

MUSIC AND HEALING

Rabbi Jeffrey Bennett

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Advisors: Cantor Benjie Ellen Schiller: HUC-JIR

Reverend Ann Akers: Post Graduate Center for Mental Health

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DEDICATION

I dedicate this thesis to my dear wife, Debra, who has solidly supported me throughout this project with her love and help. Through all our years together Debra has been the melody and song that give meaning and strength to my life. She has brought harmony to our relationship and rhythm to our lives. I cherish her constant love, care and devotion.

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CHAPTER I

AN INTRODUCTION TO ISSUES

ADDRESSED BY THE DEMONSTRATION PROJECT

"Rabbi, I always feel so much better after services"—a declaration I hear continually expressed by those who come to synagogue to pray and sing God's praises in community. People find spiritual wholeness and comfort through prayer and song. Our Reform Jewish prayerbook, the Gates of Prayer, recognizes the emotional states of our worshippers:

Each of us enters this sanctuary with a different need.

Some hearts are full of gratitude and joy:

They are overflowing with the happiness of love and the joy of life;

they are eager to confront the day, to make the world more fair;

they are recovering from illness or have escaped misfortune.

And we rejoice with them.

Some hearts ache with sorrow:

Disappointments weigh heavily upon them, and they have tasted despair;

families have been broken; loved ones lie on a bed of pain;

death has taken those whom they cherished.

May our presence and sympathy bring them comfort.

Some hearts are embittered:

They have sought answers in vain; ideals are mocked and betrayed;

life has lost its meaning and value.

May the knowledge that we too are searching, restore their hope and give them courage to believe that not all is emptiness.

Some spirits hunger:

They long for friendship; they crave understanding; they yearn for warmth.

May we in our common need and striving gain strength from one another, as we share our joys, lighten each other's burdens, and pray for the welfare of our community. (333)

Whether worshippers come to services with joy or with sorrow in their hearts, they leave with a greater sense of wholeness than when they first arrived. Health and healing, suffering and pain are human concerns. They determine our ability to reach our potential and sense God in our lives. One of the main goals of the synagogue is to help people to connect to God and community and thereby help them to achieve their potential and find wholeness. This is the spiritual quest. Many congregants experience anguish and pain, both physical and emotional. This, very often, thwarts their ability to be open to God and to their inner selves. They are so focused on the pain and suffering that they are experiencing that it limits their ability to focus beyond them. The synagogue needs to be a place where they can enter upon a spiritual journey in order to find solace, comfort and healing. Music is the best means toward a spiritual awakening. Because music is so totally engaging and opens up a limitless realm, it makes one susceptible to transportation to a spiritual state where one loses track of time and becomes one with the process of making music. When it is over, it is almost like a dream where we retain only an essence, not the detail.

Music is the voice of the human spirit that transcends our ability to quantify and touch. Goethe commented: "Music begins where words end." Music expresses better than our mere words the passions and emotions that inexorably accompany human life. Music allows us to dig deep into our minds and into our souls. It helps us to uncover and discover many of the facets of our humanity that lie, often, beneath the surface. Music is a vehicle by which we can fathom both the transcendent and the inscendent. Music is also the spiritual glue that binds the human community. It rubs bare the emotions and excites our physical selves. Music within the context of our Jewish religion announces the common loyalty and experience of our people. And the music of the synagogue has the potential to build a spiritual context that frees the message from its earthly orbit.

"Music demonstrates the connection between thought and emotion, physical and mental activity. It helps us understand that in the physicality of producing music we are unifying body and spirit just as in the use of our bodies, we are stimulating, assisting, and creating a thought process. A sense of arousal, of quickening, of receptivity is crucial to an experience of the spiritual. Community arousal may be raucous and throbbing. But even the quiet and private playing of music produces a creative tension that invites the spiritual." ("Music and Spirituality: Defining the Human Condition," John Frohnmayer, presented at The Blair School of Music, Vanderbilt University, May 1994)

Neurologist Oliver Sacks (*Washington Post*, 1994, pp. 11-12) speaks about how robust music is neurologically by pointing out that humans can lose the power to speak and even the power to move their limbs and still be affected by music. He saw patients who stuttered to an extent that they could not talk but could sing, patients who could not walk but could dance and even those who were activated by the mention of music. He

recounts one woman with Parkinson's disease who loved music. "You would just say Opus 49, Chopin, and the F minor Fantasy would start playing in her mind. And she could move."

Sacks goes on to say that one listens to music with one's muscles. The arousal is in the brain stem and the dynamic (the level of intensity perceived by the brain as a degree of loudness) registers in the basal ganglia. Deeply-demented people respond to music, babies respond to music, even fetuses respond to music. Music, in a way, is a bridge over damaged paths in our brain and between our earthbound selves and our spiritual lives. Fantasy and our desire to escape from the realities of our world are part of what music and spirituality have in common. "Music is the voice of a soaring imagination as well as an invitation to contemplation. Music can liberate the mind to wander and probe and explore." (Frohnmayr)

Music also connects us to the pulse of our natural world. Whether a heartbeat, the lunar cycle, seasons, wind, or the earth turning in a constant spiral, our lives are governed by the pulses of our natural world. Plato said that rhythm and harmony find their way into the inward places of the soul. Rhythm also plays on our subconscious. It helps to trigger collective memory, to remind us of sequential functions, and to connect us with our most elemental selves, which is a foundational condition for our openness to exploring our spiritual selves.

Music also helps us recognize our human insignificance, which is, indeed, a byproduct of spirituality. Composer John Cage spoke to the point: "Let no one imagine that in owning a record he has the music. The very practice of music is a celebration that we own nothing." (*Washington Post*, (1994, 5 July), *Health Magazine*, pp. 11-12)

The great paradox of music is that the more we share it, the more we receive back. The greater the pleasure music gives us, the more able we are to give pleasure to others which is an important component of finding shleimut—"wholeness." "The doing and creating of music holds within itself a universality, a gentility, and a respect for the human spirit that has the potential to transcend political boundaries and reunite us in a renewed appreciation of human frailty and human achievement" (John Frohnmayer)

My intention with this project is to reach out to those in my congregation who are feeling pain and hurt and to try to help them find healing through music, specifically through the music of prayer. This project is also intended to demonstrate the efficacy of music: to help to recognize God's presence in one's life and thereby achieve a sense of shleimut, to be an agent that can delve into one's psyche and help bring forth the unconscious forces that shape our attitude and conduct, and to help us connect to others in community.

CHAPTER II

JEWISH SOURCES ON MUSIC AS MEDICINE

There are passages in our sacred Jewish texts that present us with examples of how music was instrumental in bringing healing to its listener. We will see from these passages that those who were suffering and feeling distressed relied on music to bring themselves comfort and wholeness.

It is important, at this point, to clarify terminology. The two most common phrases used to discuss the influence of music on an individual are "Music Therapy" and "Music Medicine." The most widely accepted meaning for Music Therapy is a form of distraction that uses music as an aid to relaxation. The goal of this project is to show that music is much more than a distraction. Music is a curative agent. For that reason, I will refer to music as medicine, i.e., as an agent that can bring about healing.

1 Samuel 16:14-23

Now the spirit of the Lord had departed from Saul, and an evil spirit from the Lord began to terrify him. Saul's courtiers said to him, "An evil spirit of God is terrifying you. Let our lord give the order [and] the courtiers in attendance on you will look for someone who is skilled at playing the lyre; whenever the evil spirit of God comes over you, he will play it and you will feel better." So Saul said to his courtiers, "Find me

someone who can play well and bring him to me." One of the attendants spoke up, "I have observed a son of Jesse the Bethlehemite who is skilled in music; he is a stalwart fellow and a warrior, sensible in speech, and handsome in appearance, and the Lord is with him. Whereupon Saul sent messengers to Jesse to say, "Send me your son David, who is with the flock." Jesse took an ass [laden with] bread, a skin of wine, and a kid, and sent them to Saul by his son David. So David came to Saul and entered his service; [Saul] took a strong liking to him and made him one of his arms-bearers. Saul sent word to Jesse "Let David remain in my service, for I am pleased with him." Whenever the [evil] spirit of God came upon Saul, David would take the lyre and play it. Saul would find relief and feel better, and the evil spirit would leave him.

In this passage from the Bible, we clearly see the effect music can have on its listener. In this beautiful paragraph, young David calms the troubled soul of King Saul with music and song. We are told that "the Lord is with him [David]." That implies that when one is in touch with God, one is able to convey that sense of the divine to others and help to bring about healing. In David's case, he is able to do this through music. Just prior to this passage, David was anointed King of Israel, replacing Saul as king. That meant that the "ruach Adonai" fell to David while, at the same time, it left King Saul. Music was the means by which David, who had the spirit of God within him, was able to share it and instill it within Saul.

II Kings 2:1-5, 9-15

When the Lord was about to take Elijah up to heaven in a whirlwind, Elijah and

Elisha had set out from Gilgal. Elijah said to Elisha, "Stay here, for the Lord has sent me on to Bethel." "As the Lord lives and as you live," said Elisha, "I will not leave you." So they went down to Bethel. Disciples of the prophets at Bethel came out to Elisha and said to him, "Do you know that the Lord will take your master away from you today?" He replied, "I know it, too; be silent."

.....As they were crossing (the Jordan), Elijah said to Elisha, "Tell me, what can I do for you before I am taken from you?" Elisha answered, "Let a double portion of your spirit pass on to me." "You have asked a difficult thing," he said. "If you see me as I am being taken from you, this will be granted to you; if not, it will not." As they kept on walking and talking, a fiery chariot with fiery horses suddenly appeared and separated one from the other; and Elijah went up to heaven in a whirlwind. Elisha saw it, and he cried out, "Oh, father, father! Israel's chariots and horsemen!" When he could no longer see him, he grasped his garments and rent them in two.

He picked up Elijah's mantle, which had dropped from him; and he went back and stood on the bank of the Jordan. Taking the mantle which had dropped from Elijah, he struck the water and said, "Where is the Lord, the God of Elijah?" As he too struck the water, it parted to the right and to the left, and Elisha crossed over. When the disciples of the prophets at Jericho saw him from a distance, they exclaimed, "The spirit of Elijah has settled on Elisha!" and they went to meet him and bowed low before him to the ground.

In this passage, we see that the spirit of God is given to Elisha. Elisha enters into a period of anger and grief upon the death of Elijah, his mentor and friend. In order to restore his ability to prophesy, Elisha's first act is to call upon a musician.

“‘Now then, get me a musician.’ As the musician played, the hand of the Lord came upon him.” (II Kings 3:15)

After hearing the music, Elisha then went on to prophesy. David Altschuler in his commentary, Mezudat David, explains that when the musicians began to play, Elisha “rejoiced” and was able to receive the “spirit of prophecy.”

Adelle Nicholson, in her Master’s thesis (1996, p.13) toward her Master of Sacred Music Degree from Hebrew Union College draws on a passage in the G’marah from P’sachim 117a to show that music heals the soul.

“A passage in the G’marah, P’sachim 117a, states that the Sh’khinah ‘rests on’ prophets only out of the joy involved in performing mitzvot. This interpretation can explain the common psalmodic introductions: ‘To David, a Psalm’ and ‘A Psalm of David.’ The following G’marah passage examines these two introductory phrases and states that they indicate the use of music for healing the psalmist’s soul as well as the souls of others.

[The superscription] ‘To David, a Psalm’ intimates that the Shechinah rested upon him and that he uttered [that] song: ‘a Psalm of David’ intimates that the [first] uttered [that particular] psalm and then the Shechinah rested upon him. This teaches you that the Shechinah rests [upon man] neither in indolence nor in gloom nor in frivolity nor in levity, nor in vain pursuits, but only in rejoicing connected with a religious act, for it is said, ‘But now bring me a minstrel.’ And it came to pass, when the minstrel played, that the hand of the Lord came upon him. (The Babylonian Talmud: Seder Mo’ed, Pesachim, ed. Isidore Epstein,

London: Soncino Press, 1938), (599-600)."

The question that arises from this passage is whether David receives the Divine Presence and then is able to sing or whether his singing brings about the Divine Presence. Nicholson goes on to explore this issue:

"Is it possible simply one way or the other, or, giving this question a modern treatment, are the two locked in dialectical tension? (According to Eugene Borowitz in Reform Judaism Today, New York: Behrman House, Inc., 1983, I, 82, a dialectical tension is one in which one can locate "the truth in balancing one belief against another.")

Does it mean that faith is required to do the action, the mitzvah of Bikkur Cholim through the mode of singing? We cannot consciously know if the Shechinah is with us or not. The individual Jew asks herself: Is God really there when I pray, and does God need my prayer to exist at all? Which is the inspiration and which the consequence? A person of faith doesn't know for certain if the presence of God is there; but he does know that if he sings, he can invoke the Shechinah. The writer interprets this, the act of singing itself, as the meaning of mitzvah. Of course the rabbis were referring to the halachah, but the writer sees mitzvah as an action to engage oneself, to put oneself in touch with the ruach that resides within each human being."

Whereas Nicholson states that we cannot consciously know if the Shechinah is with us or not, I believe that the Shechinah, the "Indwelling of God," is always with us and at our disposal. It would seem to me that both the singing and the awareness can happen simultaneously. The singing merely expresses the awareness and the awareness is merely expressed in singing. I don't believe that there is a causal effect. In a way, while it might seem like a dialectical tension scenario, there seems to make no difference in

what order the awareness is manifested. The Divine spark within does not operate in a chronological, human-order sequence. God's presence is eternal and the human mind tries to create a time frame for its manifestation. The ruach, however, does not follow sequence although our human minds have a need to distinguish chronology. The ruach merely "is." The dual expressions "To David, a Psalm" and "A Psalm of David" imply that music is, at the same time, both a result and a cause of God's presence in our lives.

Psalms

The most vivid use of music in the Bible is the Book of Psalms itself.

The Book of Psalms consists of 150 songs of religious poetry. The Psalms are traditionally associated with King David. While his authorship of all of them is unlikely, his connection to Psalms is indicative of the fact that they were poems that were sung to music. David was thought to have encouraged psalm singers during the First Temple period; he is described in the Bible as a player of the lyre; he is identified as the "sweet singer of Israel." They reflect the continuum of the human experience. They contain thoughts of anguish, praise, doubt, thanksgiving, compassion and longing. The words are powerful. Psalms are vehicles which have allowed people to express a personal and profound relationship with God.

The English name "Psalms" is derived from the Latin Vulgate *Liber Psalmorum*. The Latin, however, was borrowed from the Greek (psalmos) which is the title found in most Greek manuscripts and by which the book is cited in the New Testament (Luke

20:42, 24:44, Acts 1:20). It meant "a song sung to a stringed instrument" and seems to be a translation of the Hebrew term *mizmor* which occurs 57 times in the individual Hebrew captions of the book. The Hebrew Bible itself has not preserved any specific name for the Book. The accepted Hebrew name for the Book, *T'hillim*, came at a later date. Thus, this compilation of religious poetry that powerfully expresses the human spiritual craving originated as a body of musical songs.

Underlying all the Psalms is trust, trust in God who is always there as a support and guide. One never feels abandoned or left alone, even in one's misery. Irene Nowell ("Praying the Psalms," in the Revised Psalms of the New American Bible, ed. TK, New York: Catholic Book Publishing Co, 1992), 277 (appendix) states: "Lament is perhaps the most useful of Psalms, if one can dare use the word 'useful' to describe prayer. Perhaps, this indicates the real suffering of human life. The laments teach us to bring everything in our lives to God, even what seems not to be proper. The laments portray anger, hatred, sorrow, humiliation, sufferings, and death. God is not spared the range of human emotion. Nothing is too raw to be brought to prayer. The laments teach us in fact what to do with these emotions: take them to God." The Psalms touch all our emotions: sadness, joy and exultation, doubt, fear and trembling, triumph, struggling, hope, just to mention a few. By getting in touch with our feelings, we find a way to wholeness.

