the cantor.[29] This particular form was especially cultivated by the Hazzanim who appear as leaders in Jewish worship from the end of the Roman period (Zunz: Syn. Poes., pp. 61 and 116) until the present day.

The fixed melody appears in the chants and hymns composed by the Hazzanim. Some of these consisted of several phrases emanating from the improvisations of the Hazzanim, which were so striking that they were perpetuated and later adopted in one of the traditional rituals. In form the fixed melody is more definite than the prayer-motive, but variants are often found. These owe their origin to the uncertainty of oral tradition and to the vocal limitations of each cantor or to the desire for greater ornateness. This defect was obviated by the Sefardim where congregational singing is more common.

The hymns represent the latest phase of Synagogal music, and by their rhythmical form, as well as by their almost universal use of the modern diatonic scale, point to a comparatively recent origin. This group includes the best known melodies, such as the Adir Hu, Maoz Zur and the Eli Zion. Most of these were either borrowed from the popular airs of Europe or were patterned after such forms.

SYNAGOGAL MUSIC.

With the destruction of the Herodian Temple, instrumental music was entirely abolished from Jewish worship.[30] This prohibition was instituted chiefly for hallachic reasons, but the harrowing experiences immediately following the dispersion killed all impetus for song. The use of vocal music in connection with the service was even regarded as a duty,[31] but with the disappearance of instrumental music and the Temple singers, the music of old rapidly disappeared. There are reasons for believing that there must have been a musical theory used

[29] See Raya or Nâda-nâmakrya in Hindu music. Parry. E. of Art of Music, pp. 32 and 33. Jew. Ency. Art. Syn. Music.

[30] Bezah, 36b, Erubin, 103, a forbidden labor on the Sabbath and holidays because it required tuning.

[31] Er., 11b, Hag., 15b.

by the Levites, and doubtless many of the unintelligible headings of Psalms belong to the levitical nomenclature. A fragment of that theory, consisting of a kind of time notation, is reported in the Talmud.[32] The Shofar is the only instrument carried over from the Temple into the Synagogue, and it is the oldest instrument still in use. It is doubtful whether the original blasts were retained, for we find that these were changed in the second century by Simon ben Gamaliel, because it had been regarded by the Romans as a signal for revolt, and as a consequence of this, many had met with a violent death.[33] How much such a change may have affected the Jews living in the Diaspora is not certain. Outside of the Synagogue music was generally discouraged[34] and the Hallil alone (the instrument of mourning) was retained. According to the Rev. Francis L. Cohen, a few relics of music antedating the dispersion are found in the song of Moses. (See Ashirah in Jewish Ency., Vol. II, p. 188, and Vol. IX, 220-222) a Sabbath hymn, and the Shma chant used for the high holy-days.

The large bulk of Jewish music is a medieval product and in many respects may be regarded as an arrested development. This is not surprising when we consider the historical conditions under which this song developed. That any art impulse should have remained among the Jews under such trying conditions belongs to the marvels in which Jewish history abounds. The oldest elements are found in the cantillations and prayer motives. The approximate age of each can be determined by a theoretical analysis of each form and by comparative studies in Church music and the folk song of Europe and the Orient. In our music we find traces of the old pentatonic scale and modes preserved in the plain song of the Church also appear in the music of the Synagogue. (We preserve also non-diatonic modes rejected by the Western Church. Jewish Ency., IX, 123.) The Ambrosian (fourth century) and the Gregorian (sixth century) modes have their parallels in our traditional cantillations

[32] Rosh. Hash., 33b.
[33] Rosh. Hash., 32b.
[34] Sotah, 48b, Gittin, 7a.

and chants, but other modes are directly traceable to oriental forms. The common elements between the Church and the Synagogue are more frequently due to common origins rather than to direct borrowing. There is more reason why the Synagogue should have taken over elements of the folk song rather than the types especially connected with Christian worship. A common source will account for the resemblance between our cantillations and the one used by the Mohammedans for the reading of the Koran. (Jewish Ency., VII, 543.) Josef Singer calls attention to a unique mode found in Jewish music.[35] Whether this mode is to be regarded as Jewish in origin or merely as a survival of an oriental tendency to subdivide the intervals in each scale is difficult to say. It is noteworthy, however, that this unique mode occurs neither in the Scriptural cantillations of the Ashkenazim nor of the Sefardim (the admittedly oldest parts of our liturgy). The only example of this oriental chromatic is found in the ritual of Bagdad.[36] In the prayer motives this mode is frequently employed, particularly in the "Selihoth" and in the prayers of the Penitential season. In our ritual it appears in the Jishtabach "Elohenu" (Sabbath) morning and it is heard in the familiar Yigdal "Leoni." The accurate investigations made by Cohen leads him to conclude that the music of our cantillations reflects the song used between the first and the tenth century. In the prayer motives we have the melody known between the eighth and thirteenth centuries. According to the same authority, the plain song of the Church is patterned after Greek models, though the original elements were doubtless Jewish. The gradual elimination of the more distinctly Jewish elements was

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[35] Josef Singer, Die Tonarten, etc., p. 18. The three types found in Jewish worship are the æolian, Ionian and the "Jishtabach C-D♭, E F G-A♭, B C." "In most examples the 5th and not its 6th, as the Phrygian mode requires being the dominant, we must consider it a mode of original and independent source." F. L. Cohen (Anglo-Jewish Exh. P., London). See Eccl. Modes, Grove's Dict. of Music and Musicians. See "The Evolution of the Art of Music," C. H. Parry (New York, 1896), Chap. II, on Scales.

