

⁶⁴Ibid., 17:18-19.

⁶⁵Ibid., 24:4-5.

⁶⁶Ibid., 9:21.

asked to become the king of Israel, but because of his skills was sworn by Samuel, the prophet, to become the first king of Israel.⁶⁷ Saul became the official king although it is known that Samuel controlled all decisions that were made, and Saul was just a king in "theory". He did not serve very long as a king, for Samuel soon accused Saul of not keeping God's commands.⁶⁸ After this, Saul started to exhibit symptoms of paranoia which developed into melancholia and deep anger. It is said that his depressions occurred when God's spirit left him.

David's and Saul's relationship was very strong. David loved Saul, and whenever he played his lyre and sang to the king, the king's evil spirit departed from him. As long as their relationship lasted, so was the effectiveness of David's treatment. Later, David's popularity in Israel and with Jonathan (Saul's oldest son) aroused Saul's jealousy toward David.⁶⁹ This jealousy developed into "suspicion that David planned to seize the throne."⁷⁰ Saul became afraid of David, especially of his wisdom. With the loss of trust the patient had had in the therapist, David's playing on the lyre did not help the king; on the contrary, his condition worsened.⁷¹

This shows the importance of the client-therapist relationship. Although David remained a good and successful man, Saul's jealousy did not allow the treatment to be effective.

⁶⁷Ibid., 9:1-2.

⁶⁸Ibid., 13:13.

⁶⁹Ibid., 18:8.

⁷⁰Encyclopedia Judaica. "David", p. 1319.

⁷¹Alvin, p. 54.

CHAPTER 3

The Use of Music in Therapy During Classical Antiquity in Greece and Rome

Music and the art of healing have been intertwined since ancient times, both with literate and nonliterate societies. Supporting evidence is found in a variety of sources written by philosophers and educators during ancient Greece and Rome. The significance given music in a particular society is linked to the structure of that society, its socio-cultural environment, religious beliefs, and its way of perceiving disease.

In the discussion of the Old Testament it was noted that a man afflicted with a particular disease was not just an innocent man, but was rather atoning for his sins. The afflictions were God's decision, and the prophets functioned as the healers.

The Greeks, on the other hand, developed a rational system of medicine that consisted of empirical data and interpretations of the nature of health and disease.⁷² They valued the ideal person as balanced between body and soul, so the sick person was an inferior and a burden to the society.

Apollo is regarded as the founder of medicine. According to Greek myth, Apollo and his son Aesculapius possessed powers in the realm of naturalism rather than super-naturalism, since both gods represented

⁷²Boxberger, p. 21.

the healing powers of nature.⁷³ Their patients were removed from urban centers and placed in attractive environments. For hundreds of years after Aesculapius' death, patients were taken to his temples for treatment that included prayer and sacrifice, and which would induce dreams, to be interpreted by the doctor as the treatment.⁷⁴ Similarly, Apollo "preserved the harmony of life by divination, music, and medicine."⁷⁵ In addition to medicine, music played an integral role in therapy. This form of psychosomatic treatment is connected to the Greek's view regarding the balance between the soul and the body.

Plato in his "Ideal State" (Republic) discusses music with Glaucon, a musician:

'And again, the music and the rhythm must follow the speech.'

'Of course.'

'But we said that we did not require dirges and lamentations in words.'

'We do not.'

'What, then, are the dirgelike modes of music? Tell me, for you are a musician.'

'The mixed Lydian, he said, and the tense or higher Lydian, and similar modes.'

'These, then, said I, we must do away with. For they are useless even to women who are to make the best of themselves, let alone to men.'

'Assuredly.'⁷⁶

The Dorian and Phrygian modes (which do not represent the modes as we know them today) were preferred by Glaucon and were viewed as the

⁷³Schullian and Schoen, p. 51.

⁷⁴E. Hamilton, Mythology (New York: Mentor Books, 1942), p. 281.

⁷⁵Schullian and Schoen, p. 51.