God is often referred to as "song." From Psalm 118:14

"The Lord is my strength and song:

And is become my salvation."

In this verse, we see that both God and salvation are equated with song. Through parallelism we see that song is salvation. Verse 17 of that very Psalm continues:

"I shall not die, but live, and declare the works of the Lord."

It is music that gives life and thwarts death!

From Psalm 100:3, we read: "Come into God's presence with (by means of) songs of joy."

The Spanish Kabbalist Joseph Gikatilla (1248-1325) writes in the "Sha'arei Orach" ("The Gates of Light") about music and Psalms.

"...blazes a trail for the prayers to ascend heavenward, since by the power of the song the adversaries who prevent the upward flow of prayer are gathered up and bad influence is "cut asunder." (Idelson, p. 640)

The beauty and passion expressed in the Biblical Psalms touch every emotion and feeling that we have as human beings. And because they are "songs," not merely poetry, the words actually go even beyond the meaning of the words that are uttered. Psalms have within them an "inherent melody" due to the fact that they were written as poems with a rhythm and language that create a sing-song effect, mirroring music. The rhythm and language offer the reader internal calm. When I, personally, read Psalms I find myself in a musical world. In my opinion, it is not coincidental that the final Psalm, Psalm 150 invokes God through musical instruments. We end the book with a musical expression to God. The first one hundred forty nine Psalms lead up to this majestic musical outpouring to God. Music transcends words. The inherent "melody" of the Psalms gives even greater expression to its content. The majesty of expression, the intensity of feelings, and the range of feelings that the Psalms express awake our very souls and allow the

worshipper to be enveloped by their every word. When one is seeking healing and comfort, one needs to be able to articulate the scope of one's emotions. The Psalms award us that opportunity. The Psalms give depth and breadth to the spiritual spark that is within us. It is to Psalms that I personally turn when I am feeling in need of expressing my emotions to God.

Psalm 16 is a perfect example of how broad the emotional expression is that allows for comfort and articulation: "I am ever mindful of the Lord's presence; God is at my right hand; I shall never be shaken. So my heart rejoices, my whole being exults, and my body rests secure. For You will not abandon me to Sheol, or let your faithful one see the Pit. You will teach me the path of life. In Your presence is perfect joy; delights are ever in Your right hand." (verses 8-11). Psalm 32 anticipates the time when a person recovers from illness. It is a tremendously uplifting song that exalts my soul. "You are my shelter; You preserve me from distress; You surround me with the joyous shouts of deliverance." (verse 7) "Rejoice in the Lord and exult, O you righteous shout for joy, all upright in heart!" (verse 11) I also find Psalm 42 wonderfully consoling. It allows the reader to express anguish and doubt but at the same time finding God as the source of healing and support. One cannot help but sense the wide array of emotions that are expressed. "Like a hind crying for water, my soul cries for You, O God; my soul thirsts for God, the living God; O when will I come to appear before God!! My tears have been my food day and night; I am ever taunted with, 'Where is your God?' When I think of this, I pour out my soul: how I walked with the crowd, moved with them, the festive throng, to the House of God with joyous shouts of praise. Why so downcast, my soul, why disquieted with me? Have hope in God; I will yet praise God for God's saving

presence.” (verses 2-6) And this Psalm which so beautifully gives expression to hours of woe and depression culminates with the uplifting verse “Have hope in God; I will yet praise God, my ever-present help, my God.” (verse 12)

Psalms are wonderfully therapeutic and life-affirming. The Psalms reflect our moods and rages, our joys and feelings of appreciation. Whether we are feeling full of praise or exaltation or fear or trembling, the Psalms help us reflect the joy and sufferings of our souls as well as that of our People. For me, what I find most important is that underlying all the Psalms is trust in God. Psalm 41 brings me solace and warmth when I am in need of help and strength: “Happy is the one who is thoughtful of the wretched; in bad times may the Lord keep him from harm. May the Lord guard him and preserve him; and may he be thought happy in the land. Do not subject him to the will of his enemies. The Lord will sustain him on his sickbed; You shall wholly transform his bed of suffering. I said, ‘O Lord, have mercy on me, heal me.’” (verses 2-5) Whether I read a Psalm that is joyful or a Psalm that is filled with lament, there is a trust in God that will help me through these different emotions. The acknowledgment of these different emotions that we feel throughout life is a life-enhancing activity in and of itself. For me, trust and healing are the final message of the Psalms.

The Psalms were and still are a major component of the musical tradition of our people. They continue to be a source of healing for all who read them. They are a unique creation that contributed to the understanding that music played and still plays an integral role in voicing the sentiments of the heart with the expectant result of cleansing and purifying, mending and healing.

Music of the Mystics

Another unique and powerful contribution to the Jewish tradition in the light of the curative properties of music is the music of the mystics. In every period of Jewish history, there has been a mystical tradition. While the mysticism of every era differed from the next, there was a common thread that bound their traditions together. They all sought the best path to achieve a true oneness with God. The earliest Jewish mystics imagined that heaven was made up of concentric spheres in the very center of which stood the throne of God. The biblical book of Ezekiel, which dates back to the sixth century before the Common Era, served as a model for the early mystics. Following Ezekiel's description in the first chapter of the book, the early mystics envisioned the fiery chariots of angels, kheruvim and seraphim, guarding God's throne. They looked for ways of penetrating into this holy sphere. Different methods to reach God and attain oneness were used throughout the centuries: deprivation, self-denial, fasting, magic formulas, and the performance of good deeds. But there was one common method that was used throughout all the periods and that was music. Music was seen as a means of helping the seekers of oneness lose themselves and be lifted beyond their earthly existence. The mystics were much more open to exploring the spirit through means outside of intellectual pursuits. Music was, for them, the ideal means. Their striving to become one with Divinity was their way of attaining wholeness and completion. This is the ultimate state of "shleimut" (wholeness). I bring the music of the mystics especially to this study because it is the mystics who directly and purposefully used music as a means of attaining shleimut which is the pathway to healing. As was mentioned before

about Psalms, music goes beyond words. Music transcends the limited scope of organized content. The mystics understood that the soul sings. Their approach to music and their understanding of the power of music make their contribution to our heritage noteworthy and unique.

One of the first Jewish mystical communities lived in a colony at Lake Mareotis near Alexandria, Egypt. In the very beginning of the first millennium, Philo of Alexandria had a great influence in emphasizing the need for a spiritual life. Philo of Alexandria, a Hellenized Jew, is a figure that spans two cultures, the Greek and the Hebrew. When Hebrew mythical thought met Greek philosophical thought in the first century B.C.E., it was only natural that someone would try to develop speculative and philosophical justification for Judaism in terms of Greek philosophy. Thus Philo produced a synthesis of both traditions, developing concepts for future Hellenistic interpretation of messianic Hebrew thought. Philo was extremely intrigued with the mystics and ascetics of his time. He observed the community of ascetic Jews known as the Therapeutae ("worshippers of God"). The key emphasis in Philo's philosophy is contrasting the spiritual life, understood as intellectual contemplation, with the mundane preoccupation with earthly concerns, either as an active life or as a search for pleasure. Philo, in his work, "De Vita Contemplativa," describes the mystics of his day:

"They sing, sometimes hands and feet keeping time in accompaniment, and rapt with enthusiasm reproduce sometimes the lyrics of the procession, sometimes the halt, and...of the wheelings and counterwheelings of the choric dance." (Translation from Heritage of Music, Judith Kaplan Eisenstein, p. 123)

The "Therapeutae" were true mystics seeking to become one with divinity. They

were looking to transcend their earthly existence. The community near Alexandria lived in scattered houses, near enough to the city to afford protection without depriving the members of the solitude which they prized. Each of these houses contained a room which was devoted to prayer and study and into which was brought nothing but the Torah and the Book of Prophets, together with the Psalms and other works which tended to the promotion of piety. The Therapeutae prayed at sunrise and at sunset. During the day, they devoted themselves to study the internal sense of the Scriptures. In addition to the Bible, the Therapeutae had books by the founders of their sect on the allegorical method of interpreting Scripture. They also contributed to sacred literature themselves by writing new psalms. They tended to their ordinary needs during the hours of darkness. Some of these recluses only ate every second day while others only one day a week.

But on Sabbath, besides attending to their souls, they indulged their bodies. But for them, indulgence meant coarse bread, flavored with salt and sometimes hyssop, and water from a nearby spring. Thus during the six days of the week the Therapeutae philosophized, each in his own cell, but on the Sabbath they met in a common assembly, where women also had places screened off from the men, and listened to a discourse from one who was the eldest and most skilled in his teachings.

In contrast with the drunken revels of the Greeks, Philo describes the sober enjoyment by the Therapeutae of the feast of Erev Shavuot. They assembled together with "glad faces and in white garments." They began with prayers, in which they stood and stretched their eyes and hands to heaven. Then they took their seats, the men on the right and the women on the left. Slavery being against their principles, the younger members of the society waited on the elder. No meat was served at the table, and they only drank

water, hot or cold. But first came the "feast of reason" and the "flow of soul." Philo further describes the life of the Theraputae.

"All listened to a discourse delivered with an emphatic slowness and penetrating beneath the letter of the Law to the spiritual truth that lay hidden within. When the president's address had been duly applauded, there followed the singing of hymns ancient and modern. Then came the meal of the simple kind already described. And after this a pervigilium, a nocturnal festival, was celebrated with antiphonal and joint singing on the part of men and women and with choral dancing in imitation of Moses and Miriam at the Red Sea. At sunrise, turning to the east, they prayed that the light of truth might illumine their minds, and then returned to their studies."

Throughout the Middle Ages, the mystical tradition found itself steeped in music as a vehicle to achieve transcendence. There were some mystical traditions that believed that ecstasy could only be achieved in isolation and others that maintained that a community was needed. Abraham Abulafia (1240-1292) was a proponent of the latter. He was an early Kabbalist who lived in Spain. But in the eighteenth and nineteenth century, Chassidism, founded by the Ba'al Shem Tov, believed that community was essential in order to achieve transcendence. And while the "Rebbe," the head rabbi, became their guide, music was the heart of their expression. It was their vehicle for spiritual fulfillment. The Ba'al Shem Tov considered music as the means to experience the totality of the universe. Reb Dov Baer of Lubavitch felt that each individual had his/her own song that would elevate that individual to the heights of the divine. Rabbi Nachman of Breslov, the great-grandson of the Ba'al Shem Tov for whom music was

quintessential, said: "Song is the soul of the universe. The throne of God breathes music; even the four letters, Yod, He, Vav, He, that spell the name of God are four musical notes. Get into the habit of singing a tune. It will give you new life and fill you with joy." (Nachman of Breslov, The Empty Chair: Finding Hope and Joy, Jewish Lights Publishing, 1994, p.104)

Rabbi Nachman of Bratslav taught, "The most direct means for attaching ourselves to God from this material world is through music and song, so even if you can't sing well, sing. Sing to yourself. Sing in the privacy of your home. But sing."

The Chabad branch of Chassidism, founded by Rabbi Schnur Zalman, brought the role of music to new heights. The songs of the Chabbad Chassidim had to follow distinct rules so that they could make it possible for an individual to transcend to a higher plane. Rabbi Zalman taught: "The song of the souls consists of tones only, dismantled of words." (Judith Kaplan Eisenstein, The Heritage of Jewish Music p. 144) Eisenstein explains how the Chabbad songs went through five stages: 1) a rhapsodic outpouring of the soul; 2) a somewhat livelier spiritual awakening; 3) intense concentration; 4) communion with God; and 5) a feeling of complete liberation from the physical as if one had no body at all, only spirit.

These songs came to be known as "niggunim" (singular, nigun), from the Hebrew meaning "melody." The songs were sung with meaningless syllables. Or perhaps more accurately, a melody sung using "yai-dai-dai," "bim-bom," or some other equally universal sounds, rather than words. Used particularly in more mystically inclined Hasidic traditions for prayer, celebration, or sometimes even just a warm-up to other songs, the niggun was traditionally seen as a melody on which the soul could be lifted to higher

dimensions of spiritual experience. These songs became a way of worship, a means of ascent. They are prayers. They are impassioned outpourings of faith and hope and desire. They are moods that are mirrored in the rhapsodic response of passionate participants. Niggunim are largely improvisations, though they could be based on thematic passages and can be stylized in form. It was the fervor created by the melody that was important. It was the music that could transport the worshipper to a divine habitation.

How is Music Sacred?

In Jewish music in general, there is a great diversity of style and tone. Wherever Jews have lived, they have adopted the music of the general society and incorporated that music into the music that followed them throughout history. Many types of music could be thought of as inherently Jewish. Jewish music takes many forms.

The question of the "sacredness" of particular music is a question that has often been raised and has been answered in a variety of ways. My opinion is that any music can be sacred. It all depends on what the music triggers in the listener. Music is subjective. I also feel that one cannot claim that there is "good" sacred music and that there is "bad" sacred music. All types of music can touch the soul and connect one to the transcendent presence of God. Music, in many ways, connects us to experiences we have had. It connects us to emotions we have felt. It connects us to times, both present and past. It connects us to people as well. Music is a vehicle that taps into our psyche and our soul and transports us to realms of experience and beyond.

In his book, The Art of Public Prayer, Lawrence Hoffman cites Cantor Benjie Ellen Schiller of the Hebrew Union College in New York, who "illustrates four different ways of knowing God, each of which demands a different musical type along with a matching bodily posture. These are 1) music of majesty, 2) music of meditation, 3) music of meeting, and 4) music of memory." (p. 192) The music of much of Western classical art music contains moments of majesty. Much of the music used in church services, usually accompanied by organ and borrowed by classical Reform Judaism, contain such moments. The musical rendition of the Shma most used in the synagogue today, that of Solomon Sulzer, has that majestic quality to it, where it speaks to the listener of God as the Sovereign, distant God who is glorious in being. It is music that has a full, stirring sound to it.

"Music of Meditation" engenders a different feel and experience than "Music of Majesty." It has a meditative texture to its sound. It is the type of music where the listener wants to close his/her eyes and look inward. It tends to bring a calm and sedative feeling to the worshipper. An example of such music might be the numerous renditions of the prayer "May the words of my mouth," which immediately precedes the silent devotion in the Reform Jewish service. The melody sets up the worshipper for the silent, meditative moment that follows.

"Music of Meeting" is the kind of music that connects people to each other. There is a feeling of a pull toward those in your presence and it allows the listener to feel God's presence in the midst of that connection. "Music of Meeting" is predominantly group singing where the worshipper can intensively feel the "other" in his/her midst—the other being both the fellow worshipper and/or God. It is "Music of Meeting" that allows

community to share a common experience and to transcend to another level together. It is by singing together, as one joins one's voice into the throng of voices, that one feels community, i.e., by hearing community in sound. Much of the music written for the synagogue today, especially for the liberal branch of Judaism, is "Music of Meeting." Debbie Friedman, whose music is widely known and sung in synagogues today, is an example of a composer of "Music of Meeting."

"Music of Memory" can best be described as music that connects us to our own individual past as well as to the past experience of our people. It can be any of the previous types of music, Music of Majesty, Music of Meditation, Music of Meeting. Its force is to connect us to our particular group and bring forth all the historical moments that united us as a group or a people. It is tremendously powerful and plays an important role in the life of a community. It also generates a feeling that God, whom we see as the glue that holds us together, is carried through time with us as a group.

All four of these types of music are important parts of a worship service. Each one evokes a different center within the worshipper and answers the various needs that are welled up inside those who pray. They all have the ability to allow the worshipper to dialogue with God and move the worshipper toward a transcendent state and towards an openness which promotes healing. Since musical tastes are subjective and mode of worship varies in its ability to move the worshipper, one of these types of musical approaches might work better for a particular worshipper than another.

