

THE CHRISTIAN RITE AND MUSIC THERAPY – TWO CONTEXTS FOR THE THERAPEUTICAL USE OF MUSIC

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SUMMARY. Although with a degree of generality, this study aims to compare and identify elements of similarity between two contexts that capitalize the curative potential of the music that is Music Therapy and the unfolding of the Christian ritual. Starting by defining the Music Therapy and by explaining the terms that it implies, the study also presents the view that the Patristic gives to music's use in the Christian rite's unfolding as well as a review of the principal spiritual illnesses as viewed by the Holy Fathers. In our opinion, the two contexts are comparable so that one can speak about the existence of the music therapy elements within the Christian rite as well as the existence of the relationship of a therapeutic type in both the cases.

Keywords: music therapy, therapist, Christian rite, spiritual illness, integrally

In Christian terms *health* and *illness* refer not only to physical dimension but mostly to the spiritual one, so the entire Christian Tradition speaks about illnesses of the spirit that are the origins of the physical ones; among the remedies given, we find also the music.

For modern people music is mostly a form of relaxation, an escape from the material day-by-day life, of an outward expression of feelings. Religious music comes, in addition, to provoke the reflection about moral values, to connect with Divinity and, becoming a real *catharsis*, to ultimately meaning of a therapy.

The unfolding of the Christian ritual, which includes in its almost every forms a type of musical manifestation, it can be compared in our opinion, with a sequence of the Music Therapy sessions; more, the interaction priest – believers is, at its turn, a therapist – client relationship, as it is in the music therapy.

As a first argument in supporting these affirmations, it is necessary to show at the beginning, its meaning in the music therapy and to try to define the notions of a therapist, a client¹ and the interaction and their meaning in the music therapy.

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¹ In music therapy's contemporary terminology it is preferred as well as in psychology the term *client* or *participant* instead of *patient*

Therapist, Client, Interaction in the Music Therapy

Music therapy means in Kenneth Bruscia's opinion² "a *systematic process of intervention wherein the therapist helps the client to promote health, using music experiences and the relationships that develop through them as dynamic forces of change*"³. In the following, we will explain the definition's terms according to Bruscia's view (and sometimes in his own words).

Music therapy is a *process* because it unfolds in time. For the client this time implies a process of change; for the therapist it is a sequence of temporally ordered interventions⁴, experiences that lead to a state that is wanted rather than a singular event that has an effect. It is not a singular interpersonal meeting or an isolated musical experience nor an isolated therapeutic act; the music therapy is a series of interactions that lead to a therapist-client relationship and in the meantime a layered progression of musical encounters and a gradual process of changing for the client⁵.

The *systematics* of the music therapy derives from the fact that the unfolding in time is organized, directed to specific goals, based on knowledge and regulated; far from being a random series of musical experiences that prove to have a therapeutic purpose music therapy is based on three fundamental procedural components that is: assessment, treatment and evaluation⁶.

As Bruscia explains⁷ in order to be considered a therapy this process requires the *intervention* of a therapist that is the intentional attempt of influencing an existent condition to provoke a certain change. What makes music therapy interventions unique is the fact that this always implies both the music therapist and the music as partners in the process.

If music has the main role in intervention and the therapist, the secondary music is used as therapy; in this context, music acts as primary medium and agent of therapeutic change exerting a direct influence on the client and his state of mind. The main role of the therapist is to help the client to engage or to relate to the music experience.

On the contrary, when music is used *in* therapy the therapist has the main role and the music has the secondary one; in this context, the music is used not only for its healing properties but also to increase the effects of client-therapist relationship or other treatment modalities.

By definition, *the therapist* offers his services and his expertise to help the client regarding their health issues. Anyone that needs or asks for a therapist's

² There are many definitions of Music Therapy that could be taken in consideration and aren't cited in the present study. We preferred to quote Bruscia's definition as our starting point because we find it the most clear.

³ Bruscia, Kenneth E., *Defining Music Therapy*, Second Edition, Barcelona Publishers, 1998, p. 20.

⁴ Idem.

⁵ Idem, p. 32.

⁶ Idem, p. 27.

⁷ Idem, p. 20.

help due to a health problem either physical, emotional, mental, behavioural, social or spiritual has the status of a *client*⁸.

