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### The Musical Rendition of the Psalms in the First Temple

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THE MUSICAL RENDITION OF THE PSALMS  
IN THE FIRST TEMPLE.

A thesis  
offered in partial fulfillment of the  
requirements for the B.D. degree to  
the faculty of Concordia Seminary, St.  
Louis, Mo. April 15, 1934.

Lawson Fackler Knight.

Approved:  
Wallace: J. T. [Signature]

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## INTRODUCTION

The song of the congregation is a devotional form of musical art. The singing, to be sure, is not that of mechanical perfection; there is not to be found the delicate nuances of the artist; but when the entire congregation lifts its heart and voice in the praise and adoration of almighty God, the loving Father, there is a spiritual quality in the music that makes the hymns a magnificent setting for the preaching of God's word. The hymns build up to the climax of the sermon; they frame the sermon in beauty. The singing of hymns is an important part in the worship itself. It is beautiful when the choral lifts the heart of the congregation and bears it toward heaven as on wings of an eagle. The congregation is then a wondrous organ in which each voice is a pipe, and the Holy Spirit breathes thru the whole instrument with His life-creating breath.

St. Augustine expressed a similar thought when he said: "*Quantum flevi in hymnis et canticis tuis, suave sonantis Ecclesiae tuae vocibus commotus acriter. Voces illae influebant auribus meis et eliquibatur veritas tua in cor meum, et ex ea aestuabat affectus pietatis et currebant lacrymae, et bene mihi erat cum eis.*"\*

It has been thus since man first began to worship God in song. It is true of our country and people, it was true of the Christian in Augustine's time, and it was true of the ancient Hebrews. The Sacred Record shows that the Hebrews poured out their deepest emotions in song, and the praise of God for His wonderful acts

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\* Augustini Confessiones, IX, 6, b. Ed. Taurini, Italy, 1919.

called for the lifting up of their hearts in song. Some\* hold that already at the time of Enos the worship of God was connected with singing (Gen. 5, 26) altho that cannot be proved. At any rate it may be permissible to assume, since music was used in the secular celebrations, as at Laban's house (Gen. 31, 27) and at the festivities of the godless (Job 21, 12), then not only all sorts of secular festive occasions were celebrated with song, but also the religious services. The first trace of sacred music which we find definitely recorded in Scripture is the Song of Moses (Ex. 15, 1 ff). God had delivered Moses and the children of Israel from the hand of the Egyptians in a marvellous manner, and in praise of God, Moses celebrates the event with song. Miriam then took up the theme, and she raised another song which she accompanied on a musical instrument. (Ex. 15, 20, 21).

As we page thru the Inspired Record, we find that the use of musical instruments was the usual thing for the celebration of the first day of the seventh month, Tisri, which was at the same time the secular New Year's Day. (Lev. 23, 24). Num. 21, 17 mentions the antiphonal singing of the congregation. The Farewell Song of Moses (Deut. 32) indicates how important a part the singing of the praises of God played in the lives of these people. During the time of the Judges we find Deborah singing the praises of God (Judges 5, 1ff). But as the case of Jephthah's daughter also shows, to this time private individuals only are mentioned as using music for the praise of God. This may indicate that there

was no stationary and definite place of worship and a traditional  
\* Bona, De divina psalmodia, c. I. par. 3: "Legenda hac de re doctissime vir Jacobus Boulduc, qui libro primo de Ecclesia ante legem docet Enos instituisse sodalitem psallentium Deo." (Quoted in "Die heilige Psalmodie", von Friedrich Armknecht, Goettingen, 1885, p. 3.).

ritual and use of song in the regular worship of God.

In these early days of the history of the nation of God, with the exception of the use of the trumpets (Num.10), nothing was prescribed for the musical part of the ritual in the worship. In the ceremonial law there is no regulation or prescription in this respect. But we may say that the seeds for the musical cultus were given in the command of the Lord to the Levites to "praise the name of the Lord" (Deut.10,8) and in the prescription for the making and use of the trumpets.

Between this time and the time of David, we have one reference where the sacrifice is accompanied with a prayer (1 Sam. 28), perhaps indicating the beginning of a cultus. Another trace we can find in the schools of the prophets (1 Sam.10,5;19,19.20). Singing and the playing of instruments was practised, and from this it may perhaps be concluded that this music was used in the cultus:

During David's time, the liturgical part of the cultus reached a new stage of development. The inspired poetry of the Psalms, expressing the congregation's feelings in the wide range of human experience, was used. Athanasius of Alexandria says, "The Psalms embrace the entire human life, express every(?) emotion of the soul, every impulse of the heart. When thy soul yearns for penance and confession, when thy spirit is depressed or joyous, when thou art become master of thy sins or thy sins have overpowered thee, when thy soul is yearning to express its complete thanks to God, or its pains - for all these the Psalms completely satisfy our needs."\* In war and in peace, in abundance

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\* Quoted from P. Wagner, Geschichte der Musik, Leipzig, 1921, Vol. I, 1.

and in famine, in honor and contempt, in hope and despair, in the never ending struggle between the flesh and the spirit, in all these situations in which the Hebrew believers experienced the gracious help of God; in the gladsome hope of the Messiah to come and the eternal release from sorrow in the eternal joy of heaven; these feelings found expression in the Psalms. And David's interest in music as an accomplished musician, and perhaps, as a follower of the example of the pious believers in the past, may have caused him to emphasize this feature in the divine service also, appointing special men for the musical part of the service, and otherwise regulating the service. (1 Chron. 14; 2 Sam. 6; 1 Chron. 16, 16ff).

David's time was one of warfare and general readjustment. But during the peaceful time of the reign of Solomon, the Golden Age of the monarchy, we would expect the music of the Hebrews to reach its highest and purest form. This time also was one in which David's influence was still strongly felt. It is for these reasons that we have chosen this period of the history of the Hebrew music, as used in the worship in the Temple, for consideration.

It is our purpose to consider briefly the lyrics, the poetry to which the music was set, and attempt to gain from the poetry itself some clue as to the nature of the music. Then we shall consider the orchestra of the temple, its composition and characteristics, and discover what that has to offer in characterizing the music as the expression of the worship of the people of God. Finally, we shall attempt to determine something of the technical structure of the music itself.

Chapter One.

POETRY OF THE PSALMS.

The poetry of the Psalms is not at all like our occidental poetry with its meter and rhyme. Yet the Psalms are true poetry, altho' the outward form (which is incidental) is different. "Poetry is the concrete and artistic expression of the human mind in emotional and rhythmical language."\* The subject matter treated must not be the ordinary commonplace things treated in an ordinary manner, but the thoughts should be sublime and profound. The language, of course, will correspond to the subject matter in being above the ordinary conversational manner. Poetry has to have sublime and exalted language, poetic diction, inverting the natural and prosy order of the sentence, abounding in figures of speech, using words definitely used for poetry. According to this standard, the Psalms must be considered poetry of the highest type. There is poetic language, the subject matter is the most sublime in the literature of the world. There is no intentional rhyme in Hebrew poetry, but that is not essential. As for the metrical flow, there is no Hebrew meter. Hebrew does not count the accented syllables and form them into patterns or systems. There is, however, a certain rhythmical flow of thoughts, contrasted, amplified, joined in attention arresting surge and ebb. The devices of contrast, of repetition, of the refrain and of building up the thought in a stair formation are all to be found in this presentation of whole thoughts and ideas.

Our poetry is quite apparently different. We find a rhythm  
\* Encyclopoedia Brittanica, Quoted in Dr. W.A. Maier's notes on the Psalms.



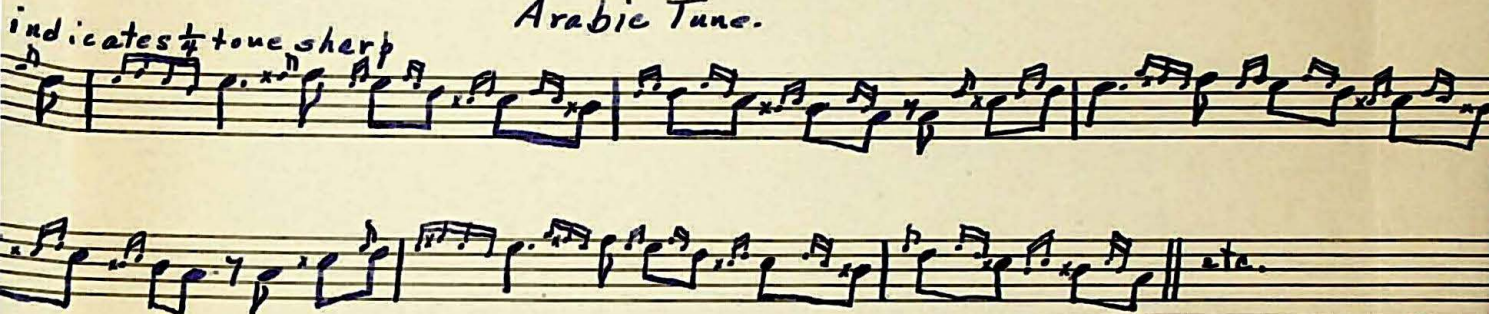
of the syllables in the lines. From this, then, one could determine with a certain degree of sureness what type of music would be required to set to our poetry. We could assume that the music would be predominately rhythmical in this respect that the lines are marked off with a rhythm of mathematical accuracy. There must be a regular beat and cadence to the music itself, having a regularly occurring rhythm pattern. And our experience and feeling for music bears this out.

This same procedure is permissible also with the Hebrew musical setting to the poetry, providing the conclusions are not too general. We would expect, that since singing is a higher form of speaking, and music in itself is eo ipso rhythmical, there must be some sort of rhythm in Hebrew music also. But as Hebrew poetry is different from our occidental poetry, we may assume the Hebrew and ancient Semitic music differed from ours. We can say that the rhythm, of the music followed the rhythm of the poetry to which it was set.\* Since there is no definite pattern of rhythm to which the poet was confined, there would similarly be no system of regular time in the music. We may say that there would be a relatively frequent use of the *tonus currens*. The music would only mark the accents at the end of the phrase or thought division. This is about as far as we can go so far in making tentative conjectures on the nature of the Hebrew music.

