



## Daniel Jeremy Silver Collection Digitization Project

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### **MS-4850: Daniel Jeremy Silver Papers, 1972-1993.**

Series III: The Temple Tifereth-Israel, 1946-1993, undated.

Sub-series B: Sermons, 1950-1989, undated.

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49

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15

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879

Worship and Song, 1967.

Worship and Song  
Daniel Jeremy Silver  
November 26, 1967

Music is our second mother tongue. The spoken word is an excellent vehicle for communicating ideas, specific detail, fact, but we stammer and falter when it comes to the expression in words of our deepest feelings, of our emotions, or the description of our moods. Melody is worth how many thousands of words when it manages to communicate to someone else the terror of loneliness, the warmth of love, the beauty of a sunset, the anxiety of life. This is what the wise old merchant of Jerusalem, Ben Sirah, tried to tell his children some twenty-two centuries ago when he said: when there is music pour not out words. Music can in a very short space convey to us, communicate to us, depths of meanings that it would take us volumes to try and get across. Here in the sanctuary a well-chosen tune can evoke four millenia of our history. It can somehow express all the confusion and the determination of our search for God. So it is that the Zohar says, that mystical treasury of our people, there are palaces which open up only to music. Now, music clothes words, ritual, and graces them and gives them meaning. Over the long centuries our people have read from the Sefer Torah as we read from it this morning. And in every generation most of the people who have listened to the reading of the Scripture did not understand it. Hebrew was not their tongue, but yet, they understood it for music, the cantillation, the chant, translated the Torah into their understanding; and though they may not have comprehended the surface meaning, they understood the richer, the deeper symbolic meaning, the whole burden of the search for God, the whole grandeur of the history, the heroism of our people. This they understood, this music gave to them.

A Bible is, as you might expect, rich in song. Indeed, the Scripture originally was entirely melodic, poetic. Long before scribes set down the saga of our people on parchment, there were professional balladiers in every tribe whose function it was to set the saga, the



history into poetic form and music, in the holy days and in the holy places to recite these sagas for the benefit of all. Music not only evokes meaning, but it evokes memory, permitting the people to pass on century after century the unwritten stories about people in almost original form. If we were to begin to tell the history of our day and pass it down to our children it would change in the transmission, but once it has been sculpted into song the song can be taught exactly. The saga could be preserved as it was originally made. And so it was, from the second millenium into the first millenium the great histories of Genesis, the great moods of our patriarchs and the message of the early times was maintained and transmitted adequately.

And there were in ancient Israel schools in which competent and devoted men could be trained in the ritual song, the tribal song of our people. And they, after their schooling, would go out and make the rounds of the tribes and of the cities, and on market days at the sacrifices in the holy sanctuary they would sing and people would listen, and since the song was the same in Ephraim as in Juda and in Don as in Ascher there was one people and there was one tradition and the tribes were united. And then in the days of the kings and in the days of David and Solomon music was brought officially into the Temple sanctuary. There was a professional cult, the Levites. They were a guild, a professional guild of chorusters and of orchestra people and there was a definite repertoire of the music, of the chant, of the song which was to accompany the holy processions and the various devotions. And these people were to be paid out of the tithe that all of Israel brought to the sanctuary. There is a tradition among our people that song validates the sacrifice, that without song the sacrifice is incomplete. A ritual which is bare-boned, which is simply an act, does not begin to evoke the bite and the meaning that it ought to evoke, so the rabbis held that unless there was a backdrop of music, the spoken tongue of worship, unless there was communication on the deeper levels, on the melodic level, the simple



performance of ritual was not satisfactory and not complete. And so it is, that our people have a rich musical heritage, and so it is that music has always accompanied the devotion of our people, but the music has changed. In the early days it was simple, the sung word, and probably little more. And then we bow from the Middle Eastern culture the entire musical tradition of that culture, a tradition which had begun in the city-states of Sumer and Akad, and we brought their orchestras and their instruments and their total quality into our worship. That was the music that was heard in the sanctuary. It was music of a very high quality as is testified by the grandeur of the spirit of the Book of Psalms. But if you and I could be translated back into the Temple I think we would find the music more disturbing than satisfying because it is not our music, but theirs; not the music of the West, but the music of the East. Our music is rather square shaped. It has a definite structure. There is a predictable variation between tones on the scale. Our music is sophisticated. It moves from development to development, building towards a theme, the whole intricate symphony. Middle Eastern music is different. In the West a composer writes the notes and writes the words, and though an artist may give a new reading to the score the score is produced as it was written. In the East there were no scores. There were simply groups of notal arrangements, familiar patterns of notes, to which the artist, the choir, the orchestra fitted the words as they saw fit. Music was more nasal, it was higher pitched, it was less full-bodied, it was less complicated, and the artistry lay in the singing rather than in the composition. A man could fit as many words, as many stresses, as much meter as he wanted to to this predictable arrangement of notes. The artistry, the aesthetics lay in the most skillful rendering of this music. And there are different gradations between the notes; the difference in the scale is infinitely more complex than is our own.