The relationship between the client and the therapist is not a mutual one: the therapist helps and the client receives help. The types of help that music therapy offers are very specific. Either in the main role or in the secondary one, the music and the therapist combines resources to give the client the possibility to get empathy, understanding, validation, the possibility of verbal or non-verbal self-expression, interaction and communication, feedback and insight on his life, motivation, and self-transformation⁹.

By excellency, the music is the right medium for *empathy*¹⁰; when people sing the same song together, they share the same melody, the same tonal centre, they articulate the same words and go forward according to the same rhythm moment by moment and sound by sound being aware of the presence of others in the same effort of remaining together within the experience. Actions are synchronized in time, attention is focused on the same goal, and emotions are reflected both in the played music and in each person's state. Music is such an empathic medium because not only it unites the participants to its production in the same sensorimotor activity but also because it keeps them and the listeners in the same sonorous space and time.

In both forms of the music therapy, active and receptive, one can find empathic techniques. For example in the active music therapy the therapist can use techniques like: imitation (echo of a melody or rhythmical structure presented by the client); synchronisation (the same melody or rhythm simultaneously with the client); reflection (musical description of client's mood, attitudes or feelings); incorporation (use of a client's musical theme as part of the music). In receptive forms, the therapist shows empathy by choosing musical parts that will be listened according to the *iso* principle that is matching music with client's physical, emotional or mental states. Empathy is essential in therapist-client relationship; it represents the basis for all therapists' interventions.

By its own nature, the music therapy implies *interaction* either between the therapist and the client or between members of a group. This is the result of the easiness and natural that is intrinsic to getting relationships with others when we listen or create music. When we sing with somebody, we take parts (soloist or accompanist or equal parts in rondo etc.); this means that we relate parts one with the other and both with the whole and that coordination and listening to others are implied in order to give coherence and sense to the musical experience. Other forms of therapy aim towards the same goal but the music therapy's advantage is the use of sound and music as a main modality and context for the interaction and relation with others.

⁸ Idem, p. 21.

⁹ Idem.

¹⁰ Idem, p. 60-61.

Going further then, interaction *communication* implies the change of ideas and feelings with others; in other words, it's about interaction with a precise purpose (coding, decoding and transmission of messages or information). In the music therapy, communication can be musical or non-musical, verbal or non-verbal with an emphasis on musical mode. Music can express contents that cannot be expressed verbally and vice versa; it can be a bridge between verbal and non-verbal modes by increasing their capacity of expression.

In Bruscia's opinion, there is a very flexible movement between the verbal channel, the musical one and other non-verbal channels of communication and this is one of music therapy's characteristics. In his view, the music (used non-verbally) replaces the need for words and thus offers a safe and acceptable way of expressing conflicts and feelings that are hard to express otherwise.

The health state is very often seen as *wholeness*, a meaning that all man's parts (the physical, psychic and spiritual ones) are functioning together like a perfect whole in harmony. When this functioning is in part or fully disturbed a threat to the health appears and the man's potential for wholeness is reduced. From this point of view, every threat to the health represents a loss of potential and a reduction of necessary alternatives that are required by a correct and fully functioning human being. As a result "*every form of therapy can be defined as an attempt to restore the alternatives and potential that client has lost*"¹¹ the therapist having to help the client explore the alternatives and potentials he needs.

The purpose of any therapy is to promote health; the last depends on the individual and the functioning of all his parts (body, psyche, spirit) and on the relationships that he establishes in the broader contexts of society, culture and environment¹². Music therapy differs from other modalities of promoting health by utilization of the musical experience (improvisation, performance, composition or listening to music) as primary agent of intervention¹³.

Beside the musical experiences, the music therapist also uses the *relationships* that develop through these as therapeutic agents¹⁴. These relationships are multiple and can be described as intrapersonal, intra-musical, interpersonal, inter-musical, and sociocultural¹⁵, and can be physical, musical, mental, behavioural, and social or spiritual manifested and experimented.

The last term of music therapy's definition is the term *change*¹⁶; the purpose itself of music therapy is to induce a certain change in client's state. The client is engaged in musical experiences and in the relationships that emerge from these in order to obtain the change (musical or non-musical). When music is used as a therapy, the most notable changes are of musical nature whereas when music is use in therapy the changes are non-musical in nature. Is either

¹¹ Idem, p. 66.