If we examine the music of the neighboring Semitic nations of that time, we find that their music offers corroborative evidence to the validity of these assumptions. In the Arabic religious music " the rhythm and metric patterns are derived from those of poetry. The Arabic music is characterized more

by ornamentation, trills, slurs, slides, grace notes and the like than by any definite rhythm! \* Sir John Stainer\*\* observes "that the tendency of the Europeans, from the earliest times has been in notation to graduate sounds from a known generator (do) and somto fix the pitch. On the other hand, the taste for ornamentation has led Asiatic nations to devise means rather for expressing ornaments in any pitch." And again: " Asiatic song today generally consists of a, slight melodic framework almost hidden beneath a load of extraneous graces. The following tune illustrates: \*\*\*

*Arabic Tune.*



The Arabs characterize their own music as Tartil- narrative or recitative, in general unrhythmical. \*\*\*\*

Music in Assyria and Babylonia may have been somewhat similar to that of Israel. On the Ashurakhbal bas-relief is reproduced a procession of an orchestra. \*\*\*\*\* Nine boys are portrayed singing and clapping their hands; three men have big harps; one man plays the double pipe; one an oblong harp; four women are performing on a big harp; one woman plays the double pipe; one beats a small drum; one man strikes the cymbals; six women are singing, one of whom apparently presses her cheek and throat with one hand. This was a triumphal procession going out to meet the victorious

\*Waldo Selden Pratt, History of Music, 1930, N.Y. p.43.

\*\*Sir John Stainer, Music of the Bible, London, N.Y. 1914, p.159.

\*\*\* ibid. p.160.

\*\*\*\* Francesco Salvador Daniel spent a great part of his life among the Arabs, studying their music, and he gives us a fairly comprehensive idea of their music in his "Music and Musical Instruments of the Arab." 1914.

\*\*\*\*\* Cheyne, Encycl. Bibl. s.v. Music.

the victorious king (all Assyrian kings were supposed to be victorious), and yet the noise makers, the drums and other percussion instruments, are extremely scarce in proportion. The idea of the woman holding her hand to her throat was evidently to produce a tremolo effect, producing the effect which still today the Semitic finds so pleasing. One thing is sure, that the music was not characterized by any steady rhythmical beat, characteristic of the drum or tom-tom.

The music of the Egyptians, the people closely associated with Israel in a peculiar way for several centuries of Israel's formative years, - and particularly the music of the Egyptian religious service in the temples, - also bears a similarity to these characteristics found among these other nations. Egyptian religious music at the time of its height had a certain dignity and solemnity which was lacking in their secular music. This conclusion is warranted from a consideration of the kinds of instruments employed. The "profane" aulos (pipe) was not employed, since that instrument was held to be conducive of sensuality. The number of percussion instruments was small also, only one drum and one pair of cymbals being used in the entire religious orchestra. The important instruments were the harps, and lyres - both stringed instruments. The double pipe was also used to a certain extent, as were the trumpet and sistrum, the latter two for signaling purposes\*. After the period of the Hyksos, a decay in religious music set in, accompanied by an increase in the use of percussives and flutes, as the evidence from the tombs of the kings indicates.\*\*

\* W.S. Pratt, op.cit. pp. 48-49; W.J. Baltzell, History of Music, 1925, Phila. p. 39.

\*\* A.Z. Idelsohn, Jewish Music. 1929, N.Y., p. 5.; cf. a discussion in Sir Gardener Wilkinson, "Manners and Customs of Ancient Egyptians", London, 1842, vol. 2, p. 290ff.

The characteristics of the music of these neighboring nations substantiates the assertion that the Hebrew music, connected intimately with the poetry as it was, possessed a similarity in character to the poetry. It was not sensuous in nature, but dignified and had a certain sacredness. There was no pulsating rhythm of the percussion instrument; there was no sensuous whine of the pipe, but rather a higher type of rhythm in the balance and flow of phrases and cadences lifted in adoration of the God of Hosts.

These conclusions, however, are not alone based merely on conjecture, not only on evidence from the type of poetry used, As the composition of the orchestra of the triumphal procession of Ashurakhbal gives us some clue to the character of the Assyrian music, and as the composition of the Egyptian temple orchestra gives us some idea as to the nature of that music, we may expect to find some light shed on the character of Hebrew music to which the Psalms were sung by studying the composition of the Temple orchestra in Jerusalem which accompanied the singing.

## Chapter Two.

### THE TEMPLE ORCHESTRA

The composition of the orchestra which was used in the worship in the First Temple gives us a clue and an approach to the characterization of the music used in the rendition of the Psalms.

To gain an idea of the general character of the music from the composition of the orchestra is by no means an unusual procedure. Our large symphony orchestra, when the various choirs of instruments are considered proportionately, is composed of a predominance of stringed instruments, the woodwinds ranking next in importance. The percussion group is quite small and relatively insignificant. Even if one had not heard a modern symphony orchestra perform, but knew the composition of the ensemble and was familiar with the various instruments, he could in a way characterize the type of music. He could designate it as melodic and harmonic rather than predominately rhythmical. In contrast to that he would have to characterize the so-called jazz orchestra in a different manner. The percussion instruments in that type of orchestra are decidedly more prominent, and the stringed and other melodic instruments are not in the foreground. Consequently, it would not take much of a conjecture to say that "this type of music is heard with the feet, not with the head".\*

What was the make-up of the Temple orchestra of the Hebrews? and what was the nature of the instruments? When we have found an answer to these questions, we will have a more definite idea of the nature of the music employed in the worship. It must

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\* John P. Sousa, "Marching Along" (his autobiography).

be understood that, from the basis of this investigation, merely, we will not give a definite answer as to the music employed. But this line of research will narrow the field and perhaps act as corroborative evidence to the final conclusions.

We find that from the earliest times there have been three distinct classes of instruments in constant use among most nations of the world, and these classifications can serve as a convenient division for our investigation. There are the stringed instruments, the wind instruments, and the percussion instruments. It is our purpose to determine the instruments of these categories in use in the First Temple, and to see what description, construction, characteristics and capabilities we may discover of each. From these conclusions we may then know what deductions and inferences can be made concerning the music produced and its relation to the music to which the Psalms were sung.

#### Stringed Instruments.

The earliest stringed instrument which was used among the Hebrews was the  $\text{קִנֹּר}$  (Gen. 4, 21; 31, 27). It was undoubtedly in constant use in Israel, also for religious purposes, for during the period of the Judges we find it listed among the instruments in the orchestra of the prophets when they came down in solemn procession to greet the newly-anointed Saul. (1 Sam. 10, 5). David was an accomplished performer on the  $\text{קִנֹּר}$  himself (1 Sam. 16, 23), and it was this instrument which he included among these for the triumphal procession from Kirjath-Jearim (2 Sam. 6, 5). This instrument was used on joyous occasions and solemn festivals (1 Chron. 16, 5; 25, 3; 2 Chron. 20, 28), and it was considered a fitting instrument for use in the service of Jehovah. David appointed men to play the  $\text{קִנֹּר}$  regularly in the worship of the Tabernacle

(1 Chron.15,15;25,1ff). It is this instrument also which was included in the list of instruments for the service at the Dedication of the Temple(2 Chron.5,12.13). The Psalms ever and again mention the  $\aleph \iota \beth$  in connection with the praise of Jehovah. This was one of the instruments in the Temple orchestra.

The importance of this instrument is indicated by the frequency of mention in the Old Testament. It is mentioned 42 times. In Ps. 71,22;98,5;147,7;149,3  $\aleph \iota \beth$  is used to designate performing on this instrument. The word means to twitch the strings, ~~either with or without a plectrum~~.

The LXX\* translates the word 20 times with  $\kappa \iota \theta \acute{\alpha} \rho \alpha$ ; 17 times with  $\kappa \iota \nu \acute{\upsilon} \rho \alpha$ ; 4 times with  $\psi \alpha \lambda \tau \acute{\eta} \rho \acute{\alpha} \nu$  and once (Ps.137,2) by  $\acute{\omicron} \rho \gamma \alpha \nu \omicron \nu$ . The word  $\kappa \iota \theta \acute{\alpha} \rho \alpha$  is a Greek word, while  $\kappa \iota \nu \acute{\upsilon} \rho \alpha$  is a Semitic loan word, borrowed from the Phoenicians. The o is changed to u in Phoenician.\*\* The Vulgate translates the word by cithara in all cases but five; by lyra twice (1 Chron.15,16;16,5); psalterium twice (Ps.49,5;149,3) and organum once (Ps.137,2).

Josephus has this to say about the  $\aleph \iota \beth$  :\*\*\*" Jubal, who had the same mother as he (Jobal) practised music and invented the psaltery and cithara. The nature of the instrument is as follows:

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\* In discussing these musical instruments, the material has been taken from: a) The O.T. itself; b) the translations of the versions; c) Josephus and the Talmud; d) some of the church fathers (incidentally); e) the material from A.F. Pfeiffer, "Ueber die Musik der alten Hebraeer", Erlangen, 1779; f) Some of the important investigations since Pfeiffer.

Pfeiffer presents an authoritative summary and survey of the work up to his time and lists an extensive bibliography.

\*\* Compare the Phoenician title "sufet" and the Hebrew  $\text{סֹפֶט}$ .

\*\*\*. Antiquities, I, 3, 2, Whiston translation, Hartford, Conn. 1905.

the kinyra is an instrument with ten strings, struck with the plectrum".

There is no agreement as to the number of strings between Josephus and the rabbis.\* They were of the opinion that the קִינּוּר had less strings than the נְבִיבָה. Arak, 13, b: R. Judah says: "The cithara of the sanctuary had seven strings, according to the passage (Ps. 17, 11) 'joyful abundance is before thy presence'. Do not read נְבִיבָה (abundance), but read נְבִיבָה (seven). That of Messianic times will have eight, according to the passage (Ps. 12, 1) 'for the liturgy on Sheminith', meaning on the eighth string. That of the world to come will have ten strings, according to the passage (Ps. 33, 2), 'Praise Jehovah with the cithara, plays for Him with the ten-stringed harp'. You might say, following R. Judah, that because in the world to come, on account of its greater number of strings, its sound will be as loud as that of the נְבִיבָה, it will be called נְבִיבָה."

The use of the cithara in the sanctuary, and the number to be used is also referred to in M. Arak 2, 5: "Not less than two trumpets should be used, and the number may be increased indefinitely (עַד עוֹלָם); not less than nine citharas, whose number may be increased indefinitely."

Pfeiffer, Keil, Delitzsch (on Isaiah) and Stainer take the קִינּוּר to be some kind of lute or guitar. It is regarded as a lyre or cithara by Engel, Keil, Wellhausen, Weiss. In general the opinions are centered around three instruments: the lute or guitar, the Greek *κίθαρα*, and the harp.