[36] Jewish Ency., Vol. III, p. 544, Specimen I F.

prompted by the desire to combat all Judaizing tendencies and the two hymns transcribed by Reimann clearly indicate the Greek prototype of Christian song.[37]

PAYTANIM.

The development of Synagogal music between the ninth and the sixteenth centuries was especially favored by the works of the Paytanim. This inner need for new musical settings was further aided by the folksong which had its rise in the works of the troubadours and minnesingers. The song developed during the latter part of this epoch, marks the gradual breaking away of European music from the old Greek musical system, and out of this movement the modern diatonic scale took its rise. From numerous sources we know that the popular airs were frequently used for liturgical purposes[38] and their comparatively recent origin is indicated by their musical structure. Some of the more noted Paytanim (Kalir) were also Hazzanim, and these religious bards composed some of the finest specimens of Jewish song. The most noted of the German School is Maharil (1365-1427), and from his works we are able to deduce the antiquity of many of our songs. From the same source we know that variants existed in his day, but these differences have never seriously affected the general character of such song. Here and there the parallels of Church music are discernible,[39] but these have not altered the character of our music, and in the very compositions where such traces are found, the Jewish individuality is unmistakable. The style of this Hazzanuth is generally "melismatic,"—or florid, and the old "modes," including the oriental chromatics, are frequently heard. The finest specimens are found in the Selihoth, the Kol Nidrei and the Abodah. The last two present a unique portrayal of Jewish

[37] Naumann: Musikgeschichte, p. 5 et seq. See Naumann: Hist. of Music, p. 176. Parry: Ev. of Music, p. 40. Jewish elements subjected to Greek theory of music.

[38] Zunz: Syn. Poesie, pp. 60, 114, 115, 116. Ibn Ezra to Ps. viii. Ackermann, p. 513, n. 3.

[39] Jewish Ency., Kol. Nidrei.

sorrow. The Kol Nidrei voices the deepest emotions awakened by the Jew's holiest day, and the Abodah is richer in historical suggestiveness, as well as in emotional power. A thrilling commentary is this quaint song of woe on the condition of the Jew during the Crusades and the Black Death! The Abodah may truly be regarded as one of our choicest records in the story of Jewish martyrdom!

The types that emanate from the popular folk song present an entirely different character. The practice was common among the Sefardim and to a lesser extent was known among the Ashkenazim as well. We are told that Israel Nagara (1581) wrote Hebrew lyrics to the melodies of Arabian, Turkish, Spanish, and Italian songs. Borrowed airs were first employed for the "Zemiroth," or the hymns used in the family circle, whence they subsequently found their way into the service proper. Typical of this class are the better known traditional songs, such as the Adir Hu, Ledawid Baruch Maoz Zur, Eli Zion and the like.

PERIOD OF DECADENCE.

With the beginning of the sixteenth century we note the gradual shifting of the Jews to Slavic lands. This change of habitat also influenced the character of their music. It is at this period that the Polish Hazzanuth begins to develop and gradually gains supremacy. The decline in the character of this form is doubtless due to the general cultural status of their neighbors.[40] The elements of the earlier Hazzanuth became hopelessly overlaid with inartistic embellishments and modified by tonalities derived from the song of the peoples of northeastern Europe. The following description is fairly characteristic. "His voice (Hazzan's) once started, wandered forth like

[40] The exclusion of Jews from the parallel and contemporary movements of art in Western Europe, and from the folk-music of their peasant neighbors, at the same time as circumstances rendered the Jewish temperament more neuropathic than ever, and expression could be given to emotion only by the Ritual, the rendering of which became in consequence totally unrestrained by æsthetic or formal limitations. F. L. Cohen, in a communication to the writer.

an unbridled steed, without measure it rose and fell in sudden transition. . . . The Hazzan of the Polish school followed only the inspiration of his religious fervor, and his irresistible longing for fuller expression of his woes, his devout enthusiasm carried him away, and his hearers with him.''[41] After the Cossack persecutions of 1648 there was a general exodus of Jews westward, and this movement aided in the spread of the Polish Hazzanuth. Many Hazzanim traveled from town to town accompanied usually by two ''Meshorerim,'' or singers, who improvised an accompaniment to the impromptu chanting of the Hazzan. Instrumental effects were frequently supplied by vocal imitations and many devices were employed which served to mar the solemnity of the service. Vigorous protests against such practices are recorded in the works of Rabbinical authorities of the time, but little headway was made against such abuses as these, and many flourish even in our own day. With a frank acknowledgment of the shortcomings of the Hazzan, we must not forget that it was he who conveyed the spirit of the liturgy to the large masses for whom the Hebrew, and especially the Hebrew of the Piyyutim, was unintelligible. The Hazzan might be regarded as the musical ''Meturgeman,'' or interpreter of the prayers of the Synagogue. Such a service should not be ignored by the student of our history.

REFORM.

With the dawn of a new era, a change in the song of the Synagogue became inevitable. While such a change was more or less welcome in some conservative circles, it made little headway before the beginning of the reform movement. Italy, as the home of the Renaissance, presents the first attempt to modernize the music of the Synagogue. In the sixteenth century there must have been a number of Jews who took part in the musical development of their day,[42] and Solomon de Rossi may be regarded as the most eminent Jewish musician. His collec-

[41] F. L. Cohen: Anglo-Jewish Exh. P., p. 129. See also the Musical Times, January 2, 1843.

[42] E. Birnbaum: "Judische Musiker am Hofe von Mantua von 1542-1626."