**The Discovery of Biblical Trop**

* At a certain stage in the process of discovery, and as part of its routine, almost by accident, there was an amazing turning point, which called my attention to the traditional biblical trop as they appear in print. “Biblical trop” are markings of various shapes and sizes – including lines, curves, arrows, and the like – that are printed around the letters, in addition to the vowel marks, in Jewish religious scriptures. There are approximately 15 types, depending on whether one is using the Ashkenazi or Sephardi style of singing. Their traditional role is to define the vocal recitation of the text by marking pauses and connections between words, and thereby to ensure their recitation as part of the textual flow. Their role is to mark the “tone” of words and phrases, and other vocal manipulations. There are several methods of reciting the text with trop, according to various ethnic traditions. These sound different from one another, and sometimes create significant differences in meaning. However, the goal of each method is identical: to ensure the recital of the text in the “correct” manner. The importance of the “correctness” (“*kashrut*”) of this recitation is crucial for the cantor in a synagogue – the person whose role it is to recite the text out loud.

This amounts to everything I knew about biblical trop and its role, until today. Within my extensive study of basic things in the tradition, I did not consider studying biblical trop to be high on my list of priorities. I heard the “melodies” in synagogue, but honestly, I never understood the “goal” of the unusual style of recitation. As a result, I never tried to investigate or follow along with the trop.

**Trop and Beats**

* Now, together with my daily – or to be more precise, nightly – attempts to decipher the beats of the Psalms, I suddenly noticed that one of the biblical trop marks – a small vertical line underneath a letter (“|”, a sign which, as I later on learned, is called *ma’amid*, at least according to one tradition) – consistently occurred together with the stressed beats, that I could identify. This signified a letter that belonged, with exceptional precision, to the note emphasized by the beat. From a visual perspective as well – the shape of the mark [trop] seemed to appropriately serve as a “conductor” for the beats. For example, in many languages a small line like this – although above and not below the letters – signifies where the emphasis falls within a word. Here it serves almost the same purpose. However, here the trop mark does not signify the emphasis of a word, nor **all** the musical beats (1,2,3,4). Rather, it marks only the “stressed,” or emphasized beats, that are heard aloud. For example, anyone with a basic sense of musical rhythm, who is familiar with the melody of the song “**Ha-va**h Na-**gi-**lah,” will immediately notice that the letters “H,” “V,” and “G,” are emphasized. The written dash denotes an auditory emphasis. Aside from this, the dash appears only in places where one might mistakenly have emphasized a different letter in the word, without the helpful sign that appeared there. Perhaps one could appropriately emphasize a different word here, which would meet the correct beat in this one instance. However, this would “derail” the beat later on.

I conducted a process of trial and error, playing sections of text that contain this trop mark [in various possible ways]. I discovered that by relating to the location of this trop mark (*ma’amid*) as a guide for the beat’s emphases, surprisingly beautiful and wonderfully developed beats emerge, relative to the period in which they were written. The key to understanding the trop mark, and using it properly, is understanding the need to relate and conform to its absence with the same importance that one relates to its appearance (according to the great rule imparted to us at Sinai, that one cannot detract or add from the text, anyone who adds – detracts).**\*Note – Beats and Texts**

* The more I succeeded in obeying the “instructions” of the trop, the more different variations of beats appeared. These variations are similar in their general style but create songs with a different “moods” and beats, that sound as if they are demonstrating the spirit, or topic of each Psalm. The musical complexity of these melodies is surprising, both with regard to the level of the work itself, and the talent needed to correctly perform it.

Most surprising is the high level of musical talent of the people of that period, and their incorporation of various types of complicated beats. These melodies were meant to be performed by the masses, specifically the many pilgrims who would come to the Temple. Talmudic literature is full of descriptions of the happiness that would accompany these melodies, with all of their apparent musical complexity.

An identical statement can be made about the poetic level of these songs. Their musical complexity (the melody) is expressed by the unconventional (in contemporary terms) length of their musical phrases. This length is the result of what is being said in the phrase. In other words, the phrase is especially long, due to its meaning, and the melody “pulls” it to return to the “tonic,” which provides the feeling of the end of a sentence. This process occurs over a longer period of time than is customary in our time, as stated above.