\* Quotations from the Talmud are taken from B. Finesinger, "Musical Instruments of the Old Testament", Baltimore, 1926; David Ewen, "Hebrew Music", 1931, N.Y.; A. Z. Idelsohn, "Jewish Music", N.Y. 1930.



It would seem that the second is preferable that connects the כְּנֹר with the Greek κ.θάρα . It is not likely that the LXX would translate the word (especially the in poetical books in all cases but three) by κ.θάρα -- an instrument which was very definitely known -- by any instrument which was radically different. On Semitic monuments, including Hebrew coins,\* we find instruments resembling the κ.θάρα , so we may be reasonably sure that the כְּנֹר resembled these instruments. The כְּנֹרֶת was different from the כְּנֹר , as all agree, and the כְּנֹרֶת was a kind of harp, as we shall see, so this כְּנֹר could not have been that. Josephus' testimony indicates that it was not a harp. The church fathers\*\* agree that the cithara had its resonator on the bottom. Ibn Ezra on Dan.3,5 says that the כְּנֹר has the form of a candelabrum. This surely reminds one of the κ.θάρα .

There is a picture on the tomb of Beni Hassan, described by Wilkinson\*\*\* whom Stainer\*\*\*\* quotes: "The first figure is an Egyptian scribe who presents an account of their (strangers in Egypt) arrival to a person seated, the owner of the tomb and one of the principle officers of the reigning Pharaoh. The next, also an Egyptian, ushers them into his presence and the two advance bringing presents - the wild goat or ibex, and the gazelles, the products of their country. Four men carrying bows and clubs follow, leading an ass on which two children are placed with panniers, accompanied by a boy and four women; and last of all

\*Given in Barton, "Archaeology and the Bible", Phila. Ed.5, 1927. fig.173.

\*\* Augustine on Ps.42,4; Ps.70,23; Jerome on Ps.32,2; Isidorus Orig.3,21,7.

\*\*\*Sir Gardener Wilkinson, "Manners and Customs of the Ancient Egyptians", Vol.2.p.296 London, 1842. Second Ed.

\*\*\*\*Sir John Stainer, "Music of the Bible", p.19. London, N.Y. 1914.

another laden ass and two men, one holding a bow and club, the other a lyre which he plays with a plectrum. The lyre is rude and differing little from those generally played in Egypt." If it can be established that these captives were Israelites, which Stainer believes to be the case, the question would be settled for all time that the Hebrews had an instrument such as the lyre or cithara, and the inference is that this was the כִּנּוֹר .

In a still later form, the same instrument appears in a representation of some Semitic captives guarded by an Assyrian warrior. This is reproduced by Wellhausen\*. Here the side arms of the instrument resembling the *κισάρα* are not parallel, as in the Egyptian instrument, but slightly divergent.

We must not identify the כִּנּוֹר with the massive *κισάρα* of Greece, however, because the כִּנּוֹר was portable. The captive Hebrews in Babylon hung their כִּנּוֹרוֹת on the willow trees overhanging the "rivers of Babylon" (Ps. 137, 2). Besides, the orchestra which went out to greet Saul (1 Sam. 10, 5) also had כִּנּוֹרוֹת in it.

According to Josephus and the description of Wilkinson above, the כִּנּוֹר was probably played with a plectrum.

David made one of firwood, and Solomon made one of almag wood. (1 Kings 10, 12).

The Arabic kissar today is perhaps on the same order as the Hebrew כִּנּוֹר .\*\*



ARABIC KISSAR.



Greek kithara.



General form of the kithara, lyre, kissar and כִּנּוֹר

\*The Sacred Books of the Old Testament, ed. by Paul Haupt. "Psalms" by J. Wellhausen. Eng transl. Baltimore and Leipzig, 1898, p. 225, fig. t

The most important stringed instrument of the Old Testament, frequently mentioned in connection with the  $\text{קִנּוֹר}$ , is the  $\text{זָבַב}$ . The word occurs 72 times in the O.T. and is mentioned on every occasion where an orchestra is referred to. It is not mentioned until 1 Sam. 10, 5, \*but already at that time it was used in the religious services. 2 Sam. 6, 5 and 1 Chron. 15, 20 list it among the instruments which accompanied the ark when it was returned to the Tabernacle. David appointed eight men to perform on the in the service in the Tabernacle, and Solomon followed his father by using the  $\text{זָבַב}$  in the orchestra at the dedication of the Temple. From its importance in Scripture and its widespread use, also in religious services, we include the  $\text{זָבַב}$  among the instruments in the orchestra of the First Temple.

The renderings of the versions shed little light on the nature of this instrument. The LXX mistranslates it once (Is. 14, 11) but usually renders it by  $\nu\acute{\alpha}\beta\lambda\alpha$  (14 times) or  $\psi\alpha\lambda\tau\acute{\eta}\rho\iota\omicron\nu$  (8 times). Twice the rendering is  $\sigma\acute{o}\rho\gamma\alpha\nu\omicron\varsigma$  and once  $\kappa\iota\delta\acute{\alpha}\rho\alpha$ . It is apparent that the Greeks considered it a foreign instrument, for the usual translation, or transliteration, has such variation as  $\nu\acute{\alpha}\beta\lambda\alpha$ ,  $\nu\acute{\alpha}\beta\lambda\iota\omicron\nu$ ,  $\nu\acute{\alpha}\beta\lambda\alpha\varsigma$ ,  $\nu\acute{\alpha}\beta\lambda\alpha\varsigma$ ,  $\nu\acute{\alpha}\beta\lambda\alpha$ . Athanaeus mentions  $\tau\omicron\upsilon\ \Sigma\iota\delta\upsilon\nu\iota\omicron\upsilon\ \nu\acute{\alpha}\beta\lambda\alpha\varsigma$ \*\*, perhaps indicating that the instrument was borrowed from the Phoenicians. The Vulgate mistranslates the Isaiah passage also, but usually renders the word by "psalterium". The transliteration "nablium" occurs three times (1 Chron. 15, 16; 16, 5; 20, 28); "lyra" four times

\* Some take this as an indication that the was of Phoenician origin, since at this time the Jews had their first contacts with those people. Fried. Armknecht, "Die Heilige Psalmodie, Goettingen, 1855. p. 5.

\*\* Quoted in Finesinger, S.B., op. cit., p. 18.

(2 Sam. 6, 5; 1 K. 10, 12; Is. 5, 12; Amos 5, 23); and "kithara" once, Ps. 81, 3. The

Rabbinical tradition in the Talmuds consider the  $\text{קִיִּיָּרָה}$  as having more strings than the  $\text{קִיִּיָּרָה}$ . Jerus. Sukka, 55, c says, "The difference between the  $\text{קִיִּיָּרָה}$  and the  $\text{קִיִּיָּרָה}$  is that the one ( $\text{קִיִּיָּרָה}$ ) has more strings than the other." The number of harps used in the sanctuary is mentioned in M. Arak, 2, 3: "No fewer than 2 harps and no more than 6 should be used". The material from which the strings were made was sheep's gut. M. Kinnim, 3, 6, states of Abraham's ram: "When the ram is alive, it has one sound; when it is dead, it has seven. How do we get seven? Its two horns become two trumpets; its two legs, two flutes; its skin a tambourine; its large intestine is for the harp; its small intestine for the kitharas."

The Church Fathers, in commenting on "psalterium" (the Vulgate usual rendition of  $\text{קִיִּיָּרָה}$ ), distinguish in general between this instrument and the kithara by stating that its resonator is on the top.


Augustine, on Ps. 42, 4 says: "Duo haec organa musicorum habent inter se distinctam discretamque rationem, dignam consideratione et commendatione memoriae. Utrumque hoc manibus portatur et tangitur, et significat opera quaedam nostra corporalia. Utramque bonum, si quis norit psallere, si norit citharizare. Sed quia psalterium istud organum dicitur, quod de superiore parte habet testitudinem: illud scilicet tympanum et concavum lignum cui chorde innitentes resonant: cithara vero id ipsum lignum cavum et sonorum ex inferiore parte habet."

On Ps. 70, 23 he says: "Sed quid est psalterium? Organum lignum cum chordis. Quid significat? Interest quiquid inter ipsum et

\* Quotations taken from Finesinger, *op. cit.* p. 11.

citharam: interesse dicunt qui norunt, eo quod concavum illud lignum cui chorade supertendentur ut resonent, in superiore parte habet psalterium, cithara in inferiore." Commenting on, Ps. 150, 3, he says: "Jam quippe in alio psalmo exposuimus psalterium desuper habere sonorum illud lignum, cui nervorum series, ut meliorem sonum reddat, incumbit: quod, lignum cithara inferius habet."

Jerome on Ps. 32, 2 says: Cithara lignum illud concavum tanquam tympanum pendente testudine, cui ligno chordae innituntur, ut tactae resonant: non plectrum dico quo tanguntur, sed lignum illud dixi concavum cui superjacent, cui quodammodo incumbunt, ut ex illo cum tanguntur tremefactae, et ex illa concavitate sonum concipientes, magis canorae reddantur; hoc ergo lignum cithara in inferiore parte habet, psalterium in superiore. Haec est distinctio. Jubemur autem modo confiteri in cithara, et psallere in psalterio decem chordarum. Non dixit in cithara decem chordarum, neque in hoc psalmo, neque, si non fallor, alicubi. Legant, et considerent melius et otiosius filii nostri Lectores: tamen quantum mihi videor meminisse, multis locis invenimus psalterium decem chordarum, cithara decem chordarum nusquam mihi lectam occurrit. Mementote citharam ex inferiore parte habere quo sonat, psalterium ex superiore."

The  has been considered the lyre by Pfeiffer\* and Cornill\*\*; the harp by Delitzsch\*\*\*, Saalschuetz\*\*\*\*, Weiss\*\*\*\*\*

\* op. cit.

\*\*Cornill, C.H. "Music in the O.T." Trans. fr. the Ger. by Lydia G. Robinson and reprinted from The Monist, Apr. 1909, Chicago.

\*\*\* on Isaiah, op. cit.

\*\*\*\* Saalschuetz, J.L. Geschichte und Wuerdigung der Musik bei den Hebraeern, Berlin, 1829.