¹² Idem, p. 21.

¹³ Idem, p. 22.

¹⁴ Idem, p. 127-129.

¹⁵ Idem, p. 23.

¹⁶ Idem, p. 153-156.

one case or the other the non-musical changes are indicators that are more obvious than the musical ones that the therapy has taken place. In fact, the goal for both cases is to influence non-musical areas of the client's life.

Since the music implies and affects so many aspects of the human being and because its clinical applications are so diverse, the music therapy may be used to obtain a broad spectrum of therapeutic changes. The most aimed areas are: the physiology (the pulse, the blood pressure, the breathing etc.), the psychophysiology (the pain, the level of consciousness, the state of relaxation or the tension, the neurological functions etc.), the sensorimotor development (the reflex responses and their coordination – the control, the integration and the internalization of the visual, the hearing, the tactile and the kinaesthetic functions; the motor heavy and fine coordination), the perception (the understanding of notions like part and whole, similar and different etc.); the cognition (the attention span, the short and long term memory, learning abilities, knowledge, thinking processes etc.); behaviour (patterns, level of activity etc.), music (preferences, vocal technique and ambitus, the instrumental technique, the repertoire, ensemble abilities, the rhythmical, melodically and formal tendencies etc.), emotions (variability and congruence of feelings, reactivity, expressivity, impulsivity, anxiety etc.), communication (receptive and expressive, the abilities in verbal or non-verbal communication), the creativity (fluidity, originality, inventiveness etc.).

Any musical change that appears at client's level indicates a non-musical change. When a client with an attention deficit learns how to concentrate within a musical context, the ability has a potential applicability for many other aspects of client's life. The same it is if the client externalizes his emotions during the audition or the production of the music, those emotions define themselves not only in musical terms as the externalization is a strict musical process. Thus, every change that client manifests during a musical experience is either generalizable to non-musical areas or the musical change signifies or demonstrates that a change has already taken place.

Spiritual Illnesses and Their Healing. The Priest - Therapist

As we mentioned before, in the Christian belief, notions like health and illnesses are terms that refer both to physical and spiritual dimension.

Holy Fathers in their writings and the entire Christian tradition think that the primordial Adamic state as humankind's health state and see man's falling after the ancestor's sin as a state of illness that involved the whole humankind.

Health is assimilated by Holy Fathers to the state of perfection that man was destined to by his own nature. At his creation the man possessed already this perfection, that of his spiritual faculties, especially that of his power of understanding that imitated the one of his Creator¹⁷ and that could reveal Him; that of his free

¹⁷ De Nyssa, Sf. Grigorie, *Despre facerea omului (About Man's Creation)*, V, PG 44, 137 BC apud Larchet, Jean-Claude, *Terapeutica bolilor spirituale (The Therapeutic of Spiritual Illnesses)*, Ed. Sophia, București, 2001, p. 15.

will also create one similar to the divine one and which will make the man capable of aiming with all his being towards the Creator that has eager and loving powers, a traits that reproduce the divine love in man¹⁸ and make him capable of unifying with God¹⁹. These faculties are perfect not only because they are created by God similar to His but also because they constitute man's capacity of becoming like the Creator provided that he does not estrange them from Him according to the free will but opens them entirely and permanently to His grace²⁰.

Therefore, the man is virtuous through his nature itself. According to Holy Fathers the virtues were not given thoroughly to man; these virtues belong to his nature only because its mission is to put them in practice and only because they constitute the fulfilment and the perfection of this nature. In other words, virtues are planted in man's nature but their achievement requires man's collaboration with all his faculties with the divine will and the free opening of his whole being to God's grace²¹.

The state of health in which man do not know illness neither of body nor of the soul is tantamount therefore to the paradisiac state in which the man lived according to his primordial nature. By the original sin, the man strayed from the goal that was meant for him by this nature itself to aim all his capacities towards the divinity in order to be unified through them and to achieve the perfection of his being. As a result, the virtues loosened, he lost the resemblance with God, which he started to accomplish, even from the moment of his creation and he does not know his true nature and mission anymore. Only by the coming of Christ, the humankind was fully restored in its original state and the man regained the capacity of reaching the perfection for which he was created²².

