

Transcription of Charles Lanphere's preliminary drafts of his lecture

"The First Ten Thousand Years of Music"

19 February 2008 (mlc)

"I APROPOS of my second appearance on this platform within four weeks,

I am reminded of the remark once made by Oliver Wendell Holmes, that "conti[n]uations are likely to sag."

I shall attempt to forestall such probability by coming to you with a fresh, and a little-known subject; although I cannot say with a 17th century author who made the astonishing remark in his preface, that "Nothing in this book has ever been written nor ever thought of before."

II I SHALL SPEAK on the faraway beginnings of our art of music

It is a significant fact that that the oldest art in the world - the art of music - was the latest of all the arts to reach maturity.

Sculpture came to its perfection in Greece 600 years B.C.

Archetecture in the eleventh and twelfth centuries when the great European cathedrals were built.

Painting, in the masterpieces of Michael Angelo and Raphael early in the 16th century; and Poetry about the same time in the writings of Shakespears; while music was conti[n]ually progressive until the advent of Beethoven and Wagner in the first half of the 19th century.

III IN OUR QUEST OF THE ORIGIN of music, we must needs follow the Stream of

Time to its very source; for the Time and Place of its birth is declared in the first three words of the Bible -

"In the beginning"

MUSIC IS NOT ONLY THE oldest art in the world, - it is far older than man himself: for the components of music had existed, and had found infinite voices of expression long before man had appeared upon the earth.

A FIFTEENTH * CENTURY WRITER HAS SAID THAT MUSIC IS NOTHING
Else but wild sounds civilized into time and tune.

EVERY SOUND, be it great or small, has the potential qualities of a musical tone; and it is to the terrific sounds of a world in the making that we trace the origin of music on this planet.

THE FIRST GREAT DIAPASON tones of nature were the -
Sustained rears [roars] of Gaseous fires; and the
CRASH and RUMBLE of ROCK CLEVAGE and UPHEVAL

NEXT WERE THE MONITONES of the surging seas, whose waters covered the entire earth.

The geologist tells us that for millions of years there were no sounds on earth at all, - only the noise of WIND, - WAVE, - THUNDER and AVALANCHE.

EVENTUALLY THE SEAS subsided, and to the vast orchestra of the physical world were added infinite variants of water music: -

The thunder of the wind tossed waves;
The boom of the cataract;
The ripple and tinkle of the brook
The ebulation and gurgle of the bubbling spring

IT WAS IN THE BUBBLING spring, be[y] the way that the ancient Chinese theorist found keynote of nature and the source of nature's music. The Chinese tradition is so quaint that I will digress for a moment to relate it.

AN UNFORMULATED SYSTEM of music had been in practice for infinite ages; 2600 years B.C., the demi-god Fo-he, then the ruler of China, sent his court scientist Ling-lung, out into natural world to discover; if possible, the original source of music, and to reduce his findings to and exact science.

LING-LUNG, we are told, journeyed [journeyed] to the north of China, where he found the source of the great river HOANG -HO, in a tiny spring. The water as it gushed from the ground gave forth a pleasing musical sound, which Ling- Lung decided must be the keynote of nature.

THAT HE MIGHT PRESERVE and record this tonal pitch, he cut bamboo tubes until he had one, which, when blown into, gave the exact tone of the gushing spring.

AT THIS MOMENT, as though divinely sent, the mystical FOANG*HOANG, with its mate, - birds which are supposed to have their nests in paradise, and come to earth only to bring man a benifaction - appeared and perched in a near-by tree. The female bird sang a succession of tones that correspond to our major scale. The male bird then sang the pentatonic scale which may be played on the black keys of the piano.

Ling-Lung observed that the first note of the male song was in exact accord with his [his] pipe: now he knew that he had found the key-note of nature - which proved to be F.

He had apparently hit upon a fact; for scientists have declared that great aggregate sounds in nature -

The roar of the sea;

The sound of wind through a forest;

The composite noise arising from the traffic

of a great city, is always on the pitch of F.

TO FIX this pitch and to establish means of proving it, Ling*lung devised an ingenious expedient. He filled his bamboo tube with millet seed and found that it held just 1200.

Placing these seeds side by side, 200 gave exact length of the tube. To establish the pitch of F, a Chinese theorist, to this day employs the millet seed test.

EARTH WAS FILLED WITH VARIANTS OF WATER MUSIC, and over these played the earliest musical accompaniment in the world the accompaniment of the winds, -

That howled over the plains

That whistled through the river canyons

And shrieked through ocean caves.

VEGETATION APPEARED, and the wind had new instruments on which to play -

Soughing through tree-tops

Whistling among river reeds

Rustling among grasses of the plain.

THOSE OF US WHO HAVE STOOD IN A PINE FOREST on a windy day, can never

forget the sighing moans of the tossing branches, when

“Wind the grand old harper smote

His thunder harp of pines,”

in affect so like the voices of mourning spirits from

down the incalculable reaches of time.

THE EARLIEST FORMS OF ANIMATE, AUDIBLE LIFE on earth were the insects;

these were our first musicians, - filling the air with

CHIRPS, HUMMINGS and RASPINGS.

ON ANY QUIET SUMMER NIGHT in the open, we may yet hear the world's first

orchestra, - that has been sounding continually since the

dawn of life - creation. As Whittier puts it:

“The harp at nature's Advent strung

Has never ceased to play;

The song the stars of morning sang

Has never died away.”

THESE TINY MUSICIANS - the insects* have no vocal organs, but produce their

sounds in various and peculiar ways.

The HUMMING and the BUZZING sounds of flying insects, such

as the house-fly and the drowning beetle, are produced by

the vibration and flutter of moving wings; on same principle

as the drone of propeller blades of the airplane.

THE WINGS of large insect, such as the dragon fly, vibrating

more slowly, produce low tones; while the tiny wings of the

mosquito, moving hundreds of times more rapidly, give tones

of higher pitch.

THE GRAS HOPPER, ALSO THE CRICKET, is a fiddler. As we see our boys and girls

gracefully sweeping their violin bows in the orchestra, we see

them do mechanically, exactly what the grasshopper did millions of years ago.

His wing is the fiddle - his hind leg the bow; he rasps over notches, - like this (illustrate)

THE TINY DEATH-WATCH is a drummer, imitating perfectly the tick of a watch. Any hard surface on which he may alight is his drum; his drum stick is his head.

HE EVIDENTLY has a little bone-head; for he will knock with it repeatedly, and in perfect rhythm, for hours without a let-up.

(TAP * TAP * TAP)

THE ANT IS A MANDOLIN PLAYER -

ON his abdomen are a series of microscopic grooves; and above these, and attached to his body is a slender rod or plectrum.

When he moves the abdomen up and down rapidly, this plectrum sweeps across the grooves, exactly as the plectrum of the mandolin player sweeps over the strings; and a humming chirp resounds.

THE MOST REMARKABLE MUSICIAN OF THE INSECT WORLD IS THE CICADA, of the locust family - who is an accordian player.

On the underside of his body are two fibrous membranes which, by tiny but powerful muscles, in structure not unlike the bellows of an accordian, - which he contracts and expands, by producing a tone that can be heard nearly a mile.

The largest specimen of the Cicada is less than one inch long. No other living creature emits so loud a sound in comparison to its size.

IT IS AN AMAZING FACT THAT the prototypes of several of our modern music instruments existed in the very earliest forms of life.

During THE INSECT PERIOD there was no actual voice in the world - no sound produced by vocal organs; but amphibians follow - THE FROG appears, and we have our first singer.

ON A SPRING NIGHT, when we hear the frogs in the marshes, we are listening not only to the first tones ever produced by vocal organs, but to the earliest in the world; for the song of the frog is primarily a sex call - just as it was millions of years ago.

NEXT IN THE PROCESSION OF LIFE appear vast reptilian creatures, through which was accomplished the most astounding fact in natural history - the evolution of the birds.

WITHIN THOSE TERRIFIC MONSTERS, many of them longer than this platform - were the hidden springs of the sweet song, and the germs of beautiful plumage, that through a thousand ages of transformation produced our flute-voiced nightengale.

It was through voice of the bird that melody came into the world.

AFTER THE BIRDS CAME THE MAMMALS; and the orchestra of nature was augmented by -

The pedal - bass of the roaring lion;

The deep - growl of the cave bear;

The loo of the wild ox;

The mournful howl of the dog;

The squeak of the bat - the highest tone of nature.

THERE WAS THE WILD ASS that brayed on the interval of the octave;

The untamed horse that neighed down the chromatic scale.

And most characteristic of all, was the cry of the

LAMUR, prototype of the monkey, that, after untold

ages still survives in Madagascar, and which still

sings, as he probably sang in the beginning, to

syllable "KA" the ascending scale -

(example)

ALL THESE VOICES WERE resounding throughout the universe before there

were human ears to hear them, giving us proof that

music had its origin in the natural, visible world;

and we trace its inception to these far - away intuitive

beginnings.

HOW WAS MUSIC FIRST EXPRESSED BY MAN?

We know that from his earliest appearance on earth, he

lived in a vast auditorium where all creatures great and

small, from the tiniest insect to the hugest beast,

contributed their voices to the chorus of the universe.

Was his first conscious expression of music, an

imitation of the sounds he heard, - or was it an

emotional impulse aroused within him by the appeal

of those sounds to his imagination?

IT IS PROBABLE, HOWEVER, that the first vague expressions of musical

impulse were the vocal utterances of elementary

emotional states, which have existed since the beginning of human life on the earth; and in such emotional vocalizings of ANGER, FEAR, PLEASURE or PAIN, we have the seed-germs and the beginnings of human song.

THE CAVE*MOTHER happily crooning her babe to sleep, gave us our first LULLABY, which, after untold ages, found art expression in the Cradle Song of Brahms.

HER GRIEF, that wailed itself over her baby's dead body, was perhaps the first song of sorrow, that was to culminate in the Requiem of Mozart.

THE PRE*HISTORIC GIRL, humming and yodling to attract her savage lover, anticipated all the love songs of the world.

DARWIN WAS OF OPINION

that man received his earliest stimulus to music from the love songs of the birds; and 2,000 years before Darwin, Lucretius sang:
“The birds instructed man, and taught him songs
Before his arts began.”