Music and the Psyche

Music also has power over the psyche. Music is a language with a vocabulary of melody, harmony, pitch, dynamics and instrumental or vocal timbre or color. Musical language speaks to us non-verbally and acts upon the psyche. Carol Bush in her book, Healing Imagery and Music, refers to music as "our co-therapist." She goes on to say: "It goes beyond words and brilliantly makes non-verbal interventions by suggesting, provoking, allowing, triggering, amplifying, connecting, stabilizing, energizing and so on. This dynamic action creates a powerful non-verbal therapy." (p. 72)

It is virtually impossible to have control over our health and well-being if we look merely to the conscious level of our awareness. The bulk of our psychic lives is lived in the subconscious realm. Larry Dossey, M.D., in his book, Healing Words, states: "It is extremely odd that the role of the unconscious almost never comes up when people talk about the place of the mind in health. Particularly in religious circles, there seems a virtual embargo on acknowledging the unconscious mind. Why are we reluctant to talk about our unconscious? Why do we behave as if it doesn't exist? Why do we pretend that everything is 'out front' in awareness, when overwhelming evidence tells us this simply isn't so." (p. 81)

Finding a sense of wholeness, of course, involves our entire being. Both the conscious and subconscious aspects of our being must be tapped into and must come into play in order to find healing.

First and foremost, our consciousness, i.e., our connection to the world outside of

us plays an important role in our search for wholeness. Sigmund Freud has stated that the ego is first and foremost a body ego. At birth, ego and id are undifferentiated. Gradually, as the individual develops, an ego emerges. The first point at which an ego can be said to exist is when bodily sensations are perceived. The ego is formed through the individual's relation to the environment. With an adult the continued formation of the ego is affected by a wide range of phenomena such as desire for gratification, habit, social pressures, intellectual curiosity, aesthetic or artistic interest to name just a few. But for the infant, immediately following birth, the differentiation between the id, which comprises the psychic representatives of the drives, and the ego are not yet differentiated. Only through relationship to the environment is the ego formed. The infant exploits the environment in order to achieve maximum gratification. This develops into the ego. The ego serves the unconscious processes and serves as the discharge for the id. While one function of the ego is for motor control, the ego also looks to control the sensory perceptions. By its control of perception and consciousness, the ego wards off anxiety-provoking situations. The ego works to desensitize the libido energy. Through the various defense mechanisms, such as sublimation, reaction formation, regression, repression, etc., the ego protects against the forces of the subconscious. Freud states in his work, An Outline of Psychoanalysis, 1949 (p.19), "The power of the id expresses the true purpose of the individual organism's life. This consists in the satisfaction of its innate needs. No such purpose as that of keeping itself alive or of protecting itself from dangers by means of anxiety can be attributed to the id. That is the business of the ego, which is also concerned with discovering the most favorable and least perilous method of obtaining satisfaction, taking the external world into account."

Freud goes on to say that the "id obeys the inexorable pleasure principle. But not the id alone. It seems as though the activity of the other agencies of the mind is able only to modify the pleasure principle but not to nullify it; and it remains a question of the greatest theoretical importance, and one that has not yet been answered, when and how it is ever possible for the pleasure principle to be overcome." (p. 109) Freud further explains that "The other agency of the mind, which we appear to know the best and in which we recognize ourselves the most easily—what is known as the ego--was developed out of the cortical layer of the id, which, being adapted for the reception and exclusion of stimuli, is in direct contact with the external world. Starting from conscious perception, it has brought under its influence ever larger regions and ever deeper layers of the id; and, in the persistence with which it maintains its dependence upon the external world, it bears the indelible stamp of its origin. Its psychological function consists of raising the processes in the id to a higher dynamic level (perhaps by transforming freely mobile into bound energy, such as corresponds to the preconscious condition); its constructive function consists of interposing, between the demand made by an instinct and the action that satisfies it, an intellectual activity which, after considering the present state of things and weighing up earlier experiences, endeavors by means of experimental actions to calculate the consequences of the proposed line of conduct....the ego has set itself the task of self-preservation, which the id appears to neglect." (p. 111)

The environment that creates the ego in the individual consists of both sight and sound. Sound is an integral part of a person's ego formation and is always associated with the unconscious drives. Throughout one's life, the sounds that an individual hears trigger memories and connections with the unconscious. There is no doubt that music

affects and activates the psychic processes. Music is engulfing us and at the same time spontaneously bringing to our mind meaningful memories, mental pictures and experiences from our past without pain and anxiety. The patterns of music provoke references to the past and to already forgotten experiential material. In the process of performing and creating music there is always a continuous movement between the past, present and future. In a paper written by Kimmo Lechtonen (*Nordic Journal of Music Therapy*, 1994), the author points out how music does involve primary process thinking and how music resonates with this layer of the subconscious. "It is clear that the patterns of music are analogous with the structures of the human psyche that the psyche uses to manage its experiential world. The abstract forms of music form a kind of microcosm, which has the structure that corresponds to the thinking processes of the human psyche at the meta level. Therefore, it is a question of thinking what a human psyche uses to think 'its own thoughts.' Perhaps the purest example of this kind of thinking is the system of the human unconscious which, using its own modalities that differ from those of the normal daytime consciousness, handles and modifies, i.e., 'thinks' the conscious thought and significant experiences of the human mind. Analogous to the remark made by the founder of psychoanalysis, Sigmund Freud, that 'dreams are the royal road to the unconscious' may with justice be completed by adding music to the definition, because the forms of both dream work and 'musical thinking' are largely similar ways of approaching and understanding the human unconscious, which is largely dominated by symbolic processes. The primary processes of the unconscious, the mythical 'child's thinking' form a certain kind of universal basis, a storehouse which has not yet crystallized to the demands of culture. Within it there exist several parallel systems. The

child's polymorphous reasoning is a kind of meeting or dispersal point for all possible systems of culture. In unconscious time a person's childhood, youth and adulthood overlap and embrace. The primary process of the unconscious presents temporal becoming, in which time can be stopped, concentrated, speeded up or reversed just like in a musical expression." (p.31)

Freud, himself, stated in The Ego and the Id that 'the ego wears a 'cap' of hearing' (Hoerkappe) where the perceptual system forms the ego's surface.

Many psychologists see the effect of music as inducing regression, a return to earlier, especially to infantile, patterns of thought or behavior or stage of functioning. In 1919, the psychologist W. Bardas (Zur Problematik der Musik) was the first to attribute regression to the influence of music. His concern was the primitive origin of music as a means of satisfying primary instinctual demands, its power to arouse fantasies, and its objective content—to speak to the “deeper” soul by evading logic. Bardas was the first to demonstrate the regressive effect of music. Music, in his opinion, encourages regression because of its unreal character and its conceptions which are neither logical nor object-bound.

In a lecture to the Psychoanalytical Society in Paris (“Music and the Unconscious” 1928), A. G. Germain reaffirms that music affects regression. He thinks that music allows a return to the psychic state of the weaning period because of its ability to induce a sensation comparable to the rocking of the cradle, reactivating the experience from that period. He thus pointed toward the erotic effect of that period.

R. Starba (1939 and 1946) developed a theory of musical enjoyment based on the assumption that it depends on the regressive experience. He, too, attributes the greatest

importance to the element of motion. The listener is stirred to experience motion and, since music is objectless, it brings the listener back to the stage of autoerotic pleasure similar to that which an infant derives from moving his/her limbs when just starting to control such movements. These first movements of the infant are not only a source of narcissistic gratification; they become significant in the magical mastering of external objects. At a still earlier stage, the ego is not yet differentiated from the world of objects. The regression to this primary experience of the "magic of the movement" reenacts the experience of pulling down the barriers between the ego and the object, thus conveying an "oceanic feeling." A person going through such musical experience may feel as if the limits of his ego dissolve and as if he is about to unite with the universe and even to master it!

In 1950, Heinz Kohut, along with Siegmund Levarie, wrote a significant paper on the subject of music entitled "On the Enjoyment of Listening to Music." He stressed the importance of music and regression. Kohut believed that the major function of music is to help the ego acquire the capacity for mastering. He, too, considers regression as a stage in which "...the ecstatic listener does not clearly differentiate between himself and the outside world." (Ornstein 14) Kohut posited that listening to music entails exposure to a primary sonic threat requiring eventual mastery. Events such as musical dissonance, departure from the home key, or tonic, and sudden or monotonous sounds tend to create tension and generate anxiety in the psychic apparatus. The effects of exposure to such events, Kohut reasoned, are explicable by the fact that the infant remains exposed to and undefended against auditory stimuli to a much greater degree than visual or tactile stimuli. This exposure produces "an early close (or 'symbolic') association between

sound and the threatening external world." Sound perceived as a direct threat produces in the newborn an involuntary neuromuscular reaction known as the Moro reflex, a precursor to the startle response, in which sound is reacted to as if it were a signal of danger. Kohut called this the "core danger," that is, the total psychobiological destruction that noise, or "unorganized sound," represents. In response to this threat, the "musical ego" develops, with the ability to master the chaos of preverbal sound experiences by deriving pleasure from liberated energy that would otherwise have been needed to counter the influx of noise. When music transforms chaos into orderly stimulation, there is, according to Kohut, a profound sense of relief and, ultimately, enjoyment.

Kohut points out that as the child grows physically, emotionally and intellectually, it is threatened by dangers "which are specific for the various periods of psychosexual development (weaning, toilet training, castration)." Kohut tells us that specific noises are associated with these particular periods and "may come to evoke specific fears, and sensitivity to them may give clues regarding the point of regressive fixation." Kohut makes the point that the external world represents an influx of disturbing stimuli to the infant and that what is done by the environment to diminish this threat is an attempt to keep these stimuli at a minimum. Kohut says "silence at this stage would, therefore, seem to be the ideal medium; and it is true that in regressive states of later life (states of ego constriction) like severe physical disease, traumatic neurosis, and sleep, an absence of sudden or loud noises is experienced as beneficial and pleasant by the individual and is provided for by an understanding environment." Interestingly enough, Kohut points out that once the need for a good human environment is discovered by the ego, "silence implies being alone." Kohut gives the example of how one "whistles in the dark" in

order to dispel the anxiety of loneliness.

Also of note is the distinction that Kohut makes between music and other forms of art. Sound, he maintains, cannot be translated into words. Sound cannot be mastered by logical thinking which he associates with neutralizing, energy-binding functions of the mind (secondary processes). Kohut says, "Stimuli which cannot be mastered through translation into words (or comparable symbols used in logical thought) mobilize much greater forces, and perhaps also forces of a different distribution corresponding to a very early ego organization. This energy is required to withstand the influx of a chaotic stimulation; it becomes liberated when the form of music transforms the chaos into an orderly stimulation that can be dealt with comparatively easily."

Kohut tells us that "the extraverbal nature of music lends itself particularly well by offering a subtle transition [by means of regression] to preverbal modes of psychological function." Kohut refers to this as the "the principal of regression" according to which there can be a return to earlier modes of functioning and psychic organization. Here we have one aspect of the *modus operandi* of the primary process-secondary process relation and thus also of the relation between the psychic organizations at various levels of differentiation.

Of equal interest is the psychology of D.W. Winnicott which, being of the school of Object Relations Theory, helps us to understand psychodynamically the benefits of the group experience that is shared by those who are seeking wholeness. While music and prayer are, in and of themselves, significant vehicles for the search for wholeness, there is no doubt that the group experience of the healing services also facilitates the ability to find healing. The group experience also enhances the effects of prayer and music for the

participants. Winnicott speaks of a "holding environment," the experience of being held, which the infant needs for healthy development.

For a child to develop a healthy sense of self, Winnicott felt the mother must be a "good-enough mother" who relates to the child with "primary maternal preoccupation." Winnicott felt that a good-enough mother allows herself to be used by the infant so that the child may develop a healthy "sense of omnipotence which will naturally be frustrated as the child matures." Winnicott believed that there is a psychic space between the mother and infant, which he termed the "holding environment" and which allows for the child's transition to being more autonomous. "Winnicott felt that a failure of the mother -- the not-good-enough mother -- to provide a "holding environment" would result in a "false self disorder," the kind of disorders which he saw in his practice. Winnicott also felt that the therapist's task is to provide such a "holding environment" for the client so that the client might have the opportunity to meet neglected ego needs and allow the true self of the client to emerge.

In many ways the healing services mirrored a "holding environment" for the participants. Just as Winnicott saw that the patient-clinical relationship can create a holding-environment where the client, in his or her helplessness, can "meet the neglected ego" so too the healing service, which serves as a therapeutic session, allows the participants to be both patient and clinician in seeking and providing both the image and the reflection of the holding environment. The participants come to the sessions fully disposed to being attentive and caring. Those "good-enough" qualities create a holding environment in which each participant can find him/herself and therefore all can evolve during the session.

There have been numerous studies showing that music does, indeed, have a therapeutic as well as physiological impact on an individual.

Cathy H. McKinney found in her 1994 doctoral dissertation that music evoked images that helped to access emotions and affect physiological change. She goes on to explain how it induces a state of synchronization among the music, feelings and images, breath, and pulse rate. When this occurs, it increases the joint effect on the body/mind for healing.

Dr. Jeanne Achterberg, author of Imagery in Healing: Shamanism and Modern Medicine, sees music and the imagination as powerful healing agents when used together. She believes some kinds of music encourage a trance-like, non-ordinary state that is especially helpful for inner experience. Dr. Achterberg discovered in her studies that the changes in consciousness produced through listening to music helped to cut through obsessive thoughts of fear that undermine a person's ability to respond to healing.

Dr. Kenneth James of the University of Chicago observed that music stimulates brain responses quite different from the responses to verbal input. The brain's right hemisphere is activated by the music and creates stronger impressions and images than mere words. He found that it was more effective in accessing the subconscious.

Dr. Mitchell Gaynor, author of Sounds of Healing, points out that research supports the view that chanting can synchronize the brain waves to achieve profound states of relaxation. "Many healers, myself among them, believe that healing can be achieved by restoring the normal vibratory frequency of the disharmonious—and therefore diseased—part of the body. If we accept that sound is vibration, and we know that vibration touches every part of our physical being, then we understand that sound is

'heard' not only through our ears but through every cell in our body."

Carol Bush in her book states that music "animates the inner world, encouraging an infinite range of responses. She goes on to explain how listening to music is like a "musical Rorschach" or "musical mirror" where the "traveler sees, hears or feels inner responses reflected through the music." She also explains how words can be so limiting whereas music is boundless and its evocative potential is limitless.

Mitchell M. Gaynor discusses further his experience in the traditional medical community. He talks about the lack of empathy in the approach to the well-being of a human being. People are not looked at as whole human beings but rather as holders of hearts and lungs and livers and kidneys. The emphasis in medical school and even in his internship and residency was placed on information and knowledge. He discusses how medical students and doctors are often reprimanded for talking too long to patients and criticized for feeling sad or sympathetic. On the other hand, they are rewarded for being fast and efficient, for treating and releasing patients as quickly as possible, "for walling ourselves off from our hearts." The patients were seen as cases rather than as human beings. Dr. Gaynor was determined to explore avenues to go beyond the traditional medicine in helping his patients find healing and wellness. He turned to music and has achieved some wondrous results.

In Judaism, the main tenet of our tradition—often referred to as "the watchword of our faith"—is stated in the verse from Deuteronomy and included in the prayer service: "Shma Yisra'el Adonay Eloheinu Adonay Echad" ("Hear, O Israel [the people, Israel], the Eternal is our God, the Eternal is One"). The key word here is "One." God is one with itself and with the universe. The Oneness of God unites all being. There is a unity

that exists. That unity, that totality is God. That is why there is a tendency toward harmony in nature—to bring the unity of the universe together.