Since the first Christian century, Holy Fathers named Him *heavenly doctor of bodies* or of *souls* but most often *of souls and bodies* thus trying to show that He came to heal man entirely; this term stays in the centre of St. John Golden Mouth Mass and it is found again in most sacramental formulas and also in almost every orthodox masses and in many prayers²³. The salvation that Christ achieves is conceived by Tradition as healing of ill human nature and as restoration of the primordial health; it is given through Holy Ghost to every Christian by the Baptism but only as potentiality the Christian having to appropriate the gift of Holy Ghost by ascesis.

The return of soul and body's faculties from God and their guidance to the sensitive reality in order to find pleasure in it makes the passions to appear in man. Holy Fathers do not consider passions as belonging to the human nature²⁴;

¹⁸ Idem.

¹⁹ Larchet, Jean-Claude, *op.cit.*, p. 15.

²⁰ Idem.

²¹ Idem, p. 16.

²² Idem, p. 21.

²³ Idem, p. 9.

²⁴ Dorotei, Avva, *Învățăturile de suflet folositoare (Useful Soul Teachings)*, XI, 134, Damaschin, Sf. Ioan, *Dogmatica (Dogmatics)*, IV, 20, Evagrie, *Scrisori (Letters)*, 18, Cel Mare, Sf. Antonie, *Scrisori (Letters)*, 5; 5bis apud Larchet, Jean-Claude, *op.cit.*, p. 109.

in their vision, the passions are the effect of bad use of free will and fruit of personal will, separated from his natural will, which is given by God. On the other hand, virtues belong to human nature; by separating him from the practice of the virtues, they brought in him passions so that the last must be defined first of all, negatively as an absence and a lack of virtues that correspond to these and that constitute the resemblance with God in man²⁵.

The deviation from virtues brings passions and soul's illnesses implicitly; the passions produce to the soul a state of suffering similar to the one that physical illnesses can produce in the body. To heal a man from these illnesses, which are the passions, and to save him from the sufferings provoked, it is necessary first to know them. The search in detail of the passions' causes and origins has itself a therapeutic value.

The Holy Fathers' passion is perceived and defined as an illness not only allegorically or as a simple comparison but in the virtue of an authentic ontological analogy that exists between body's and soul's affections that allows talking about some and others in identical medical terms²⁶.

The methodical and in detail description of passions that we find in Holy Fathers' writings proves to be a real nosology and an authentic medical semiology with the purpose of methodically, rigorously and efficiently elaboration of a therapeutics of these soul's illnesses²⁷. The healing begins once these passions are defined, permitting the knowledge and the understanding of the soul's movements. The Holy Fathers describe not only the obvious and easiness to discover the illnesses but also the ones that although exist in the soul, they remain hidden; the nosology and semiology have in this case both a therapeutic and a prophylactic character.

In Holy Fathers' vision, there are many passions/illnesses that can affect the soul like the pathological movements of its different faculties are; moreover, their number increases by combinations of some of them. The spiritual diseases are eight for some, ten or seven for others. Among these, there are mentioned: *philautia* (self-love), *gastrimargia* (restlessness of the belly), *dissipation*, *money-grubbing*, *sadness*, *acedia* (laziness, spleen, indifference), *wrath*, *fear*, *kenodoxy* (vanity), *pride* all connected between them and rising from one another. Among these, the sadness and acedia seem to be the quintessence of the spiritual illness.

Sadness does not belong to the man's primordial and fundamental nature it appeared after the Adamic sin²⁸. In patristic vision, a first form of manifestation of sadness is the *pure* sadness that is part of the *pure and the natural*²⁹, which affects the states, resulted after the original sin that, even if

²⁵ Larchet, Jean-Claude, *op.cit.*, p. 110.

²⁶ Idem, p. 115.

²⁷ Idem, p. 122-123.

²⁸ Cf. Egipteanul, Sf. Macarie, *Omiliile duhovnicești (Spiritual Homilies)* (Col.III), XXVIII, 1, 2. Mărturisitorul, Sf. Maxim, *Răspunsuri către Talasie (Answers to Talasie)*, 1, PG 90, 269A apud Jean-Claude Larchet, *op.cit.*, p. 158.