This fact is also one of the main reasons why certain rhymes are “hidden.” These rhymes are relatively far apart, and apparently the “impatience” of our generation also lends itself to an instinctive expression of auditory information, in this case – rhymes. (However, in order to provide some positivity, I will say that in my opinion, there are also great, natural, and necessary benefits, that are irreplicable, in human advancement and in our increased pace of life. To my understanding, the unique method behind the biblical trop leaves us room to improvise and achieve all of its wonderful potential, with certain adjustments, even with an upgraded (or downgraded) beat. **\*Note – Decline of the Generations**

:) – *Dear Rabbi Yehuda, I love the possibility of inserting a “smile” like this at the end of this parenthetical statement, maybe not really a smiley face ☺, but a “hint of a smile in closing.” In short, could you please leave the parentheses? If so, please do so wherever they appear. Thank you. Otherwise, if you believe it is not intuitively clear as it seems to me, then you can remove the semicolon without asking. I trust your opinion. Thanks.*

*(And yes, dear Ms. Noa, maybe in English it is one way or the other. Thanks :)*

* *And yes, please, align the Bullets logically, at your discretion. Thank you very much!*

In comparison with what we know today, the melodies that appear in the text are surprisingly similar to the styles of Latin America, South American music, and Jazz, as well as Oriental styles, Mediterranean music, and more.**\*Note – The Styles** And the truth of the matter is, in order to be precise, I must put reverse the order of this sentence, because there is no doubt as to which style came first…

* At this stage, I began to notice the beat and the trop in prayers as well, and to pay attention to it. I found that the musical beat consistently and unequivocally exists – and, where necessary, defines – every prayer in all its parts. The order of the psalms and the blessings are anchored by the beat as well. The most beautiful and wonderful part is that each of the prayers is accompanied by many consecutive rhymes, which are mixed in between the psalms and blessings of each prayer. This is the case even from their introductory phrases, which begin with *l’shem yichud,* and continues until their final word.
* Let us return to the biblical trop, which at this stage I only began to suspect was somehow related to the melodies. At this point I must add that “thanks” to the tragedy of the awful pandemic, all of Israel, and yours truly, were stuck in quarantine at home during the lockdown of Pesach. I was alone, with no-one around me. In a different time, I would have just asked someone at the synagogue about the meanings of the biblical trop (and, as I was quite disciplined in matters of tradition in general, the whole story could have ended there). And I was too lazy to ask Rabbi Google. Instead, I decided to gather all my skills, talents, thoughts, and experience in algorithms, my knowledge of the rules of music, my reading comprehension, and my sense of vocal emotional expression… In short, with a certain amount of audacity – I began a period of exhausting mental and spiritual efforts to decipher the code behind the biblical trop, with all of their musical meanings, as intended by the Composer and Conductor of the Universe, the Holy One Blessed Be He.

Later in the process, when we had left lockdown (only to return, and leave again, and…), I had the possibility to study the meaning of the biblical trops as established by tradition. However, I decided not to do so until I had finished my experiment, for two reasons: First, so that the experiment would remain clean, unbiased by knowing the answer in advance, and not easily corrupted. Naturally, for me as well, I would tend to agree, and to ascribe meaning to a certain trop due to laziness, and without truly investigating it. The second reason is that at this stage in the process of discovery, the goal – although, truthfully, I had not really defined a clear goal, so perhaps it is more correct to say my hope – was to reach identical results through logic (and to be happy about this :). Now that I have discovered additional characteristics of the trop, which to my understanding are unknown, and not described in the traditional methods currently used, I am putting off a formal process of study and comparison of results, as I still have several ideas that have not been examined in the same pure, logical path.

And despite the “logical” methods that I have chosen, and the explanations, arguments, etc. that are described here, and will be described with the help of Heaven in other detailed technical documents, I hereby admit without any shadow of a doubt that I have a clear and tangible understanding of a special “providence” in this process, that has no connection to successful formulas or creative ways of thinking… This providence has accompanied the process from its beginning and throughout, exposing many precise and relevant details at the exactly perfect timing, when they were required to settle a certain open question. The relevant information appeared from various, unexpected and unforeseen, written sources and media. At each moment of unmasking a hidden meaning, I clearly, uniformly, and consistently felt that it was exactly like one of the other purely logical rules included in other methods, whose correctness proves their success.