Scientists have also determined that there is a tendency in the universe toward harmony, a phenomenon known as “entrainment.” Dr. Gaynor states: “We human beings react in resonance with the vibrations and fluctuations in our surroundings, so it follows that our physiological functioning may be altered by the impact of sound waves, whether produced by our own voices or by objects or instruments in our environment.”

According to Fritjof Capra, author of The Tao of Physics, “Rhythmic patterns appear throughout the universe, from the very small to the very large. Atoms are patterns of probability waves, molecules are vibrating structures, and living organisms manifest multiple, interdependent patterns of fluctuations. Plants, animals, and human beings undergo cycles of activity and rest, and all their physiological functions oscillate in rhythms of various periodicities.”

The central work of Jewish Kabbalah, the Zohar (The Book of Splendor), written in the 13th century, talks about the significance of sound in the universe. “The universe is aflame with the song of every aspect of creation. Not only do the higher celestial creatures sing...; the stars, the planets, trees, and animals all voice their melodies before the supreme presence.”

Jewish mystics have long believed that music affects the body. The niggun is sung in order to achieve a state of contemplation as a gateway to an altered state of consciousness.

The contemporary Jewish world is coming to see that it is, indeed, music that touches the soul of the worshipper.

Rabbi Eric Yoffe, the president of the Union of American Hebrew Congregations has stressed time and time again the primacy of music in worship. Yoffe does not see worship as a spectator sport but rather a communal experience in which music plays an important role. Music opens doors for the worshipper through which he/she might never have entered before. Yoffe's affirmation of the need for music in worship is a confirmation to the community of the power that music has in our dialogue with God. Yoffe stated in his inaugural speech: "And what will be the single most important key to the success or failure of our (worship) revolution? Every congregation that has revived its worship has begun with music that is participatory, warm, and accessible. Our wisest synagogues invite their members to sing, because they know that Jews feel welcomed, accepted, and empowered when they sing. Because ritual music is a deeply sensual experience that touches people in a way that words cannot. Music converts the ordinary into the miraculous, and individuals into a community of prayer. And music enables overly-intellectual Jews to rest their minds and open their hearts.

There is nothing new in this. At the very moment of Israel's liberation, Miriam led her people in song on the far shore of the Red Sea. But somehow, many of us have lost our voices. The music of prayer has become what it was never meant to be: a spectator sport. That is why our cantors, soloists, and choirs are working so hard to sing with us, and not for us.

In many instances this work is just beginning. It is not easy for a congregation that has never sung to begin to sing. And let's be honest: it's not always easy for cantors and soloists either. Because East European melodies—soaring and rich—are often difficult to sing, a simpler, American *nusach* is only now being developed. And this too: when the

congregation finds its voice and lets go with singing, the prayer leader—whether cantor or soloist, rabbi or lay person—is no longer completely in control.

Still, despite these challenges, I am convinced that music will be the foundation upon which our worship revolution will be built. And this means that Jews will return to our sanctuaries only when we offer them music that is vibrant, spiritual, and community-building; music that speaks directly to their soul.”

Clinical Studies in Music and Healing

For centuries, research has been done on the use of music in medicine. While there are studies from the past several decades, the twentieth century far outpaced all the preceding centuries in terms of its interest in music as medicine. Almost all the studies done prior to the 20th century have shown that music does, indeed, have an impact on illness, whether physical or emotional. During the 19th century, a substantial body of literature reporting the use of music to treat physical and mental illness appeared in American medical journals, psychiatric periodicals and medical dissertations. The information found in these publications indicated an interest in advocating the use of music to provide the patient an alternative, more holistic approach to treatment.

Two of the most interesting documents published during this time were medical dissertations that appeared during the first decade of the 19th century. These reports were written in Philadelphia by medical students attending the University of Pennsylvania.

Edwin Atlee completed a work entitled, “An Inaugural Essay on the Influence of

Music in the Cure of Diseases" in 1804. In writing his dissertation, Atlee used contemporaneous literary, medical, and scholarly sources, including material from music theorist Jean-Jacques Rousseau, physician/psychiatrist Benjamin Rush, poet John Armstrong, and the British musicologist Charles Burney, as well as sources drawn from personal experience.

The text of Atlee's dissertation began with an introduction that briefly covered topics about the complex relationship between mind and body, the body's ability to receive and react to a variety of stimuli, and a statement of purpose which was "to treat the effects produced on the mind by the impression of that certain modification of sound called music, which I hope to prove has a powerful influence upon the mind, and consequently on the body." (p.8)

After defining important terms used in his text, he turned his attention to the ability of music to arouse a variety of emotions including joy and grief. The effects of grief, caused by a loss or disappointment, were the opposite of those of joy, and could produce a life-threatening illness if allowed to continue for any length of time. Atlee suggested that music affected grief by sedating the body, thus slowing circulation and providing relief for the mind. Atlee completed his text by discussing the effects of music on a variety of mental and physical illnesses including depression, schizophrenia, and fevers.

Atlee's dissertation advanced two music therapy concepts that are still accepted today: first, he recognized the importance of music favored by the patient; second, the author developed a therapeutic program relative to the patient's interests and background. Atlee successfully encouraged one client to resume playing the flute by recognizing the

importance of previous musical interests; playing the flute and performing familiar songs apparently represented an effective combination of treatments.

The other significant dissertation was written by Samuel Mathews in 1806 entitled "On the Effects of Music in Curing and Palliating Diseases." The central material for his thesis was a discussion of diseases of the mind and body and the influence of music upon these ailments. For example, in prescribing treatment for sufferers of depression, Mathews advocated the use of what is today known as the iso principle: he recommended matching the music to the mood of the patient because "with this precaution, we may gradually raise the tunes from those we judge proper in the commencement (of a depressed state) to those of a more lively nature" (p.14) In addition to discussing other forms of mental and physical ailments that could be treated with music, he called upon the Bible for support by recounting the story of the effects of David's harp playing on the psychological difficulties of Saul which I addressed earlier in this paper.

In 1899, a prominent American neurologist, James L. Corning wrote an essay on his attempt to treat disease with music. This was the first controlled attempt recorded. His essay, "The Use of Musical Vibrations Before and During Sleep--Supplementary Employment of Chromatoscopic Figures--A Contribution to the Therapeutics of the Emotions," appeared in the *Medical Record* in 1899. Corning's article represented a combination of contemporary theory and original research that resulted in a unique method of treating nervous and mental disorders. Well-versed in foreign languages, Corning kept abreast of current trends in psychology and neurology and used the information from both professions to fashion his unusual treatment modality. The opening section of his article discusses in detail the psychological and physiological

constructs underlying the rationale for using aural and visual stimuli to ameliorate mental illness. The second portion outlines his "vibrative medicine" procedures. Using an interesting array of equipment, Corning maintained a consistent environment for testing his patients' reactions to musical stimuli. Corning believed that during presomnolency and somnolency, cognitive processes become dormant, allowing the penetration of "musical vibrations" into the subconscious. Appropriate musical selections (the music of Wagner and other romantic composers, according to Corning) facilitated the transfer of pleasant images and emotions into waking hours which suppressed and eventually eliminated the morbid thoughts that plagued his patients.

The 20th century saw an explosion of research and studies done on the use of music as medicine. In 1967, a lengthy and detailed series of papers were written by Pinchas Noy (Rothschild Hadassah University Hospital and Medical School, Jerusalem). Entitled "The Psychodynamic Meaning of Music--A Critical Review of the Psychoanalytic and Related Literature," they appeared in the *Journal of Music Therapy* throughout the year 1967. The series of articles presented what psychodynamic theory and psychoanalytic theory have contributed to the understanding of music. Noy points out that some authors focus their attention on the personality of the creating musician, others on the dynamics of the listener. Other studies center on the pleasure induced by the quality of musical form. Noy has two aims in his extensive paper: "To review the concept of music in its historical development as reflection in the psychoanalytical literature over the last 40 years; to organize the multitude of approaches and aspects contained in that material into a single, more or less, systematical theory." (126)

Noy cites several studies in his article. A summary of a few of the more

interesting studies follows.

Taylor and Paperte in a survey (1958) of the various theories of the effect of music on human behavior, state: "...music because of its abstract nature detours the ego and intellectual controls and, contacting the lower centers directly, stirs up latent conflicts and emotions which may then be expressed and reactivated through music. Music produces in us a state that operates somewhat like a dream in the psychoanalytic sense....its main weakness (of this formation) is its failure to indicate how music accomplishes this aim. When the structural dynamics of the music is similar to the structural dynamics of the emotions, sympathetic unison of the two results and any changes in the former will produce corresponding changes in the latter."

A wealth of research has been done over the past several decades, and I will now present some of the studies and their findings that clearly demonstrate that music has an incredible impact on both the physical and mental health of the listener.

The first study that I will present is a study done in 1989 by Michael H. Thaut, Ph.D, RMT-BC, who is an Assistant Professor of Music, Colorado State University, Fort Collins, Colorado. His study was entitled: The Influence of Music Therapy Interventions on Self-Rated Changes in Relaxation, Affect, and Thought in Psychiatric Prisoner-Patients. The study attempted to measure self-perceived changes in states of relaxation, mood/emotion, and thought/insight in psychiatric prisoner-patients before and after music therapy. Three scales were used to measure the changes; scales were derived from a survey of 130 prisoner-patients concerning the perceived therapeutic benefit of participating in music therapy. The study was conducted over a 3-month period with

eight different groups of patients, with each group participating in three different treatment modalities: music group therapy, instrumental group improvisation, and music and relaxation. Results showed a significant change in self-perceived ratings across all scales before versus after music therapy. The magnitude of change differed significantly between scales. All eight groups showed similar responses, and the different treatment modalities did not significantly influence the results. The present study addressed the measurement of treatment outcome in psychiatric music therapy. Specifically, it attempted to a) identify the music-evoked experiences in music therapy through self-reports by patients, and b) measure patients' responses regarding self-rated changes in relaxation, feeling, and thinking states on scales that reflect pertinent experiences evoked through three different music therapy techniques.

The study was conducted in a 122-bed correctional psychiatric hospital inside a closed state prison facility. Over a period of 3 months, eight different music therapy groups with a total of 50 male prisoner-patients were included in the study (Group 1 = six patients; Group 2 = five; Group 3 = five; Group 4 = five; Group 5 = five; Group 6 = five; Group 7 = ten; Group 8 = nine).

The majority of patients (70%) carried a primary diagnosis of schizophrenia. Other diagnoses included bipolar and unipolar depression, adjustment disorders, and suicidal tendencies. About one third of all patients carried an additional diagnosis of some form of personality disorder. Age range for the population was 18-45 years. The treatment team referred patients to the music therapy program and music therapy was included in individual treatment plans; however, participation in music therapy, as in all other treatment, was voluntary. Of the participating patients, 35 were black, 13

Caucasian, and 32 Hispanic. Average length of stay in the hospital for each patient was 90 days.

Before administering the experimental portion of the study, 130 patients who had participated regularly in the hospital's music therapy program were surveyed confidentially and anonymously over a period of 6 months. These patients were asked to state, in one sentence or less, the single most important experience they perceived as their personal benefit from participating in a music therapy session. A breakdown of the responses, grouped in 11 categories according to content similarity follows:

TABLE 1
*Verbal Responses about Therapeutic Effect of Music Therapy by Psychiatric
Prisoner-Patients*

Category	Sample Statements	Total	Per centage
Immediate Affective Change	Makes me feel good, joyful, happy Wakes up my feelings Uplifts my spirits	30	23
Cognitive Processing	Makes me think about myself (life, re- lationships) Clears confusion in my thoughts Makes me understand why I did cer- tain things	26	20
Relaxation	Relaxes me (my mind, my body, my emotions) Soothes me	18	13.8
Memory Recall/Asso- ciations	Brings back good memories Brings back thoughts and feelings I haven't had in a long time Reminds me of my wife, etc.	16	12.3
Specific Emotional/ Motivational Responses	Makes me feel free Recaptures feelings of love Gives me peace/tranquility Gives me inspiration	14	10.7
Affective Processing	Helps me sort out my feelings Helps me control my emotions Takes me out of emotional sadness	7	5.4
Tension/Anger Release	Release of tension (anger, pressure, frustration)	5	3.8
Social/Group Interac- tion	Enjoy being with others (sharing) Learn about other people's thoughts and feelings Group unity	5	3.8
Self Expression	Express my thoughts (feelings)	5	3.8
Music Appreciation	Listening to good music	2	1.5
Spiritual Feelings	Helps me to meditate Gives me spiritual feelings	2	1.5

Based on the survey results, three self-report scales were prepared to reflect the three most frequent response categories. Each scale consisted of a question plus response rating scale ranging from 1-10. Questions and anchor points for each scale were as follows:

Scale 1

Question: How are my mood and my emotions?

Definition of anchor points: 1) very sad, down, depressed; 10) very happy, uplifted, cheerful.

Scale 2

Question: How relaxed am I?

Definition of anchor points: 1) very tense, tight, anxious; 10) very relaxed, peaceful

Scale 3

Question: How are my thoughts about me and my life?

Definition of anchor points: 1) negative, angry, confused, bad memories; 10) positive, good thoughts about myself, insight into my problems, good memories.

Patients were asked to rate themselves on each scale immediately before leaving for and after coming back from music therapy group. Data remained confidential and anonymous. Each group of patients participated in three different treatment activities on different days of the week: music group therapy, instrumental group improvisation, and music and progressive muscle relaxation.

Tables 2 and 3 show the mean ratings for different treatment modalities and response scales before (pretest) and after (post-test) music therapy.

TABLE 2
Means, Standard Deviations, and Number of Cases of Client Self-Ratings
Before Music Therapy

Treatment	Condition			Total
	Relaxation	Mood/Emotion	Thought/Insight	
Music Group Therapy:				
Mean	4.98	4.88	5.70	5.19
Stand. Dev.	2.66	2.48	1.91	2.70
No. of Cases	50	50	50	150
Instrumental Group Improv.:				
Mean	4.94	5.04	5.88	5.29
Stand. Dev.	2.84	2.81	2.91	5.29
No. of Cases	50	50	50	150
Music and Relaxation:				
Mean	4.54	5.34	5.90	5.26
Stand. Dev.	2.23	2.64	2.80	2.61
No. of Cases	50	50	50	150
Total:				
Mean	4.82	5.09	5.83	5.24
Stand. Dev.	2.41	2.64	2.86	2.67
No. of Cases	150	150	150	450

TABLE 3
*Means, Standard Deviations, and Number of Cases of Client Self-Ratings
 After Music Therapy*

Treatment	Condition			Total
	Relaxation	Mood/Emotion	Thought/Insight	
Music Group Therapy:				
Mean	8.42	8.10	8.40	8.31
Stand. Dev.	1.59	1.90	1.85	1.78
No. of Cases	50	50	50	150
Instrumental Group Improv.:				
Mean	8.58	8.12	8.42	8.37
Stand. Dev.	2.04	2.57	2.56	2.40
No. of Cases	50	50	50	150
Music and Relaxation:				
Mean	8.62	8.19	8.41	8.47
Stand. Dev.	1.50	1.83	1.73	1.68
No. of Cases	50	50	50	150
Total:				
Mean	8.54	8.19	8.41	8.38
Stand. Dev.	1.72	2.11	2.07	1.97
No. of Cases	150	150	150	450

Table 4 (following page) shows the change values that occurred between pretest and posttest ratings.

TABLE 4

Means, Standard Deviations, and Number of Cases of Difference Values Client Self-Ratings Before versus After Music Therapy

Treatment	Condition			Total
	Relaxation	Mood/Emotion	Thought/Insight	
Music Group Therapy.				
Mean:	3.44	3.22	2.70	3.12
Stand. Dev.	2.76	2.78	2.37	2.64
No. of Cases	50	50	50	150
Instrumental Group Improv.:				
Mean	3.64	3.08	2.54	3.08
Stand. Dev.	2.56	2.44	2.15	2.42
No. of Cases	50	50	50	150
Music and Relaxation:				
Mean	4.05	3.02	2.52	3.20
Stand. Dev.	2.43	2.47	2.48	2.53
No. of Cases	50	50	50	150
Total:				
Mean	3.72	3.10	2.58	3.13
Stand. Dev.	2.58	2.55	2.32	2.53
No. of Cases	150	150	150	450

Analysis of variance procedures were applied to analyze the data statistically, using group membership as a blocking variable. A probability value of .05 was accepted as the level of significance. Table 5 shows the various main and interaction effects.