²⁹ Damaschin, Sf. Ioan, *Dogmatica (Dogmatics)*, III, 20 apud Jean-Claude Larchet, *op.cit.*, p. 158.

they are testimonies of falling from the initial perfect state, they are not bad themselves. This form of sadness can be transformed in virtue – *the sadness for God*³⁰ that is a state of repentance in which man deplores his decline, his sins and the loss of the initial purity and it is necessary for him in order to find again the path to paradisiac state.

The second form of sadness is, on the contrary, a passion, an illness of the soul that results from the wrong use of *sadness for God*. This can be understood not as the deploring of the fall and the loss of the spiritual goods that is implied by this fall, but as a sadness for the goods that belong to the material reality³¹ or the fulfilment of a few wishes.

Among the sadness' causes, the Holy Fathers comprise more than the unfulfilment of the wishes that can take the form of a dissatisfaction of a general order or a feeling of frustration referring to the whole existence of the wrath that is often linked with pride.

The passion of the sadness produces the trouble of soul that the patristic describe as a state of weakness, psychic pain, pressing of heart and painful despondency accompanied often by restlessness and fright³². This trouble appears together with a paralysing passivity of the body, a helpless abandonment towards the induced state; it can take the extreme form of despair and can push man to suicide. For this reason, the Holy Fathers view sadness like a serious illness with powerful effects. The remedy against the sadness that will bring equilibrium and existential stability is the prayer, the Holy Mass and church singing³³.

The akedia is related with the sadness; the ascetic western tradition identifies it with the last but eastern tradition makes distinction between the two considering they are distinct passions. Akedia corresponds to a state of laziness and spleen but it also includes an aversion, torpor, the enervation, discouragement and drowsiness, burdening of the body and the soul³⁴. There is in akedia a feeling of vague and general dissatisfaction that makes the man touched by this passion to consider all things without sense and to want nothing from life³⁵. Moreover, an anxiety without cause generalized or even a state of temporary or continuous anguish juxtaposes to this feeling.

What distinguishes akedia from sadness is the fact that the first does not have a precise reason the soul being *troubled without sense*³⁶. Akedia

³⁰ Cf. Stithatul, Sf. Nichita, *Cele 300 de capete (The 300 Heads)*, I, 60. Sinaitul, Sf. Isihie, *Capete despre trezvie (Heads about Watchfulness)*, 136 apud Larchet, Jean-Claude, *op.cit.*, p. 158.

³¹ Cf. Mărturisitorul, Sf. Maxim, *op.cit.*, 58, PG 90, 592D; 593B; 596A apud Larchet, Jean-Claude, *op.cit.*, p. 159.

³² Larchet, Jean-Claude, *op.cit.*, p. 159.

³³ Megheșan, Dumitru - Vlăduț, Vasile - Belba, Adriana, *Spirit-psyche-soma în meloterapie (Spirit-Psyche-Soma in Music Therapy)*, Ed. Universității Oradea, Oradea, p. 60.

³⁴ Larchet, Jean-Claude, *op.cit.*, p. 167.

³⁵ Cf. Al Foticeei, Sf. Diadoh, *Cuvânt ascetic în o sută de capete (Ascetic Word in One Hundred Heads)*, 58 apud Jean-Claude Larchet, *op.cit.*, p. 167.

³⁶ Casian, Sf. Ioan, *Așezămintele mănăstirești (Monastic Settlements)*, X, 2 apud Larchet, Jean-Claude, *op.cit.*, p. 170.

does not consist in the bad use of some faculty of the soul neither provokes a certain passion but it brings in the soul almost every other passions because it *masters all soul's powers* as St. Maxim the Confessor³⁷.

Having described the two main illnesses of spirit we can assert without exaggeration that these can be found in the modern's man pathology. In his race for material accomplishments, subject more and more of a stress and disconnected from the link with the Divinity he can be easily touched by sadness or akedia. Moreover, these spiritual illnesses are frequent causes for depression and of indifference in which he can fall.