⁷⁶Mark/Plato, pp. 9-10.

ones that establish the personality. Plato seems to concur.⁷⁷

Plato, after discussing the modes, goes on to describe the instruments to be used. He discourages the use of wind instruments and those instruments with many strings. He recommends the lyre and the cithara as instruments producing the most desirable effects on people.^{78,79} Plato continues his discussion by commenting on the effects of various rhythms:

For upon harmonies would follow the consideration of rhythms; we must not pursue complexity nor great variety in the basic movements, but must observe what are the rhythms of a life that is orderly and brave. . . . There are some three forms from which the feet are, just as there are four in the notes of the voice whence come all harmonies, is a thing that I have observed and could tell. But which are imitation of which sort of life, I am unable to say.⁸⁰

Glaucon does not seem to be completely sure about the explanation concerning rhythm. He does, however, stress the fact that the modes, instruments and the rhythms are all an integral part of reality, and not just a philosophy.

Plato states, in summary, that:

. . . education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it. . . one who was properly educated in music, and so, feeling distaste rightly, he would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good.⁸¹

⁷⁷Plato, *Apology, Crito, Phaedo, Symposium, Republic* Trans. B. Jowett (Roslyn, N.Y.: Walter J. Black, Inc., 1942), pp. 288-300.

⁷⁸Ibid.

⁷⁹Mark/Plato, p. 10.

⁸⁰Ibid.

⁸¹Ibid., p. 12.

Plato seems to have a clear viewpoint concerning the power and influence music has on people. He feels music helps in the development of a personality, and therefore believes in early musical education. The question raised by this writer is whether any of this discussion could be applied to music therapy, or is this purely a matter of music education? According to Anderson, the Greeks did not discuss the ethical influence of music and its power for treatment per se, therefore it is necessary for the music therapist to understand the value of Plato's writing concerning the ethics and the power of music education.⁸²

Plato's view of the ideal man is one who has a healthy body and a healthy mind. By being educated in music and gymnastics, thus maintaining this balance between the body and the mind, the person is less prone to mental and physical illness. This person is "more balanced, and better adjusted. . .and so more capable in whatever [he says] or do, for rhythm and harmonious adjustment are essential to the who of human life. . . ."83

Pythagoras, more scientific in thought, also believes that music contributes to health, and suggests that a certain amount of music should be employed daily. Furthermore, Pythagoras says that singing and playing is part of catharsis, returning the body to its balance, and cleansing the soul.⁸⁴

⁸²W. D. Anderson, Ethos and Education in Greek Music (Cambridge, Mass.: Harvard University Press, 1968), p. 32.

⁸³Mark/Plato, p. 7.

⁸⁴Schullian, p. 56.

This idea of maintaining health is of value to the modern therapist. Much attention is given to "preventive therapy", and much research is currently being done on preventing disease. Actually, it seems to be one of the top priorities in modern medicine, and it is interesting to find that Plato and Pythagoras were discussing this idea of "preventive therapy".

Emphasis on the maintenance of good health recently has increased, especially in Sweden. Different industries in Sweden have established programs for their employees who are suffering from backaches. The people participate in one of the programs, not only while having medical problems, but as part of their job duty. This is done in order to remain healthy, and as a result, prevents loss of working days.

Aristotle recommends that the function of music is to please people. It may provide leisure and help in relaxing.⁸⁵ Aristotle, like Plato, discusses how modes and rhythms affect the listener. Also, Aristotle adds the element of enjoyment music contributes to the young person. He says: Songs "inspire enthusiasm, and enthusiasm is an emotion of the ethical part of the soul."⁸⁶

Aristotle believes that instruments should not be used for educational purposes. Regarding the flute, he says it should only be used "at the relief of the passions."⁸⁷

⁸⁵Mark, "Aristole", p. 37-39.

⁸⁶Ibid., p. 40.

⁸⁷Ibid., p. 42.