THIS IS NOT AN UNREASONABLE THEORY

for in bird music we have not only tone of rare sweetness, but in many instances definite melodic progression as well. All are familiar with the song of the cuckoo -

And also of the whip-poor will -

More elaborate than these are the motifs of the
English black bird -

THESE TINY AIRS MIGHT SERVE WORTHILY

for themes in modern composition; and yet they have
been heard almost since the dawn of creation.

Beethoven in his Pastoral Symphony introduces lit-
eral excerpts of bird music that he had heard in
the forest hills above Vienna.

THE RHYTHMIC ELEMENT. The Germinating principle
the frame-work and the outline of music, finds
expression in nature everywhere, - as in the
regular swaying of the tree bough; the periodic
drip of water and the recurring splash of the wave;
and large part of the motor and the functional
movements of man, of animal and of bird are in
rhythmic sequence.

ALL DOMESTIC ANIMALS,

With the exception of the donkey and the pig, have the
innate sense and appreciation of rhythm.

The military horse will not only keep step to
music, but will quickly learn the bugle calls of
cavalry maneuvers, and will recognize and respond
to each as intelligently and as unerringly as his
master; and the naturalist tells us that the ostrich

will dance a waltz in perfect time and manner.
A waltz which by the, is exactly Reproduced by
some of the Atrean tribes.

NATURE IS RHYTHMIC - NATURE IS TONAL,

and throughout the enti[r]e range of her animate life
and her mindless elements, she sings with infinite
voices.

She chants in the wind that soughs through the
tree tops and shrieks through the ocen caves.

She sings in the waters of the bubbling spring,
the tinkling brook and the roaring cateract, - making
the entire universe a vast orchestra.

AND AS WHITTIER PUTS IT -

The harp at nature's advent strung
Has never ceased to play;
The song the stars of morning sang
Has never died away."

PRIMITIVE MAN HEARD CONSTANTLY

The tones and the rhythms of nature; and it was but
natural that he should imitate; but had he received
no stimuli from nature, he yet had within himself
all the material components of music.

His vocal organs held all the possibilities
of human song; and his heart with its periodic
pulsations gave forth at every moment of his life
a perfect expression of the rhythmic element; and
in this connection is the curious and proven fact,

that if a person sings unconsciously and extemporaneously, the rhythm of the song will correspond exactly with the heart beats of the singer.

ALL RHYTHMS AND RHYTHMIC DIVISIONS

are reducible to the duple [double] and the triple - the two and the three; and man in the natural art of breathing always expresses one or the other of these.

In his conscious state his respiration is duple [double] - ONE - TWO, ONE - TWO.

When asleep his breath is triple

ONE - TWO - THREE, ONE - TWO - THREE -

and so, in the very act that conditions his physical existence he unconsciously delineates the complete law of musical movement and regulation.

BUT DEEPER AND MORE POTENT

than all physical stimuli was the inherent musical instinct within, which, seeking avenues of expression, moved primitive man to lift his voice in song, and spurred him to the invention of his first rude instruments.

As the prophet Ezekiel has declared it:

“THE WORKMANSHIP OF THY TABRETS AND THY PIPES WAS DECLARED IN THEE IN THE DAY WHEN THOU WAST CREATED.”

IN THE STUDY OF MUSICAL EVOLUTION

our two chief sources of enlightenment are -
THE INSCRIBED MONUMENTS OF ANTIQUITY, and

THE CUSTOMS OF EXISTING TRIBES IN SAVAGERY.

THE ETHNOLOGIST TELLS US

that the primitive people of the world today occupy social and mental stages similar to those of the prehistoric races from which our civilization has grown.

IN CENTRAL AUSTRALIA, ALSO IN THE

interior of Brazil there are tribes of Bushmen as low in social status as were the original Cave Men tribes that have not yet evolved an intellegible language; and in the barbaric chants and musical instruments of these savage clans we have the almost certain prototype of our musical art instruments.

ON THE INSCRIBED MONUMENTS AND TOMBS

of Africa and of Asia have been found representations of probably all the musical instruments known to antiquity, and through the successive types and changes of these representations we trace with approximate certainty the evolution of the musical instrument, and the growth of musical art.

ALL THE MUSICAL INSTRUMENT IN THE WORLD

are reducible to three unpromising archetypes that I hold in my hands - THE STICKS - THE REED - AND THE BOW.

In the STICKS we have the embryo of all instruments of percussion.

This hollow reed is the fore-runner of all instruments of wind.

And in the hunters' bow we have the germinal principle of all instruments with strings.

THERE PROBABLY IS NO FINER ILLUSTRATION OF THE principles of Evolution than is found in the growth of our musical instruments from these primeval beginnings.

A SAXON PROVERB DECLARES THAT -

“Out of small Cometh all”
and from these three germinal sounds that I have just produced, has evolved our entire legacy of instrumental music.

WE HAVE EVIDENCE THAT MUSIC HAS PASSED

through three definite stages of evolution, each stage characterized by a distinct and separate class of musical instrument, - respectively

THE DRUM - THE PIPE - and THE LYRE

THESE EPOCHS ARE ANALOGOUS TO THE THREE STAGES

of industrial evolution classified by the archeologist as -

THE AGE OF STONE - THE AGE OF BRONZE - & THE AGE OF IRON

IN THE FIRST STAGE THE DRUM ONLY WAS KNOWN.

In the second stage the pipe, or flute was evolved;

In the third stage the lyre or harp, was invented;
and the musical history of man, this order has never
been known to vary.

IF the savage has but a single instrument, it is
invariably the DRUM. If he has two, they are the
DRUM and the PIPE, - never the pipe without the drum,
and never the LYRE without both drum and pipe.

PERHAPS THE MOST SIMPLE MECHANICAL ACT

of musical significance is the rhythmic beating
of two sticks:

In AFRICA Stanley often heard monkeys mark perfect
time in this manner. He also found African tribes
of musical attainments no higher than the monkey -
tribes that were still in the early drum stage - who
had not even discovered that they could increase
resonance by beating on a hollow object.

IT WAS A GREAT STEP IN MUSICAL EVOLUTION

when some rudimentary genius found that he could
make more noise by pounding on a hollow log; and
when he had covered the end of the hollow log with
a stretched skin, his drum straightway became an
object of adoration; and to this very day it is
worshiped in the interior of Brazil.

THE DRUM IS THE PROGENITOR AND THE PATRIARCH

of all musical instruments - the most universal instrument in the world - the one common type known to all mankind.

Through every stage of man's ascent from savagery to civilization -
"The march of the ages through history's pages
Has moved to the resolute voice of the drum."

THE FIRST ATTEMPTS OF PRIMATIVE MAN

in instrumental music are always purely rhythmic. He does not evolve music by way of tone, but evolves tone and tune by way of the rhythmic impulse, therefore the drum - the instrument of rhythm - completely satisfies his elementary musical needs, - and there are tribes and races of men that that remain stationarily in the drum stage for ages. The native Greenlanders have never pass'd beyond the rhythmic stage and to this day the drum is their only instrument.

THE SAME IS TRUE OF THE DAMARAS OF AFRICA.

with these people the highest musical achievement consists of the rhythmic imitation of animal hoof beats, - such for instance as the approach and receding of a galloping horse.

IN THE FAMILY OF THE DRUM WE SHOULD PROBABLY INCLUDE

THE RATTLE, which in one form or another, is employed

by every primitive tribe on earth; and it is
always invested with supernatural powers.

THE EARLIEST RATTLE OF WHICH WE KNOW IS THE SISTRUM, - in
Hebraic language, - THE AMNNEHIEM, - wrongly translated
in the bible as “Coronet.”

I HAVE HERE AN EXACT REPRODUCTION OF A SYSTRUM, 3000 YEARS OLD
that was found in an Egyptian tomb. The Egyptians
believed that the dreadful daemon “TYPHUS” always fled
at its sound: and, partaking of this belief, CLEOPATRA
in her wars, employed thousands of SYSTRA to protect
her soldiers.

THESE ORIGINAL BELL-RATTLES, FROM SOUTH AFRICA, WERE JINGLED INCESSANTLY
at time of illness to drive the devil away from the sick.

THE SEED*POD RATTLE, ALSO FROM AFRICA, WAS TIED BELOW THE KNEE, AND
served the double purpose of exorcising the daemon, and
of stimulating the frenzy of the dancer.

THE TURTLE RATTLE WAS UNIVERSAL AMONG ALL TRIBES OF OUR AMERICAN
INDIANS, but wit [with] different objective, it was believed
to control the elements.

IN TIME OF DROUTH [DROUGHT], the medicine man went to a spring,
faced each point of the compas[s], and blew his whistle
to attract the attention of the Gods; he then vigorously
sounded his turtle-rattle, - which was really a mechanical
form of prayer, - to invoke the benefaction of rain.

During the rainy season, no one was permitted to touch
the rattle, for its sound would precipitate more rain -
perhaps a flood.

A MISSIONARY FRIEND FROM THE PHILLIPINES, WHO GAVE ME THIS BAMBOO, SAID

said it was found in every native household; She [said]
crowds of natives on their way to worship, each with one
of these in his hand, beating the device incessantly
to ward off evil spirits.

WHEN PREHISTORIC MAN CLAPPED HIS HANDS, OR BEAT WITH STICKS, HE ANTICIPATED
every drum and rattle in the world.

WHEN SONG BEGINS TO APPEAR AMONG

a savage people, it is, at first but little more
than a crudely vocalized rhythm, in which melody
is only a secondary factor.

The African Kaffir will sing for hours in a
prolongued howl, with little or no pitch variation,
but he will give emphatic time-character to his
song by digging his elbows into his ribs at regular
intervals, - literally drumming upon himself.

The singing women of Arabia sustain a tone of unchanging
pitch and produce rhythmic variation by beating their lips.

THE PIPE, WHICH USHERS IN THE

second stage of music, Represents a higher
development. The drum was only the instrument of
rhythm, - a time-marker, and in savage hands a
mere noise-maker, but in the pipe there was the
possibility of tone and melody.

Its adaptation may have been suggested to
early man by the sougning of the wind through a
broken water reed.