In Christian vision the role of spiritual father is one of major importance in the healing of those touched by spirit's illness; the priest place himself not only in the position of guide but also in that of a therapist for the believer. His role does not limit to that of a teacher and advisor; the ascetic tradition thinks unanimous he is indeed a doctor and capable to cure the one that let himself in his care³⁸.

According to Holy Fathers, the man needs guidance because while being haunted by passions his judgement is wrong. The need for spiritual guidance belongs first to man's incapacity of knowing himself³⁹ and of weighing his deeds wright. The priest appears as an element of objectivity as guide and teacher that reveals the dangers in which the soul can lie and helps the believer to increase his knowledge and understanding in order to fight and travel to the end *on Father's path*⁴⁰, the only path that lead the man to perfection.

The relationship between the priest and the guided is not like the one between master and disciple but rather like the one between father and son⁴¹ that is a relationship of mutual love its archetype being the relationship between Heavenly Father and men, His adoptive sons. The mission of the confessor is not only to teach like masters but also to help his apprentice *grow*, to recover from the soul's illnesses. That is why the confessor's role is fundamental therapeutic⁴². This role yet cannot be fulfilled without some qualities that the confessor must possess. *The first condition of exerting spiritual paternity is the thorough spiritual health*⁴³ assert Holy Fathers; more over the confessor has to live according to his teachings and to be experienced but also to have the ability to know the hearts (cardiognosia), to pass over the appearances in order to correctly diagnose the believer's state and to establish thus the most efficient mode to heal him⁴⁴. Other necessary qualities are meekness

³⁷ *Capete despre dragoste (Heads on love)*, I, 67.

³⁸ Larchet, Jean-Claude, *op.cit.*, p. 387.

³⁹ Cf. Cel Mare, Sf. Vasile, *Omilii la Hexaemeron (Homilies to Hexaemeron)*, IX, 6 apud Larchet, Jean-Claude, p. 388.

⁴⁰ Dorotei, Avva, *Epistole (Letters)*, B, 4 apud Larchet, Jean-Claude, *op.cit.*, p. 391.

⁴¹ Scărarul, Sf. Ioan, *Către Păstor (To Sheperd)*, XII, 56, 57 apud Larchet, Jean-Claude, *op.cit.*, p. 391.

⁴² Scărarul, Sf. Ioan, *Scara (The Ladder)*, I, 18 apud Jean-Claude Larchet, *op.cit.*, p. 392.

⁴³ Larchet, Jean-Claude, *op.cit.*, p. 398.

⁴⁴ Idem, p. 399.

that closely link with sympathy accompanied by a total abnegation but also kindness and gentleness⁴⁵.

The healing work of the priest lies first in the healing by word and in the prayer for his sons, in the example of his life and in the treatment that he prescribes. The treatment that means first a prayer and asceticism includes the participation to the unfolding of Christian rite and the contact with cult music as element that increases its efficiency.

Elements of Music Therapy in the Christian Rite

The use of music within the framework of religious service is a reality that appeared since Christianity's dawn. Whatever the rite is of orthodox or catholic nature or it belongs to one of the religious branches that derive from Catholicism it contains the musical manifestation both in its vocal or instrumental (or vocal-instrumental) form.

It is known that one of music's roles in the rite's development was from its beginning, to intensify the religious text's meaning and to make more easily to assimilate its teachings. Otherwise, patristic writings mention this. For instance, Saint Basil the Great says "Singing gives brightness to holy days, produce the sadness after God, because the singing is angels' thing, is heavenly living, spiritual incense. It is a wise invention of The Teacher (God) who arranged that, in the same time, we sing and learn the things that are useful. Through this, the teachings imprint better in souls"⁴⁶

Except this didactic function, that music fulfils in Christian rite it also gains other connotations related to believer's person that takes part in the development of this rite. Music acts in different ways⁴⁷; sometimes it serves as signal to stimulate the congregation to respond in a particular way. Other times calm organ interludes are used to establish a state of reverence or quietness. Congregational singing brings people together while choral hymns make the believers reflect on religious convictions and values and on its implication for them as individuals. Special religious ceremonies are accompanied by a music that is specially conceived in the sense of increasing the occasion's significance.