\*\*\*\*\* Weiss, J. Die Musikalischen Instrumente in den Heiligen Schriften des Alten Testaments. Gratz, 1895.

and others; the lute by Engel\*. Stainer\*\* considers it a bow-shaped instrument. Idelsohn considers it a wind instrument, perhaps a double flute.\*\*\* Of this last identification, it is apparent that all the ancient versions are against it. The chief argument advanced to support the theory is based on the etymology of  $\text{בַּבְּלָא}$ , a skin, a bag. But little can be proved from merely an etymology. The relation may have been not that the  $\text{בַּבְּלָא}$  was a sort of bag-pipe, but that it could have been an instrument resembling the outline of a leathern bottle; or it may refer to the opening of the resonator which resembled the opening of a bottle; etc. The possibilities are too numerous to give any weight to the argument from etymology.

The best identification is perhaps that of the harp. Josephus says:\*\*\*\* "The nabla has twelve sounds and is plucked with the fingers". This is at least an indication that the instrument is a harp, because the plectrum is never used with the harp. Dr. Finesinger\*\*\*\*\* identifies the  $\text{בַּבְּלָא}$  with the Egyptian bin.t. He says: "It is well known that the Semitic L often becomes I in Egyptian (e.g.  $\text{ib} < \text{ib} < \text{lb}$  is  $\text{b?}$ , heart). In bin.t the final T is the feminine ending; hence bin is equivalent to the  $\text{bln}$  or  $\text{בַּבְּלָא}$ . That bin.t denotes harp is seen from the fact that the word is often written with the harp as determinative." The Greeks had no special instrument as the harp, and this was no doubt the reason why the LXX had to translate the Hebrew  $\text{בַּבְּלָא}$  by transliterating it, or by the loan word  $\nu\alpha\beta\lambda\alpha$ . The  $\text{בַּבְּלָא}$  is not necessarily limited to any definite size, but is the general word for instruments of the harp type.

\*Carl Engel, Music of the Most Ancient Nations, London, 1870.

\*\* Sir John Stainer, op.cit.

\*\*\* A. Z. Idelsohn, Jewish Music. p. 17.

\*\*\*\* Antig. 1, 3, 2.

\*\*\*\*\* S. B. Finesinger, op.cit. p. 20.

There is ~~no~~ representation of the Hebrew harp on the monuments but since the instrument was common among all the ancient Eastern nations, and the Egyptian and Assyrian harps have most essential features in common, it is not unreasonable to assume that the Hebrew harp was similar. An Assyrian harp is represented in the procession in honor of Assurbanipal\*, and in Baltzell's "History of Music."\*\* The instrument is roughly triangular in shape with a slightly curved resonator at the top. This harp, as well as the Egyptian, differed from our harp in that one side turned away from the player does not have a post, the so-called fore-pillar as part of the frame.\*\*\* The various Egyptian harps of all sizes had essentially the same form, namely, the general bow shape and roughly triangular. The harps ranged in size from the small portable harps to the huge "great harp".\*\*\*\*

From this ~~(<sup>we may</sup> ~~it may be concluded~~)~~ to conclude that the  $\text{קָנַן}$  of the Hebrews was also of the general bow shape. The size was no doubt sufficiently large to permit a deep and heavy tone. This conclusion is not unwarranted, for the  $\text{קָנַן}$  is frequently mentioned in connection with some other instrument. The tones were best adapted to form the ground work for other combinations. The word  $\text{קָנַן}$  is often associated with the word  $\text{עֶשְׂרִים}$ , from the root meaning "ten", and the A.V. is no doubt correct in translating it as "the ten stringed instrument". Perhaps the conclusion is justified that the  $\text{קָנַן}$  with ten strings was used particularly in the Temple, tho' others of different sized and numbers of strings were also in existence. The Rabbis distinguished between the harps of the female singers (Is. 14, 11) and those of the Levites. (M. Kel. 15, 6; 24, 14).

\*Wellhausen, "Psalmen", op. cit. p. 225.

\*\*W. J. Baltzell, History of Music, Phila. 1905, p. 37.

\*\*\*Nowack on Amos, 6, 5 takes as a reference to the open side of the harp.

\*\*\*\* W S Pratt. op. cit. illustration, p. 48.

These harps of the sanctuary were made of fir wood(2 Sam.6,5) and also of almug wood(1 K.10,13).



*general form of the harp and זַרְזָר.*

Two other stringed instruments mentioned in the O.T. are the Psalterim(Dan.3,5.7.10.15) and the Sabbecha(loc.cit.) These two instruments were not used in the Temple orchestra. We are not introduced to these instruments in the O.T. history until after the First Temple had been destroyed. And here they are mentioned in connection with the people of Babylon, yet never in connection with the Hebrew life or worship under normal circumstances.

The זַרְזָר mentioned in Ps.150,3 is not an individual instrument, as the A.V. translation would seem to indicate, but means simply "strings". The LXX translates the term with *χορδαί*; the Vulgate with "chordae". The use of "strings" to designate stringed instruments is a frequent figure of speech, found also today in our language for referring, e.g., to the instruments of the violin family.

### Wind Instruments

Wind instruments were known and used from the very earliest times, also by the Hebrews. The various horns, tho' not very important from a musical point of view, played an important part nevertheless in the lives of the Hebrew people. The זָרְזָר was used frequently, and the number of times it is mentioned(72) indicates its prominence.

The זָרְזָר is never mentioned as a <sup>strictly</sup> musical instrument, but it



was rather used for signalling purposes, to summon the people together, to warn of danger, to summon to battle, and on other similar occasions. Moses was familiar with the שופר (Ex.19,16.19) and commanded it to be used on great and solemn occasions(Lev.25,9) The שופר was in common use by the priests during the time of Joshua(Josh.6,4-9.13.16) and played a significant part in the overthrow of Jericho. During the period of the Judges, we find the שופר used by Ehud to gather the children of Israel(Jud.3,27); Gideon also made use of it(Jud.6,34;7,8.16-22). David appointed the שופר to be used in the Tabernacle, and he designated men to blow the שופר as the ark was being brought up to the Tabernacle(1 Chron.15,18). Solomon designated the use of horns in the Temple worship in a general way when he took over the 14 trumpeters appointed by his father, together with the 288 musicians.(1 Chron. 25,5) Ps.150,3 indicates that the שופר is to be used in the praise of God, no doubt referring to the use of this instrument in the Temple worship.

In Lev. 25,9 נצוהו is used in connection with the sound of the שופר, but the verb נצוה is never used with this instrument. The word means "to strike", "to hit out a tone". But the verb used for blowing the שופר is נפח (Jos.6,4;Jud.3,27;7,12;Is.18,23).

The LXX translates the word with σαλπιγξ 42 times, and by κερατινή 25 times, omitting it once in Josh.6,8. Once it is merely transliterated(1 Chron.15,28) by σωφέρ. The Vulgate translates it by "buccina" 38 times, and by "tuba" 29 times. Four times it is omitted(Lev.25,9; Josh.6,5.6.20). In Ps.98,6, where it is distinguished from חצוצרת, the rendering is "tuba cornea".

Mishna (Bab.) Rosh Hashannah 3,5\* states: "The shofar for the

\* Jewish Encyclopaedia, s.v. Shofar.

New Year, is made of the horn of the ibex, is straight, and its mouth is overlaid with gold. Two **קְצֵצֵי רֹת** are on either side. The sound of the shofar is sustained, while that of the **קְצֵצֵי רֹת** is shortened, because the order of the day requires the shofar." For fast days, 3,4 says: "On fast days horns of rams are used; they are bent, and their mouths are overlaid with silver." R. Judah says: "On New Year's rams' horns are blown; on jubilees, ibex's horns".

Everyone, with few exceptions, agree<sup>s</sup> that the **שׁוֹפָר** is the ram's horn. Engel\* seems to think that at times it was also made of metal. This view that it was the ram's horn is substantiated by its connection with the Assyrian 'shapparu' **מ**, ram. This is also born out by the references in Joshua (6,4.6.8.13) where it is referred to as **שׁוֹפָר הַיֹּבֵל** where **יֹבֵל** means ram. Most likely the **שׁוֹפָר** in the O.T. times was the ram's horn with its natural curve, and not straightened by heating, as is the case today.

Another instrument for signalling, very similar to the in use, was the **קְצֵצֵי רֹת**. It was also of the trumpet family. Altho' mentioned only 29 times in the O.T., that fact does not imply that it was less important than the **שׁוֹפָר**. Moses gave very specific instructions for its manufacture in Num.10,2ff., and for its use, Num.10,8-10. This instrument, together with the **שׁוֹפָר** is mentioned in the lists of David and Solomon for the services. (1 Chron.15,16ff;25,1ff;2Chrin.5,12).

The **קְצֵצֵי רֹת** was used for sounding the alarm (Num31,6), but most frequently it was used in connection with the service, on occasions of thanksgiving and praise to Jehovah, and other religious celebrations. (Ps.98,6;2Chron.5,12;13,14;20,28).

\* Carl Engel, op.cit.



Sephardic-Oriental, whereas the Ashkenazim changed the terua to a short staccato note, and the Shevarim to three long abrupt notes. Up to the present day, Arabic shepherds in Palestine call their sheep and cattle with a tekia-terua-tekia sound of a shofar".\*

"As to the number of these two instruments employed in the Temple, we are informed that originally two  $\text{תְּרִיעוֹת וְשֵׁבָרִים}$  were ordered, which number remained as a minimum requirement for the Temple service. However, as a maximum, 120 trumpets might be used. And indeed at the dedication of Solomon's Temple, it is reported (2 Chron.5,12) that this number of trumpets was employed.

"The number of  $\text{תְּרִיעוֹת}$  was restricted in the Mishna to one for New Year and two for fast days".\*\*

The other reference to horns in the O.T. is in the word  $\text{קֶרֶן}$  and that is the general word for any kind of a horn, including metal and ram's horns.

Wind instruments of a more musical nature were the  $\text{שֹׁפָר}$ , the  $\text{בָּגְלָיִם}$ , the Symphonia and the Mashroqita. The symphonia, or bagpipe, is mentioned in Dan.3,5.10.15, and the mashroqita in Dan.3,5.7.10.11. These last two instruments we can dismiss from our discussion, for it is evident that they were not included in the Temple orchestra for the same reasons that applied in the case of the Sabbecha above.