TABLE 5

Analysis of Variance Summary Table: Before and After Self-Ratings

Source	SS	df	MS	F
Within	2,330.956	378	6.167	
Pretest vs. Posttest	4,430.542	1	4,430.542	718.480*
Scale Type	96.551	2	48.276	15.534*
Treatment Modality	1.151	3	.576	.049
Group Membership	143.774	7	20.539	1.765
Scale Type by Treatment Modality	11.596	4	2.899	.933

* Significant at the .05 level.

No interaction was found among treatment variables. Significant differences were found between pretest and posttest ratings across all three scales. No differences were

found between the eight groups for pretest and posttest differences.

The means and standard deviations of pretest and posttest difference values for all groups are given in Table 6.

TABLE 6
*Means, Standard Deviations, and Number of Cases of Difference Value
Client Self-Ratings*

Group	MI	SD	N
1	3.093	2.357	54
2	2.998	2.684	45
3	3.356	1.932	45
4	4.711	2.760	45
5	3.178	2.733	45
6	2.889	2.461	45
7	2.633	2.281	90
8	2.938	2.657	81
Total	3.238	2.532	450

An inspection of the separate means for pre and posttest conditions revealed that the increase of change in Group 4 stemmed from the lower pretest ratings compared to other groups.

In summary, all three scales produced significantly higher posttest ratings over pretest ratings. However, the relaxation scale showed significantly higher change ratings compared to the other two scales, and the mood/emotion scaled showed significantly higher ratings than the thought/insight scale.

Comparison of the effect of three different music therapy treatment techniques on mentally ill prisoner-patients yielded several significant results. In all three treatment modalities, the patients reported significant improvement after (as compared to before) music therapy in regard to state of relaxation, mood/emotion, and thoughts about self.

Music therapy thus proved to be an efficient treatment modality for producing self-perceived changes in relaxation, feeling, and thinking states in a short-term measurement situation.

The next study I will present was conducted by Helen Driskell Chetta, RMT toward her Master's Degree at the Florida State University, Tallahassee, Florida in May 1980. The study was entitled: The Effect of Music and Desensitization on Preoperative Anxiety in Children.

In this study, music was used as part of a comprehensive preoperative teaching session aimed at informing pediatric patients about events pertaining to surgery. The purpose of the study was to investigate whether music therapy can transmit adequate information about the surgical experience to the pediatric patient to help reduce his/her anxiety and fear behaviors during induction of preoperative medication. The experimental design incorporated a three-sample method, with the control group receiving only verbal preoperative instruction the evening before surgery, Experimental 1 group receiving the previously mentioned verbal instruction with added music, and Experimental 2 group receiving this treatment strategy plus music immediately prior to induction of preoperative medication on the morning of surgery. The group receiving music therapy just prior to induction of preoperative medication was consistently rated as indicating less anxiety before and during induction of preoperative medication.

Subjects were 75 hospitalized children, ages 3 through 8. Surgery for each subject was elective, and parents were allowed to stay overnight with their children. Table 1 provides information concerning previous hospitalization experience of the children,

while Table 2 summarizes information given by parents before surgery. As seen in Table 2, 72% of the parents reporting considered their children's reactions to pain as "tolerant" while 28% considered their children "intolerant" to pain.

TABLE 1
Surgical History of Subjects

Group	No Previous Surgery		No Surgery but Previous Hospital Experience		Previous Surgery Experience		Number Reports Informa
	n	%	n	%	n	%	
C	8	42%	6	32%	5	26%	19
E ₁	16	67%	4	17%	4	17%	24
E ₂	8	36%	6	27%	8	36%	22
Total	32	49%	16	25%	11	26%	65

TABLE 2
Parent Reporting

Category	Group			Total
	Control	Experimental 1	Experimental 2	
Tolerant to pain	12	16	18	46
Intolerant to pain	7	7	4	18
Parent explanation of surgery	15	21	20	56
Pain discussed	13	17	14	44
Calm at admission	13	20	11	44
Anxious at admission	3	2	9	14
Frightened at admission	2	1	1	4

Fifty-six parents (86%) had at least somewhat explained surgery to their children, but only 68% had discussed the aspect of pain with their children. In terms of the child's emotional state, 71% of the parents indicated their children were "calm" upon entering the hospital while 23 % indicated their children were "anxious" and 6% rated their children as "frightened."

As subjects were admitted to the hospital, they were randomly assigned to one of

the three following treatment programs:

Control group (C): Only verbal preoperative information was given to this group. The patient's behavior was then observed the next morning during preoperative medication induction, his or her pulse recorded, and questionnaire forms completed by the parents.

Experimental Group 1: the same verbal preoperative information was given to this group. After the narration, however, relevant songs were sung which reviewed the information covered in the verbal presentation. During the music phase, the patient was also invited to give a doll a shot while the other group members counted or sang the numbers "1" through "8" with the music therapist. As in the control group, the patient was invited to be included in the study, and data collection procedures were identical to those for the control group.

Experimental Group 2: Treatment for this group was identical to that for Group 1; in addition, this group received music immediately prior to induction of preoperative medication on the morning of surgery.

This study was conducted in a medium-sized regional hospital located in a metropolitan area. The pediatric ward had 39 beds. Preoperative teaching sessions took place in an activity room on the hospital ward. Pictures on the wall, a television, stereo, and various games and puzzles were included in the room to provide a more homelike atmosphere.

On the night preceding surgery, the research was introduced to the subject and family. Subjects and parents then met as a group in the preoperative teaching room. The teaching session was held after conclusion of visiting hours and lasted 20 -30 minutes.

Verbal preoperative information was similar for all three groups, and consisted of a simple explanation of the routine procedures the child could anticipate.

The child was observed immediately prior to, during, and immediately after induction of preoperative medication. This procedure was selected after the researcher observed hospital routine for 27 children and noted induction of preoperative medication to be extremely upsetting for them.

Statistical analysis indicated no significance for any measures between the control group (verbal preparation only) and the E1 group (verbal preparation plus music therapy the night before surgery), while significance was consistently found between both of these groups and the E2 group (verbal preparation and music therapy the night before surgery and music therapy immediately prior to induction of preoperative medication).

The results suggest that one cannot assume that, because a child understands what will happen and how to make the experience less painful, he or she will use this information when needed. The presence of the music therapist seemed invaluable in emotionally preparing the child for preoperative medication induction.

CHAPTER III

EVOLUTION OF HEALING SERVICE

The healing service is a relatively new phenomenon in Jewish Reform synagogues. Reform Judaism, as a movement, began in early nineteenth century Germany with the aim of reinterpreting (or reforming) Judaism in the light of Western thought, values and culture. It emphasized a firm belief in human progress and the ability of reason to promote such progress. Reason could bring men and women together by demonstrating that behind the different religious expressions there was a common faith--the religion of humanity. This religion distrusted non-rational doctrines and repressive institutions, superstitions, and unreasonable authority. The center of the universe became humanity, abandoning God as the center of our lives. In line with such thinking, healing, for example, could only come from scientific advances in medicine, not from some esoteric belief or prayer or even God that had no basis in reason. The early reformers sought to "eliminate rituals, customs, and prayers that were considered unenlightened, unintelligible and unaesthetic. They spoke out against 'minute, soulless practices' and 'meaningless, Oriental rites.' Traditional rituals were 'senseless' and 'irrational' and must be discarded." (Raphael, Marc. Judaism in America 7, 26).

The Pittsburgh Platform, prepared in 1885 by a group of 15 Rabbis, became the guiding principles of Reform Judaism in America.

- We accept as binding only the moral laws and maintain only such ceremonies as elevate and sanctify our lives, but reject all such as are not adapted to the views and habits of modern civilization.
- We hold that all such Mosaic and rabbinical laws as regulate diet, priestly purity and dress originated in ages and under the influence of ideas altogether foreign to our present mental and spiritual state. They fail to impress the modern Jew with a spirit of priestly holiness; their observance in our days is apt rather to obstruct than to further spiritual elevation.

The early Reformers embarked upon a movement that emphasized reason at the expense of revelation. Moses Mendelsohn (1724-1804), a brilliant Jewish thinker and philosopher, advocated the "rational" approach to religion, as he wrote in his *Judaism as Revealed Legislation*: "Religion should be rational. If the law of God seems irrational, then man must follow reason." Many Jews either abandoned their belief in God or put their belief on the back burner, preferring to put their trust in humankind and in science.

However, since the Holocaust a new mind-set has taken hold within the Jewish community. The Holocaust was evidence that a world based on reason not only could not bring about perfection but could bring about unfathomable destruction. Continued anti-Semitism demonstrated that reason could not dispel hatred and prejudice. Even science, with all the advances made, did not have answers for the many woes of society. There has been a dramatic awakening to the knowledge that the universe is so much more than what we can see, feel, hear, or experience at any one moment in time. God has reentered the landscape. Jews are rediscovering that it is, indeed, God that is the center of all we

do. God may be envisioned and understood in a variety of ways, but Judaism maintains that God is the center of our lives.

Jews and Jewish clergy were beginning to open up to the possibilities of wonderment and awe that went beyond the rational. Discovering and finding God in our lives became a renewed focus. Healing became part of our vocabulary and hope.

Rabbi Harold Kushner in his widely-read book, When Bad Things Happen to Good People, addressed the issue of suffering and finding healing. Rabbi Kushner writes: "We don't need to beg or bribe God to give us strength or hope or patience. We need only turn to the One, admit that we can't do this on our own, and understand that bravely bearing up under long-term illness is one of the most human, and one of the most godly, things we can ever do. One of the things that constantly reassures me that God is real, and not just an idea that religious leaders make up, is the fact that people who pray for strength, hope and courage so often find resources of strength, hope and courage that they did not have before they prayed."

In the early 1990's with an upsurge of interest in spiritual healing, Jewish healing became a movement and affirmed much of the work and efforts of the many rabbis, cantors and lay leaders who were creating many types of avenues for people to search for healing and wholeness. In 1991, a conference was organized that brought together rabbis and community leaders, to share experiences and look closely at what Judaism had to say about illness and loss and what Jewish life had to offer those who were ill or bereaved. Following this conference, a center opened up in New York City and in the Bay area in California. These centers integrated Jewish spirituality, tradition and practices with

psychological insights to help bring healing into our communities. Rabbis, cantors, educators, medical and mental health care professionals eagerly welcomed the innovative and groundbreaking work of the centers. In 1994, The National Center for Jewish Healing (NCJH) was established to help support and build the growing network of Jewish spiritual care and services throughout North America. Before the establishment of this movement within Judaism, even talk about the ability to find healing outside of the traditional, accepted medical approach was considered to be in the realm of the "irrational" and "superstitious." Little credence, especially in the liberal Jewish community, was given to anything outside of scientific study. The world of the spirit had been closed for so long for many Jews. But in recent years a whole new way of looking at life and the spirit has opened up avenues that are helping to lead us toward God and, thereby, toward wholeness and healing. There is a vital holistic connection not only between mind and body, between mental attitude and physical well-being but also between body and spirit. Western medicine is slowly acknowledging this fact. Religious communities are also realizing this as well. This movement has helped me as well as many of my colleagues in forging forward to bring different modalities into our ministries to help bring about healing. It is greatly welcomed.

Again, it is important to reiterate that healing is not curing. Healing refers to healing of the soul. What healing of the soul implies is seeking wholeness in our lives. When we find wholeness, spiritual healing can begin which also can lead to physical healing.

Jewish healing combines ancient traditions with modern tools to provide spiritual support for individuals as they confront life's daily challenges. The Bay Area Jewish

Healing Center in California clarifies Jewish healing: "Jewish healing has been described in different ways-as acceptance, a healing of emotional wounds, or a personal journey toward wholeness. However described, Jewish healing can lead to important insights, powerful changes, and a sense of peace, when facing illness, loss, death and grief."

Healing services are designed for Jews struggling with illness, both physical and emotional. Healing services are innovative services that focus directly on bringing wholeness into the life of the participant. The liturgy of the service can vary from service to service. The healing service that I constructed integrated study, song, silence, sharing and a particular emphasis on using all of our senses in opening up our souls to discover the source of healing. Both participation as an individual and as part of a group was stressed. There are times when it is important to turn inward for healing and times when it is important to turn toward others. One of the major components of finding healing comes in reaching out to others to give support and also reaching out to others to receive support. One of my basic contentions throughout this project was that in order to find healing one must focus both inwardly and outwardly, i.e., in solitude and in community. The healing services that were constructed for this project took that important point into account. There was time for individual exploration and time for communal sharing.

My Personal Background and Interest in Music and Healing

My interest in this project had been long-standing. As sole rabbi of Temple Sinai in Newington, Connecticut for the 15 years leading up to this project, I witnessed many

people within the congregation who were dealing with a great deal of suffering and pain. The synagogue was for them, no doubt, a place where they would come to seek help and support. I found that throughout my years, there were a number of modalities that helped many of these people find healing: prayer, counseling, and social activities, to name a few. It became very clear to me that another major vehicle that enhanced the well-being and comfort of an individual was music. Music is a large part of my rabbinate. Music is a large part of my life. From my childhood, when I started violin lessons at 5 years old and expanded beyond that through the years, music played a significant role in shaping my life and my sense of fulfillment and comfort in all that I do. The joy of expression through music and the comfort and solace that music could bring to the soul was part of my psyche and my make-up. I would often turn to music myself for answers to help alleviate tension, pain, and suffering, as well as to help express joy and celebration. I felt that music was something that I needed to bring to my rabbinate since it was such a big part of who I was. I made music an integral part of my rabbinate from the very beginning in my first position as Assistant Rabbi at Temple Beth Zion in Buffalo, New York in 1981. I introduced the guitar at services. I would use the guitar "sparingly" until it became an accepted form of accompaniment. At Temple Beth Zion I helped to create a special service for Rosh Hashanah that was held at a camp site. It was not a traditionally structured service, but rather a creative service that used music to a great extent. I played the guitar throughout the service. Temple Beth Zion is a classical Reform Jewish congregation. At the time (1981), it was quite innovative to use the guitar, especially at Temple Beth Zion. I also encouraged congregational singing during services. When I arrived as Assistant Rabbi at Temple Beth Zion, there was hardly a trace of

congregational singing. I always felt that prayer must be a participatory activity. I feel that the worshipper needs to be actively involved in dialogue with God. As the years went along, I introduced the use of various instruments at worship services. Once in a while, I would play my violin, accompanying many of the prayers of the service. Other members of the congregation would also play instruments at the service, sometimes extemporaneously, other times rehearsed. At Temple Sinai in Newington, Connecticut, where I presently serve, I started a Klezmer group. We now consist of 15 musicians from the congregation. The group often plays at services, enhancing the expression of prayer. I also helped in establishing an adult volunteer choir and a children's choir. Again, I find it crucial for congregants to be actively involved in prayer. I also introduced rhythm instruments into our worship services. Egg shakers and tambourines are handed out at the outset of many services. These instruments allow the worshippers to participate not only in words and song, but with the beat and rhythm of prayer. There was no doubt in my mind that music had curative capabilities. I would see time and time, again, how music could calm a soul, and, at the same time, help a person to open up to the recesses of his/her being. While other rabbis might find other means by which they can minister as or more effectively to their congregations, music was one of my fundamental paths. Because it is something that passionately touches me and reveals within me God's presence, I am able to use music as a means of reaching out to others. I always felt that music was medicine and that it could help in bringing a sense of wholeness into a person's life.