Paraphrasing music therapy's definition previously given we can assert that Christian rite appears in its development like a systematic process of intervention in which the framework of the spiritual therapist (the priest) helps the believer in the promotion and achievement of the spiritual health using the religious experience and the relationships that develop through this experience as dynamic forces of change. One can talk about a process because Christian rite unfolds in time; moreover this unfolding has the aspect of a sequence of

⁴⁵ Idem, p. 400.

⁴⁶ Cel Mare, Sf. Vasile, *Omilie la Psalmul I (Homily to Psalm I)*, P.G. 29, 213 apud Stăniloae, D., *Spiritualitate și comuniune în Liturghia Ortodoxă (Spirituality and Communion in Orthodox Mass)*, Craiova, 1986, p. 422-423.

⁴⁷ Radocy, R., Boyle, J., *Psychological Foundations of Musical Behavior*, Springfield, IL: Charles C. Thomas, 1979, p. 243.

temporally ordered interventions, experiences and interactions that lead to a therapist-client relationship being at the same time organized and orientated to specific goals.

We previously mentioned that any therapy implies the intervention of a therapist that is the intentional attempt to influence an existent condition in order to provoke a certain change. This is exactly what the unfolding of the Christian rite supposes: the priest's intervention, spiritual therapist, in order to start the change in the believer either this change is a moral, spiritual, social or behavioural one.

The relationship that develops between the spiritual therapist and believers is one of non-reciprocity: the therapist offers help and the latter receive it. This help however means communication and interaction in the framework of religious experience and this experience includes musical manifestation as an important element beside prayer. Either it is about the priest recitative, the choir's answers or the instrumental interludes or it is about congregational singing or the simple individual singing simultaneously with the priest or the choir (it is known that many believers know by heart the whole unfolding of masses and implicitly the melodic part) the musical element of the rite engages the participants in a special form of interaction. This interaction takes part in a space with a powerful symbolic charge, the church, a space apart from the external world that award itself a solemn and ritual nature to audition and interpretation of cult music. Moreover, the interaction in this space is achieved through symbols' mediation and has the declared goal of the communication with Divinity through divine service.

Interpersonal communication in the participants to rite's framework is achieved rather nonverbally through empathy. The presence of a large mass of people reunited in the same goal has as result a strong suggestibility that arises (sometimes with a dose of self-suggestion voluntarily induced). Moreover, the religious music they listen or sing induces moods alike encouraging thus their mood of spiritual communion that is the major objective of any religion.

For the participants in the rite's unfolding the audition or the interpretation of the religious music or the contact with this type of music represents the positioning in an ideal medium in which one achieves a form of catharsis, the soul's purification and unloading, an easier communication and communion of experiences and feelings but also the liberation from sadness, akedia or daily stress (that can be seen as spirit's illness as a result of the deviation from the spiritual's zone towards the material's one).

One can say that the participation on regular basis to the mass is tantamount to participation in a sequence of music therapy sessions. In fact the believer takes part in a series of experiences that are led by a therapist and these experiences which implies the use of music both from the priest and the believer in an active but also receptive, individual and group manner gain eventually therapeutically meaning.

Therefore, there are elements that belong to music therapy that is: a therapist (the priest), a client (the believer or the group of believers), an

intervention (of priest on believers), a periodical, regular, after a similar pattern that includes musical experience unfolding, relations that develop through this experience and the notion of change (in the sense of gaining spiritual health and more).

Regarding the Christian rite one can talk about *active* music therapy (the priest sings the believers answer), *receptive* music therapy (the believers listen), *individual* music therapy (the experience refers to individual), *group* music therapy (the experience refers to the whole group of participants to the rite), *ritual* music therapy (because it unfolds in the framework of Christian community and because the unfolding is always the same, based on a ritual that the believer knows), *ecological* music therapy (because it promotes community's health). In the hypostasis in which it appears (vocal, instrumental, vocal-instrumental) the music is used *in* therapy with the client-therapist relationship serving as primary context for change meanwhile the client-music relationship facilitates the reach of this purpose.

The ultimate goal of the religious experience and therefore of the musical one implied is, the obtaining of the health in the sense of *fullness which is* mentioned both by the patristic and the music therapy, the healing of illness either it is a spiritual or a physical one, of an individual or of a community one and the harmonization with both the Self and the external world.

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