He breaks a reed and blowing into it, in
imitation of the wind, he produces a tone.

HE HAS ADVANCED MIGHTILY IN

musical discovery when he finds that by drilling
a hole in the side of his reed he can make it
give two different sounds -

Drilling five additional holes - he has the full -
compass flute.

Through various adaptations of the principle
of air blown through a tube, we have every known
wind instrument, - the highest achievement of which
is our great pipe organ.

THE PIPE WAS THE FIRST INSTRUMENT ON WHICH MAN PRODUCED MELODY;

and the birds, the earliest melodists - gave man
perfect models of FLUTE MUSIC.

IN THIS CONNECTION I WILL PLAY A FEW EXAMPLES OF WIDELY

contrasting bird songs, - each example expressive
of a definite emotion.

You will note this remarkable fact, that the bird
gave us not only intricate melody, but a marked
infusion of the aesthetic element as well.

FROM THE PIPE IT WAS BUT A SINGLE STEP TO THE TRUMPET.

Man had the embryo of the trumpet in his own
naked hands. This fact is exemplified by the
Dyaks of Bor'ne-o, who produce signal calls in
the following manner:

IN MAKING HIS EARLIEST HORNS PRIMITIVE MAN UTILIZED SUCH

natural objects as existed about him: The coast

dweller found his trumpet in the clipped sea shell:
The aborigines of the inlands employed the hollow
cane and the horn of the animal:

Among the oldest archeological findings in Great
Briton are trumpets made from horns of the wild ox.

IN THE LYRE, WHICH INTRODUCES THE

third and final stage in the evolution of the
musical instrument, we find expression of still
higher intelligence and inventive skill; and
with the advent of the harp came the possibility
of harmony.

It is believed that the lyre had its origin
In the hunter's bow.

THE GREEKS HAVE EMBODIED THIS TRADITION

in their FABLE, affirming that Apollo, hearing
the twang of the bow string of his divine sister
ARTEMIS, was seized with the idea that this murder-
ous whepon [weapon] might yield tones that would bring joy
to the heart of man, and utelized the idea, he
invented the lyre.

THE JAPANESE HAVE LIKE TRADITION

and allege that their earliest harp consisted of
various sized hunting bows placed side by side.

WHEN TO THE HUNTING BOW TWO OR THREE

additional strings are added, we have a harp, the form of which is often portrayed in the tomb paintings of Egypt.

The next step would be to increase resonance by adding to the bow a sound box, and then to enlarge compass by the addition of more strings.

THOUSANDS OF YEARS ELAPSE,

and we devise the plan of setting strings into vibration with key - hammers instead of plucking them with the fingers, - and the piano is evolved, and so, our finest Steinway grand may trace its ancestry to this primitive weapon which Queen Elizabeth's old bowman termed "A harp of a single string that sings of sudden death."

WHEN CIRCUMSTANCES HAVE PROVED FAVORABLE AND HAVE ALLOWED

unchecked progress - as for instances with the Egyptians - the bow has been succeeded [superceded] by the harp in its various forms, but among the people of arrested progress - such as the Africans and the South Sea Islanders, the musical bow is still to be found in its most rudimentary state.

IT WOULD SEEM THAT EVERY CONCEIVABLE MODE OF ELICITING MUSIC

from the hunting bow has been exploited by the aborigines of various lands: and some of these modes are not only highly ingenious but actually

pleasing to the musical sense.

WE CAN REPRODUCE THE MUSICAL INSTRUMENTS OF ANTIQUITY with a fair degree of certainty; but the music of the early world, with exception of the melodies that have come down by tradition - is lost to us forever for reason that there was no adequate system of notating music until less than 1000 years ago.

THE CHINESE HAD, HOWEVER, INVENTED A SYSTEM OF WRITING music more than 2000 years B.C.; and this system, without change or improvement, is in use in China to-day, - affording at least one exception to the dictum of science that there is no absolute rest in the universe.

AN EXAMPLE OF CHINESE MUSIC NOTATION - THE OLDEST SYSTEM devised by man - is shown in this chart: the dark characters in vertical column to the left are the words of the song; the lighter characters to right are symbols of tone which correspond to our modern notes.

UP TO NEARLY THE YEAR 1000, THE MUSIC OF ALL NATIONS - with exception of the Chinese - was learned and transmitted orally from man to man, and perished at death of the musician unless he had taught it by rote to someone who survived him.

THERE IS, BY THE WAY, AN AIR PROBABLY KNOWN TO EVERY PERSON

in this audience, that was sung long before the invention of notation, and which was preserved in memory from age to age, exactly as were the melodies of Israel.

THE CRUSADERS HEARD IT IN JERUSALEM, AND BROUGHT IT INTO

Europe in the 12th century; and it was afterwards adopted as one of the national airs of France.

THE MUSIC OF OLD EGYPT COMES DOWN TO US IN TRADITION ONLY,

but the words of several Egyptian songs exist in hieroglyphic writing.

IT WAS A CUSTOM of the Egyptian laborers to sing at their work, and Apropos of this cheering practice, one of the oldest metrical poems of Egypt - the Song of the Thrashers - was painted on the wall of a Thebian tomb - exactly as pictured in this chart:

“Thrash for yourselves O oxen

IN LIKE MANNER OUR WESTERN INDIANS RECORD THEIR SONGS

IN TRYING TO IMAGINE THE CHARACTER AND EFFECT

of ancient music, we must
consisted of melody only, both voices and
instruments sang and played together in unison.

HARMONY IS COMPARATIVELY MODERN

THERE IS NEITHER RECORD NOR EVIDENCE OF ANY

attempt to combine voices or instruments in interval or harmonic relations until about the year 900, when HUCBALD, a monk of FLANDERS, began to experiment in writing part music for men's voices in empty fourths and fifths.

HERE IS ONE OF HIS COMPOSITIONS

TO MODERN EARS THESE BARREN EFFECTS ARE

almost barbarous; but up to nearly the year 1000 this was the world's highest harmonic achievement.

IN FORM, THE MUSIC OF MOST ANCIENT RACES CONSISTED

primarily of a short tone-group, or fragment of tune repeated indefinitely, with little or no variation.

This is a characteristic of primitive music the world over.

INSTEAD OF A LONGER MELODY THAT PRESENTS CHANGE AND VARIETY

one short group of two or three tones is repeated over and over, - just as the bird sings, with infinite repetition the few notes that constitute its song.

IN FACT, NEARLY ALL NATIVE SONGS OF THE SAVAGE TRIBES ARE

almost literal [literal] transcriptions of bird music.

To illustrate this fact -

I WILL PLAY, FIRST THE SONG OF THE HEDGE SPARROW,
and then a few example of primitive human song,
in each of which you will note its strong
resemblance to the bird motif -

THE KAFFIRS OF AFRICA SING, - OR RATHER HOWL -
a short air on two tones, swinging their clubs,
dancing and pounding the while, repeating

THIS AIR IS SUNG BY THE PRIMITIVE ABYSSINIANS -

AND THIS BY THE PEASANTS OF ARMENIA -

THE FOLLOWING IS SUNG BY THE NUBIANS OF EGYPT

THE PERSIAN YEZIDIS WILL CHANT INDEFINATELY
on these three tones -

THE AFRICAN BUSHMEN ACCOMPANY THEIR WILD DANCE
with this song, to beat of drum.

MANWADUS, AN AGED INDIAN OF THE ONIDAS, ONCE GAVE ME A MAGIC
song, employed by the Onida medicine man in
his incantations to drive the devil away from
the sick:

“WAU-GA, WAU-GA, WAU-GA, WAU-GA, WAU-GA:
FON-TA, FON-TA, FON-TA, FON-TA, FON-TA.”

WHEN THE PRIMITIVE MUSICIAN - TIRING OF THE MONOTONY OF

unchanging repetitions - began to seek vaguely for variety and contrasts, he crudely accomplished his end by combining two or more groups of repeated tune- scraps, thereby producing a more varied and characterful melody: this was the beginning of musical composition.

A GOOD EXAMPLE OF THIS EXPERIMENT - AND ONE THAT IS

probably typical of all primal attempts in composition, the world over - is found in the love-tune of the Iroquis Indians.

WHEN THE IROQUIS LOVER WENT TO WOO THE MAIDEN OF HIS

desire, he would stand outside of her teppe, and try to lure her forth by playing this this air on the flute.

THE REITERATED SHORT PHRASE IS ONE OF THE OLDEST AND THE MOST

primitive musical devices known to man, yet it still survives in some of our noblest forms of modern art music.

WAGNER IS REplete WITH IT; and perhaps the most noteworthy example in the world is the first movement of Beethoven's C minor Symphony, which is built up entirely on this tiny motif of four tones -

IT WAS THE RHYTHM OF THIS FIGURE THAT ROBERT SCHUMANN

after he became insane, heard rapped on the
walls and table of his apartment -
and which he believed was the spirit of FRANZ
SCHUBERT trying to communicate his desire that
SCHUMANN complete his unfinished symphony.

I HAVE DWELT TO CONSIDERABLE LENGTH ON THE SUBJECT OF THE

repeated motif, for reason that it illustrates
a great principle in the evolution of music,
and exemplifies the dominating characteristic
of the music of ancient Israel.

THIS MORNING I HAVE POINTED OUT ONLY A FEW OF THE LANDMARKS

on the long road of musical evolution; many fascinating
by-paths we have not had the time to explore.

AND NOW WE PAUSE AT THE THRESHOLD OF THE TEMPLE OF MUSIC AS AN ART

at which threshold our numerous histories of music begin,
and carry on.

MILTON IN HIS, "PARADISE LOST" has said that "In the Beginning the

heavens and the earth rose out of chaos." So may we say
of music, - that out of PRIMORIAL CONFUSIN, and through the
progression of time - duration inconceivable, it has attained
to the status of earth's most universal and best - loved art.

AS a heiroglyphic emblem it was called Nofre -
meaning "Good"; and its three strings, according
to Apollodoros, symbolized
SPRING - SUMMER - and WINTER

I WILL PLAY A SCRAP OF OLD EGYPTIAN MELODY

OLDER THAN THE NOFRE, THOUGH NOT PICTURED UNTIL LATER DATE

is this harp, which is but a step removed from
the hunters bow - a common form in early Egypt.
The player is usually pictured as kneeling.
This melody, in the Lydian scale, is also of
Egyptian origin.