And if God permits me, I will devote another piece of writing, or even a separate research project to this, because, from a certain stage, I was wise enough to begin to document the magic as it happened in all its details… Now, however, with apologies for digressing from the amazing subject itself, we will return to the process of discovering “the Song”…

* At this stage, I already saw in many places the clear connection between the biblical trop – at this stage, of at least one of the trops – and the melodical recitation of the text. And here, again “by accident,” during the morning prayers, and how symbolic – at the beginning of the “Song of the Sea” – I began singing the first word of the prayer: “***Az..****yashir Moshe.. /* ***then*** *Moses sang…”* Instinctively, as I entered the beat of the song, the sound of the first “**A**” came out longer (a double length) than usual, like “***A-az.***” I noticed the trop mark underneath the letter, and I saw that it looked like that same line (the *ma’amid*), that I identified as an indicator of an emphasized beat (and this is correct in relation to the first word here, “*az*”). However, this “line” had a small “tail.” The trop mark looked as if an upside down *reish* "" had been drawn under the letter. My sense was that this “tail” was there to extend the sound and lengthen it. This increased my confidence (and my audacity) to dedicate effort to finding methods to discover the meanings of all of the trops, and thereby to play my role in this amazing and great journey – “***Az..***”
* Only at this moment did I really have the true discovery. Until now, I was totally immersed and concentrated on the holy Psalms. Because until then, (as though I did not know this beforehand, although honestly, I did not think about it at the time) – “I remembered” that the biblical trop accompanies not just the Book of Psalms, but the entire Bible… And of course, all the books of our Holy Torah. And then I approached the Pentateuch, and it was good that I was sitting, because when my eyes alighted upon the first page of Genesis, and met the word “*tehom / abyss,”* all of its rhymes, arranged in melody: “*yom / day,”* and “*mayyim / water,”* and *“shamayyim / sky*”… And this melody and rhyme carried me through another page… and another book… and another evening… and another morning… And thus I sat and studied every book in the Bible, and then any book I could get my hands on, and even now… It is still hard for me to believe…

But I was forced to believe, not in order to achieve any personal, artistic, or academic goal, but for you, honored readers, and for all of my relatives, lovers, and loved ones, and for the sake of all creation, in its wonder and goodness, and with the help of Heaven, also for God’s sake, our Creator, who, according to Jewish tradition, is both our Lover and our Beloved, the Holy One, Blessed Be He. We will preserver in serving Him, the Blessed One, and now, let us focus on our musical deductive purpose…

* Generally, what is needed for a musical utterance requires both a tone and a duration, the length of a note. Each trop should define one or both of these characteristics, and is thus similar to the method of notes in our times. Indeed, I discovered that the trops can be divided into two groups: those that define the length of the note, the time that the sound is pronounced, as in the example described above; and those that define the musical tone, or the position of the note on the musical scale.
* Concerning the length of the notes, I had a well-known division of musical phrases according to their length, which helped calculate the relative length of the trop in these groups of phrases. This must be taken into consideration alongside many other factors, among them: the grouping of various trop in a single phrase, their order, the length of the words, and an understanding of the textual content, and how it influenced the natural expression of certain words. Together with several other associative parameters, this resulted in a process of trial and error intended to identify the length of each trop mark.

Visual associations, whose efficacy has already been referred to in the case of the *ma’amid* trop mark and its role, led me to attempt to understand the “artistic intention” behind the choice of a certain shape to demonstrate a musical concept (as I understand it, these conventions were decided by the Members of the Great Assembly). For example, the same line (*ma’amid*), when drawn with an extension "|\_", like an upside down *reish*, lengthens the emphasized note. A forward-facing arrow “>” is a sign to speed up what is being said. A long line “|”, positioned as a wall between words, seeks to introduce a pause, thereby separating between words, and so on.

**“Tone” and Trops**

* The attempt to decipher the trop’s tones – their place in the musical scale –was based mostly on an understanding of the need to “guide” the performer to the desired tonal levels (high or low), while singing. I saw something similar in one of Rashi’s commentaries, which describes a person reciting a book of the Torah (with vowels and trop), while tracing his finger over the text. And this is how I “intuited” the idea: to see the line of text as a constant note, or sound, that at any moment can rise, descend, speed up and the like, according to the associative markings. Thus, I understood that certain markings also signify the tone of the note, according to their place above or below the written line. Similarly, nearly all of the beat marks “move” in the same way, either above or below the letters, and indicated to the singer that they must move along the musical scale according to the trop, whose role is to define the tones.