Music changes. There was always reason in Israel, sing unto the Lord a new song. Creativity was encouraged and musical traditions of our people grew over the centuries.



There is, therefore, no objective reason why we should not introduce into the music of the sanctuary the musical idiom of our day, jazz or atonal music or even rock and roll because if music is, as I claim, a language, and since all language is circumscribed by a specific culture, a specific time and a specific place, a music which is in a language which is no longer understood is irrelevant to ritual because ritual has meaning. Ritual seeks to impress you with certain values and certain virtues. But I must add a word of caution. There are people <sup>who</sup> borrowed in ancient times from the musical legacy of the Middle East. They borrowed selectively. There was music which they did not allow into the Temple compound. There are progressions of notes, these modules of melody familiar throughout the Middle East, which are sensuous, which are erratic, which speak of the animal urgencies and not of the spirit, not of discipline. Canaanite worship, heathen worship is often orgiastic. It was a fertility cult and by various rites they tried to stimulate the fertility goddess. In the ancient Middle East there were the Dynesia rites, all manners of worship to the gods of joy and to the gods of ecstasy, and to the god of wine; and the music which accompanied this worship was sinuous, was exciting and sensuous and bodily, lustful, and our fathers ruled that it had no place in this place for our thoughts are on the higher things where we seek to conquer the more base nature of man, where we seek to change the human beast into a human being. And so there are very rigid rules, or there were rigid rules, as to what was acceptable and what was unacceptable; what music was permitted and what music could not be sung. And in Hellenistic times, in the last centuries B. C. E., our fathers came to the regretful conclusion that almost all music was vulgar, coarse. The Hellenistic civilization was not unlike our own. Hellenistic civilization was affluent, sophisticated, they despaired of man; they despaired of human nature; they despaired of peace; they despaired of civilization and felt that there had been an attempt to raise man from the mud, from the jungle, from the pristine, but that men would always



be at one another's throats, always pulling themselves back down into the jungle. And the music of this era was music which appealed to the young. It stimulated the body, it excited the emotions, and this music was deliberately ruled out of the sanctuary. Indeed, the rabbis in the second and third centuries B. C. E. began to suspect all music. They said that when music enters the threshold destruction enters the house. When the youngster claps the rock and roll radio to his ear homework is no longer done. He no longer thinks of discipline but of grabbing hold of life, of being lustful, lusty. Now we might not be as puritanical as were our ancestors, but there is certainly in our civilization a large degree of truth in the observation that most of the music that we produce is not designed for the mind, for the soul, for the spirit, but simply to allow us to break through some of the carefully built-up disciplines which are the disciplines of civilization, to break down these gifts of our parents, , the gifts of our conscience, who turn us again into wild beasts.

What I am trying to say is simply this, that worship has a focus. We speak here of wisdom, not of folly, We speak here of discipline, not of the disintegration of personality. We speak here of hope and not of despair. We speak here of possibility and not of animality. We speak here of man becoming Godlike, not man becoming like unto the animals. We speak here of love which is both sensual and sacred and not of love which is simply sex. We speak here of life in its highest possibility and not simply of life in the jungle, on the sidewalk with its most violent and cruel aspects.

And so the music that we choose for our worship must be carefully chosen. The idiom may be contemporary, needs to be contemporary, but the message, the words, the language that it speaks must speak of the commandment, of holiness, of duty, the possibility and of God. We ought to avoid the temptation to bring into the sanctuary that which is new simply



because it is new, without discrimination as to what it is saying to us; and we must bring into the sanctuary that which is new which speaks to us what is required of us and by whom, the possibility of opportunity.

Moses Ibn Ezra, the great poet of the Middle Ages, said music can be, must be, in the synagogue a faithful messenger of God. Truly, that must be our yard stick and truly we have tried here for that to be our measure.









Music is a language of which <sup>words</sup> ~~mean~~ & ~~facts~~ communicate  
emotional values which defy the narrowness & more limited  
meanings of words. The music of Jewish music with Ben Shimon  
and the Yehon reaches in all directions ! There are values which  
open only to music !

Where there is music you can not not talk.

and the Yehon reaches in all directions ! There are values which  
open only to music !

We've heard the expression of being in music, as if  
for the sake of song - or even words applied to a particular note  
which stands - <sup>a feeling</sup> - deep inner sound. Ritual emotional values  
is unthinkable - for song can give rise to most ordinary  
thought & deeper & greater than any other kind of thought. The value is felt  
going - indeed, the greater part of any human experience  
is usually very near the surface of consciousness and is not at all deep  
penetrated by professional analysis - bullshit - such as  
appeared in early music books to retain & describe the  
value is felt in the heart of the listener.