Epicurus, an educator, stressed the importance of music. His ideas are of interest to the music therapist since he discusses the influence music has on the senses. He believes that music can be used systematically to cure and soften the person's temper.⁸⁸ In his summary, Epicurus refers to the story of David and Saul as an example of the powerful treatment music provided for Saul in his paranoia and melancholy suffering.

Athenaeus (200 A.D.) discusses several cases in history where music had therapeutic value. He mentions Pythagoras who calmed himself by playing the lyre.⁸⁹ The same method was used by Homer, also calmed by his lyre.⁹⁰ Athenaeus believed that music can heal disease. He describes a person who was afflicted by sciatica, a disease that causes pain in the lower back or hip. This man was healed as the flute, placed near the afflicted area, was played in the Phrygian mode.⁹¹ The flute is believed to have a strong sound. According to different icons, some kind of chin straps were used by the flute player while playing. One can assume, according to these descriptions, that the actual flute playing required great force and created strong vibrations, which, in turn, worked as a form of massage that soothed the pain.

Theories in medicine held by the Greeks were transported to Rome and used by Roman physicians. They believed the four humours, blood,

⁸⁸Mark, "Epicurus", p. 46.

⁸⁹Mark, "Athenaeus", p. 47.

⁹⁰Ibid.

⁹¹Ibid.

choler, phlegm, and black bile, balanced the body and prevented illnesses. This belief prevailed for 2,000 years. Hippocrates was responsible for the refinement of these essential theories, which had existed since the 4th century B.C. The belief was that the four humours were facets of the basic elements found in nature: fire, air, water and earth. These categories influenced the physical and psychological characteristics of men. With this in mind, both the Greeks and Romans treated their patients with natural remedies. Hippocrates treated his patients by letting them breathe fresh air, eat a balanced and light diet, drink mineral water, massage and bathe their bodies. For the relief of their soul he suggested arts, beauty, and music.⁹²

The Roman contribution to medicine was in public health. They developed hygiene, water and drainage systems, public baths, crematoriums, hospitals and rehabilitation centers.⁹³

Different psychological effects of music are discussed by Quintilian (A.D., 30), professor of rhetoric at Rome. He believed that the human voice is capable of rousing certain feelings and stirring up emotions. Furthermore, according to Quintilian, music has a positive effect on the emotions. To make this point he presents Pythagoras as a model who succeeded in calming some criminal youths.⁹⁴

Cicero, an admirer of Plato, Aristotle, and Quintilian, was the Father of Latin prose-song. His insights into the problem of mental

⁹²Chava Sekeles, Introduction to Music Therapy, (Jerusalem, Israel: The David Yellin Teachers College, 1981), p. 8 (Hebrew).

⁹³Ibid.

⁹⁴Mark, "Quintilian", p. 59.

health, produced the belief that the mind rules the body. One who is afflicted with phobia and psychosis, he says, has irrational thinking and must be treated. The treatment Cicero recommends is music and song.⁹⁵ The idea of expressing feelings through music, especially through song, is quite often seen as part of the treatment of psychiatric patients today.

Cicero also discusses the physically handicapped. He believes that a person thus afflicted should go on living normally. He mentions his friend, Diodotus the Stoic, who became blind and, as a result, learned to play the lyre, and found great joy in his new accomplishment.⁹⁶ This supports the importance and responsibility of the music therapist to teach patients how to utilize their leisure time. Frequently, patients in institutions participate in self-destructive activities, such as self-mutilation from sheer boredom and lack of stimulation. One way of eliminating such behaviors is to teach the patients how to play an instrument. Their success in playing will build their self-esteem and provide a rewarding experience to be treasured by the patient.

Schullian and Schoen in their book presents several examples where music was used as part of the medical practice during Ancient Greece and Rome. They cited Herophilus, a physician from Alexandria who actually is "reported to have regulated the arterial pulsation according to the musical scale correspondingly with the age of the

⁹⁵Schullian and Schoen, p. 66.