I saw that the most common trops are arch-like curves – “(“, ”)” – drawn at a certain angle. To my understanding they are meant to define a rise or fall in the tone of the note. I also saw pictures of ancient texts, where instead of curves they have diagonal lines, which demonstrate the idea of marking the direction of the sound, up and down, in relation to its movement (its recitation, from right to left).

The attempt to decipher the intentions of the tonal trops is probably the most complicated task in this process. I was almost constantly immersed in the “spirit” of the holy melodies which brought me to an intuitive understanding of the trops. However, there is no factor of proven certainty here, aside from my belief that God allowed me to discover this fact, that the Blessed One would not let me fail by providing me with a mistaken, or solely speculative, feeling. In describing this discovery in the framework of this document, I have tried to describe as few details of special, wonderous, mysterious providence that accompanied the process as possible (as I have already promised above, if God wills it, I will also describe an additional wonderful, amazing, and practical discovery in the near future). However, I note with full confidence that I have One in whom I can place my trust concerning this matter.

I will give one small example of the many that I experienced at an early stage, when I had no idea where to start the attempt to reach some sort of certainty. I had no certain answer to even the most basic question: In what musical scale were the holy verses sang, when they were composed? I came across a number of opinions, and studied music theory, its processes, dates, and possible factors in its wonderful historical development. This current discovery now proves that the originally advanced harmony has only been corrupted and weakened over time. My sense from my ongoing “experimentation” with these melodies is that their foundation consisted of the usual scale of 7 notes known to us today. Surprisingly, I received a hint of confirmation for this, which is hard to attribute to any random “coincidence.” I have described it in detail here, in a note for anyone who is interested in gaining an impression of the wonders of magical communication, its methods, and precision**\*Note – the hint of the 7 notes**. But let us continue with the exposition of the discoveries…

And so, even with this [seemingly impossible] thing, the discovery of the tonal significance of the trop, I found logical ways of thinking, thank God, and may His name be praised. In a process of countless attempts, I tried each possible combination of tonal trops, each verse in every book, and every combination. With the exception of what turned out to be the only correct version, these substitutions eventually led me to completely illogical situations, in which some factor indicated that this was an incorrect reading of the text. In such cases something appeared that corrupted the “logic” of the text, such as an interrogative statement the ended up sounding determinative. Or an ending or beginning of a statement [sentence] that sounded impossible, because it was a too immediate transition from high to low in relation to the pace of the beat at this point. These and similar factors led to situations that were musically completely impossible. In other words, only one possible combination in every case did not result in the creation of “nonsense”.

Here too I found “evidence” through graphic logic, or a visual similarity with contemporary musical terminology, and other “naturally” convincing points…

And wonderfully, (and a little sadly, in hindsight, due to the amount of time invested), generally (if not always), the “correct” result matched my original intuitive sense. I do not say this to praise my own abilities, but to raise the possibility that these attempts and the presence of the “spirit” of the songs activates an associative and logical mechanism, which is perhaps comparative, and “directs” you to the correct result. If so, I will present an additional method later, and with God’s help, and with the help of many participants, we will reach the most precise process for restoring our holy song.

An additional thing that was learned through the process of trial and error – the location of the trop (as well as the beat trops) above or below the letter also defines the tone of the note, as well as the “direction of movement.” As a result, it affect the notes by which it is proceeded and followed, defining their character. This whole process is dynamic and relative to the note that is heard, or performed, at a single moment, until it is returned to its base by a *sof pasuk*, which acts as a period at the end of sentence, the *etnachta* trop mark, or other conditions.