Music is not only an art form, but it is also a  
medium ! The songs of Israel are the songs of Israel -  
at the high level of festival song and not of ordinary  
but intended - & that is the reason why it is so important  
Israel - the songs of Israel are the songs of Israel -  
Yehon are the songs of Israel are the songs of Israel -









150000

2 times - under David - the rule of money in Temple money  
was systematically organized. Profound ideas were  
introduced. Annual a selected people were mentioned  
to the assembly. The reports were organized and definite  
compositions were selected to accompany specific processes  
of the day on the appointed members.

David was the most remarkable part of  
the Temple. The Book of Isaiah testified to the power of the song, parts  
and the expressions of the people. "The song with the Lord" testified to  
its popularity. But would we, trumpet ourselves to be  
Jerusalem, the Temple, I should that we should have been shown a  
representation.   a picture of a temple.  
We have seen it as a temple. The temple is a temple. The temple is a temple.  
fixed total decision between the temple. The temple is a temple.  
all N.E. temple had a same building - temple  
scale, different balance, & quite different as water  
quality. To see even it would see non-verbal moral

free temple  
higher ritual & less full bodied. In the temple at the  
rituals presented: the temple had the temple, the temple, the  
gates; if we mentioned the temple, the temple, the  
the temple; if we mentioned the temple, the temple, the  
bill, & temple. There were no temple - the temple  
had a temple of temple - the temple



[illegible][illegible]



Take away from me the music of your song,  
 still the melody of your songs & still the melody  
 that all men's hearts will be hearing of some kind - some  
 of it should be centers like sufficient light, some of it  
 based on many things my life began & now I am  
 outside the circle can easily be higher & more spiritual  
 than music because we have already achieved - no song  
exists & suggests that the melody is displaced & it is  
 an effective a form of discovery & discovery to find & see  
 all but the most ancient child from the synagogue to be  
 precept that this has been achieved as a memorial to

We are enlarged WRHS with musical  
illuminations with musical



Concise:  
 When there is any of a kind, there is a distinction  
 on its outline  
 music's music is spiritual prescriptions of an age - &  
 the indicated - musical musical illuminations of musical musical  
 say not musical musical - The musical musical musical  
 music to musical musical musical musical musical musical  
lip musical musical musical musical musical musical

One musical musical musical musical musical musical  
musical musical musical musical musical musical musical



frustration — of the denial of human individual rights —  
will — subtle — of denial and of police — of hope and  
of desperation. The denial of human individual rights  
must be prevented ~~not only~~ contemporary, it can  
say be — as the Sp. post M. Allen you change it ought  
to be — a powerful message.





(2 Lines)

## Parallelism

Chen + Chief Justice (peer review)

find calculation by ~~me~~ - @ Jambor

# REFRAINS

sonatine esq. WRHS American Jewish Archives surly - John 2106

Handwritten:  $12 \log 10 \frac{1}{100} = -2$

music AND canoeing

job vs "can never say to a friend, can

house & require at the head of the river

Conna

Woe to the man who uses <sup>to</sup> ~~the~~

On sandy sea beach

Sound sup, color ~~very~~ -

US Temple

Take away from

6. 1000 7 49

Don't know

to the melody of your harp

not late ~~(17/1)~~ 17/1



small no. of letters - stylized

melodic levels - can take any no. of syllables -

accents = melody to unless limited no. of notes -

intonation not strict. can ~~change~~ <sup>omit</sup> notes -

single & underlines

make simple intonation (accents, melisma etc.)

MONO

maintain stress and balance -

Rigid RULES of MAKAM - enforced but new

change - every note should be accompanied with

particular

melody



STONE SCALE

black keys

MELODY  
primary

gradual intonation

MICROTONIC

NASAL

- vowel

TRIMORPH

(Cobbins) phrase

on breath -

excessive ornamentation + exaggerated vocal

eff. of tone on

impact of musical messages

monophonic - no chords -

Rhythmic but not ALWAYS METER (machine poetry)

based on natural feel of accent -



Especially with brought Sub 1000 musical instruments,  
problem of seminars

DAVID - ALL OFFERINGS BE ACCOMPANIED WITH  
SONG - 300

12 CHOIRSTERS - ALWAYS PRESENT

ROTATION - 25T + direct -

STRICT DISCIPLINE OF GUILD (30 years on the

Chambers W GATE & Gate of memory  
BINGING

Pitch Pipe - For key



dedicated one  
in music  
on video

MUSIC - DIVINE Gift

"I WILL OPEN MY DARK SAYINGS  
UPON THE HARP (Ps 49)

song and people will sing on every side -

light - song in praise of God.