⁹⁶Ibid., pp. 66-67.

patient."⁹⁷ This may be a recorded instance of a process similar to what we now identify as biofeedback therapy. The theory of controlling physical and psychological conditions through music, according to Boethius, can be traced to Plato, who believed that when one chooses the right scales, the music will bring about the proper morals, heart and mind.⁹⁸

Boethius (480 A.D.) was one of the most important people to bring ancient Greek philosophies into the Middle Ages. In De Institutione Musica he discusses the influence of music on the body, mind and the soul. He explains how music can affect children, sick people, and people in battle. In addition, he points out that one can express oneself by singing, even though the individual is not necessarily required to be a musician. This gives an external expression to internal needs. He believes a person gains satisfaction even through humming.^{99,100}

The Greeks and Romans emphasized that music served an important role in their religious, ethical, social, political and medical life. Music was used in treating mentally, physically and emotionally impaired people. Even at that time it was noted that every "disease" had to be treated differently. The contributions by people such as Plato, Aristotle, Pythagoras, Quintillian, and others, continued to be valuable and influential throughout the developing cultures of the Middle Ages.

⁹⁷Ibid., p. 68.

⁹⁸Ibid., p. 69.

⁹⁹Mark, "Boethius", pp. 64-68.

¹⁰⁰Sekeles, Introduction to Music Therapy, pp. 8-9.

CHAPTER 4

The Use of Music in Therapy as Reflected in Islam and Judaism at the Beginning of the Medieval Period

Research into Jewish and Moslem sources dealing with the therapeutic aspects of music are not of immediate or practical assistance. However, the discovery and understanding of these roots aid in the intellectual development of the profession of music therapy.

The period of the Middle Ages was both artistically and scientifically fruitful in the Islamic countries. These countries contributed significantly in preserving vast stores of knowledge. One example is the wealth of the libraries of the Islamic world. When the Tartars conquered the capital of the Islamic empire, Baghdad (1260), they threw the contents of the library into the river. The level of the river rose, and the books filled the channel from bank to bank.

The followers of Mohammed, encouraged by their ruler, undertook the task of translating the Greek medical texts into Arabic. Much of this was done by Jewish doctors, who translated the works not only into Arabic and Hebrew, but also into Latin. This was done in order to meet the needs of the doctors in Western Europe, because they regarded the knowledge to be of such great benefit to patients.

Avicenna (Ibn Sina) 890-1036, of Persian origin, wrote "The Canon of Medicine" - five volumes of which encompass all the Graeco-Arabic knowledge of this science at that time. These volumes were used as

textbooks in medical schools in the Arab world and in Europe.¹⁰¹ The first discussion in the volumes deals with the comparison between pulse and music. Avicenna writes:

I cannot say which are the consonants just by feeling, but this may be easily obtained by one to whom the paths of rhythm and musical proportion are clear and who is also versed in the wisdom of music and able, therefore, to compare the existing to the known. Such a man if he examines the question of the pulse in depth, will be able to understand these proportions by feeling.¹⁰²

Avicenna continues to discuss the comparison in greater detail and tries to define the phenomenon of irregular pulse in musical terms. Beyond this, it is clear that he is not interested merely in the practical aspects of these comparisons, but that he sees in music an outstanding example of harmony which must also exist in the human body. This discussion of the pulse with relation to music is well known from other Greek, Roman and Islamic medieval medical writing. An example can be found within the writing of Herophilus, the Alexandrian physician mentioned in the previous section. Until the 17th century, doctors were encouraged to learn music in order to improve their diagnostic skills. They were especially advised to study the Quadrivium which included music.

Ibn Hindu (11th century) was an educated doctor who had knowledge of the Greek sciences. He discusses the pulse, but also raises doubts concerning the therapeutic use of music, as discussed by the Greeks. He felt that his generation had lost the knowledge of the Greeks.