TO THE BOW HARP, IN NATURAL COURSE OF EVOLUTION,

a boat-shaped resonance chamber was eventually
added - and after 1500 B.C. this form became the
most universal harp in Egypt,

It is one of the few harps of which several
actual specimens have been found.

This was essentially a funeral and the one
one most frequently entombed with the dead

It was always carried on the shoulder of
of the performer.

I will play the oldest known Egyptian air -

THIS INSTRUMENT - THE HORSE-HEAD LYRE - IS

a copy of an original in the museum in Berlin

IN EGYPTIAN SCULPTURE it is usually represented
in connection with the obsequies of the dead;
and, like the shoulder harp, it seems to have

been dedicated to funeral use.

THIS FORM WAS KNOWN TO THE ISRAELITES, BUT WOULD NOT HAVE BEEN

used by them without modification of design

because of the graven images of the horses heads.

Two Hebrew lyres of which I shall speak later,

were probably derived from this instrument.

I WILL PLAY THE AIR OF AN EGYPTIAN FUNERAL HYMN.

Had the Egyptian but known how to harmonize his

melody, he could have produced a more funereal

OF ALL MUSICAL INSTRUMENTS KNOWN TO MAN THE FLUTE IS PERHAPS THE

instrument most universally loved. This was

especially true among the people of the early

civilizations.

In Egypt, where it was the most common instrument

use, it was intimately associated with the

festivities of pagan worship - as it was at later

periods in Greece and also in Rome

Because of its pagan associations the flute was

never employed in the music of Jewish worship

proper; and it was entirely rejected by the

early christians, who deemed it an unholy

instrument.

TWO CHARACTERISTIC VARIETIES OF FLUTE WERE USED BY THE

Egyptians, and original examples of each have been discovered. - The REED FLUTE and the OPEN FLUTE.

On the deep-sounding reed flute I will play a traditional native melody:

THE OPEN FLUTE WAS NOT ESSENTIALLY DIFFERENT FROM OUR MODERN

instrument, save that tone was produced by blowing into the open end. The lateral flute as we have it, did not appear until the eight or ninth century.

I will play the air of a traditional Egyptian love song.

HORODOTUS SAID THAT AT THE FESTIVAL OF THE EGYPTIAN GODESS

Bubastis, the Nile was filled with boats and barges, each bearing many musicians, and that these palm - embowered barges, with their hundreds of reverberating flutes, gave the impression of floating forest filled with birds.

ONE OF THE OLDEST, AND ONE OF THE MOST POPULAR RHYTHMIC DEVICES

known to man, is the mensural clapping of hands; - and this custom - so universal in ancient Egypt - is still practiced by primitive musicians the world over. I have heard it in the dances of the Bohemian

Peasants; in the religious songs of the Negro Camp Meeting, and in the street signing of the Salvation Army.

HAND-CLAPPING WAS IN COMMON USAGE AMONG THE ISRAELITES -

As an accompaniment to their chorous singing -

In fact specific commands for its [it's] employment is given in the 47th Psalm;

CLAP YOUR HANDS TOGETHER ALL YE PEOPLE! And sing unto God with the voice of melody.

THIS PECULIAR INSTRUMENT - THE EGYPTIAN CROTALA - WAS ONLY A

mechanical substitute for the clapping of hands.

Its threefold adaptations to music, - of the dance, of worship and of war, are freely illustrated in EGYPTIAN sculpture:

We conjecture its sedate pulsations in connection with religious ceremonial:

Its stimulating rhythms that accompanied the dance:

And its agitated pulsations in the military music of war:

THE WOODEN CASTANETS OF THE SPANISH DANCING GIRL, AND THE

bone clappers of the Negro minstrel, are only slight modifications of the Egyptian Crotala, that gave expression of the rhythmic instinct of man 4000 years ago.

IN THE SECULAR MUSIC OF EGYPT THE DRUM WAS ALWAYS A PRE-EMINENT

instrument; and these were the forms most often portrayed.

The hand drum - always carried aloft - was the accompanying instrument of the dance:

The cylindrical drum was the military instrument of war. The rolling beats of exactly such an instrument as this inspired the invading armies of Rameses the Second at the destruction of Salem, above the ruins of which were reared the walls of Jerusalem.

UNLIKE THE EGYPTIANS AND THE ASSYRIANS,

the Hebrews left no sculptured monuments, nor frescoed tombs.

THIS OMISSION was due to their migratory life and to the MOSAIC ORDINANCE against pictures and graven images.

THEIR LAWS HAD PUT A BAN on sculpture and painting, and with these avenues closed to them the ART INSTINCTS of the Israelites found expression in music and poetry.

THE WORLD HAS NEVER KNOWN A MORE MUSICAL PEOPLE

than the Hebrews. FROM THEIR RISE to their fall as a nation, music was a daily influence in their lives; AND YET, no other nation of antiquity

has left such scant record of its musical history.

ON THE ARCH OF TITUS IN ROME, IS A SCULPTURED RELIEF

of two trumpets, supposedly representing the
forms of those used in the TEMPLE at JERUSALEM

IN THE BRITISH MUSEUM ARE SOME JEWISH COINS

struck shortly before Christ, from which I copied
the forms of two small lyres.

THESE DESIGNS, together with the trumpets is bas
relief, are, so far as we know, the only existing
representations of Hebrew instruments -

A PITIFULLY SMALL REMINANT of a mighty nation's
musical past.

NO AUTHENTIC HEBREW INSTRUMENT HAS EVER BEEN FOUND,

and of the twenty mentioned in the Bible, the
SHOFAR is the only one of which we have positive
knowledge.

BUT WE DO HAVE KNOWLEDGE OF THE COLLATERAL INSTRUMENTS

of contemporary nations extending throughout
Jewish history, AND FROM these examples, - and
assisted by the root-meanings of Hebrew musical
words and terms, we are able to determine with
high degree of probability, the FORMS, the
CHARACTER and the POWERS of most, if not all
of the musical instruments of the BIBLE.

BEFORE I TAKE UP THE CONCLUDING PART OF MY LECTURE I WILL ASK

you to allow me a short intermission.

Was it not holmes who said, that:

“SILENCE like a poultice came,

To HEAL the blows of sound.”

BEFORE WE CROSS THE THRESHOLD OF BIBLE MUSIC, I WOULD [WOULD] EMPHASIZE

the fact that music of the Israelites comprised only the rudiments of an art that was yet in its early formative, an art that bore no comparison to our own. In fact, 2000 year after David, music was still the crudest and most unfashioned of all the fine arts.

FURTHERMORE, HEBREW MUSIC HAD NO INDEPENDENT EXISTENCE AS AN

art, but was always subservient to some object other than itself. Its function was chiefly to heighten [heighten] the effects of RELIGIOUS, MILITARY or SOCIAL PRACTICES, and to stimulate greater intensity of emotional experience.

THE MUSICAL INSTRUMENTS OF THE HEBREWS WERE LIMITED IN

compass and light in tone: and their compositions, so far as tradition and research have enlightened us, were short and simple airs; and therefore, greater part of the tradition excerpts that I shall play on these restored instruments, should not be regarded as expressions of art music, but rather as historical illustrations, interesting chiefly in the light of their evolutionary and historical significance.

THE FIRST BIBLE REFERENCE TO MUSIC APPEARS EARLY IN THE BOOK

of Genesis. In the family of Lamach, who was of the seventh generation from ADAM, and the TWTLFTH [TWELFTH] man mentioned in the Scriptures, the crafts of INDUSTRY and the ART of MUSIC had their legendary beginnings.

IT IS WRITTEN OF THE SONS OF LAMACH, THAT

“Jabal was the father of all such as dwell in tents, and have cattle.”

Tubal Cain was the instructor of every artificer in BRASS and IRON.”

Jubal was the father of all such as handle the HARP and the ORGAN.

WE WISH WE KNEW MORE ABOUT THE FATHER OF ALL MUSICIANS

who practiced his art 6,000 years ago

His name is mentioned but once, and then he passes into oblivion.

GEORGE ELLIOT in her long poem - The Legend of Jubal, has told with beautiful play of the imagination, the fancied story of his life; but of facts we have none.

WE DO KNOW, HOWEVER, WITH APPROXIMATE CERTAINTY,

the form and character of his ORGAN, and possibly of his HARP as well.

THE ORGAN OF BIBLE REFERENCE WAS MERELY A COLLECTION

of hollow reeds of gradated lengths, bound

together; and was played by blowing across
their own [open] ends.

THIS FORM CALLED 'UGOB' in HEBREW SCRIPTURES -
and which, by the way, Luther mis-translated
"FIDDLE", is frequently portrayed in sculptured
relief; And actual specimens [specimens], almost identical
in shape and construction, have been found all

I will play a scrap of old Assyrian melody -

THESE WHISTLE - LIKE TONES HAVE BEEN PRODUCED
and loved by the primitive people of virtually
every country in the world, - and almost since
the beginning of time.

IN THE BOOK OF GENESIS THERE ARE ONLY TWO REFERENCES TO MUSIC.

After passing mention of Jubal there is a
silence of 2000 years, and then we have the
first Bible allusion to musical use and practice.

SEVENTEEN CENTURIES B.C., JACOB TIRING OF THE
greed of his father-in-law, LABAN, had taken
his goods and stolen away secretly for the
land of CANAAN.

LABAN, PURSUING, HAD OVERTAKEN HIM, AND HE ADDRESSED

him in these words -

“Wherefore didnt thou flee away secretly,
and didst not tell me, that I might have sent
thee away with mirth and with songs with
TABRET and with HARP?”

THE TABRET WITH WHICH LABAN WOULD HAVE MADE MIRTH,

was a species of drum, the design of which often
appears on the monuments of the period.

IN OLD EGYPT THE TABRET WAS SOMETIMES EMPLOYED TO STIMULATE

the laborers at their toil. A sculptured stone
from the era of Laban, portrays a group of
group of Egyptian workmen engaged in cutting
down palm trees, and near them stands a musician
beating a drum of this identical form, - to the
rhythm of which we may suppose the woodsmen are
alternately swinging their axes.