The  $\text{בָּגְלָיִם}$ , in spite of the fact that it is mentioned only four times in the O.T., requires closer consideration. In Gen. 4,21 we are told that Jubal was the first performer on the  $\text{בָּגְלָיִם}$  and  $\text{בָּגְלָיִם}$ . It seems that the term  $\text{בָּגְלָיִם}$  is a general name for wind instruments, probably of a primitive nature. The fact that

\* Idelsohn, A.Z. op.cit.p.9.

\*\*ibid.p.11.

it occurs in Job 21,2 where its sound is designated simply as  $\text{זִיָּב}$  bears this out. This passage in Job 21 and the one in 30,31 merely indicate quite generally that the music of these instruments was of a joyful character. No reference to a specific instrument can be adduced in connection with this term.

There is quite general confusion as to the meaning in the translation of the versions. The LXX translates by  $\text{κινηρα}$  in the Genesis passage; by  $\text{ὄργανον}$  in Ps. 150,4, and by  $\text{ψαλμοῦς}$  in the Job passages. The Vulgate uses organum as a translation. The Talmud has a statement (J. Sukka, 55c) "The ugab is a water organ". These are unconvincing, altho' the grain of truth behind all these identifications may be that a wind instrument in general is meant. In Ps. 150,4 where the faithful are exhorted to praise God on instruments, it is connected with  $\text{אֲדָמָה}$ , the general name for stringed instruments.

The commentators take  $\text{אֲדָמָה}$  variously as Pan's pipe (Pfeiffer, Engel), or as the bagpipe (Cornill). They are agreed in this, however, that in all cases where the word is found, a wind instrument suits the context, and none can prove that a specific instrument is meant. It seems best to take it as a general term for wind instruments.

The one wind instrument which was in common use in Israel, and is specifically listed as one to be used for religious purposes, is the  $\text{זֶבֶן}$ . The  $\text{זֶבֶן}$  is mentioned in 1 Sam. 10,5 in connection with Saul's meeting the prophets, and it is indicated there that it was used for religious music. It is mentioned on occasions of joy (Is. 5,12), particularly of rejoicing before Jehova<sup>h</sup> (Is. 30,29). Jeremiah (48,36) compares the yearning and moaning of ~~his~~ heart for the Moabites, etc. to the sound of the

זֶֿזֿן . At the solemn occasion of Solomon's anointing, the is mentioned particularly. There is every indication that it was an instrument proper and acceptable for such occasions as the worship of Jehovah.

The LXX translates the word in all cases but one by αὐλός; the Vulgate everywhere by "tibia!"

The use of the flute in the sanctuary is mentioned in the Talmud, M. Sukka, 5, 1: "The flute was played on five and six days respectively." M. Arak, 2, 3 indicates the use of the זֶֿזֿן : "No fewer than two flutes nor more than twelve should be used. They did not play on a flute of bronze but on a flute of reed, because its sound is sweet. They ended off the music only with a single flute, because it ends off smoothly."

There is little doubt that the זֶֿזֿן signifies the flute, but not the transverse flute with which we are familiar. It was the ancient oriental flute, similar to the Assyrian and Egyptian flutes which were blown at the end much like our clarinet, or perhaps were blown across the end. Wilkinson\* shows two long flutes that are blown across the end. From the position of the hands in these illustrations, it would seem that they had holes bored in them. The flute was also common among the Greeks, as well as among the Romans.

As to the sound, we may say that the tone was not mellow like the modern instrument, but reedy and almost shrill like the oriental And Arabic flutes. The perfection of the tonal qualities of most instruments has been a comparatively recent development.\*

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\* Pratt, W. S., op. cit. p. 229.

### Percussion Instruments

The third customary classification of musical instruments is the category of instruments of percussion. In reading the accounts of the services in the time of the monarchy, we find that instruments of percussion held a place of some importance in the Hebrew orchestra. David's chief musicians were performers on the cymbal. (1 Chron. 15, 19).

The  $\aleph \cdot \omega \text{ ? } \omega \text{ '}$  mentioned in 1 Sam. 18, 6 has been generally designated by the majority of investigators as a percussion instrument of some kind. The LXX translates it with  $\kappa\acute{\upsilon}\mu\beta\alpha\lambda\alpha$  ; the Vulgate with "sistrum". Pfeiffer refers it to castanettes. In connection with Is. 40, 12,  $\omega \text{ ' ? } \omega \text{ ' } \aleph$  , it has been suggested that it may be held with three fingers, i. e. like the castanettes. Others have taken it to be a triangle or a sistrum with three bars.\* All these identifications are based on the connection with the word  $\omega \text{ ? } \omega \text{ '}$  . The identification with a triangle does not have any archaeological support since it is not found on any ancient monuments. Even the modern Arabs do not know it.\*\* Since it occurs in only one passage (1 Sam. 18, 6), certain identification is impossible. The most attractive suggestion is that of castanette. That it was not generally used is at least suggested by the very fact that it is only mentioned here. It is to be noted also that the occasion for its use was of a secular nature. For this reason, I believe we can eliminate this instrument from the consideration of the Temple orchestra.

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\* Nowack, op. cit.

\*\* Daniel, Francesco Salvador, "Music and Musical Instruments of the Arab". N. Y. 1914. Translated from the French.

The case of the  $\text{לְעֵלְוֵי}$  is slightly different. We are told that David and Israel used this instrument in praising the Lord upon the occasion of the return of the ark from Philistia. (2Sam. 8,5). It is to be noted that the account in Chronicles (1 Chron. 13,8) omits the  $\text{לְעֵלְוֵי}$  and lists the  $\text{כִּינֹר וְזָבֵב}$ . Driver, Zoeckler, Wellhausen and the International Critical Commentary suggest that the change was due to the desire for listing instruments better known and in more common use. The accounts are most probably supplementary.

On the basis of this difference in the two accounts, however, Pfeiffer seems to find evidence that this instrument was some kind of a wind instrument. He gives no description, however. Gesenius in his dictionary compares the derivation of  $\text{לְעֵלְוֵי}$  from the verb  $\text{עָלָה}$ , to move about, to the Greek  $\text{σειστόρον}$  from  $\text{σειώ}$ .

The word is a pilpel participle plural, and the plural seems to favor the Vulgate's rendering of "sistrum", since the sistra always had three or four cross bars. That was quite a common instrument in Egypt\*, particularly for divine service. This instrument was a piece of metal bent into an inverted U shape and attached to a handle. Thru' the U part are bored three or four sets, of holes thru' which are inserted thin strips of metal. These strips are then bent at the ends to prevent them from falling out. This formed a sort of rattle.

The sistra were used in the triumphal procession of David, but are mentioned only this once in the Bible. They are not mentioned in the list of instruments for the Second Temple or in the list of instruments in the orchestra of Solomon. At least we can conclude that this instrument was only of minor importance

\* W.S. Pratt, op.cit.p.49;



and use, if at all.

The other percussion instruments mentioned are the  $\aleph \cdot \text{?} \text{?} \text{?}$  or  $\aleph \cdot \text{?} \text{?} \text{?}$  and the  $\aleph \cdot \text{?} \text{?}$ . The  $\aleph \cdot \text{?} \text{?} \text{?}$  is mentioned 3 times in the O.T., <sup>the  $\aleph \cdot \text{?} \text{?} \text{?}$  13 times,</sup> always in connection with religious ceremonies: at the bringing back of the ark(1 Chron.15,16,19,28); at the dedication of Solomon's Temple (2 Chron.5,13); at the restoration of the worship by Hezekiah (2 Chron.29,25); at the laying of the foundation of the Second Temple (Ezra 3,10) and at the dedication of the wall of Jerusalem(Neh.12,27). The instrument is never mentioned in a secular connection, but Levites were appointed to play on these instruments(1 Chron.16,42,et.al.). This instrument was certainly included in the Temple orchestra, but the number of instruments used and their relation to the rest of the orchestra is a different story.

The LXX mistranslates the 2 Sam. passage by  $\alpha\upsilon\lambda\omicron\iota$  ; otherwise it renders the word by  $\kappa\upsilon\mu\beta\alpha\lambda\alpha \acute{\alpha}\lambda\epsilon\lambda\alpha\gamma\mu\acute{\omicron}\nu$ ,  $\kappa\upsilon\mu\beta\alpha\lambda\epsilon \epsilon\upsilon\eta\gamma\alpha$ ,  $\kappa\upsilon\mu\beta\alpha\lambda\alpha \chi\alpha\lambda\mu\alpha$  and  $\kappa\upsilon\mu\beta\alpha\lambda\alpha$ . The Vulgate renders the word with cymbala, cymbala bene sonanta, cymbala jubilationis, and cymbala aenei.

From M. Shek. 5,1 and M. Tamid 7,3 we see that only one cymbal player marched in the procession(1 Chron.17,42). M. Arak 2,5 states that only one set of cymbals was used in the orchestra.

That the translation of the A.V. is correct we see from the dual form of the word, the derivation from  $\text{?} \text{?} \text{?}$  (Ges. Thes.1167a), from the context of the passages in which the word occurs and from the Versions. Engel\*describes a pair of cymbals made of bronze. He also shows\*\*a cymbal of a quite different form from what we would expect. The first cymbal is almost identical in shape

\* Carl Engel, op.cit.p.227.

\*\* ibid. p.14,fig.22.

with our soup-plate, having a somewhat larger rim; the other had a hollow commencing at the very rim and terminating in an upright handle, giving it the appearance of a hollow cone, surmounted by a handle. The comparatively flat cymbals were played by bringing the right and left hands, each of which held one plate, sharply together at right angles with the body. Of the conical cymbals, one was held stationary with the one hand, while the other was dashed upon it vertically with the other.

In Ps. 150, 5 two sorts of cymbals are evidently referred to: "loud cymbals" and "high sounding cymbals". Evidently one was small and had a higher sound, while the other was larger and louder in tone. The Arabs also have two distinct varieties of cymbals, large and small.

The oldest of the percussion instruments was the  $\eta\delta$ . Even in ancient times it was associated with the worship and praise of Jehovah. It was this instrument which Miriam used to accompany her song of joy and gratitude to God for the deliverance of the Israelites. (Ex. 15, 20). When we meet the early ecclesiastical orchestra at the time of the Judges, (1 Sam. 10, 5), we find the  $\eta\delta$  already has a well established place. David found it important enough to include it in his festival orchestra (2 Sam. 6, 5). A number of times in the Psalms it is mentioned as being used in the service of Jehovah: Ps. 81, 3; 149, 3; 150, 4. The denominative verb "to beat"  $\eta\delta\eta$  is found in Ps. 68, 26.

