

The tonal systems, however, of all the ancients are now considered crude and incongruous, in some respects intensely dissonant, the fifth tone being omitted by some, and the third tone by others, thus rendering it impossible to develop a system of harmony, as the absence from the scale of the third note made it impracticable to harmonise a musical theme.

The ancient Israelites were gifted with a refined sensibility and poetic temperament which excited the most exalted ideas in regard to music, which they associated inseparably with religion. They addressed the Almighty in hymns of praise, regarding music as a divine link which connected man with his Creator. It was a *sine qua non* that every priest and every rabbi should be an educated musician, thus barring out any approach to the frivolities which characterize the musical department of divine worship in too many Christian temples to-day. Moses was a musician, as well as a leader and lawgiver. It was he who gave directions for the construction of the two silver trumpets which served to give the signals to the Israelites during their forty years' sojourn in the wilderness. Miriam's jubilant song of triumph after the destruction of Pharaoh and his host in the Red Sea, was not only regarded as a divine inspiration—it became enshrined in the hearts of the Hebrew people as their National Anthem. Sacred music reached its highest development in the time of King David, the sublimest librettist the world has ever seen. His imperishable compositions were written for the "Chief Musician," or musical director of the Synagogue, and by him set to music. These compositions were sung antiphonally by the priest and people, by divided choirs, or by a precentor and chorus. When Israel's warrior king delivered his

dying charge to his son and successor, Solomon, in reference to the building of the Temple, he also bequeathed to him the immense stores he himself had accumulated for the building and beautifying of Israel's National House of Prayer, and some idea of the vastness and magnificence of the provision made for the musical part of the service may be gleaned from the following statistics.

Ten thousand garments of fine linen for every priest, 200,000 trumpets, 200,000 garments of fine linen for the singers, and of other musical instruments, including psalteries and harps, 40,000. Solomon made all these immense and magnificent arrangements for the honor and glory of his God. These arrangements found such acceptance in the eyes of God that at the dedication of the temple "there came down a thick cloud which afforded to the minds of all a visible image and glorious appearance of God's having descended into this temple and of his having gladly pitched his tabernacle therein."

The Jews, however, failed to develop a system of harmony owing to the imperfect form of their musical scale. The Arabians developed a scale system in which the tones were divided into three parts, making the octave consist of  $17/3$  of which  $16/3$  represented the five whole tones, and the remaining  $2/3$  the semitones. This formation of the musical scale has remained to the present day, and as it embraced the octave, was a great stride in advance of other prevailing systems. Pythagoras retained the octave 5th and 4th, but discarded the 3rd. Terpander, another Greek scholar, on the other hand, rejected the 5th, which is the axis on which all modern harmonies revolve. We perceive from this rapid sketch that the science of music has been evolved from the science of mathematics.