Healing Project

My goal with these healing services was to use music and prayer as a means of helping the participants in the service become more aware of God's presence and, thereby, facilitating healing. In my experience as Rabbi, music has always helped in opening the listener to his/her feelings, emotions, and connections, both past and present. Music was, therefore, used extensively throughout the service.

As I planned these healing services, there were a number of criteria to consider. One was who would be invited to attend. I first considered limiting the healing services to those with physical ailments and then subsequently considered limiting the participation to those suffering emotional stress. I, ultimately, realized that it did not matter from where or how the pain and suffering were manifested. The intent of the service was not to cure but to heal and, therefore, it did not matter *how* the individual was suffering but rather *that* the individual was suffering. I wanted congregants who were open to the prospects of finding healing. I did not want to hand select individuals for the project. I wanted individuals who, on their own, expressed an interest. I, therefore, offered the opportunity to participate in the project to the entire congregation through our monthly bulletin. I wanted to limit the group to around 15 individuals. Sixteen people expressed an interest which I felt was ideal. If more than 20 members of the congregation had expressed an interest in being part of the healing service, I would have held an additional service outside of this project for the additional participants.

The number of participants was limited. I planned to have no more than fifteen

individuals in the group since personal attention to each individual is key in both helping the individual achieve a sense of healing as well as being effective in the execution of the program. There were no age restrictions on the participants.

Three healing services were held, in which the same participants were involved. Before the services were held, the group got together to discuss the expectations.

After the third healing service took place, each participant received an evaluation sheet that they took home and returned within a week. It was important that the participants had a chance to react to the program in a private, reflective manner.

The healing services took place at a fixed time, once a week, for three consecutive weeks. The services took place when nothing else was going on in the synagogue so as to avoid any possibility of disruption.

I began the project with a study session. I introduced passages from our tradition that spoke about ways of seeking healing and support. The session allowed the participants to study texts in a way that they never did before. It also awarded an opportunity for the participants to get to know each other. Since the communal aspect of the healing services was crucial, it was important and necessary for the participants to have a chance to get to know each other prior to the services.

The participants sat in a circle. The sanctuary in Temple Sinai had fixed seating at the time of the services (the Temple has been renovated since and the fixed seating was replaced by flexible seating) and, therefore, didn't lend itself to creating an egalitarian, intimate seating arrangement. However, there was a space at the rear of the sanctuary where chairs could be set up in a circle. This allowed for the desired structure within the confines of the sanctuary.

The participants received a written service which included flexibility to allow for unstructured participation by the participants. While I list the order of service below, the flow and press of the group, in large part, spontaneously structured the service.

The major theme of the service was the protective and healing nature of God and our ability to feel that nature through prayer and music.

Dramaturgically, the services were constructed so as to allow all the participants to somehow incorporate as many of their senses as possible, climaxing with a prayer for their own personal health. The entire person must be involved physically, emotionally, and spiritually. The intent was for the participant to begin with a sense of his/her physical presence, so that he/she felt tangibly rooted in the moment. This was achieved with the donning of a tallit which allowed the participant to become sensitive to his/her body and to envelop it in a tangible ritual object. The explanation and description of the object and its history engendered a sense of physical rootedness in both the past and the present.

The group then joined hands. This allowed the participants to physically connect with each other.

During the service there was a great deal of standing and sitting, of walking to and from the ark. Touching the Torah and reciting one's own name brought about an extremely emotional touch to the service. It helped the participant to make a physical, concrete connection between him/herself and Judaism. While each participant approached the Torah alone, the pulse and aura of the group could be felt as the other participants non-verbally offered their love and support.

Session Prior to Healing Services

The aim of this session was fivefold:

- to explain the goals and expectations of the program;
- to find out the goals and expectations of each participant;
- to give the participants a chance to get to know each other;
- to allow the participants to talk about their situation;
- to look at a few Jewish texts that deal with music and healing that would be used directly or indirectly in the healing services.

The process adhered to the following guidelines (taken from Journal of Psychosocial Oncology, *Supportive Care* '90)

1. **Promote Cohesion:** The strongest tool for promoting cohesion is the group members' preexisting homogeneity. Thus, leaders can emphasize this universal, all-in-the-same-boat- phenomenon by
 - encouraging interactions that are conducive to cohesion by being attentive to group process while nipping destructive processes in the bud
 - attempting to minimize social distance between themselves and members as well as between members and members, and
 - using consensus in decision making whenever possible
2. **Develop a Safe Climate.** Group leaders can develop a safe climate by

- avoiding premature or excessive demands for self-disclosure and helping members accept one another's differences,
 - avoiding a focus on personal change — the goal is support
 - avoiding interpretation, unless it involves the entire group, maintaining sufficient control to prevent group casualties and destructive interactions, and using humor to help the group modulate the intensity.
3. Help Support Evolve. Group leader can help support evolve by
- introducing the concept of mutual aid and educating the group about the role of such aid,
 - highlighting empowerment of the individual and the group in an effort to reduce passivity and helplessness,
 - showing empathy both as a model for others and as a support-building process,
 - modeling support through interactions with the group.
4. Be Generous with Reinforcement. Leaders can reinforce the group by
- focusing on positive and productive behaviors, and promoting the building of the members' self-esteem
5. Foster Reduction of Stress. Leader can foster the reduction of group members' stress by
- providing refreshments and snacks to help foster comfort
 - providing a structure that gives the group direction and support, and

- planning for enjoyment, laughter and fun to balance the seriousness.

Healing Service

HEALING SERVICE

Temple Sinai, Newington, Connecticut

January 22, January 29, 2003, February 5, 2003

Tallit

Baruch Atah Adonay Eloheinu Melech Ha'olam asher kiddishanu b'mitzvotav v'tzivanu
lihitataif ba-tzitzit.

Blessed are You, O Lord, Our God, Eternal of the Universe. You command us to wrap
ourselves in the tzitzit.

Barchi nafshi...

Praise the Lord, O my soul! O Lord, my God, You are very great! Arrayed in glory and
majesty, You wrap Yourself in light as with a garment, you stretch out the heavens like a
curtain.

Chant:

Eil Na R'fa Na Lah. God, please heal us.

(Join hands and continue chanting.)

The soul that You have given me, O God, is a pure one. You have created and formed it, breathed it into me, and You sustain it within me. So long as I have breath, therefore, I will give thanks to You, my God and God of all ages. Blessed are You, O God, who restores my soul each day, that I may live.

God, we do not ask for a life of ease, for happiness without challenges. Instead we ask You to teach us to be uncomplaining and unafraid. In our darkness help us to find Your light, and in our loneliness to discover the many spirits akin to our own. Give us strength to face life with hope and courage, that even from its discords and conflicts we may draw blessing. Make us understand that life calls us not merely to enjoy the richness of the earth, but to exult in heights attained after the toil of climbing.

SHALOM ALEICHEM--the prayer of ministering angels

שָׁלוֹם עֲלֵיכֶם מַלְאָכֵי הַשָּׁרָה מַלְאָכֵי עֲלִיּוֹן מִמְלַךְ מַלְכֵי הַמַּלְכִּים הַקְּדוֹשׁ בָּרוּךְ הוּא:	Shalom aleichem malachei ha-shareis malachei elyon, mi-melech malchei ha-melachim Ha-Kadosh Baruch Hu.
בּוֹאֲכֶם לְשָׁלוֹם מַלְאָכֵי הַשָּׁלוֹם מַלְאָכֵי עֲלִיּוֹן מִמְלַךְ מַלְכֵי הַמַּלְכִּים הַקְּדוֹשׁ בָּרוּךְ הוּא:	Bo'achem le-shalom malachei ha-shalom malachei elyon, mi-melech malchei ha-melachim Ha-Kadosh Baruch Hu.
בָּרְכוּנִי לְשָׁלוֹם מַלְאָכֵי הַשָּׁלוֹם מַלְאָכֵי עֲלִיּוֹן מִמְלַךְ מַלְכֵי הַמַּלְכִּים הַקְּדוֹשׁ בָּרוּךְ הוּא:	Barchuni le-shalom malachei ha-shalom malachei elyon, mi-melech malchei ha-melachim Ha-Kadosh Baruch Hu.
צֵאתְכֶם לְשָׁלוֹם מַלְאָכֵי הַשָּׁלוֹם מַלְאָכֵי עֲלִיּוֹן מִמְלַךְ מַלְכֵי הַמַּלְכִּים הַקְּדוֹשׁ בָּרוּךְ הוּא:	Tzeis'chem le-shalom malachei ha-shalom malachei elyon, mi-melech malchei ha-melachim Ha-Kadosh Baruch Hu.

Peace upon you, ministering angels, messengers of the Most High,
of the Supreme King of Kings, the Holy One, blessed be He.

Come in peace, messengers of peace, messengers of the Most High,
of the Supreme King of Kings, the Holy One, blessed be He.

Bless me with peace, messengers of peace, messengers of the Most High,
of the Supreme King of Kings, the Holy One, blessed be He.

May your departure be in peace, messengers of peace, messengers of the
Most High, of the Supreme King of Kings, the Holy One, blessed be He.

Reb Nachman's Prayer

You are the One, for this I pray: that I may have the strength to be alone,

To see the world, to stand among the trees and all living things;

That I may stand alone and offer prayers and talk to You.

You are the One to whom I do belong, and I'll sing my soul, I'll sing my soul to You, and

give You all that's in my heart. May all the foliage of the field, all the grasses, trees and plants awaken at my coming, this I pray—and send their life into my world of prayer; so that my speech, my thought, and my prayers will be made whole, through the spirit of all growing things. And we know that everything is one, because we know that You are One.

Chant: Eil Na R'fah Nah Lah.....

In the simple swaying of the heart in song and poetry,
In the yearning to reach beyond the walls of self,
I find the moment where I have stretched every muscle of my soul
And my fingertips touch the boundaries of Heaven.
It is a healthy longing to dance with the Divine.

In a silent scream of terror caught in my throat,
Where a grunt barely audible is stifled,
As I try to breathe through my suffering,
In the exclamation point of sadness, of confusion, of wonder,
I find the perpetual question of the spirit.

So

I pray alone or I pray with others.

I pray though I am not sure anyone is listening.

I pray because I am sure that my prayers are heard.

In the hissing of the midnight wind,
In the flapping of the wings returning home from the south,
In the empty stare of dismay and
In the wrinkles of my eyes as I smile,
O God, hear.

Prayer in Song:

Ufros aleinu, sukkat shlomecha---Spread your shelter of peace over us

Song of peace:

Oseh Shalom--peace within and peace without for us and all the world.

Song of peace repeated--Oseh Shalom (music by Debbie Friedman, building into ecstasy)

For health and healing, for labor and repose, for renewed beauty of earth and sky, for
thoughts of truth and justice that move us to acts of goodness, and for the contemplation
of Your presence, which fills us with hope that what is good and lovely endures for all
eternity. May those who are afflicted know strength and wholeness. May their families,
lovers, and loved ones know words of comfort. May those who offer support never forget

how to smile. May their hearts remember to hope.

The Psalmist cries,
"O God of all my being, my God
I have cried out to You
And You have healed me.
Weeping may linger in the night
But at dawn there is joy."

Hope is the bridge
To the next stage of life.
I shall go forward
With hope in my heart,
I will not fall.

Song: Eli, Eli (signing along with singing--internalizing and physically sensing
the words)

Ascend Bimah and Approach Ark and Torahs:

Stand before open Ark and sing: Hashivenu Adonay Eleicha, V'nashuvah Chadesh
Aleinu K'kedem.

"Return us to You, O God, and we will return, renew our days as in the past".

Each participant approaches the Torah and lays his/her hands on the Torah and
prays/meditates in silence.

Chant: Eil Na R'fah Nah La (return to seats)

Sharing thoughts and prayers

Raise Huppah over group. We recite blessing for tallit and chant "Oseh Shalom" (music written by Jeff Klepper)

Recite passage from the T'fillah that asks God for healing: We mention names of others for whom we seek healing.

R'faeynu Adonai v'neyrafeh. Hoshienu v'nivasheya. Ki t'hiteynu atah. V'ha'aleh arucha u'marpeh l'chol tachalueynu l'chol makoveynu u l'chol makoteynu. Ki el rofeh rachaman v'ne'eman atah. Baruch atah Adonai rofeh ha-cholim.

Heal us, Lord, and we shall be healed; save us and we shall be saved; for it is You we praise. Send relief and healing for all our diseases, our sufferings and our wounds; for You are a merciful and faithful healer. Blessed are you Lord, who heals the sick.

Prayer:

We are loved by an unending love.

We are embraced by arms that find us even when we are hidden from ourselves,

We are touched by fingers that soothe us even when we are too proud for soothing.

We are counseled by voices that guide us even when we are too embittered to hear.

We are loved by an unending love.

We are supported by hands that uplift us even in the midst of a fall.

We are urged on by eyes that meet us even when we are too weak for meeting.

We are loved by an unending love. Embraced, touched, soothed, and counseled...

Ours are the arms, the fingers, the voices; ours are the hands, the eyes, the smiles;

We are loved by an unending love.

Prayer in Song:

B'yado afkid ruchy, b'et ishan v'a'irah.

V'im ruchy, g'vi'ati; Adonay li v'lo irah.

My soul I give to You, my spirit in Your care:

Draw me near, I shall not fear,

Hold me in Your hand;

Draw me near, I shall not fear,

Safely in Your hand.

When Miriam was sick, her brother Moses prayed: "O God, pray, heal her please!"

We pray for those who are now ill. Source of Life, we pray:

Heal them.

We pray for all to be whole in spirit and in body.

Support them.

Grant courage to those whose bodies and minds are overwhelmed with pain.

Encourage them.

Grant strength and compassion to families and friends who give them loving care;
support them in their despair.

Strengthen them.

Grant wisdom to those who probe the deepest complexities of Your world, as they labor
in the search for treatments and cures.

Inspire them.

Grant insight to us, that we may cherish our lives and value each day.

Bless and heal us.

Chant: Eil Na R'fah Na lah

Prayer:

Open up my eyes, teach me how to live.

Fill my heart with joy and all the love You have to give.

Gather us in peace as You lead me to Your name.

And I will know that You are One.

Prayer of Healing: MiShebeirah:

May the One who blessed our ancestors Abraham and Sarah, Isaac and Rebecca, Jacob, Leah and Rachel, bless all of us in need of healing. We gather to our hearts and minds those who are in need of healing, including ourselves. We mention our names aloud.....

Grant us courage and faith. May we soon know a time of complete healing of the body and healing of the spirit and let us say: AMEN

Song of Healing: Mi Shebeirach

Bless us with the power of Your healing,
Bless us with the power of Your hope,
May the pain and loneliness we're feeling
Be diminished by the power of Your love.

Bless us with the vision of tomorrow,
Help us to reach out to those in pain;
May the warmth of friendship ease our sorrow;
Give us courage, give us faith, show us the way.

T'fillat Haderech (end of service)

Commentary on the Service

We began the service by encouraging each participant to wear a tallit, a prayer shawl. We recited in Hebrew and English: "Barchi nafshi... Praise the Lord, O my soul! O Lord my God, You are very great! Arrayed in glory and majesty, You wrap Yourself in light as with a garment, You stretch out the heavens like a curtain."

We then recited the blessing for the tallit: "Baruch atah.... "Blessed is the Lord our God, Ruler of the universe, who hallows us with Mitzvot, and teaches us to wrap ourselves in the fringed Tallit." We stayed wrapped in the tallit in silence, feeling the protecting garment of God, the healer.

The group then held hands in the circle to physically feel the presence and connection with others.

We then chanted a niggun---a chant without words---growing and ebbing in intensity, responding to the unspoken will of the group.

