APPROPOS of my second appearance on this platform within four weeks,
I am reminded of the remark once made by Oliver Wendell
Holmes, that “continuations 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.”

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.
Architecture 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 continually progressive until the advent of Beethoven
and Wagner in the first half of the 19th century.

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, by 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 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 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 composit 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 ingenius expediant. 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 VARIENTS 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.

VEGITATION 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.

THEEarliest 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 grass 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 fiberous 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 nightingale.

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 culmi-
nate 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 define 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 literal excerpts of bird music that he had heard in the forest hills above Vienna.

THE RHYTHMIC ELEMENT. The Germinating principle of 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 Atrrean tribes.

NATURE IS RHYTHMIC - NATURE IS TONAL,
and throughout the entire 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 ocean caves.

    She sings in the waters of the bubbling spring,
the tinkling brook and the roaring cataract, - 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.”

PRIMATIVE 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 TELS 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 an-
tiquity, 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 definate 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 PRIMITIVE 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 deamon “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 deamon, and of stimulating the frenzy of the dancer.

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

IN TIME OF DROUGHT [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 soughing 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 embrio 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 murderous weapon [weapon] might yield tones that would bring joy to the heart of man, and utilized 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 ances-
try 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 superceded [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 KNOW[N] 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 forths 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 primative 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 INDEFINITELY 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:

WHEN THE PRIMITIVE MUSICIAN - TIRING OF THE MONOTONY OF
unchanging repetitions - began to seek vaguely
for variety and contrasts, he crudely accomplish-
ed 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 appartment -
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 CONFUSION, 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
eyearly 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 GODDESS 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 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 a loft - 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 inspirited the invading armies of Rameeses the Second of 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 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 heaghten [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 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 “FIDDLER”, 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 country in the world, - and almost since the beginning of time.

IN THE BOOK OF GENISIS 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 didn’t 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 Egyphin [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 one-half million performers which statement, by the way, has elicited from one of our historical commentators the remark, that “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 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 - SUSTANIONS 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 primative - 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 JERICHO 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 CORNATION OF SOLOMON, THE SHOPHAR WAS BLOWN

and all the people responded “God save King

Solomon!”

AND THUS THE SHOPHAR BECAME INSEPRABLY 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 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 journyings 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 their
journey - This was the great alarm -

THESE SIGNALS WERE EMPLOYED WITHOUT CHANGE DURING THE ENCAMPMENT
in the Wilderness, and throughout all subsequent
journeyings of the Israelites; and when, for a time
their wanderings were past, and the Jewish nation
reached the zenith of its grandure under the great
Shepherd King, they were still sounded as a memorial
of the past.
After the fall of Jerusalem, the trumpet was
superceded 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 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 privileged 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 Penetential 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 forth century, describes it as a square frame without sound - box, across which were stretched 10 strings:

AND IN ACCORD WITH THE INVARIA BLE 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)
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

Psaltery 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[ly]
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 a 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 PECULIAR 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 JEHOSIPHAT, 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 GLORIM for the greater glory of God.

THERE IS A JEWISH AIR OF HOARY ANTIQUITY - ABOUNDING 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 Jehosiphat.

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 
primative, - 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 SELAH, 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
Shopar 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
aeorian 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 PENETENTIAL 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.”


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 evidence [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, anointing 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 Ponifical 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 Scriptual 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.”