* The performance of a variety of musical nuances common to the melodies is expressed by combining trop marks of the same type, and in an identical order, in various places and in different biblical books. I tried to understand this process from the spirit of the melody and the meaning of the text in a certain place, as well as identifying it in songs composed by the elders of the Sephardic Jews*,* in whose company I so often pray in synagogue. Similarly, I also listened to many traditional songs. In places where I found identical motifs among all these sources – I conformed to them.
* In addition to the biblical trop, the graphical expression of the basic written text – letters, words, or vowel marks – is also important in defining the musical role of the notes. For example, each letter or vowel mark written in bold necessarily lengthens the note. Words that are written close together cancel the routine pause between those words, and more…
* Another detail that emerged from the trops is the Persian accent. When the defined length of specific notes causes them to elongate certain letters in the words, a manner of speech reminiscent of a Persian or Iraqi accent can be heard.
* To summarize here, I will recap what I have said above: the attempt to decipher the intentions of tonal trops is one of the most complicated tasks in this process of discovery. Despite this, I am convinced – and this discovery supports my opinion – that there is nothing in God’s blessed creation in our world, even a miracle, that does not have a logical explanation, or set of “natural” phenomena behind it. These, in our words, are referred to as the set of laws of God’s creation that we have successfully discovered up until now. This is the foundation of faith, justice, and free will… And similarly, even with all our disagreements (and I pray in advance for forgiveness) it is the foundation of all our distress as well.

And so, in my opinion, this wonderous process, can also be defined as a kind of start-up (or re-start-up) in a field that is very “hot” these days: “downloading” songs, from thousands of years ago, using special wireless (and supernatural) technology… I knew that the holy Creator would make sure to provide the necessary tools to my many dear friends, the followers of “nature,” in order to explain how my thinking operated during this process and why. Therefore, unfortunately, I continued confidently searching for “natural” evidence. Here below, for your judgement with the help of Heaven, is the result…

* And here! May God’s name be praised! Broadcasting live, and for you personally, my dear and righteous reader (I am certain of your righteousness, because you have continued reading up until this point :) – Here is a wonderful demonstration of my precise, perfect, and mysterious teamwork. At this very moment I am going over and editing this text before sending it to be translated. And I stopped at the previous section regarding the “feeling of a Persian accent,” with an uncertainty as to whether to include it here or delete it, because it is “mostly only a feeling.” And following this uncertainty, I wrote these words above about the general question of provability of the details of this discovery. And behold… With the radio on, tuned to the Kol B’Ramah station broadcasting a Talmud class, about why we were exiled to Babylon, and not somewhere else, during that period, I heard the sentence (which seems to be one of the opinions on this matter) – “it was because of the **similarity of the languages,**” that is, between Persian and Hebrew, “…so that our Torah would not be forgotten, etc.” This statement is expressed in my own words, and not as a direct quote, because I did not manage to concentrate and remember exactly what was said, and I did not even hear what chapters or verses they were talking about... And the broadcast happily continued onward…

(For whoever is interested in checking and verifying what was broadcast on the radio – it is right now Monday morning, 3Adar 5781, February 15, 2021. I would be truly grateful if you would update me as well, and help me in finding the source :)

So… Now I have less uncertainty or concern regarding the quality of my intuition, at least as it relates to hearing accents… Apparently there is importance to this detail, which may add to reading (or singing) comprehension, required ethnic diversity, or simply an additional beauty of the wonderful and mysterious “song” that will be heard, with the help of Heaven, soon, to our great joy, and to the happiness of our Creator. And all of you, my dear teachers and rabbis, are invited and requested to join the wonderful, committed, and professional team.

In summary, and to demonstrate what was said above, I have described here a small example of the logic behind the insights apparent in deciphering the significance of one of the trop marks.**\*Note – Examples of deciphering the trop**

**The Pace of the Song**

* And with this positive attitude, we will return to the exhaustive process, though with a blessing and confidence. Here, at a certain stage I began to search for a way to discover the general pace, or speed, of the performance of these works. One melody can have both a slow and fast musical beat. The “spirit” of the Psalm (or the *parsha*) can provide some direction. Certainly, the “happy” beat of the Hallel songs will not be similar to the crying beat heard in “By the Rivers of Babylon”… Regardless, I sought to be more precise, and searched for places in scripture that describe events accompanied by the recitation or singing of psalms, which could describe their length. From there I could attempt to calculate the total time for a performance of this work. And indeed, I did find several such instances. For example, the process of the Pesach sacrifices, which were necessarily accompanied by the singing of the Hallel Psalms. The process is described in detail: the division of pilgrims to make sacrifices in groups, as well as the number of sacrifices in each group. The amount of time for each sacrifice and the whole process is also known, and the text describes how many times the performers repeated their melodies throughout the process… And so, with the help of additional details, I could calculate how much time it took to perform the group of Hallel Psalms, etc.