The DXX translates the word by  $\tau\acute{\upsilon}\mu\pi\alpha\nu\omicron\nu$  in all cases but one, Job 21, 32, where it incorrectly renders it by  $\psi\alpha\lambda\tau\acute{\eta}\rho\iota\omicron\nu$ . The Vulgate rendering is *tympanum*. Nearly all the investigators take it as a drum or tambourine: Engel, Pfeiffer, et. al.

תב is most likely the general name for drums, including the tambourine. These instruments were common in the ancient Orient. The Egyptians in particular had great numbers and varieties of drums and tambourines. Wilkinson\* shows a tambourine very similar to ours. It was a circular hoop over which the skin was tightly drawn. He seems to think that it may have had metal rings inserted in the rim. Then the Egyptians also had several varieties of drums. Pratt\*\* gives one illustration which looks as though it originally was made of a gourd. The tapering end was held in one hand while the face of the instrument was struck with the other. Another form is shown by Engel\*\*\*. This instrument is covered with skin at both ends and, like our modern drums, is braced with cords. He also gives a representation of an Assyrian drum\*\*\*\* about 18 inches high, carried by a woman. The drum has four projections on the visible side, perhaps holes for increasing the resonance of the instrument. This drum is rather cone shaped and was struck with both hands. The Arabic duff is a small tambourine about 5 inches in diameter. It has three or four sets of metal rings in its rim, and is reinforced at the back by several gut strings. These strings reverberate when the skin is struck, and serve to increase the volume of sound. The principle is the same as that of our modern snare drum.

The Hebrew תב was the designation, perhaps, of the instruments of this variety, including both the drum and the tambourine.

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\*Wilkinson, Sir Gardener, op.cit.p.240, fig.198, #4.

\*\* W.S. Pratt, op. cit. p.28, fig.4.

\*\*\*Carl Engel, op.cit.p.218, figs.60 and 61.

\*\*\*\* ibid.p.64, fig.19.

We are now in a position to describe the orchestra of the First Temple. The most important choir of the orchestra was the string section. The kinnors predominated, and the nebel, being larger and producing a deeper tone, were used for the foundation. These compared to the use of a large group of violins in our orchestras with the inner and lower voices played by the cello and bass viols. Comparable to the woodwind section of our modern orchestra was the halil with its penetrating, reedy tone. In the percussion section were a cymbal and one or two drums or tambourines. Perhaps occasionally a sistrum was also used. The trumpets played no part in the orchestra proper, but were used to signal the beginning of the service, the beginning of parts of the service, etc.

It is to be noted that the string section predominated and the percussion instruments were relatively the least prominent. The best interpretation of the term "Selah" is that of an interlude or instrumental cadenza played between the sections of the vocal music,\* and the halil no doubt served for this.\*\*The halil was very limited in its range, however; the finger holes never exceeded eight in any of the ancient instruments\*\*\*, making the scales with many inequalities, and certain keys and successions difficult. The stringed instruments also were not capable of producing much of a melody but were adapted for accompaniment. The instrumental music, tho' performed by trained musicians, was not the art on which the talents were concentrated. The accompaniment was more of a secondary nature. The music itself was primarily

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\*Discussion of the term in Dr. Maier's Mimeo. notes on Psalms.

\*\*M. Arak 2, 3: "They did not play on a flute of bronze, but on a flute of reed because its sound is sweet. They ended off the music only with a single flute, because it ends off smoothly."

\*\*\*W. S. Pratt, op. cit. p. 225.

vocal.

With this in mind, we may venture a few conjectures as to the part the instrumental music played in the rendering of the Psalms. The orchestra struck the notes in unison at the beginning of a phrase and intermittently in the phrase and then at the end. There was no definite rhythmical beat as that to which we are accustomed. This is indicated by the minor importance of the percussions, Perhaps the cymbal crash marked the beginning and the end of a section. Meanwhile the halil droned a monotone (a characteristic of Oriental and Arabic music even today), rising to prominence in the cadenza and at the end of the selection.

We are told (Ex. 33, 17) that when Moses came down from the mount, he heard a great noise in the camp. Joshua remarked, "There is a noise of war in the camp". But Moses replied, "It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome; but the noise of them that sing do I hear." Perhaps this sheds a ray of light on the nature of the music -- that it was loud and noisy and to us would sound harsh. Pratt (p. 46) characterizes it in this way: "Song was probably in unison, loud and harsh in tone, of limited range, and perhaps of many melodic embellishments."

So far we have discovered that the music of the Psalm cantillation in the first Temple was unrhythmical, not melodic as far as the orchestra is concerned, in unison, and to our ears loud and noisy. There is, however, a more accurate approach to the characterization of the music. And the results of that investigation the evidence from the type of poetry and the deductions from the composition and capabilities of the orchestra corroborate.

CHAPTER THREE

HEBREW MUSIC.

The wish of Ambros\* concerning Egyptian music may well be applied to Hebrew music, that we might have the opportunity of listening to it for even one minute in order to be able to judge its sound. The character of the poetry and the characteristics of the instruments, alone, and ensemble, may give us a definite idea as to the general features of the Hebrew music, but that cannot approach the accuracy desired. There is no clue in them to the tonality--scales and modes--of ancient Jewish song.

There is, however, one source of information available. This is oral tradition. The oral tradition of the Jews preserved for us the text of the Old Testament canon with remarkable accuracy through the centuries until it was set down finally by the Massorettes. The first manuscripts and copies of the sacred text were written without the vowel pointings, but the pronunciation was handed down from generation to generation until it was set in the systems of pointings which had been developed by the eighth century A.D.\*\*

Long before the Christian era, the Jews were scattered abroad throughout the world, from Persia to northwest Africa, from Arabia to Rome. And wherever they went, when gathered in sufficient numbers, they established their synagogues, preserving and cultivating their spiritual heritage. Away from their homeland, their most sacred possession was their spiritual possessions, their faith in Jehovah and their worship of Him. There are centers of Judaism dating from the destruction of the Second Temple and before, centers where the traditions, also

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\*Ambros, A. W. *Geshichte der Music*, Leipzig 1887, Vol. 1, p. 465

\*\*Wm. Henry Green, *General Introduction to the Old Testament; The Text*. 1923, N.Y. p. 142f.

of their music have been preserved. The most important of these communities are:

Yemen in South Arabia, a community with but scant contact with other Jewish sources for centuries before Mohammed's time.

Babylonia, the oldest Jewish settlement historically, dating from the destruction of the first Temple.

Sephardic communities, preserving the traditions from their Spanish-Jewish ancestors.

Persia almost as old as the Babylonian community.

Ashkenazic, or Central European and Eastern European Jewish communities.

It is this traditional material which furnishes us with the material for our investigation.

The method of procedure in examining the material which this tradition has given us will be to analyze the music of the Hebrews today as we find it in the synagog. That will include a discussion of the modal form, scales, harmony and other characteristics, and notation. Then by analysing the separate musical traditions of these various communities and comparing them, it will become evident that in spite of the minor variations which have developed due to centuries of separate existence, there are more than a majority of features which are common, features which could come from nowhere else than the original source, the music of the people of Palestine when the Jews were Hebrews and worshipped Jehovah in the Temple of Solomon in Jerusalem. In tracing back this history as found in the various traditions, there are also other corroborative sources which serve as standards of comparison and a sort of check on the investigation. One of these is the comparison of the music of the early Christian Church, which was based on the music of the Temple, as we shall see.

The basis of the Oriental Jewish music\* is not the separate note or tone, as is the case with our music, but is rather the mode. This mode is composed of a certain number of motives, or short musical figures or groups of tones. These groups of tones have varying functions; one group is used at the beginning of a composition, another at the close, still another for conjunctive or for 4 disjunctive purposes. The oriental musician is confined to this limited number of motives, and the composition of music for him is confined to arranging these groups, varying only in embellishments and in modulations from one mode to another. There are rules governing the succession of motives into a musical phrase, a melodic line within a certain mode.

These motives are further limited to four scales, which are based on a quarter-tone system, then an octave consisting of twenty-four steps. And practically all Jewish music, ancient and modern is confined to these four scales. The first scale, corresponding in general to the ancient Greek Phrygian scale is:  $d\frac{3}{4} - e\frac{3}{4} - f\frac{4}{4} - g\frac{4}{4} - a\frac{3}{4} - b\frac{3}{4} - c\frac{4}{4} - d$ , and has the character of a minor. The second scale is:  $e\frac{3}{4} - f\frac{3}{4} - g\frac{4}{4} - a\frac{3}{4} - b\frac{3}{4} - c\frac{4}{4} - d\frac{3}{4} - e$ , somewhat similar to the ancient Greek Dorian. The third is:  $f\frac{1}{4} - g\frac{4}{4} - a\frac{2}{4} - b\frac{4}{4} - c\frac{4}{4} - d\frac{3}{4} - e\frac{3}{4} - f$ . This scale has almost the character of a major scale except that the seventh is a quarter flat. The last scale is:  $d\frac{2}{4} - e\frac{b}{6/4} - f\frac{\#}{2/4} - g\frac{4}{4} - a\frac{2}{4} - b\frac{4}{4} - c\frac{4}{4} - d$ .

The music is devoid entirely of what we know as harmony. The only beauty that the Oriental found was in intricate ornamentations, and these came forth spontaneously in improvisation, much as the harmony comes from the negro today in the spiritual. Particularly to be noted is that the music is primarily vocal, the instrumental part never becoming an art in itself but merely an accompaniment.

It was mentioned that these scales upon which the music is built are wholly or in part what we would consider minor, or sad. But that is not the case. They are perhaps minor in a technical sense, but the element of sadness is not

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\* Idelsohn, p.24



to be found in them for that reason. Some of the most joyous tunes are built upon the first scale mentioned above. The moods are expressed by the rhythmical construction of the motives, e.g. the Qina rhythm being used for the lamentation, no matter whether it is based on the first or the fourth scale.

An illustration of what is meant is found in the tune to which the Mohammedan call to prayer is set. This is, to be sure, not Jewish or Hebrew, but it is Semitic, and an example of the religious song found in Palestine even today:

From Idelsohn p. 30.