ON A TOMB AT BENI HASSAN, DATING FROM 1800 B.C.

there is a painting which represents the
arrival in Egypt of a company of strangers
supposed to be the brethren of Joseph.

One of these figures - reproduced in this
chart - carries a rude lyre.

THIS IS THE OLDEST FORM OF SEVERAL - STRINGED HARP

found in Egyptian [Egyptian] relief; and its crude simplicity would seem to classify it as one of the very earliest types, which had undergone little or no change since the age of Jubal - and in fact it may have been the identical form of JUBAL'S LYRE,

IT HAS BEEN SAID THAT THE WORLD MOVES SO FAST TO-DAY

that we have to run as fast as we can to stay where we are; but in the fancy of

OF THE MUSICAL PROGRAM OF THIS GREAT CEREMONIAL, the

Bible gives us no enlightenment, beyond the mere statement that the Levites waited in their offices with instruments of music: but in the Jewish Talmud, and also in the writings of

Josephus, we glean a few specific facts some of which we must however, accept with caution:

FOR INSTANCE, JOSEPHUS INFORMS US THAT AT THE DEDICATION OF

Solomon's Temple there were -

40,000 beaters of Systrums

40,000 Harpers

200,000 Trumpeters and

200,000 singers - constituting a chorus and

orchestra of nearly [nearly] one-half million performers

which statement, by the way, has elicited from one

of our historical commentators the remark, that

"Ehtier [Either] the ears of the Hebrews or the tales of

Josephus were tough.”

THE RECORD OF JOSEPHUS WAS WITHOUT DOUBT A WILD EXAGGERATION,

but we do know that the Hebrews had great love for heavily massed musical effects - as exemplified in David's Levitical choir of 4,000 participants - including 120 players on silver trumpets.

WHAT WAS THE CHARACTER OF THE MUSIC IN DAVID'S CHOIR and in the service of Solomon's Temple?

FIRST of all, we must remember that that the music of the HEBREWS comprised only the rudiments of an art that was yet in its early formative period - an art that bore no comparison to our own.

In fact - 2000 years after SOLOMON, music was still the crudest and most unfashioned of all the arts.

FURTHERMORE, HEBREW MUSIC HAD NO INDEPENDENT EXISTENCE AS

an art, but was always subservient to some end other than itself. Its function was chiefly to heighten the effect of of RELIGIOUS, MILITARY and SOCIAL PRACTICES, and to stimulate greater intensity of emotional [emotional] experience.

HARMONY WAS UNKNOWN, and both instruments and Voices always sang and played together in unison.

According to Jewish tradition it was the custom of the Jews from earliest times to render every word of the service in the singing tone.

THE PSALMS - AN INTEGRAL PART OF THE SERVICE - were
always chanted or sung - but not to any formal or
sustained melodies for in Temple times music had
not yet freed itself from language.

THE MELODIC TOUCHES AND TONE - SUSTANSIONS OF THE
singers, were merely to embellish the words, whose
meaning it was their sole object to express.

THE ACCOMPANYING INSTRUMENTS - HARPS, TRUMPETS and
Cymbals - though attending the vocal probably did
not enter organically into it, the vocal being
the main consideration, - the instrumental remaining
primitive - entering chiefly at pauses between the
chorouses, or possibly playing the more simple
parts in unison with the voices. This at least
is the opinion of the leading Jewish authorities.

THE INSTRUMENTS OF SOLOMON'S GREAT CEREMONIAL WERE -

TRUMPETS - in two forms

CYMBALS

SYSTRUMS and

HARPS

of these I shall speak in detail -

I NOW INTRODUCE TO YOU THE OLDEST MUSICAL INSTRUMENT

of which we have full and positive knowledge -

the SHOPHAR, or RAM'S - HORN TRUMPET of the
ancient Israelites.

ALL OTHER INSTRUMENTS HAVE VARIED IN STRUCTURE AND CAPACITY

from age to age, but the SHOPHAR remains exactly the same as when it was heard over the Camps of Israel 3500 years ago.

OF ALL THE NINETEEN MENTIONED IN THE BIBLE,

this is the instrument most intimately associated with Jewish history and with the religious rites of the Jewish people.

IT IS MENTIONED THROUGHOUT THE OLD TESTAMENT,

covering a period of more than 1000 years and the Jewish Talmud refers to it constantly.

THE VERY ORIGIN OF THE SHOPHAR WOULD JUSTIFY THE

veneration in which it is held by the Jews.

THE HOSTS OF ISRAEL - RECENTLY DELIVERED FROM THE

oppression of EGYPT - were encamped on the plains at the base of Mount SINAI.

A divine manifestation had been promised, and on the appointed day a great cloud descended upon the mountain, and from it issued thunders and lightnings and the VOICE OF THE SHOPHAR exceeding loud, announcing the presence of JEHOVAH; and the trembling camp was lead forth to hear the commandments of God.

SUCCEEDING THIS TREMENDOUS EVENT, THE SHOPHAR BECAME

the national instrument of the Israelites,

and it was sounded by them on all great occasions
throughout their entire history.

THE MERE EFFECT OF ITS TONE WAS REVERED AS THE VOICE

of the Almighty: and this belief gave rise
to the tradition of the Jewish Talmud that the
voice of the Shophar is the only sound of which
Satan is afraid.

THE SHOPHAR WAS NOT USED IN THE SENSE OF A MELODY - PRODUCING

instrument - although melody is possible, as
I will shortly demonstrate.

ITS OFFICE WAS CHIEFLY THAT OF -

ANNOUNCEMENT - SIGNAL - and ALARM, - essentially
military in its function.

IT WAS SOUNDED TO ANNOUNCE THE DAY OF JUBILEE AND

the day of Atonement -

IT WAS BLOWN IN TIME OF DANGER TO ASSEMBLE THE

fighting men -

AT THE SEIGE AND TAKING OF JERICO IT WAS BLOWN BY THE PRIESTS

in solemn [solemn] procession around the doomed city,
invoking [invoking] the miracle that overthrew its
ponderous walls.

KING SAUL HAD IT SOUNDED THROUGHOUT THE LAND THE LAND TO ANNOUNCE
his victory over the PHILISTINES -

WHEN DAVID AND ALL THE HOUSE OF ISRAEL BROUGHT THE ARC OF THE
Covenant up to Jerusalem, the voice of the
Shophar sang above the shouts of the throng.

AFTER THE CORONATION OF SOLOMON, THE SHOPHAR WAS BLOWN

and all the people responded “God save King
Solomon!”

AND THUS THE SHOPHAR BECAME INSEPARABLY ASSOCIATED WITH THE
religious and the political life of Israel.

THERE WAS ANOTHER TRUMPET THAT CAME INTO BEING
soon after the Shophar, to which it is so
closely allied that the two must needs be
considered in conjunction.

IT IS RECORDED IN THE BOOK OF NUMBERS THAT MOSES,
by divine command, made two trumpets of silver
to be used in calling the Assembly and for the
Journeying of the Camps.

ON THE ARCH OF TITUS IN ROME, ERECTED IN THE FIRST CENTURY
to commemorate the victory of Titus
VES - PA'SI - A'NUS oveo [over] Jerusalem, is a bas

relief which represents the Roman plunderers bearing away the treasures of the Holy Temple; and hereon are pictured two trumpets, believed to represent the silveo [silver] trumpets of Israel - of which this is a reproduction.

IN THE CAMPS OF ISRAEL THE FUNCTION OF THIS TRUMPET WAS much the same as that of the bugle in military service.

THE CODE OF SIGNALS AS DIRECTED IN THE BOOK OF NUMBERS was employed without change during the encampment in the Wilderness, and throughout all subsequent journeyings of the Israelites.

I WILL QUOTE THE RESPECTIVE PASSAGES OF DIRECTION FROM the Book of Numbers, and will sound the traditional signal imposed by each:

AND WHEN THEY SHALL BLOW WITH THEM, ALL THE ASSEMBLY shall assemble themselves to thee at the door of the Tabernacle of the Congregation:

AND WHEN THEY SHALL BLOW BUT ONE TRUMPET the princes which are the heads of the 1000s of Israel shall gather themselves unto thee -

AND WHEN YE SHALL BLOW AN ALARM, THEN THE CAMPS THAT LIE
to the East shall go forward -

AND WHEN YE SHALL BLOW AN ALARM THE SECOND TIME, THEN
the camps that lie on the South shall take their
journeys - they shall blow an alarm for [for] their
journey - This was the great alarm -

THESE SIGNALS WERE EMPLOYED WITHOUT CHANGE DURING THE ENCAMPMENT
in the Wilderness, and throughout all subsequent
journeys of the Israelites; and when, for a time
their wanderings were past, and the Jewish nation
reached the zenith of its grandeur under the great
Shepherd King, they were still sounded as a memorial
of the past.

After the fall of Jerusalem, the trumpet was
superseded by the Shophar, and down to this very
day, in every orthodox Jewish church in the world,
at celebration of the Jewish New Year, and on the
day of Atonement, these motifs are played - exactly
as they were played 3500 years ago.

IN THESE TONES, FROM THE RISE TO THE FALL OF THE JEWISH NATION,
sang the mournful voice of the Shophar; and when the
Jews were exiled and scattered the wide world over,
the Shophar went with them, venerated and cherished
in tradition and in use; and its voice has never
been silenced.

BARBARIC AS IT MAY SEEM TO US IN A MUSICAL SENSE

it must yet command our interest and our respect when we remember that of all the musical instruments in the world, the Shophar is the one most intimately associated with the beginnings of our Christian religion.

THE INSTRUMENTS SO FAR DISCUSSED ARE MORE OR LESS BARBARIC

in character; but in the harps of the Hebrews we find qualities of aesthetic beauty.

SIX DIFFERENTLY NAMED HARPS ARE MENTIONED IN THE BIBLE, but

our translators have in most instances rendered these original Hebrew names by the single generic term HARP; modern scholarship has however, established approximate identification of each; and the harps that I shall now introduce are reproduced from actual sculptured and fresco engravings that were made prior to, or during the reign of David.