However, other events, and similar details that I found required complicated calculations and the precision of their results is up for debate, to put it mildly. It all quickly became clear as I began to investigate this question with the help of the prayers (in both senses). Specifically, the *Shacharit* morning prayer, which includes clear time limits for its start time (its earliest possible time) and its end time (its latest possible time)… And so, I assumed that whoever established their formats (may their memory be blessed forever, for the divine inspiration and talents of these holy ones!) made sure to be precise in the timing of the recitation of the *Shema* and positioned the *Shemoneh Esrei* prayer at sunrise. And of course, on days when the prayers are especially long, like Rosh Hashanah and other holidays, they did not allow the prayers to extend beyond mid-day *kiddush*, the blessing of the wine. So, I also checked the conditions of a winter day, the shortest possible day (the shortest time limits possible for each prayer), and I found that there is almost no room for uncertainty as to the pace of the songs. Even in the “limited” prayer formats that I investigated, my ability to perform, or sing, quickly barely met the requirements of the texts, and I had to struggle to keep to dictated schedule. Two insights emerged from this:

* + One – the singing pace of the prayers was relatively rapid. This applied to all the psalms, piyyutim, and blessings. It also appears that the time allotted for reading the Torah was relatively brief, which strengthened my previous feeling, that came from an understanding that the trop marks indicated a “quick” pace for most of the *parashot*. This left the impression that the pace of most of the texts in the Prophets and Writings is “intensive” on average, and at times perhaps even faster.
  + The second necessary conclusion from these experiments relate to the question of the *kashrut*, or permissibility, of improvisation in the performance of holy works. In my opinion, this insight reinforces the fact that the paces of the songs (or their spirit) were “adapted” to the circumstances of the performance, in various ways. Often this is a result of their placement and integration within the text as a whole. It is unlikely that the Songs of Ascent were recited at the same accelerated pace on the steps of the Temple, as they had a special and holy role there.

And so, in his first commentary on the Book of Psalms, Rashi highlights that “This book was composed with ten expressions of song: 1) with conducting, 2) with melody, 3) with musical accompaniment, 4) with song, 5) with praise, 6) with prayer, 7) with blessing, 8) with thanksgiving, 9) with praises, and 10) with the praise of God, hallelujah.” And maybe it is possible to conclude from this as well, that he is referring to the customary performances of the psalms of this book.

* And a general note regarding the subject of trop: at this point, each and every trop in the “map” of the trop marks which was created as a result of this process was examined with repeated attempts of trial and error, alongside a comparison of the results in most of the books of the Bible. This process, and the use of the trop according to their meanings that I discovered, ensured that each of these statements were correct and logical, and that their melodies completely matched all rules of music. This fact gave me a high level of confidence as to the correctness of the musical meaning of the trop marks, which I had successfully identified.

Generally, it appears that the central goal of the traditional method of trop is to ensure an understanding of the “spirit” of the work and its correct pronunciation, while preserving space for authentic, circumstantial, and artistic improvisation.**\*Note – recitation according to the trop**

(And despite this note, I also have many ideas which have not yet been confirmed. It is possible that with your help, honored readers, we will be able to sing the “Song” in its precise restored form, together, and perhaps even perfectly and with holiness just as it was originally performed, with the help of Heaven).

# **An Intermediate Summary (with God’s help)**

**Significance and Implications**

* It appears that, with God’s blessed goodness, we have merited to reach discoveries with great significance for the current stage of redemption. I have received confirmation of this fact from several people who are each involved in central aspects of Judaism and tradition.
* There is no doubt that the very fact that this was “hidden” from us until now emphasizes its great practical significance. Especially given the fact that in the past this was known to each and every member of our people, due to its daily use in blessings and prayers. Thus, this discovery is similar to the wonderful miracle of the revival of the Hebrew language today.
* **How important is this discovery?**

Without going too deeply into the secrets of spiritual reasoning, and based on simple physical logic, it is possible to estimate that –

* + The precise recitation of the texts, both in speech and song, using the special beat defined by the trop, ensures an exact pronunciation of each and every word, each and every letter, in fact, in a clear and tangible manner. The precision of the specially defined beats prevents possibilities of skipping or “swallowing” letters, even those that are identical and consecutive. A statement will always sound correct, even when recited within various ethnic traditions, by people with different accents, as long as they are precise in their recitation of the trop. Additionally, the correct pronunciation of each letter also makes a certain contribution to the beat. However, it must be noted, that in my conversations with experts I have learned that each of us generally lacks in this regard (and it appears that this is accepted with understanding, in God’s blessed goodness). However, at this point one could surmise that the very fact that thanks to this wonderful discovery rhyming words can be appropriately identified. This appears to indicate that the Master of Languages “ensured” a mechanism for the proper expression of the holy language, as it is pronounced today.