¹⁰¹Avicenna (Ibn Sina) The Canon of Medicine (English by Gerard of Cremona, Venice 1593) 1st ed. Milan 1476.

¹⁰²A. Shiloah, "Avicenna: Pulse and Music". The 5th Congress of Jewish Studies, Israel, 1973. p. 122 (Hebrew).

Further, it was not possible to utilize the modes and molders of personality and to influence the organism without relearning the subject in depth. Music, being dependent on its cultural nature, cannot be easily transferred as a therapy from one culture to another.¹⁰³ For instance the Hindu raga, the Arabic maqam, the Byzantine echos, and the mode in Jewish music -- all of these represent a repertoire of melodic motives, and may express more or less the same quality of feeling, but may not produce the same psychological results.¹⁰⁴ At best, the healer could not be sufficiently knowledgeable in music to successfully use the most appropriate musical language for each patient. These problems, although discussed one thousand years ago, remain pertinent to this day and age.

So far, a generalized approach to music and its implications for medicine has been presented. Moses Maimonides (Rabbi Moses Ben Maimon) introduced a more detailed approach. Maimonides (1135-1208), a Jewish doctor in Cordova, wrote in Arabic, was respected by both Jewish and Moslem populations, and was a court physician to Salah-A-Din and his son. Maimonides is famous both for his theological and his medical writings.¹⁰⁵ He wrote:

. . . and the chanter should intone with the strings and raise his voice and continue his melodies for an hour. Then, the chanter should lower his voice gradually, loosen his strings and soften his melody until he [the patient]

103A. Shiloah, "Ibn Hindu; Les Medicine et la Musique" Israel Oriental Studies, Vol. II, 1972. pp. 447-462 (Hebrew).

104D. J. Grout, A History of Western Music. (New York: W. W. Norton & Company, Inc., 1960). p. 22.

105H.G. Farmer, "Maimonides on listening to music." Journal of the Royal Asiatic Society, 1933, 867-884.

sleeps deeply, whereupon he should stop. Physicians and philosophers have already mentioned that sleep in this manner, when the melody of the strings induces sleep, endows the psyche with good nature and dilates it greatly, thereby improving its management of the body.

The chanter should attend and distract him with songs for two hours after the meal; he should recline and command the chanter to soften his strings and his melodies. . .¹⁰⁶

The instructions given the player-singer in the above quote refer to the ud. This stringed instrument is a short-necked lute, a common instrument among the intellectuals in the middle ages. (The instrument is still widely used in the Middle East and Asia.) Like the Greek lyre in the story of David and Saul, the ud is a tranquilizing, introspective, and sublimatory instrument. In contrast to the drums and wind instruments used in the ecstatic ceremonies of the Middle East, North Africa and Asian cultures, the ud and the lyre do not require energetic physical participation and are intended for listening and absorption during the therapy process.¹⁰⁷

There is a tendency in Judaism to restrict the use of music for purposes of pleasure. This followed the destruction of the Temple (70 A.D.) and the expulsion of the Jews from their land. In the Talmud it is stated: "It is forbidden to rejoice in the sound of any kind of music, and all nature of voice in song is forbidden to be heard, because of the destruction."¹⁰⁸ Maimonides expands this and quotes Hosea, "Rejoice not, O Israel, as other people" (Hosea 9:1).

¹⁰⁶Moses Maimonides. On the Causes of Symptoms, ed. by J. O. Leibowitz and S. Marcus. (Berkeley, Cal.: University of California Press, 1974) p. 133-135.

¹⁰⁷Sekeles, Music in Healing Rituals of Non-Literate Societies.

¹⁰⁸Talmud, Mishna Torah, Halkot Taanit, pp. 613-614 (Hebrew).