THE HARPS MOST FREQUENTLY NAMED THROUGH THE BIBLE ARE THE

NABLE AND THE KINNOR - these were the accompanying instruments of the Psalms, and the favorite harps of David and Solomon.

THE KINNOR IS REFERRED TO MORE OFTEN THAN [THAN] ANY OTHER INSTRUMENT

except the shophar, and conjointly with the shophar was always considered the national instrument of the Hebrews. For this reason it appears on Jewish

coins - just as the Celtic Harp, as a national emblem
was once stamped on the coins of Ireland.

THIS KINNOR WAS CONSTRUCTED AFTER THE DESIGN ON A JEWISH COIN,
which I was priveleged to examine in the British Museum.
It is stated in the Jewish Talmud that David had a
Kinnor of Gold which hung above his bed and that the
night wind passing over the string made soft aeolian
music.

I will play the air of a Penetenial hymn that is sung in the
Jewish synagogues throughout the world, and with
respect to which there is tradition that the air was
composed by David.

WE HAVE HERE THE KINNOR IN ANOTHER FORM - which is reproduced from
a Syrian Bas Relief dating from about 1000 B.C.
I will play the air of a Syrian Shepherd's song - a
song of such vast antiquity that it may have been sung
by the boy David when he minded his flocks in the

THIS KINNOR IS OF EGYPTIAN ORIGIN and is often represented
on the tombs and monuments of Egypt.
It is believed that this harp found its way into
Palestine some time after the Hebrew Exodus, and
that it was a favorite small harp during the reign
of David - perhaps one of the favorite instruments
of David himself.

I WILL PLAY THE AIR OF A WAILING SONG WHICH IS STILL SUNG

by the Jews at their place of mourning beneath the walls of Jerusalem - on air which the Jews believe was composed by the Prophet Jeremiah, and to which portions of his "Lamentations."

Last of all I introduce to you the Nebel, the greatest instrument known to the Hebrews, and therefore the supreme instrument of the Bible.

THE NEBEL AND THE KINNOR WERE THE INSTRUMENTS ESPECIALLY

dedicated to religious use; and so closely identified these instruments with religious life and experiences of the Hebrews that the harp became the symbol and the synonym of religious music- embodying throughout the later christian church the universal conception of the music of Heaven.

I WILL PLAY a paraphrase on the ADIR - HU - a traditional hymn of the ancient Jewish service.

IT WAS A CUSTOM OF THE ANCIENT PLAY WRITERS TO Represent

the abstract virtues and passions of man in concrete impersonations: and so stands the harp of David, the embodiment and the symbol of sacred music, and of the influence and the power of music over the human heart.

It softened men of iron mould
It gave them virtues not their own,
No ear so dull, no soul so cold

THE EXAMPLE THAT I HAVE IN MY HAND IS A REPRODUCTION OF THE
surmised machol, as pictured in the hands of its
performer on an Asiatic terra Cotta of great antiquity.
I will play the air of a traditional Hebrew Chant.

ALTHOUGH LUGUBRIOUS IN TONE, THE PULSES OF THE MACHOL COULD
have been quickened for the dance -

THE KHALIL, FIRST MENTIONED IN CONNECTION WITH THE REGENERATION
of Saul, was a reed pipe - the pipe most commonly used
by the Israelites.

It was an instrument of both joy and mourning, and
furnished music alike for the wine - feast and the
funeral.

IT WAS THE COMPANION AND THE PASTIME OF THE HEBREW SHEPHERD
and Josephus states that in the periodic
journeys up to Jerusalem, so rigidly prescribed
by law, the pipe was played by the pilgrims on
the way.

This custom is referred to in Isaiah -

“YE SHALL HAVE A SONG, AS IN THE NIGHT WHEN HIGH SOLEMNITIES
are kept, and gladness of the heart as when

one goeth with a pipe to come unto the mountain
of the Lord.”

IT IS INTERESTING TO RECALL THAT THE BOY JESUS HEARD THIS
pipe on the way, when at age twelve he made
his first journey up to the Passover Feast in
Jerusalem.

THESE PIPES WERE ALWAYS PLAYED AT JEWISH FUNERALS,
and even the poorest of the jews were required
by custom to have two pipers and one mourning woman.

IN THE TEMPLE SERVICE IN JERUSALEM, ONE OF THE DAILY
requirements of the Levite Choir was to bless the
people according to Divine command and formula
recorded in the Book of Numbers:

THE [LORD] BLESS THEE AND KEEP THEE:

THE LORD MAKE HIS FACE TO SHINE UPON THEE AND BE
GRACIOUS UNTO THEE:

THE LORD LIFT UP HIS CONTENANCE UPON THEE AND
GIVE THEE PEACE.

I WILL PLAY THE TRADITIONAL AIR TO WHICH THIS PRIESTLY
BENEDICTION WAS SUNG -

THE MA - SHA - RO - KEE - THA, referred to in the Book of Daniel,
as the FLUTE, is thought to have been a double pipe
This was one of the instruments that furnished
music at the dedication of Nebuchadnezzar's golden
image.

THIS SPECIMEN IS FROM PALESTINE, WHERE IT IS THE MOST
universal instrument in use to day. For ages
it has been played in precisely this form.

IN TONE AND EFFECT IT IS POSITIVELY BARBARIC, yet its music
is a fair example of the uncultivated practices
of the early ages.

IN EGYPT IT IS CALLED THE ARGHOOL; IN PALESTINE, THE MIZHWIZ.

MARK TWAIN'S DEFINITION OF CLASSICAL MUSIC AS
"Music that is better than it sounds" would
scarcely apply to this.

THE PSALTRY OF THE BIBLE IS NOT CLEARLY IDENTIFIED,
although St. Jerome, who lived in the fourth
century, describes it as a square frame without
sound - box, across which were stretched 10 strings:

AND IN ACCORD WITH THE INVARIABLE CUSTOM OF EARLY
ecclesiasties, to whom everything stood for
religious symbolism, he states that the four
sides of the frame typified the four gospels,
and the 10 strings the 10 commandments -

JUST AS THE CHINESE - THE PAST-MASTERS OF SYMBOLISM -
have made the five tones of their scale
emblemize the elements of

EARTH (F)

METAL (G)

FIRE (A)

WOOD and (C)

WATER (D)

THIS PSALTRY IS TUNED TO THE OLD PENTATONIC SCALE

and in this mode I will play a familiar
church melody.

THOUGH IN MODERN USE THIS AIR IS PURELY OLD ASIATIC

in effect. You will note the total absence
of the half-step.

IN COURSE OF TIME THE PRIMITIVE PSALTRY WAS IMPROVED

by the addition of a sound box, and was
constructed in various forms - often in shape
of the triangle.

THE PSALTRY IS SUPPOSED TO HAVE BEEN BROUGHT INTO

Europe in the TWELFTH century by the
CRUSADERS on their return from the Holy Land
and it became immensely popular.

THROUGHOUT THE MIDDLE AGES IT WAS THE MOST UNIVERSAL

stringed instrument in Europe; and it was
played by strolling musicians everywhere

I WILL PLAY AN OLD FRENCH AIR THAT WAS SUNG TO THE

Psaltry before Columbus discovered America

I WILL ALSO PLAY AN AIR AFTER THE MANNER OF THE VAGABOND MINSTRELS

of the Middle Ages, who used to wander from Inn
to Inn, playing for food and ale, - and perchance
a bed of straw in the cattle sheds.

THIS INSTRUMENT, REPRODUCED FROM AN ASSYRIAN BAS RELIEF

in the British Museum, is conjectured to have
been the Psaltry of the Babylonians, and as
such, it is associated with one of the most
dramatic episodes of Bible record.

NEBUCHADNEZZAR, KING OF BABYLON, HAD ERECTED ON THE

plains of DURA, a great image of gold and had
assembled the people of his kingdom to dedicate
that object as their provincial god.

HE HAD DECREED THAT AT THE SOUND OF THE

Cornet - Flute - Sacbut - Dulcimer and PSALTRY
all the people should fall down and worship
the golden image, or incur the penalty of a
firey death.

AT THE MOMENT OF AWFUL INTENSITY, WHEN THE SIGNAL MUSIC

when the signal music was heard and the
multitudes prostrated themselves, three men,
SHADRACH, MESHAC and ABED-NEGO, stood bold[l]y
forth, and thereby declared their faith in
and unseen God.

TO ILLUSTRATE THE CHARACTER OF THIS INSTRUMENT I WILL PLAY

an air of the YEZIDI priests, the Babylonian
devil worshipers, - descendents of the
ASSYRIANS AND CHALDEANS.

ON A HITTITE STONE ENGRAVING 3000 YEARS OLD, WE HAVE

the design of a probable Bag Pipe in the
hands of its performer.

COUPLING OUR INFORMATION GAINED FROM THIS SOURCE WITH OUR

more definite knowledge of the ancient ARABIAN
instrument of the same type, we arrive at a
reasonable conclusion regarding the bag pipe
of the Bible - of which this example is representative.

IN AS MUCH AS THE SYMPHONIA IS MENTIONED ONLY IN CONNECTION

with the idolotrous worship of ancient Babylon,
I can demonstrate its tone and character most
appropriately by playing another chant of the
YEZIDI DEVIL WORSHIPERS.

DOWN TO COMPARATIVELY RECENT TIMES THESE YEZIDI PRIESTS

have celebrated their unholy rites by moonlight
on the ruins of Babylon, performing wild dances
to doleful songs, - literally fulfilling the prophesy
of Isaiah, that"

“WILD BEASTS OF THE DESERT SHALL LIE THERE; AND THEIR HOUSES
shall be doleful creatures, and owls
shall dwell there and Satyrs dance there.”

IF THIS LITTLE BAGPIPE HAD ORIGINATED IN SCOTLAND INSTEAD OF
Asia-Minor it would doubtless have sung . t . tune
more like this:

The SEBACA OF NEBUCHADNEZZAR’S ORCHESTRA WAS A TRIANGLE HARP,
which fact is adduced from the root meaning of its
Chaldaic name; but lacking this information our
English translators made a bad guess, and inserted
the word “Sacbut” - the name of an old English horn.