Mohammedan Call to Prayer.  $1 = \frac{4}{6}$ .

ish-ha-du la ila-ha il-la I-la. ish-ha-du la i-la-ha il-la I-la

ish-ha-du an-na Mu-ham-mad ras-sal Al-la ish-ha-du il-la Mu-ham-mad ras-sal Al-la

ha-yya a-las sal-lat. - - - - la - lah

ha-yya a-las sal-lat. - - - - la - lah

Al-la-hu Ak-bar, Al-la-hu ak-bar la i-la il la Al-la As-sal-latu was-sal-la mu a-h-yik.

Ya au-we la hal-kil-lah wa-ha-to-ma ras sal Al-lah.

This was the character of the music in general which formed the setting for the chanting of Scriptures in general, and the singing of the Psalms in particular. But there was no notation in our modern sense which could catch

the melodies in a permanent form. Music was never written down but was transmitted orally. It was unnecessary, while the Hebrews had their Temple and their homeland, to have any definite musical notation. And our modern form of musical notation was developed in the history of music long after the Hebrew people were scattered.† Before this the music was transmitted orally as was the text of Scripture itself, from one generation to the next. However, as the language died, attempts were made to designate the accents (and at the same time the modes for chanting) to preserve the pronunciation and intonation.

To have accent marks serve as indicators of musical intonation is by no means unique. The Greeks had a similar system also. The earliest system among Greeks was an indication of the rise and fall of the voice and a curve made by the voice in producing of sounds.\* The ancient notation of the Eastern Church, tabulated by St. John of Damascus (who was to the Eastern church what Gregory was to the Western) consisted of signs considered as indications of the director's hand,\*\* the cheironomia: acutus, circumflex, and gravis. The Hindus have the similar system with their udata, svarita and anudata. The Talmud also indicates that finger motions in the air (with the second finger, if you please) were used in Palestine and Babylonia in the First Century A.D.\*\*\* The custom is still in use today.

\*The Hebrew accents agree with the Greek system in their general outlines, but not in detail. The reason for this is, apparently, that the Jewish scholars had to adjust the accents to the traditional modes of the Bible. In their anxiety to preserve the modes, they made use of this system as the only musical notation which existed at that time. While the Byzantian system was adopted by the Latin church and later developed mor and more into a notation of intervals and steps (by Guido of Arezzo, 995-1050), the Hebrew system remained in its ninth century form. Our modern system of writing music, we know, is still incapable of expressing many nuances regarding tonality (less

\*P. Wagner, Geschichte der Musik, I, p.36, 1921 Leipzig.

\*\*Sir John Stainer, Music of the Bible, 1916, p.160. London

\*\*\*B. Barachoth, 62, 2. The statement is reported in the name of the Rabbi Akiba.

\*\*\*\*A.Z. Idelsohn, Jewish Music, p.69. Henry Holt, N.Y. 1929

than half tones) and many time and dynamic features. In that primitive system of the Biblical ta'amim, or meginoth (notes, tunes) we must, therefore expect but poor indication of even the most elementary and basic musical values. And, indeed, the accents indicate small patterns with their approximate intervals, but they show neither notes nor exact intervals. Only for those who know the mode and its motives and characteristics do the accents serve their purpose. They are rather reminders of the motives. The fact that the same accents are set for all the twenty-one books, irrespective of the different modes, proves that they are only primitive reminding-signs of the rising and falling of a tune. They indicate neither scale nor rhythm, neither tonality nor tempo, neither intervals nor steps. Even at the time when they were introduced, people who did not know the modes beforehand could learn nothing from this system.

The names of these accents are descriptive of the movement of the hand. The ascending tone was indicated by raising the finger, hence the name Kadma; the falling tone and falling finger was indicated by the sign Tifcha--descending; a sustained tone was marked by keeping the hand uplifted and was called Zakef--upright, etc. As the system finally crystallized in the Tiberian system of the ninth century\*, the accents were classified as follows: \*\*

Disjunctives.

I. Tonoī (marking tone value):

Zarka, segol ( ~ ∴ )	Legarme ( 1 1 )
Rebia ( ° )	Tebir ( ∪ )
Tifcha ( / )	Silluk (   )
Kadma ( ~ )	Sof pasuk ( : )

Ole weyored ( ̣ )

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\*The first man known to furnish the Bible with a complete system of accents was Aaron ben Asher, in Tiberian, of the ninth century. His manuscript became the standard code, though a second scholar, Ben Naftali, prepared another code with some variations. Ben Asher also wrote a treatise, describing the tonal value of the accent marks. In Babylonia, too, attempts were made to invent a system of accents, but they did not prove successful." Gesenius-Kautzsch Grammar, ed. A.E. Cowley, 1910, Oxford. 93b; 15.

\*\* Gesenius-Kautzsch, 15, n. accents of the Psalms, Job and Proverbs.

II. Chronoi (marking time value):

Yethib	( < )	Zakef	( :   )
Ethnachta	( ^ )		

III. Pneumata (indicating dynamic value, whether loud or soft):

Pazer	( ^ )	Talsha	( P a )
Tarsa (gerishin)	( " )		
Shalshleth	( § )		

Conjunctives.

Shofar mehappach	( u )	Maarich	( / )
Shofar munach	( j )	Darga	( = )
Agala	( x )	Azla	( ^ )
	Mehuppakh	( <u> </u> )	

Now as we have seen these accents indicated only the small patterns or modes with the approximate intervals, and are for us but a poor indication, as they stand, of even the most elementary and basic musical values. And these signs were used for all the books of the Old Testament. Now the Bible was read, or rather chanted, at least as far back as the first century, much as the Arabs today read the Koran with a sort of cantillation. The Talmud says that the Bible should be read in public and made understood to the hearers in a musical, sweet tone.\* And it is required to sing the Torah according to the traditional tones. "Whoever intones the Holy Scriptures in the manner of secular song abuses the Torah".\*\* Scripture was read in this manner, but different and characteristic modes were used for the different sections. There is a mode for the Pentateuch but with more of a lyric strain, a mode for the poetical portions of the Pentateuch (those sections marked off in a special way by unusual arrangement of the lines, Deut. 5, 17, 18).\*\*\* There is a special mode for the Prophets, and the similar mode for Lamentations. There is a different mode for Job and for Proverbs, and a special Psalm mode. It is this Psalm chanting which interests us. To find out the various modes which were indicated by the

\*B. Megilla, 32, a.

\*\*B. Sanhedrin, 101, a.

\*\*\* Deut. 32 is not considered a poem because it is not of a joyful nature and therefore it is not written in the poetical form, but the lines are divided into two straight columns, called "log upon log".

accents for the different sections, it is necessary to investigate the chanting in the various communities and analyse the elements. This gigantic task has been done by A. Z. Idelsohn in his "Thesaurus of Hebrew Oriental Melodies", five of the ten volumes having appeared between 1922 and 1928 from the publishing company of Benjamin Harz of Berlin. Here the equivalents of the accents for the various modes of the different sections of Scripture as found in the European and Oriental communities are to be found. And here we find the equivalents for the modes of the Psalms.

Below is given a comparative table of some accent equivalents from eleven communities. This table is intensely interesting. (ff. p. 44)

This comparative table shows us the equivalent for the various accents of the different traditions, though some of these traditions are preserved in communities which, because of their geographical situation or political condition, have seldom if ever come into contact with one another. The Ashkenazic equivalent for the Sof pasuq is identical with the Babylonian (though lowered in pitch), and yet it ~~can~~ can hardly be proved that there is any connection which might be permanent enough to establish an adjustment and adaptation in the liturgical service of these two synagog groups. On the other hand, there are slight variations among the various traditions, but essentially they are the same. The Sof pasuq mode is a progression to the tone indicated in this scale by F#. And this is characteristic of all the traditions. The conclusion is then forced upon us that the "average" of these would perhaps give us the original, or at least that all these came from the same original and are not for different from that original. The fact that there are some variations does not cause any great difficulty, because it will be seen that the variations occur not in the widely separated traditions, but within the more closely related traditions. The Morroccan, Gibraltarian, French Sephardic and Egyptian Sephardic are all quite similar in form, though the unimportant lengthening of the second note is

Comparative Table of Accent Motives

1. Babylonian.  *Sip-pasug At-nah say ol za-gef-gabn rō-bia tō-bir tar-ha gad-na pa-ta*

2. Bokharian 

3. Persian 

4. Syrian 

5. Moroccan 

6. Gibraltarian 

7. Italian 

8. Sephardic (France) 

9. Sephardic (Amsterdam) 

10. Sephardic (Egypt & Palæst) 

11. Ashkenazic 

church, a continuation of the practise of the earlier church.

As for the music to which these Psalms were set, it would also be natural to expect the music which the early Jewish-Christians used to be the same which was used with the synagog and Temple chanting. This is also the traditional view, for Isador of Sevilla testifies that "Laudes, hoc est Allelujah canere, canticum est Hebraeorum". At least in Spain it was believed that the Hallelujah tunes were of Jewish origin, and much older than the Christian Church.

Much work has been done on this problem of tracing the origin of the Plain Chant to the old Hebrew Temple music, both by Jewish and Christian musicians. In an article published by the Musical Times, (Jan. 1914) Mr. A. Friedlander illustrated by musical examples the similarity existing between Jewish modes of cantillation of the prophets and some of the oldest known music of the Christian church. For instance, he showed the similarity existing between the mode of cantillation of Zech.2,10 as rendered in the Synagog and the music of the Te Deum.\* The music for chanting of the oldest Latin neumata of the Lamentations of Jeremiah is also strikingly similar to the cantillation of the Jewish people. These illustrations will illustrate the point. In the second illustration below, the parts marked 1 and 2 denote the similarities of the Hebrew melodies and the melodies of the Roman church.

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\* Cited in "Facts and Theories relating to Hebrew Music" by A.M. Friedlander, P.6. London, 1924.

### Cantillation of Lech. 2, 10.

P. 6.

*hanto*  
 Ru-ni ve aig-hi ... bath sy-you ki ... hino ba ...  
 Te Deum laudamus.

from "Udskachordon" of Glareanus (Basiliac) 1597.

Te De - um lau-da-mus. Te Do-mi-num con-fi-te-mur Te a-ter-num Pa-trem  
 Te Deum laudamus  
 from Ratisbon Gradual (1891)

Te De - um lau-da-mus Te Do-mi-num con-fi-

te - mar Te a-ter-num Pa-trem om-nis Tor-ra ven-e-ra-tur

*musical rendering of*  $\frac{3}{4}$  = *Je li'a גדולה*. one of the Heb. signs for the Cantillation  
*called in Arab. shah and Kimith.*  
*hanto dolente* *Ekhah* *lam I.*

1. *hi-sa-gds la* ... *E - khah* ... *ya-sh-blah ba-dad.* ... *ha-ir*

2. *ra-ba-thi 'am* ... *ha-yo - thah* ... *ke-al-mar-ud* ... *ra-ba-thi baggo-yim* ...