Maimonides claims that music is also forbidden because it possesses the ability to affect man sensually; in particular the song of women, who in contrast to Jewish women, were the main entertainers in the Moslem world. Maimonides considers that all profane music distracts man from fear of God.¹⁰⁹

Boaz Cohen discusses Maimonides' prohibition of music, but claims that it did not withstand the test of reality. "The law prohibiting music was never fully observed because it ran counter to human nature."¹¹⁰

The difference between Maimonides' view of music as a religious man and as a doctor illustrates his liberal nature and his approach to music as essential to the patient within the tradition of the duty of saving lives despite the Sabbath laws. Further, Maimonides does not discuss sensual or ecstatic music, but calming sounds to relax tensions.¹¹¹ An Arab poet wrote after Maimonides' death:

Galen's art healed only the body
But Abu Imram's (Maimonides)
the body and the soul.
With his wisdom he could heal
the sickness of ignorance. . . .¹¹²

Ikwan-al-Safer was a school of Moslem philosophers which flourished in Baghdad in the second half of the 10th century. Little is known of this group that prepared 52 documents (a massive

¹⁰⁹J. Blau. R. Moses G. Maimon Responsa. "Mekiz Nirdamim," Jerusalem, 1960, pp. 338-339 (Hebrew).

¹¹⁰Boaz Cohen. "The Responsum of Maimonides Concerning Music." The Jewish Music Journal, II. 2, New York, 1930. p. 27.

¹¹¹S. Marcus. "Maimonides on Music and Music Therapy". Korot, Journal of History of Medicine and Science, X, 11-12 (Hebrew).

¹¹²Sekeles, Introduction to Music Therapy, p. 14.

encyclopedia). The objective of the group was socio-political and their theories were used by the intellectuals. Similar to the Pythagoreans, the Ikhwan believed that whoever understands the elements of musical harmony, understands the elements of the universe and is able to attain total understanding and philosophical knowing. They dealt with music at length, partly anecdotally and partly theoretically.¹¹³ The anecdotes describe situations of conflict and anger that were transformed to friendship due to music and the ability of the player to master the situation through his art. The more control an artist has over his instruments, the more able he is to draw the patient after him, to reverse his emotions and to bring him to a state of somnolence. The documents refer to special melodies which were created for certain illnesses and played in the hospital at dawn. These melodies are said to have relieved pains which had their origin in deformities and illness suffered by the patient.¹¹⁴

The instrument discussed by the Ikhwan is the ud which has been previously mentioned. The Ikhwan did not address themselves to the masses, but rather to the intellectuals whose instrument was the ud. The documents add a further important aspect to our understanding of the ud, namely the connection between the four strings of the instrument and the theory of humours. This theory has been highly respected in medicine from the fourth century B.C., and did not leave the stage of medical history in the span of two thousand years. The four

113A. Shiloah, "L'epitre sur la musique des Ikhwan-al-Safa." *Revue des Etudes Islamiques*, vol. 32, pp. 25-162, vol. 34, pp. 159-193. Paris 1965 & 1967 (University of Tel-Aviv, 1976, Hebrew).

114Shiloah, "Ibn Hindu; Le Medicine. . . .", p. 16.

humours, which are said to be in balance with the body of man and thus prevent illness, are parallel to the four basic elements, the four colors, the four tempers, and to the four strings of the ud.

Elements	Colors	Humours	Strings	Opposing Humours
Fire	Green	Choler	Zir	Phlegm
Air	Red	Blood	Math'na	Black Bile
Water	White	Phlegm	Math'lat'	Choler
Earth	Black	Black Bile	Bam	Blood

The ud's first string, the Zir, is suited to the heat of the fire, strengthens the choleric humour, and moderates the phlegmatic humour. The second string, the Math'na, is suited to the gentleness of the air, strengthens the blood humours, and is opposed to the black bile. The Math'lat', the third string, represents the dampness and freshness of water, strengthens the phlegmatic humour and breaks the power of the choleric humour. The last string, the Bam, responds to the heaviness and depth of the earth, strengthens the black bile and moderates the heat of the blood humour.¹¹⁵

The document details the therapeutic effect:

If the sounds produced by the strings intertwine harmoniously and with a proper pleasantness, they have the power to quiet diseases and pains, to destroy their potency and to ease the suffering of the sick. For things that are similar in their nature, when they are multiplied and united, their strength increases and their influence becomes overwhelming.¹¹⁶

¹¹⁵Shiloah, "L'epitre sur la musique. . . ."