A statement of one of the early church fathers
gives us a possible clue to identity.

Athenaus, of the third century, said the Sebaca was
like a ship and a ladder combined.

This instrument, copied from a harp 3000 years old,
now in the museum in Florence, is the only known
harp that measures up to the comparison just cited.

I will play a small original composition.

IT MAY HAVE BEEN EXACTLY SUCH A HARP AS THAT ACCOMPANIED
the idolitrous revels of BELSHAZZAR’S royal feast
when the specter hand in letters of fire pronounced

the monarch's doom.

THE CITY OF BABYLON, once greater than modern London, and
and encircled with walls 40 miles in length
and 300 feet in height, - has lain for ages in
sand-buried ruin: but a few years ago, among
its fallen stones was found a whistle of fragile
clay, which still gave forth its tones as clearly
as it did in the age of Nebuchadnezzar.

THIS IS ITS REPRODUCTION, - with tone and intervals precisely
the same as were those of the original.

BY PARTLY COVERING THE FINGER HOLES, SMALLER INTERVALS
are possible.

WHEN PRIMITIVE MAN - FOLLOWING PERHAPS THE EXAMPLE OF THE APE -
first gratified his craving for rhythm in
the beating of stick, he launched a practice
which, with but small modification is still
carried on in every brass band in the world -
the only difference being the substitution of
metal for wood.

I HAVE IN MY HANDS EXACT DUPLICATES OF A PAIR CYMBALS
that were found at the feet of an Egyptian mummy
3500 years old.

THROUGHOUT THE OLD TESTAMENT THE CYMBALS ARE MENTIONED ONLY
in connection with religious ceremonials

FOR INSTANCE, WHEN THE ARC OF THE COVENANT WAS BROUGHT UP TO
Jerusalem, DAVID APPOINTED THE LEVITES HIS
official musicians, and ASEPH the leader,
“made a sound with the cymbals.”

THE CYMBAL IS ESSENTIALLY A RHYTHM - MARKING DEVICE, and its
percussive, clanging tone which could be heard
above all other instruments, made it a desirable
instrument in the hands of a leader

TWO VARIETIES OF CYMBALS ARE MENTIONED IN THE PSALMS,
the Psalms -

The LOUD-SOUNDING, and the HIGH-SOUNDING.

CROTHERS HAS REMARKED THAT TO SAY “I DO NOT KNOW”
is not nearly so painful as it seems to those
who have never tried it.”

ALL DISCUSSION OF THE “HIGH-SOUNDING CYMBAL” MUST END with
the admission “I do not know”, but our
commentators have at least a plausible surmise.

SINCE TIME IMMEMORIAL THE DANCING GIRLS OF THE ORIENT
have accompanied their dances with a tiny cymbal
which they attach to their fingers and play
in this manner -

IT HAS BEEN CONJECTURED THAT ST.PAUL HAD THESE CYMBALETTES

in mind when he said:

“THOUGH I SPEAK WITH THE TONGUES OF MEN AND OF
Angels, and have not charity, I am become as
sounding brass or TINKLING CYMBALS.”

IN SAME CLASS WITH THE CYMBAL THERE WAS ANOTHER AND A VERY PECULAR

instrument, the Menaaneim, which is named only
this is in II Samuel, where it is incorrectly rendered
CORNET.

The King James Translator's, not knowing the
meaning of the Hebrew word “MENAANEIM” simply
inserted the word Cornet. It is now known that
the menaaneim was a Systrum.

I HAVE IN MY HAND A COPY OF AN EGYPTIAN SYSTRUM MORE THAN 3000
years old, which I examined in the British Museum.

IN MUSICAL EFFECT IT IS NOTHING MORE THAN A JINGLE - AND LESS
pleasing than a child's rattle.

WE FIND BUT SMALL EXCUSE FOR THE INCLUSION OF THIS FEEBLE TINKLING
device among the Jewish instruments of religious music,
unless the Israelites shared the Egyptian superstition
of its power to exorcise evil spirits.

WE KNOW THAT SOME OF THE PAGAN SUPERSTITIONS DIE HARD IN EVEN
the christian church

FOR INSTANCE, THE ANCIENT BELIEF THAT SATAN WAS GREATLY attracted by the long hair of woman, is surmised to have been responsible for mandate that in religious worship woman must her head covered.

WITH LIKE PRECAUTION THE CHRISTIAN CHEMISTS OF THE MIDDLE ages used to paint a cross on their crucibles to prevent the Devil from interfering with the experiments being conducted there in.

WE FIND MANY CURIOUS TRADITIONS OF THE INTERMEDDLING OF in the musical practices of the early ages. Even the good saint Dunstan was accused of having a harp which, by the assistance of Satan, he could play without touching the strings.

MOST OF OUR KNOWLEDGE OF THE CHARACTER AND CAPACITY of Bible instruments we must need glean from sources other than the Bible itself; for therein they are only named, and in the rendering of these names from the Hebrew our translators made very many blunders - as in instance of the Cornet just cited.

FOR INSTANCE, IN THE BOOK OF DANIEL, THE WORD "SABACA" which means a triangular harp, is translated as "SACBUT", but which is a horn; and "KAREN" meaning a horn, is rendered "CORNET", while the word "NABEL", meaning a large harp, is, in various

passages, and without any particular reason,
translated in four different ways, - respectively -
PSALTRY - PSALM - LUTE and VIOL - with less of
consistency than WYCLIFFE, who in his earlier
translation of the Bible, rendered the word
“CHILD” uniformly as “BRATS”.

“JACOB HAD TWELVE BRATS”.

OF THE SONGS OF THE BIBLE I CAN ONLY MAKE PASSING MENTION.

I HAVE ALREADY SPOKEN OF THE FIRST SONG OF
Israel, in praise of a great deliverance, and
of the SONG OF IDOLATRY on the plains of SINAI.

THERE IS THE REMARKABLE SONG OF DEBORAH IN JUDGES, WHEN

of which has been said: “No more picturesque
imagery was ever employed, - no sublimer song
ever sung by a primitive people.”

THERE IS THE VICTORY SONG OF THE WOMEN IN PRAISE OF THE

rapacity of David when he returned from the
slaughter of the Philistines:

“Saul hath slain his thousands, but David
his tens-of-thousands.”

THERE ARE THE SONGS OF LAMENTATION BY JEREMIAH, PARTS OF WHICH

are still sung by the Jews at their place of
mourning beside the walls of Jerusalem, and in
one instance at least to an air which is tradition-
ally ascribed to Jeremiah:

THERE IS THE MILITARY SONG OF JEHOSEPHAT, WHO, WHEN HE

went out to slay the AMMONITES, placed a
choir of singers in front of his army to
“PRAISE THE BEAUTY OF HOLINESS,” - as with
like relevancy, in the old Monastic Schools
of France they used to engrave on the whip
the initials A - M - D - G - so that the
pupil was flogged -

AD MAJOREM DEI GLORIAM

for the greater glory of God.

THERE IS A JEWISH AIR OF HOARY ANTIQUITY - ABUNDANT IN

augmented seconds. - and in which the sentiments
of RELIGIOUS ARDOR and DEFIANT RESOLUTION are
both blended; and we believe it was to some such
melody as this the BATTLE CHOIR lead out the
destroying armies of Jehosiphath.

IN THE HISTORY OF WAR WE FIND THAT NOT INFREQUENTLY AN ARMY

has gone into battle with singing. To cite a
modern instance, : at the battle of PLEVNA
when the Turkish Division of 10,000 men
advanced to meet the stupendous bayonet charge
of the Russians, a Moslem soldier began to sing
a sacred chant of the Mohammedan priests. This
was immediately taken up and sung by the entire
Turkish army as they went down to their death.

THERE IS THE SONG OF HANNAH WHEN SHE TOOK HER LITTLE SAMUEL

up to the Temple at Shilo to lend him to the
Lord, when at parting she could sing “joyful
is my heart in Jehovah,” a song which sounding
down the ages was known to the mother of Jesus,
and which became the model of Mary’s own
Magnificent, “My soul doth magnify the Lord.”

AND THEN THERE IS THE SONG OF THE NATIVITY, HEARD BY THE

shepherds on Bethlehem hills, when angel voices
choired the anthem, “Glory to God in the
Highest; Peace on earth, good will to men.”

ON THESE HILLS OF THE BEATIFIC VISION, THE SYRIAN SHEPHERDS

still sing a native air in the weird Arabian
scale, and air that has descended from
immemorial antiquity:

AND LAST OF ALL, THERE IS THE SONG OF THE APOCALYPSE, HEARD

by John in the heavenly vision, when the hosts
the ransomed with the harps of God, sang:
“GREAT AND MARVELOUS ARE THY WORKS
LORD GOD ALMIGHTY.”

THE NOBLEST HERITAGE OF HEBREW SONG POETRY THAT HAS COME

down to us is The Book of The Psalms, and
in the Psalms with their musical associations
culminates the music of the Bible.

THE PSALTER MAY JUSTLY BE TERMED THE MOTHER HYMN BOOK OF
THE WORLD. For ages the Psalms were the only
spiritual songs of the church; and they were the
parent stock of modern hymnology.

THEY HAVE FURNISHED THE BRIDAL HYMNS, THE BATTLE SONGS,
THE PILGRIM MARCHES, and THE PUBLIC PRAISES OF
every nation of the christianized world.

They were the only hymns of our Pilgrim Fathers who sang them
to five tunes - OLD HUNDRED, YORK, HACKNEY,
WINDSON and MARTYRS, - the only sacred tunes the
the Pilgrims had, and which, regardless of
metrical misfits, supplied music for the entire
Psalter

IT IS AN INTERESTING FACT THAT THE FIRST BOOK PRINTED IN THE
N.E. Colonies in 1640, was a meterized version of
the Psalms, bearing title "BAY PSALM BOOK, -
a work of enormous devotional labor, but the
most awful poetry that ever appeared in print:

Let me give an example:

OUR HARP - etc.

THE PSALMS ARE ESPECIALLY WELL ADAPTED TO MUSICAL- SETTING,
for in them may be found appropriate text for every
sentiment of thought and emotion that music can
express.