from / language / Babylon / Jerusalem

9

Product of Oriental musical culture

Catchment of families that were



NO PROVISIONS IN MOSAIC LAW FOR MUSIC IN SERVICE

DAVID - Temple - All praise & melody - DANCE

before cont "will say, lyres, harps, Tambourines, lyrelets, & such like."

with shofar & other accompaniment & etc - placed in Obad -

Shofar - no longer mentioned - Leviticus official

single "to read and sing" / Leviticus Leviticus Leviticus

new provision - SPECIAL MUSICAL CORPS - (34)

Psalm WRHS  
AMEN (Cantata)

to lay hands -  
Cymbals sounded at beginning of song -  
AMERICAN JEWISH ARCHIVES

source / Propitiation  
into  
sanctified - offerings of devotion

MUSIC - source  
in Temple (Solomon) TANAL source -  
- her duties of service

chori supported by part of Choir + music from  
accompaniment -

lament - Amos -

216 '3 "Pipido  
1907 1918 '3  
Chorus

dehuta



Mama's in a ~~calender~~ <sup>calendar</sup> ~~book~~ <sup>and</sup> (Nabi)

I must call I will be with you next, my love

happ, had been, perie r dge -

MUSIC AND POETRY ARTS OF CULTIVATION

Surreal <sup>sem.</sup> → surreal (21) | <sup>sur</sup> <sub>→ calmly</sub>

Antes de pasar a la página 100, revisa la página 99.

Das Recht & Verhalten des Verkehrs

School of NAOT's

basis of harmonic facts & principles

SAUL AND DAVID

for a number of days. Complete - business

16 ma sketched on plane Jan 8 Darnick

For use a small number of

4

There are many of us who see Columbus

Karl Simon - Tappan

3 merged ~~with~~ - Stalder  
mild disc

D and flect to NAIOth

then when wings (not noted) shape - keep (note)

SONG OF THE BOW - an echo of nature

Lunch in the auto

③ 15

1. The boards of wood in door.

Let  $C_{\mathcal{A}}$  denote  $\{C_{\mathcal{A}}(x) : x \in \mathcal{A}\}$

~~more than~~ fallen



LYRE - KINNON (Syrus word)

KINAYADES - will  
presented

Asubitoto (Syrus - presented)  
flute - guide

asubitoto - 200  
note

was YAWICK presented?  
Paul

unleashed with paper  
member 100 -

say - before day and  
unleashed day and  
unleashed 100 of 100

4/ will digger say

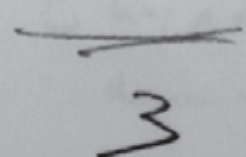
Spence up, Dwell! End to it  
The will include the first day  
What is the nature of the people defined  
What are the nature of the people



say of nature of nature say

more during to  
nature of will had  
from - Turpin  
ent, said

DE DONAH



PRAYER SPOKEN LOUD ENOUGH TO HEAR (HARRAH)

Thanksgiving Song "My heart exults in the Lord"



chant at pulpit in o  
pulpit house of oak!

cross of land 1 set by stone  
be surrounded 1 set down and into  
these place before them

Hydron

Religion, O land, 2 to 10 thousand  
cheerful of sound -

Canaan

- houses of various shape

lyre

long-necked lute.

- double drum - drum

lute, lyre, psalm

PREDOMINANCE  
OF STRINGED  
INSTRUMENTS



Severin pulpit of Temple

Bulw  
dawn

product - sound - sound

sever pulpit - sound -  
Temple -

shaped  
lute Reverts under capture -

ISIS PATRON  
OF SACRED MUSIC

Egypt

harp - " sound  
+ w. semitic influence (lyre & STRINGS)  
during girls - enter

by new  
fitted brain-  
band  
2 to 4 songs

MUSIC - quality to see of land  
Then silence at most sacred moment







Key David was not only a musician but an artist -  
but he was to ~~be~~ <sup>be</sup> the music of the nation, especially  
songs - family - esp. - now when we need peace,  
honesty, simplicity & need of that song - the best - indeed in  
Poulter -

When speaking of music there are things to be said -  
to express our thoughts - emotional -

My uncle the first for he has done something

to my uncle the first - a new song

I would say, uncle the first is the best -

But any - more, we have the song - a song

Can we have the music of the world -

when or stimulate

actual heart of music

on song say when

The same people who said

my uncle the first for he has done something

and

There comes from me the song of your song,

to the melody of your heart I would not listen



Lambert

They are now being moved from the office.  
Our last is being / with many

for - after "shall say in the light of 2nd"

2nd - duplicate of 2nd shall say after -

Public of same name

an open list letter to receive say shall  
be sent off (229)

Hollander

When we say, I am sure it is - it is  
less than / when we say, I am sure

WRHS / AMERICAN JEWISH ARCHIVES  
in, it is also /

No change permitted in 1st and 2nd

vs Hollander -

same 2nd with duplicate - sub id

most