We then sang the niggun with the words that Moses spoke upon hearing of his sister's, Miriam's, illness. He said: "El nah, r'fah nah la"-- "O God, please heal her."
(Numbers 12:13)

We followed the prayer with the singing of "Shalom Aleichem" which refers to the "ministering angels," "the angels of the Most High," the "malachei hashareit, malachei elyon." We had discussed in our workshop the various angels in our tradition, especially Rafael, who is the angel of healing. According to our tradition, the angels are intermediaries.

We then followed the Shalom Aleichem with a section of the Hashkivenu prayer,

which asks God for protection from many difficulties and afflictions that we face. The prayer asks God "to spread a tabernacle of peace over us," (Hebrew-- "sukkat sh'lomecha").

We then sang "Oseh Shalom," associating "peace" in the Hashkivenu prayer with "peace" from this well-known, touching song that is ingrained in most Jews. We came back to this song and melody as a refrain throughout the service.

Building on the theme of "shalom" (peace, wholeness), we sang a musical version of the prayer that builds in exaltation and joy. The music was written by Debbie Friedman. The music begins softly and slowly. It builds in intensity, culminating in an exuberant, ecstatic burst of energy. It is important that there is room for celebration and exaltation in the service.

We then continued with the singing of the song "Eli, Eli," which is a prayer to God, acknowledging nature and asking God to always hear our prayers. We signed this prayer as we sang it so that we not only heard the words and music, but we sang and spoke with our body and hands.

We then ascended the bimah (pulpit) and walked to the ark, opened the ark and in front of the Torahs sang "Hashivenu Adonay eleicha, v'nashuvah, chadesh yameinu k'kedem"—"Return us to You, O God, and we will return, renew our days as in the past." I had spoken in our session prior to our services about our need to turn to God and ask God to help us see our past and connect with our past--a positive moment or situation that we experienced when we felt God's presence and the presence of others who brought us wholeness and healing.

I then asked each participant to go up to the Torah and lay their hands on the

Torah and recite a silent prayer. I suggested that they conclude their prayer by reciting their names out loud just before taking their hands away from the Torah. After all participants had an opportunity to lay their hands on the Torah and recite their names, they were encouraged to share some thoughts with the group.

We then chanted the niggun as we had at the beginning—first, no words, then added the words: “El nah, r’fah nah lanu” “Please, God, heal us”---then breaking into “Oseh Shalom.”

I have a portable huppah (canopy with a tallit for a cover) that we held over the group as a way of “wrapping” the tallit around all of us together. We then recited the blessing for the tallit and chanted the section of the Haskivenu that speaks of the “sukkat shlomecha,” “the tabernacle of peace” (wholeness).

We went back to our seats and recited the following prayer from the T’fillah section of the service:

“R’faeynu Adonai v’neyrafah. Hoshienu v’nivasheya. Ki t’hilateynu atah. V’ha’aleh arucha u’marpeh l’chol tachalueynu u l’chol makoveynu u l’chol makoteynu. Ki el rofeh rachaman v’ne eman atah. Baruch atah Adonai rofeh ha’cholim.”

“Heal us, Lord, and we shall be healed; save us, and we shall be saved; for it is You we praise. Send relief and healing for all our diseases, our sufferings and our wounds; for You are a merciful and faithful healer. Blessed are You Lord, who heals the sick.” Here, the participants mentioned names of others who are ill as a way of recognizing and acknowledging that others are suffering, too. It is important to be aware of the pain of others as we go through our own pain.

We then sang “Misheberakh,” music by Debbie Friedman. Traditionally, a

misheberakh (literally, "the One who blesses...") is said during the Torah service when the Torah is out. In the prayer, we pray for individuals in connection with the accounts of our righteous ancestors, Abraham, Isaac, and Jacob, and include in our contemporary setting, Sarah, Rebecca, Rachel and Leah. The text of Debbie Friedman's "Misheberach" follows:

Mi sheberach avoteynu, Mekor habrakha limoteynu

May the source of strength, who blessed the ones before us

Help us find the courage to make our lives a blessing.

And let us say: Amen.

Mi sheberakh imoteynu, Mekor habrakha lavoteynu

Bless those in need of healing with refuah shleima:

The renewal of body, the renewal of spirit.

And let us say: Amen

We concluded with "T'fillat Haderech," a prayer upon leaving, music, again, by Debbie Friedman. The words are:

May we be blessed as we go on our way.

May we be guided in peace.

May we be blessed with health and joy.

May this be our blessing. Amen

Amen, Amen, may this be our blessing, Amen

Amen, Amen, may this be our blessing, Amen.

May we be sheltered by the wings of peace.

May we be kept in safety and in love.

May grace and compassion find its way to every soul.

May this be our blessing. Amen.

Amen, Amen, may this be our blessing. Amen.

Amen, Amen, may this be our blessing. Amen.

Personal Sharing during the Service

The section of sharing during the service was extremely powerful. We heard stories of suffering from disease, from heartbreak and from the daily difficulties of life. The feeling among the group was one of safety and support as evidenced by the opening up and outpouring of emotion and description of suffering on the part of all who attended. After the third service, an evaluation sheet was given to the participants. The participants were asked to bring it back the following week at our post healing services session. The following is the survey that was handed out.

Healing Services Experience Survey

The information that you share in this survey will be held in full confidence. You do not need to write your name on this form. You do not need to answer any of the questions that you are not comfortable answering. This questionnaire is intended to help create future healing services. The remarks and answers will also guide me in my research for my Doctor Of Ministry degree.

1) Why did you attend the healing services?

2) What did you expect from the services?

- 3) Were any of your expectations realized?
- 4) What was your frame of mind immediately before attending the first service? the second service?
- 5) Did you have any prior reservations about attending the service?
- 6) What was your frame of mind immediately following the service?
- 7) Describe your experience.
- 8) Did you find that the music touched you? Was there any particular music that moved you?
- 9) Can you describe in words what music does for you in general?
- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

11) What elements of the service did you find especially meaningful?
For example: touching the Torah, the huppah, wearing a tallit,
holding hands,....etc.

12) Did you feel a sense of wholeness during the service? If so, in what way? Did it
carry over during the week?

13) Would you attend future healing services?

13) What recommendations would you make for future services?

14) Additional comments.

CHAPTER IV

OUTCOMES OF THE PROJECT

The results of this project were extremely gratifying. It is clear from the responses on the evaluation sheets that were handed out after the project was concluded that the participants found a sense of healing and wholeness from the experience. One of my main goals was to have the participants participate with their many senses, not only sight and sound. Physical touching and a sense of being surrounded, whether by others in the group or the tallit or huppah, were important elements in creating a sense of trust, protection and warmth. The physical set up, sitting in a circle, also added a sense of equality and inclusion. The act of touching the Torah while pronouncing their names for healing turned out to be a powerful moment within the service. The participants felt a sense of connection with the past, the present and the future.

While the evaluation sheets will help the reader of this document understand the reaction and feelings of the participant, it was the tears, the emotions and the body language as well that gave one a true understanding of the depth of meaning that this service had for all who participated.

The study session prior to the healing services was instrumental in setting a tone for the services. First of all, by studying texts together, we got to know each other quite well because the texts helped people open their hearts and voices to their concerns, fears and hopes. Through the discussions and conversations that we engaged in during these

sessions, it was apparent that there were a great number of factors that pointed to psychological aspects of the participants' personal histories that came into play as a hindrance to finding healing in the past. The study of the texts also grounded us in the Jewish tradition, seeing evidence that healing and shleimut were, indeed, part of our heritage. It was also the first time that many of the participants had ever had an opportunity to delve into sacred Jewish texts.

One of the greatest unexpected outcomes of this project was my own reaction and response to the services. I had viewed myself merely as the facilitator, eager to fulfill the project I had set out to accomplish. I found the services to be a deep source of healing and comfort for me personally. My own range of emotions was tremendously expansive. I was engulfed in the spirit and intent of the project and found an enormous supply of healing for myself. The group was so engaged in the liturgy and so moved and engulfed by the music that it gave me the space and the ability to participate, not only facilitate. I came away from the services with a renewed spirit and sense of wholeness that had not existed before. It was truly life-enhancing.

There was a response from two of the participants that was not included on their evaluations, but it is a response that they have shared with me many times since the services. One of the participants had a rare form of cancer. She had visited many doctors and had tried a number of medications and radiation toward a cure. Things were not going well. She came to the healing services with her father. A week after the final service, her father called me to tell me that his daughter's doctor said that the cancer was "getting better." Today, she is free of her cancer. Both she and her father attribute it to the healing services.

I have had conversations with them about this. I am uncomfortable with their belief that the services "cured cancer." My discomfort lies with the fact that I do not advocate healing services as a means of curing illnesses. I do not want anyone to come away with the idea that through such services one can be healed of diseases for which the medical community has no cure. I certainly want them to feel that they can be healed in the sense of finding wholeness and acceptance and love. I also think that the music and prayers can be instrumental in creating an attitude that allows the body to find healing in and of itself. I find myself unsure of how to respond to them. I realize that I am ambivalent about the extent to which music and prayer can be curative.

One of the outcomes that delighted me was the fact that many of the individuals expressed how important they found the group experience to be. Going into the services, I was focusing on each participant as an individual, hoping that each would find a sense of healing. While I knew that the interrelationship among the participants was important, I misjudged the depth to which the group dynamic played a role. It was very important to the participants. Most of the participants in the services have increased their attendance at worship services.

Following are the evaluation sheets submitted after the final healing service.

Healing Services Experience Survey

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1) Why did you attend the healing services? *My purpose in attending this and other services as well as my other Temple involvements is part of my need to "belong" to a spiritual place and to deepen my Jewish identity. I love the feeling of peace & prayer and have a sense of "completeness" at those times - (when I allow myself to be present with it)*

2) What did you expect from the services? *allow myself to be present with it*
I expected that my reasons for attending would be met.

3) Were any of your expectations realized?

All of them

4) What was your frame of mind immediately before attending the first service? the second service? *I was looking forward to experiencing the service - and because the first experience felt so good, I anticipated the same the second time*

5) Did you have any prior reservations about attending the service?

None

6) What was your frame of mind immediately following the service?

I feel good - deeply emotional - very connected to my "self" and to the others -

7) Describe your experience: *I felt "enveloped" during the service - a part of something larger than myself. This is very important to me - to be in a place - and with others - where I will be "held." And the feeling when I put on my Bat Mitzvah talis was truly amazing - as if all my children - my family - were there with me in love.*

- 8) Did you find that the music touched you? Was there any particular music that moved you?

Yes music always touches me - especially Jewish music. I was particularly moved by the prayer Donna sang - The one that followed the first "Eil Na K'fa Na Lah"

- 9) Can you describe in words what music does for you in general?

Music makes me feel!

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

The prayer felt very personal. I was particularly touched by the one that begins "In the simple swaying of the heart...."

- 11) What elements of the service did you find especially meaningful?

For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

All of them! And I do like the hugging! I liked the sharing of personal experiences - connecting with the others in a deeply personal way.

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

Yes, I did retain a feeling of connectedness and calm during the week - despite the often "hecticness" of everyday life.

- 13) Would you attend future healing services?

Absolutely!

- 13) What recommendations would you make for future services?

None - Nothing different

- 14) Additional comments.

I struggle with the meaning of God and spirituality in my life. Your personal understanding, combined with the services, (and other "learning as I journey on") are helping! Also, in the summer, I liked

the talking together at the start - brought us together
and I also liked connecting text with the poems &
music - The relationship between emotion & intellect -
combines the richness of who we are - and for me.
makes it all more meaningful!

Thank you! Phyllis

Healing Services Experience Survey

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- 1) Why did you attend the healing services?

I was asked by a friend and went out of curiosity.

- 2) What did you expect from the services?

I didn't know - no particular expectations

- 3) Were any of your expectations realized?

—

- 4) What was your frame of mind immediately before attending the first service? the second service?

1st Service - Some trepidation

2nd Service - expected a positive emotional experience

- 5) Did you have any prior reservations about attending the service?

I had reservations about being a non-member and thought that might be uncomfortable - but it wasn't.

- 6) What was your frame of mind immediately following the service?

Both times very satisfied ~~and~~ with the experience.

- 7) Describe your experience:

1st time - very powerful reaction going up to the ark - powerful + positive. Second time Not as powerful at the ark, but more of a bonding response with others in the group.

- 8) Did you find that the music touched you? Was there any particular music that moved you?

Yes - especially El, Eli, which I haven't sung or heard in many years.

- 9) Can you describe in words what music does for you in general?

Strong link between music + emotion for me.

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

Minimal

- 11) What elements of the service did you find especially meaningful?

For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

1st time - touching the Torah
Wearing a talit, which I'd never done before.
Also holding hands with others

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

Wholeness - maybe. Hard to describe.
Did not carry over during the week.

- 13) Would you attend future healing services?

Maybe

- 13) What recommendations would you make for future services?

None

- 14) Additional comments.

I still have a problem with the concept of God. The description of God as "wholeness"

Healing Services Experience Survey

The information that you share in this survey will be held in full confidence. You do not need to write your name on this form. You do not need to answer any of the questions that you are not comfortable answering. This questionnaire is intended to help create future healing services. The remarks and answers will also guide me in my research for my Doctor Of Ministry degree.

1) Why did you attend the healing services?

I believe in the power of prayer and that group prayer can bring about positive changes to those who participate.

2) What did you expect from the services? *A greater sense of wholeness and well being.*

3) Were any of your expectations realized? *All expectations were met.*

4) What was your frame of mind immediately before attending the first service? the second service? *I was curious as to how the service was to be performed and what my role would be.*

5) Did you have any prior reservations about attending the service?
No.

6) What was your frame of mind immediately following the service?
one of a feeling of unity with those who shared in the service.

7) Describe your experience:

It was joyful, spiritual, calming with a feeling of community with the other participants.

- 8) Did you find that the music touched you? Was there any particular music that moved you?

all of the music was moving & touching

- 9) Can you describe in words what music does for you in general?

Gives me a feeling of Joy, Calming, warm and spiritual.

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

The prayer for healing and touching the Torah.

- 11) What elements of the service did you find especially meaningful? For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

all of these were meaningful.

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

a feeling of wholeness in that it was a warm, calming and gentle experience.

- 13) Would you attend future healing services?

yes

- 13) What recommendations would you make for future services?

none

- 14) Additional comments.

none

ANSWERS TO HEALING SERVICES EXPERIENCE SURVEY

Q) WHY DID I ATTEND THE HEALING SERVICE

I've been searching for a way to escape the modern world and enhance my spiritual path.

Q) WHAT DID I EXPECT FROM THE SERVICE

My expectations were to feed myself spiritually.

Q) WERE ANY OF MY EXPECTATIONS REALIZED

Absolutely - I was able to focus on myself and the feelings I was experiencing.

Q) WHAT WAS MY FRAME OF MIND IMMEDIATELY BEFORE ATTENDING THE FIRST SERVICE - THE SECOND SERVICE

Prior to the first service I was anticipating a positive experience. Prior to the second service I had a "settled-in" feeling.

Q) DID I HAVE ANY RESERVATIONS ABOUT ATTENDING THE SERVICE

A bit apprehensive - hoping that it would be a cohesive group.

Q) WHAT WAS MY FRAME OF MIND IMMEDIATELY FOLLOWING THE SERVICE:

I was emotionally spent. I didn't want to talk about the experience because I felt it to be so personal. I felt warm, loving and loved.

Q) WAS I TOUCHED BY THE MUSIC? WAS THERE ANY PARTICULAR MUSIC THAT MOVED ME?

Debbie Friedman's "Oseh Shalom" makes me joyful

"Ufros aleinu, sukkat shlomecha" soulful

"B'yado afkid ruchit....." beautiful music

Q) DESCRIBE WHAT MUSIC DOES FOR YOU IN GENERAL

Music is my escape, it fills my soul. Jazz, liturgical, classical, zydeco (!), gospel, even hip hop - I can't think of a musical expression that I can't find enjoyment in. I studied music as a child and then as an adolescent rebelled and have regretted it for the rest of my life.