B. *sa-ra-thi* ... *ban-ne-di-nokh* ... *ha-yo thah* ... *la-mas* ...

The Christian liturgy we see, retained many an ancient Jewish custom. The Christian Church adopted from the music of the Temple a very ancient musical principle. The old Jewish religious songs and the ancient Christian chants have in common the distinctive mode of recitative and the free repetition of tone, i.e. the use of the tonus currens. Even the rule of the various cadences, of the comma, the colon and the full stop has not been lost in the practise. This was to be expected since all the factors which served to make

\*Illustration taken from Friedlanders tract above, noted. p.6.7.



up the various musical and verbal portions were not independent of each other.\*

This testimony of the resemblance to the early Christian church music indicates the conclusion is correct that the traditional music of the Psalms is very near the music of the Temple. If the music has remained so constant and suffered so little change through the nineteen centuries after the Diaspora, is it unwarranted to assume that the same held true for the half dozen centuries before the time of Christ? It was at that time that the Jews were still in their homeland. They still had their centralized worship in Jerusalem in the Second Temple. The tendency had been for centuries before this toward formalism and externalism.\*\* In fact everything favored a traditional and uniform worship and liturgy which was maintained throughout these years after the Exile.

Before the time of the Second Temple, during the Exile, the Hebrews did not let their old liturgy fall into discard. In Babylon\*\*\* they were given a district for their colony on the river Chebar (Ezech.3,12f) among the canals, and here they built their homes and raised their families (Jer.29,5.6.). They were not oppressed and persecuted as a rule, but enjoyed a certain degree of prosperity and comfort. Here they also had free enjoyment of their religion.\*\*\*\* The tyrannical order recorded in Esther was to kill the Jews, not to compel them to give up their religion. Dr. Jost makes this statement: "Es ist gar wahrscheinlich dass die Juden nach ihre Herkunft von fruehern Orten, und zugleich nach Familien-Verwandschaft in Massen zusammen wohnten, unter gewissen Gemeinde-Einrichtungen, aehnlich deren der Heimath. In der that klagen die Juden mit bitterm Schmerz ueber den Untergang Jerusalems, ueber den Spott und die Schmach, welche sie als Besiegte von ihren Besiegern zu erdulden hatten, nirgend ueber einem Zwang ihre Religion und ihre Sitten auszugeben."\*\*\*\*\*

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\*Friedlander, op.cit. p.10

\*\* Particularly after the Exile was there a formalism and externalism, which is condemned by the prophets. (Malachi). Cf. also Mk.7; Edersheim, "Life and Times of Jesus" pp.98ff, Vol.I; C. Geikie, "Life of Christ", p.36ff.

\*\*\*Material on this given in Milman, H.H. "History of the Jews" Vol.I, p.320ff, 1932; Stanley, A.P. "History of the Jewish Church" Vol. III, p.14f

\*\*\*\*Milman, H.H. op. cit. p.324

\*\*\*\*\*"Geschichte des Judenthums", J.M. Jost, Leipzig 1857, vol.I, p.22. Quoted from

Under the Babylonian Captivity the Jews remained a separate people. What were the bonds which held together this people of God? Their Law and their religion. Under the influence of these two factors the Jews remained entirely apart and separate from their captors and did not suffer the fate of being absorbed and lost. It is unthinkable that the liturgy and the service, which had come to mean so much in the religious lives of the people after the centuries since Solomon, for which great numbers of Levites and priests had been trained from generation to generation,--that all this should disappear and be lost in the single generation the people were in Exile. On the other hand, it is far more probable to assume that also in the Exile, together with the other parts of the worship, the liturgy of the First Temple was remembered and transmitted to the younger generation who should then officiate in worship when the Exile had run its course of seventy years, as was prophesied by Jeremiah.\* Ezekiel refers to the exiles as transplanted to "a land of traffic", "a city of merchants", "in a fruitful soil". It was in this country that many of the exiles entered into the commercial life and became wealthy. It is certain that not all of the Jews returned to Palestine under Jeshua and Zerubabel, but remained in Babylon. A century later the Babylonian Jews were the wealthiest of their race in the world, and we find them sending gifts to their poor brethren in Jerusalem. The Jews that remained in Babylon formed a very important colony of that nation, and Babylonia became such an important center of Judaism that one of the Targums was collected here. Here they set themselves to obey scrupulously the Laws of God.\*\* And from this colony we have one of the traditions of music and modes, also for the Psalms, as we have noted. This Babylonian tradition is very

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\*Jer. 29,10; 25,11.

\*\* Milman, pop.cit. p.335

similar in almost every detail with the other traditions as we have them. So we may set the date of the origin of these traditions back even farther than the time of the Diaspora, and state that the comparison of these tables will give us a fairly accurate, if not an absolute idea of the music to which the Psalms were set in the First Temple, the music which the Exiles carried with them in their minds and hearts to Babylon.

The comparative table, as it is given above, is not complete for all the accent marks. That is a study in itself and will require the work of experts. It is along these lines, however, that the work must be done to get an accurate and complete list. Then on the basis of the accent marks in the M. T., by substituting the equivalents as found from this study, it will be possible to write the musical score, at least within a close proximity to that which was used in the cantillation of the Psalms in the First Temple.

Appendix.

The following incident related by Dr. Ludwig Schneller\*, while not a part of the argument of this paper, is quite interesting and sheds some light on the nature of the music of Palestine today. Dr. Schneller begins:

....."Es war bei einer Hochzeit in meiner arabischen Tochtergemeinde Betschaala. Ich hatte die kirchliche Trauung vollzogen und sass nun auf dem Dorfplatze unter den zahllosen Gaesten, welche Kaffee tranken und Suesshigkeiten naschten.

"Da ertoente der Ruf zum Gesang; aber nicht zu einem Gesang wie bei uns, wo alles sitzen bleibt und etwa zur Begleitung eines Musikinstrumentes ein Lied singt, sondern zu einem Gesang mit Reigentanz. Denn ohne Reigentanz kann sich das Landvolk ein rechtes Singen gar nicht vorstellen.

"Alte und junge sprangen auf und stellten sich in zwei schnell gebildeten Choeren einander gegenueber. Jeder Chor hatte seinen Vorsaenger, der ein kurzes Verschen vorsang, den dann der Chor sofort aufnahm und wiederholte. In derselben Weise antwortete der zweite Chor. Eine Melodie in unserem Sinne hatte der Gesang gar nicht, es war nur ein rhythmisches Rufen. Der Takt dazu wurde durch allgemeines Haendeklatschen oder durch die dumpfen Schlaege der Pauke angegeben. Leben bekam der Gesang aber erst durch den Reigentanz. Die Choere blieben nicht etwa auf ihrem Platze stehen, sondern in lebendigster Bewegung stuermtten sie bald gegen einander vor, bald zogen sie sich in anmutigen und sehr gewandten Tanzformen wieder zurueck.

\* Dr. Ludwig Schneller, Allerlei Sang und Klang, Leipzig, 1923, p.34f

Die Form der gesungenen Worte war ganz und gar auf diese Bewegungen des Reigentanzes berechnet. Jeder Vers hatte also zwei Glieder, wovon das erste vom ersten, das zweite vom zweiten Chor angestimmt, bald bestaetigend und ergaenzend, bald neckisch und herausfordernd erwidert wurde. Dem Inhalte nach waren es meistens Augenblicksgedichte, die der Vorsaenger unter dem frischen Eindrucke der Stunde aus dem Stegreife dichtete, und in welche die anderen, namentlich wenn ihnen ein Vers besonders wohl gelungen schien, jubelnd in schier endloser Wiederholung einstimmten. Mit der zwanzig-, fuenfzig-, ja hundertfachen Wiederholung desselben Verschens schien sich die Luft und Begeisterung nur noch mehr zu steigern.

Hier ging mir zum ersten Mal ein Licht darueber auf, wie einst the Psalmen gesungen worden sind. Ich begriff, warum selbst der Koenig David vor der Bundeslade her tanzte, denn einen Gesang ohne Reigentanz kannte man auch damals nicht. Es wurde mir klar, warum die einzelnen Verse der Psalmen immer so geformt waren, dass sie aus zwei einander entsprechenden, bestaetigenden, ueberbietenden oder widersprechenden Haelften bestanden. Nur so konnten sie ja zum Reigentanz gesungen werden.

Nachdem die Maenner ihren Reigen beendet hatten, kamen die Frauen auch an die Reihe. Denn niemals tanzen Maenner und Frauen zusammen. Auch sie bildeten zwei Choere je mit einer Vorsaengerin. Es war ein reizender Anblick, wie diese Frauen in ihren malerischen blauen Gewaendern mit kunstvoll gestickten Kopftuechern, im reichen Schmuck ihrer silbernen Kette, Muenzen und Spangen in anmutigen Tanzbewegungen ihre Lieder sangen. Die Vorsaengerin hatte die Handpauke oder den Schellenkranz in der Hand und hielt

ihn mit dem nackten, mit Silberspangen geschmueckten Arm hoch empor, um damit den Takt anzugeben.

Bei diesem Anblick ging mir auch das Verstaendnis fuer jene Frauengesaeuge aus altisraelitischer Zeit auf. Da wird uns ja von Mirjam berichtet, dass sie am Roten Meere die Pauke zur Hand nahm, und alle Frauen Israels folgten ihr mit Pauken in Reigen und sangen ihr nach:

Lasst uns dem Herrn singen, denn er hat eine grosse Tat  
getan!  
Ross und Reiter hat er ins Meer gestuerzt.

Und bei der Rueckkehr des siegreichen David vom Kampfe mit dem Riesen Goliath kamen auch die Frauen aus allen Staedten Israels und sangen mit Pauken und Reigen:

Saul hat tausend geschlagen,  
Aber David zehntausend!

Ich hatte frueher gemeint, das sei nur die kurze Inhaltsangabe eines laengeren Liedes. Nein, es war genau so, wie ich es jetzt vor Augen sah. Mit der Pauke in der Hand fuehrte Mirjam den Reigentanz an, und die jubelnden Frauen sangen dazu in unendlicher Wiederholung die wenigen Worte, die sie ihnen vorgesungen hatte."

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