¹¹⁶Ibid., p. 32.

One can see that the conception of the power of music over disease and pain that prevailed in ancient Greece, has its continuity in Islam and Judaism during the Middle Ages. The Greek approach was carried forward by philosophers and doctors via Rome. As changes occurred, new developments took place as a natural result of the differences in religion and cultural background. Similarly, no qualitative differences appear in the above examples between the Muslim and the Jewish conceptions of music for healing purposes. Attention should be paid to the complementary rather than the contradictory aspects. The prohibition in Judaism against the everyday use of music, or for entertainment, was more stringent than in the Islamic world. Also, the practice of ecstatic folk medicine employing music as a major element was common in the Islamic world, but forbidden in Judaism.

It should be noted, that in reality in Israel, Jewish groups utilizing folk-medicine ceremonies do not use music. However, one can find typical ecstatic ceremonies in Egypt, Morocco, Tunis, Ethiopia, and other countries in which music is a permanent major element of the healing process.¹¹⁷

¹¹⁷Sekels, Music in Healing Rituals.

CHAPTER 5

Summary and Conclusions

The purpose of this investigation was to obtain a historical perspective of music therapy. In order to provide a better knowledge and understanding of the past, the writer attempted to locate the earliest recorded examples of music used in therapy. The focus of the research was centered on Old Testament citations, philosophical studies by Greek and Roman scholars prior to the Middle Ages, and Jewish and Islamic literature concerning the medical use of music during the beginning of Middle Ages.

Through investigation of those periods and cultures it became evident that music had a persuasive effect on individuals as well as groups, and held a prominent position in their lives. Music was thought to possess certain healing powers and was used as a form of therapy as early as the Old Testament, although it was not defined to be "music therapy" as we know it today.

During the time of the Old Testament music seemed to have a magical and powerful effect on people, and was believed to be a gift of God. Only special people were endowed with the gift of practicing music. The literature presented not only the effects music had on methods of treatment, but clarified the role between the therapist and the patient. It also indicated that the use of certain instruments

seemed more effective than others: stringed instruments were preferred to woodwinds.

From the Greeks and Romans it was learned that the ideal person was one who was balanced between body and soul. Music's effect was powerful in helping afflicted people to achieve this balance. The writer found it significant that the Greeks believed in having music as part of their daily living in order to maintain good health. It is interesting that only in the last few decades has the medical profession begun to stress preventive medicine.

The conception of the power of music over disease and pain which prevailed in ancient Greece and Rome continued in the Islamic and Judaic cultures. Music did not only play a prominent role in people's lives, but it was believed to be an essential part of the doctors' education so that it might be utilized in medical treatments.

In conclusion, music in general was perceived as influential and as an integral part of the healing process. Despite the lack of scientific evidence supporting the effectiveness of music as a form of therapy, it seems necessary to accept the proposition that music had a profound effect on behavior and attitudes. In present times of extreme technological advancements, there is still little knowledge of mental processes and activities. Psychology is in its infancy. Controlled measurement of the effect of music is dependent upon progress in understanding human information processing. The acceptance of the potential effect of music in shaping behavior is a first step in defining and developing what today is called music therapy.

The writer has attempted to provide broader historical awareness concerning the use of music therapy. It is recommended that additional historical research be done on this subject, in different cultures, and over a broader period of time. Further historical research can provide music therapists perspective regarding the significance traditionally attributed to music in therapy. The accumulated wisdom of the past may promote an increase of interest in this field, help to prevent "reinvention of the wheel"¹¹⁸, and allow for future development in music therapy.

¹¹⁸Solomon and Heller, p. 172.

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