Q) DID I FIND THE PRAYERS MEANINGFUL? IS THERE A PARTICULAR ONE THAT TOUCHED ME?

Yes, the one that begins "We are loved by an unending love"

Q) WHAT ELEMENTS OF THE SERVICE WERE ESPECIALLY MEANINGFUL FOR ME?

All of those you listed but particularly wearing a talit and the music.

Q) DID I FEEL A SENSE OF WHOLENESS DURING THE SERVICE - IN WHAT WAY - DID IT CARRY OVER DURING THE WEEK.

Absolutely however it's really hard to hang onto these feelings without reinforcement.

Q) WOULD I ATTEND FUTURE HEALING SERVICES

First in line!



Healing Services Experience Survey

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1) Why did you attend the healing services?

I am going through many changes now (career, empty nest, etc) & was looking for a sense of community as well as the inspiration to guide me through these times.

2) What did you expect from the services?

a safe place to feel the emotions of going through these changes.

3) Were any of your expectations realized?

yes

4) What was your frame of mind immediately before attending the first service? the second service?

Apprehension

5) Did you have any prior reservations about attending the service?

yes

6) What was your frame of mind immediately following the service?

calmness, as well as a greater perspective

7) Describe your experience:

Healing Services Experience Survey

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1) Why did you attend the healing services? ^{came because of} I have had numerous physical & emotional problems since birth, ~~a long time~~ including birth defects, attached testis, back problems, major depression, hysterectomy, physical & emotional problems of those closest to me (ex-Dick's major depression) which have been difficult to deal with. Too often, I haven't intended to go on & have wished away days instead of trying to enjoy life.

2) What did you expect from the services? I hoped to find comfort and ways of coping better with all these problems so I could enjoy life rather than enduring it.

3) Were any of your expectations realized? They were more than realized.

4) What was your frame of mind immediately before attending the first service? the second service? Before the first I was apprehensive. Before the 2nd I was looking forward to it.

5) Did you have any prior reservations about attending the service? Yes, I was afraid thinking about my problems might make me more depressed. Also I did not want to share my problems and even though you said that would be OK, I was still fearful.

6) What was your frame of mind immediately following the service? (Cont. on back) I felt happy & quite content & eager to go on to the next day of life.

7) Describe your experience:

During the services I felt soothed, calmed, cared for & caring for others. It's difficult to put into words my experience as a whole. It was more than what I have just stated.

- 8) Did you find that the music touched you? Was there any particular music that moved you? Music was especially touching

"Eil Na R'fa Na Lali" was particularly moving because of its repetition and soothing rhythm.

- 9) Can you describe in words what music does for you in general?

Music (with a few exceptions like hard rock) is like a friend and lover to me. I can't fully express in words what it does for me, but it does (but not limited to) sooth, calm, exalt.

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

The prayers were meaningful. The 2 prayers on the bottom of page 2 of the service particularly touched me

- 11) What elements of the service did you find especially meaningful?

For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

Surprisingly I found wearing the talis after first placing it over my head very meaningful. It made me feel enveloped by God.

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

Yes. I felt wholeness in that I felt much less anxiety - more peaceful - calmness without the side effects of ~~the~~ being drugged with Kongs. It carried over fully the next day, was reinforced at Friday night service, but did wear some as the week went

- 13) Would you attend future healing services? Yes

- 13) What recommendations would you make for future services?

- 14) Additional comments.

If you would like to ask me ~~any~~ to ~~explain~~ try to explain further any of my answers feel free to call me -

Healing Services Experience Survey

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1) Why did you attend the healing services?

a) To heal some emotional wounds

b) To learn more about modern Judaism's approach to healing

2) What did you expect from the services? ~~No. This may seem like a bad answer.~~

~~I~~ I generally have low expectations from a service other than having a good time with a nice group of ~~people~~ people.

3) Were any of your expectations realized? My expectations were met and exceeded.

4) What was your frame of mind immediately before attending the first service? the second service?

service #1) curious about what was going to happen

Service #2) tense from driving in bad weather

5) Did you have any prior reservations about attending the service?

No

6) What was your frame of mind immediately following the service?

Relaxed. Thinking of love for my wife and ~~family~~ children.

7) Describe your experience:

The session in the library gave me insight into the historical and present perspective of Judaism and healing. The service focused me on happiness and relaxation. Listening to other people made me feel closer to them.

by: Dick White

- 8) Did you find that the music touched you? Was there any particular music that moved you?

It brought me a feeling of relaxation and closeness to the group. No particular music moved me, but it was all very good and either relaxing or uplifting.

- 9) Can you describe in words what music does for you in general? In general it changes my mood. Spirited music can make me feel very excited and ~~more~~ energetic. Soothing music calms me. Playful music makes me happy. Raucous makes me want to get away or ignore it.

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

The prayers made me feel blessed by the good things I have. The prayer about focusing just on the wonder of my heart continuing to beat touched me.

- 11) What elements of the service did you find especially meaningful?

For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

The huppah and holding hands gave me a feeling of togetherness with the group. Holding the Torah and focusing on prayer made me feel love for my wife and children.

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

Yes, I did feel a sense of wholeness during the service.

No, the wholeness did not carry over during the week.

- 13) Would you attend future healing services? Yes.

- 13) What recommendations would you make for future services? None.

- 14) Additional comments. No.

by: Dick White

Judy Azia

Healing Services Experience Survey

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1) Why did you attend the healing services?

I'm sick (CANCER)

2) What did you expect from the services?

to put my mind at ease to ~~some~~ some degree

3) Were any of your expectations realized?

Definitely, and then some

4) What was your frame of mind immediately before attending the first service? the second service? — only

— VERY NEGATIVE

5) Did you have any prior reservations about attending the service?

NO

6) What was your frame of mind immediately following the service?

VERY POSITIVE

7) Describe your experience:

THIS WAS THE MOST HELPFUL SERVICE, I HAVE EVER ATTENDED. IT REALLY HELPED MY PUT INTO PERSPECTIVE WHAT I'M DEALING WITH AND HOW LITTLE CONTROL I HAVE.

- 8) Did you find that the music touched you? Was there any particular music that moved you?

YES - all the music WAS GREAT

- 9) Can you describe in words what music does for you in general?

It's calming, enjoyable and fun

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

YES

- 11) What elements of the service did you find especially meaningful?
For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

Touching the Torah

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

YES, I felt good - I felt a connection with the others @ the service
This definitely carried over during the week

- 13) Would you attend future healing services?

Definitely, please let me know when the next one is

- 13) What recommendations would you make for future services?

14) Additional comments. I wish ~~there~~^{they} would be MORE frequent men once every other month

Healing Services Experience Survey

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1) Why did you attend the healing services?

I wasn't sure when I went; but I think I was looking for answers to obtain wholeness and to help others as well.

2) What did you expect from the services?

I had no expectations, so they were easily exceeded. Just kidding!

3) Were any of your expectations realized?

More than I thought, about a hundred times more.

4) What was your frame of mind immediately before attending the first service? the second service?

Apprehensive about what would happen the first time, not knowing. The second time I was apprehensive for a different reason - I felt like

5) Did you have any prior reservations about attending the service? *I was nervousness, sadness and past experiences. I'll explain in person.*

6) What was your frame of mind immediately following the service?

Moved! Peace and very inspired! I had thought of converting before, this made

7) Describe your experience: *me think more seriously about it*

I've never felt closer to God. I also felt very warmly accepted by the people there.

- 8) Did you find that the music touched you? Was there any particular music that moved you?

Yes - no it was good - and I usually don't like church-music. What occurs to me is the Richness + Heritage of these songs.

- 9) Can you describe in words what music does for you in general?

Music helps me to feel healing and sensitivity, appreciation for things I take for granted.

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

Yes, especially the prayer about hope and the one where we don't ask for an easy life.

- 11) What elements of the service did you find especially meaningful?

For example: touching the Torah, the huppah, wearing a tallis, holding hands....etc.

Even though I don't know Hebrew. Touching the Torah was powerful to me, like even as a non-Jew I could respect the tradition. I think the songs and holding hands brought the group closer together.

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

Yes. I felt like a different man since going. I feel like I'm on a path I'd like to continue with my life!

- 13) Would you attend future healing services?

Definitely!!!

- 13) What recommendations would you make for future services?

Have more!

- 14) Additional comments.

bbi, please notify me of any future services like these. I wouldn't know. Thanks...

Healing Services Experience Survey

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1) Why did you attend the healing services?

To Be with my Daughter

2) What did you expect from the services?

Was Not Sure

3) Were any of your expectations realized?

Yes

4) What was your frame of mind immediately before attending the first service? the second service?

Open

5) Did you have any prior reservations about attending the service?

No

6) What was your frame of mind immediately following the service?

I WAS the warmest, most moving service
I could feel G.D. presents

7) Describe your experience:

THE Best thing that ever happened
to me.

8) Did you find that the music touched you? ^{yes} Was there any particular music that moved you?

9) Can you describe in words what music does for you in general?

help make me happy

10) Did you find the liturgy (the prayers) meaningful? ^{yes} Was there any particular prayer that you remember that touched you? ^{yes}

11) What elements of the service did you find especially meaningful?
For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

12) Did you feel a sense of wholeness during the service? ^{yes} If so, in what way? Did it carry over during the week?

*It help me feel, happy, good, Like
GD WAS WITH ME*

13) Would you attend future healing services?

yes

13) What recommendations would you make for future services?

Nothing, It WAS the BEST

14) Additional comments.

THANK U 107 4 Letting me

Healing Services Experience Survey

The information that you share in this survey will be held in full confidence. You do not need to write your name on this form. You do not need to answer any of the questions that you are not comfortable answering. This questionnaire is intended to help create future healing services. The remarks and answers will also guide me in my research for my Doctor Of Ministry degree.

1) Why did you attend the healing services?

I am going through many changes now (career, empty nest, etc) & was looking for a sense of community as well as the inspiration to guide me through these times.

2) What did you expect from the services?

a safe place to feel the emotions of going through these changes.

3) Were any of your expectations realized?

Yes

4) What was your frame of mind immediately before attending the first service? the second service?

Apprehension

5) Did you have any prior reservations about attending the service?

Yes

6) What was your frame of mind immediately following the service?

calmness, as well as a greater perspective

7) Describe your experience:

- 8) Did you find that the music touched you? Was there any particular music that moved you?

The music is absolutely lovely

- 9) Can you describe in words what music does for you in general?

It spoke me out of my head & into my heart.

- 10) Did you find the liturgy (the prayers) meaningful? Was there any particular prayer that you remember that touched you?

- 11) What elements of the service did you find especially meaningful?
For example: touching the Torah, the huppah, wearing a talis, holding hands....etc.

Holding hands & the kneeling was special. ~~The~~ ^{better} understanding the impact of wearing the talis & the protection that it offered was meaningful.

- 12) Did you feel a sense of wholeness during the service? If so, in what way? Did it carry over during the week?

I feel a catharsis & freedom & the drawing of my concerns & a stronger energy to embrace change —

- 13) Would you attend future healing services?

Yes

- 13) What recommendations would you make for future services?

- 14) Additional comments.

CHAPTER V

CONCLUSIONS

With this project, I set out to show that music has the ability to make the listener more aware of God's presence, to aid in delving into the recesses of the psyche, and to connect people to each other, thereby having a healing effect upon the worshipper. This project has led me to believe confidently that music does, indeed, play a significant role in helping a person find healing and wholeness. The comments and reactions of most of the participants in this project have only helped to affirm my belief. I also came away with a strong belief that music touches not only our consciousness but the subconscious as well. Throughout the healing services, there was no doubt that when prayers were sung, there was a greater expression of emotion on the part of the worshipper and a greater manifestation of empathy to the other participants. Many participants told me subsequent to our sessions that the music and atmosphere evoked feelings and fears and dreams from their early childhood.

Immediately after conducting these healing services in my congregation, I was asked to continue offering healing services. Healing services are now held throughout the year. The response is always positive with people responding in similar manner to those who were a part of this project. Healing services are now a fixed part of our congregational life and have added a depth to the life of the congregants.

We have also subsequently focused on music and niggunim in our services so that the healing power of music and prayer become part of our regular worship.

One of the major accomplishments of these healing services is that the congregants have become more aware of and attuned to God's presence in their lives. The biblical passage about Saul and David from First Samuel resonates with me as I witness how music does, indeed, awaken the awareness of God within me, personally. In this beautiful passage, our tradition points to the fact that David's soul, which is expressed through music, is a soul that is touched by God. "[David] is skilled in music.....and the Lord is with him." (1 Samuel 16:18) While it is impossible to quantify or prove the nature of God's presence and how it manifests itself within us, it is clear to me as a matter of faith that those who are lightened and enlightened by an experience and who come away from that experience with a deeper understanding and a sense of spiritual growth have, indeed, become aware of the divine spark within. By this experience they have a greater ability to open themselves up to finding wholeness and healing.

Of course, healing is not a solitary phenomenon. The group experience was an important and crucial part of the project. Martin Buber, the great Jewish theologian wrote: "To begin with oneself, but not to end with oneself, to start from oneself, but not to aim at oneself; to comprehend oneself, but not to be pre-occupied with oneself." (The Way of Man, 31,32) This teaches us that we need to care for ourselves and by so doing we can help change others in the process. The relationship between God and ourselves inevitably expands beyond our own selves. It becomes interrelational.

It was evident throughout the project that each participant not only found a sense of shleimut for him/herself but became an agent for healing as well. It was clear to everyone in the group that the participants wanted to feel connected to each other. The group experience was a crucial factor in finding a sense of healing. D.W. Winnicott's

"holding environment," which is crucial in the formation of relationship in an infant, was, in many ways, reenacted in our healing services. For many of the participants, this was the first time that they had ever openly confronted their sickness and vulnerability. Within the group they were able to reflect through the other participants and help to form a "healing ego" that was lacking before the sessions or weakened by the weight of their illness. The participants in the healing service were attentive and caring and predisposed to being a source of healing for others.

Also discernible was the ability of the participant to transform the music and sounds of the service into a functional means of finding order and mastery over the overwhelming feelings that were conjured up by the illness. Heinz Kohut, in his excellent paper, "On the Enjoyment of Listening to Music," pointed out that "silence implies being alone." Music, on the other hand, creates an environment of protection and warmth. It also triggers a regressive nature in the individual, "and allows for a return to earlier modes of functioning and psychic organization."

This project clearly demonstrated how the individual who is searching for a sense of shleimut must first be open to the search and then broaden the search to include others. In order to find the spiritual underpinnings of human life, connectedness with God is found within and beyond ourselves. The key to opening this realization and possibility is music, which sets no limits upon the listener and allows for regression, protection, connection and healing.

In his book, Spiritual Judaism, David Ariel reminds us, "the most difficult challenge we face is to recognize the divine spark within ourselves and within others. Yet, if we truly believe that everything ultimately derives from the mystery of God, we

must accept the fact that everything has the spark of the divine within." (p.3) Rabbi Richard Address, in his thesis for his Doctor of Ministry degree, elaborates this point: "This statement is more than an explanation of how things come to be. It is actually the theory that makes self-understanding a religious duty. To know ourselves, our true selves, and to listen to the true voice within, is to trace the stages back to where the soul, our consciousness, our inner divine voice comes from. As a medieval Jewish philosopher, Shem Tov ibn Flaquera, said, 'If you know yourself, you know God'." (p.91)

Music opens the mind, the heart and the senses to the transcendent aspects of life. It connects an individual to the deep recesses of one's own being and at the same time connects people to each other. Through music we come to discover our selves in relationship to God and we allow ourselves to become healers both within and without.

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