THERE IS THE MARRIAGE PSALM - THE 45TH - WHICH SHINES WITH ALL
the brilliant splendor of the East.

THE 14 PILGRIM PSALMS - BEGINNING WITH 120 - that were sung by
the Jews on their yearly pilgrimage to Jerusalem.

THE HALLUJAH PSALMS - THE LAST FOUR - AND PERHAPS GREATEST OF ALL -
the pastoral Psalm, the 23d - “The Lord is my
shepherd, I shall not want” - which has been termed
the Master hymn of the world.

Tradition holds that the 118th Psalm, which always closed the
Pascal supper of the Jews, beginning with the words
“O give thanks unto the Lord for he is good” was the
hymn sung by Christ and his disciples at close of their
Sacramental supper on the night of the betrayal -
“And when they had sung a hymn they went out” - etc.

THE CATHOLIC CHURCH HAS PRESERVED A CHANT - THE TONUS PEREGRINUS
of which there is a tradition that it is the
original chant to which Christ and his Apostles
sang the Sacramental Psalm.

THE SAD SWEET BEAUTY OF THE AIR IS CERTAINLY RELEVANT TO
the occasion that gave it perpetuity.

WHAT WAS THE CHARACTER OF THE MUSIC OF THE ANCIENT
Temple services.? -

ACCORDING TO JEWISH TRADITION it was the custom of the
Jews from earliest times to render every word of the
service in the singing tone.

THE PSALMS - AN INTEGRAL PART of the service - were
always chanted or sung, but not to any formal or

sustained melodies, for music in Temple times, had not yet freed itself from language.

THE MELODIC TOUCHES AND TONE SUSTENSIONS of the singers were merely to embellish the words, whose meaning and spirit was their sole object to express.

THE ACCOMPANYING INSTRUMENTS - harps, trumpets and cymbals - though attending the vocal, probably did not enter organically into it, the vocal being the main consideration, - the instrumental remaining primitive, - entering chiefly at pauses between the choruses, or possibly playing the more simple passages in unison with the voices.

THIS IS, AT LEAST THE OPINION of the leading Jewish Scholars.

IT IS DEFINATELY STATED IN THE JEWISH TALMUD THAT THE PAUSES IN
the Psalm, and its divisions, were indicated by blasts
on 120 silver trumpets in the hands of Levite Priests.

THE WORD 'SELAH' WHICH OCCURS MORE THAN SEVENTY TIMES throughout
the Psalms, is a musical term, and is believed to have
been the sign indicating the trumpet interlude.

The trumpet 'selah' responses that I am about to give
are only conjectural - not historical.

THERE WAS THE TRUST SELAH, following the words
"GOD IS OUR REFUGE"

THERE WAS THE DEATH SALAH, after the text - "GOD WILL REDEEM
MY SOUL FROM THE POWER OF THE GRAVE.

THE SACRIFICIAL SELAH, after the declaration - "
"I WILL OFFER BULLOCKS AND GOATS."

AND THE WAR SELAH, - "THERE BRAKE HE THE ARROWS OF THE
BOW, THE SHIELD and the sword and the Battle."

IN THE RECORDS OF HEBREW MUSIC THE GREAT OUTSTANDING CHARACTER
is David: and it was through his harp that David
first appears on the rolls of history - as the
Shepherd Minstrel, who calmed with his music the
crazed mind of King Saul.

WHAT WAS THE HARP OF DAVID?

SIX DIFFERENTLY NAMED HARPS ARE MENTIONED IN THE BIBLE

translators have rendered these indiscriminately
by the single generic term "HARP".

THE INVESTIGATIONS OF MODERN SCHOLARSHIP HAVE HOWEVER,
established approximate identification of each.

IN NAMING THEM I QUOTE THE ORIGINAL HEBREW

KINNOR

NABEL

NEBEL-ASOR

SEBACA

PSANTERIN

KITHROS - mentioned only

once, and that in the Book of Daniael - is
thought to have been larger and more
fully developed KINNOR or LYRE, - possibly
of the character shown in this chart
which illustrates a BABYLONIAN RELIEF
3000 years old.

THE HARPS MOST FREQUENTLY MENTIONED THROUGHOUT THE BIBLE

and especially in the Psalms, - are the
KINNOR and the NEBEL: THESE WERE THE
favorite harps of David.

THE KINNOR IS REFERED TO MORE OFTEN THAN ANY OTHER

instrument except the Shopar; and with the

Shophar was always considered the national instrument of the Hebrews.

FOR THIS REASON IT APPEARS ON ANCIENT JEWISH COINS,
just as the Celtic harp, as a national emblem,
was once stamped on the coins of Ireland.

THIS LYRE WAS CONSTRUCTED AFTER A DESIGN ON A JEWISH
coin in the British Museum; and this is the
only Hebrew harp of which any picture exists.

IT IS STATED IN THE JEWISH TALMUD THAT DAVID HAD A KINNOR
of gold which hung above his bed and that the
night breezes passing through it made soft
aeolian music.

IDENTIFICATION OF THIS INSTRUMENT AS DAVID'S GOLDEN
slumber lyre is, however, only a fanciful
speculation; but that it was a true harp of
Israel we know, on evidence of the graven coin,
and it may be identical with the kinnor on
which David in his youth had played before
king Saul.

I WILL PLAY THE AIR OF A PENITENTIAL HYMN THAT IS SUNG IN
in orthodox Jewish churches throughout the
world, and with respect to which there is a
tradition that the melody was composed by David.

THIS LITTLE KINNOR IS CAPABLE OF A MORE NIMBLE OUTPUT -

WE HAVE HERE A FORM OF THE KINNOR WHICH IS OF EXCEPTIONAL
interest. No other stringed instrument of
antiquity has come down to the present time
with so little changes.

IN EGYPTIAN NUBIA, WHERE IT IS IN COMMON USE TO-DAY, IT
is still tuned to the five-toned Asiatic
scale; and in design and in effect it as [is]
precisely the same as it was 3000 years ago.

WE HAVE AN HISTORICAL CLUE WHICH INDICATES THAT THIS MAY
have been the Kinnor carried by the Jews in
their Babylonian exile - referred to in the
187th Psalm.

BY THE RIVERS OF BABYLON THERE WE SAT DOWN; YEA, WE WEPT
when we remembered Zion.”

WE HANGED OUR HARPS UPON THE WILLOWS IN THE MIDST THEREOF.”

FOR THEY THAT CARRIED US AWAY CAPTIVE REQUIRED OF US

A song, saying - ‘SING US ONE OF THE SONGS
OF ZION.”

I WILL PLAY THE AIR OF A TRADITIONAL MOURNING SONG OF HEBREW ORIGIN.

We can readily believe it was to some such
plaintive air as this that the Jewish exiles
sang:

Our dance is turned to mourning;
The joy of our hearts is ceased.”

LASTLY I INTRODUCE TO YOU THE NEBEL, THE GREATEST MUSICAL
instrument known to the Hebrews, and therefore
the supreme instrument of Bible Music.

A FEW OF THE INSTRUMENTS THAT I HAVE DISCUSSED THIS EVENING
are not clearly identified; but concerning
the NEBEL all authorities are agreed - that
it was a large, but portable harp

LARGER HARPS THAN THIS, IT IS TRUE, WERE KNOWN TO THE EGYPTIANS.

IN THE YEAR 1790 BRUCE DISCOVERED, in the ruined city of
Thebes, the tomb of RAMESES the THIRD.
On the walls of this tomb were pictured in
colored fresco, two remarkable harps that
rivaled in size and in beauty our noblest
instruments of to-day, - one of which is
reproduced in this chart.

But there is no egidence [evidence] that harps of such
magnitude were ever used by the Hebrews.

THE INSTRUMENT BEFORE YOU is the noblest in form and the
fullest in compass of any of the portable
harps represented in fresco or sculpture
before or during the reign of David

And therefore the inference seems well grounded
that this would have been the instrument of
his personal choice and the harp of preference

in his Levitical orchestra.

AND SO WE BELIEVE THAT THIS INSTRUMENT APPROXIMATES AT LEAST,
THE HARP OF DAVID.

THE NEBEL AND THE KINNOR WERE THE HARPS ESPECIALLY DEDICATED
to religious use, and were the chief
accompanying instruments of the Psalms.

IT WAS ON ONE OR THE OTHER OF THESE THAT DAVID WAS
accompanying his praises to God and his
sorrowful acknowledgements of his sins

SO CLOSELY IDENTIFIED WERE THESE WITH THE RELIGIOUS LIFE
and experience of the Hebrews that the
Harp became the symbol and the synonym
of Sacred Music, - embodying the universal
conception of the music of Heaven.

I WILL PLAY

IN AN OLD MORALITY PLAY OF THE MIDDLE AGES,
The Spirit of Religion, personified, is represented
as about to start upon her mission of evangelizing
the world.

For her coajutors in the great work she has
summoned and appointed personified powers and
virtues of the intellect and the heart - and the

genii of science and of art.

These are arrayed before her, to do her bidding
and her will. From out of this splendid throng she
calls to her side the spirit of music - the maiden
with the lyre - and taking her hand she imprints
upon her forehead the kiss of consecration, anoint-
ing her as her hand-maiden forever.

THIS MEDIEVAL ALLEGORY EXPRESSES THE LITERAL TRUTH
of the relation of religion to music.

THE UNION OF MUSIC AND RELIGION IS IMMEMORIAL.

It probably dates from man's earliest recognition
of his spiritual instincts - almost certainly from
his first attempts to express his religious emotions
in worship; and through out all ensuing ages - from
the wild chant of the Aryan savage - at the very
twilight of the world - as he worshipped the rising
sun, - down to the glorious Pontifical choir in Rome,
religion and music have moved onward hand-in -hand;
and time has but served to bind more closely the
union.

THE MEDIEVAL PLAY-WRITERS REPRESENTED THE ABSTRACT

virtues and passions of man in concrete impersonations.

And so stands the Harp of David as the Scriptural
representation and symbol of Music and the power
and the influence of music over the human heart:

It softened men of iron mould;
It gave them virtues not their own;
No ear so dull, no soul so cold
That heard not, fired not to its tone,
Till David's Lyre grew mightier than his throne."