Because our world was created through the statements of the blessed Creator, it should not be surprising that words have great significance. Words also apparently have great influence on the power of prayer when said with defined precision.**\*Note – the secret of the vessel** And perhaps it can also be said that even when the words are “whispered,” the thoughts that occur during whispered prayer have significance. It is known that it is preferred to physically express the words using the lips, even during whispered prayer, as is decided in Halakha. Perhaps the true foundation of this Halakha is built on the same principle.

* + The contribution of this concept to the process of studying and memory is also clear. There is no doubt that the human mind naturally remembers songs better than recited speech, and all the more so when they rhyme. It is also known that all of the Halakhot were taught this way.
  + Furthermore, it is also known that for children, every musical association naturally leads to interest and attention. It is certain that this plays an essential role in the educational process, and we know that both our written and oral Torah place much importance on the subject of education.
  + Similarly, the performance of poetry enhances and deepens our relationship with tradition. It appears to even influence the personal style of youth and adults alike.
  + There is no doubt that each prayer, and each and every blessing that one is used to reciting or imagining with a melody, is presented “differently” to the Creator, may He be blessed. The melody is undoubtedly an additional emotional expression, stronger than words.
  + **Song, and music in general are essentially the only physical communicative tool that has access to the spiritual world of humanity and its soul.**
  + **And more important than anything else – without any doubt, the Creator, may He be blessed, always enjoys, and answers the innocent songs of God’s children, with eternal love.**

**Practical Significance**

* Concerning the practical significance of this subject, and to continue my estimation of the reasons for this, as outlined above: in my understanding the very revelation of this concept now, and its appearance in our consciousness, is likely to achieve great things and lead to thoughts and insights that have great, even fateful significance for our future.
* Here I will summarize examples of messages which should, in my opinion, lead every enlightened person to insights, regardless of religion or nationality, providing they do not deny facts and truths.

However, first and foremost, we must understand and agree upon the answer to the question: Who is the “star” that stands at the top of this magical discovery. And I will say to you with full confidence, and not out of a sense of popular modesty. I will also say that in my opinion, the wonderful spotlight should not even be upon the Holy One, Blessed Be He, or His honor. Rather, the spotlight should be turned to our holy Torah, the one and only, eternal Song. Its perfection from every perspective is the heart of the matter, the truth of all of its written and oral teachings and songs, according to the tradition of the People of Israel, as passed down to it and the whole world, with love from the Honored Creator of Wholeness, the Holy One Blessed Be He, the one and only, at the revelation at Mount Sinai and today… And each and every day… From this we can conclude the following things:

* + The manner of discovery, its results and circumstances are described in truth and reinforce the fact of God’s existence, **God’s engagement, and the ongoing providence** of the Creator, may God be blessed, in the world of God’s creation.
  + Similarly, this discovery confirms the **existence of the eternal covenant** between the Creator, may God be blessed and God’s people, Israel.
  + This discovery has great weight in confirming the truth of the prophecies of Israel that take place before our eyes on many world stages.
  + And it is tangible to anyone who knows of this discovery, its process, and the way it occurred, that it is a miracle which is being revealed.
  + And in my opinion the fact that it has been forgotten until now is no less of a wonderful miracle. For is it not a wonder that a nation so identified with the preservation of noble traditions would forget something as preserved as traditional music? Specifically, in light of the glory, scope, and significance of what is being revealed.**\*Note – “Decline of the Generations”**
  + This discovery also strengthens one of the pillars of our faith, that in God’s kingdom, may He be blessed, the truth will always come out, and nothing has a statute of limitations. It shatters this wrong and creates historical justice in all that is related to the science of the development of faith and its foundations. It exposes and confirms many historical facts.
  + This discovery proves the precision of many details described in Jewish tradition, such as the atmosphere of the holidays in Jerusalem, etc.
  + It also proves that the oral religious tradition was indeed passed down through the generations. The rhyming song serves exactly this purpose, as it is easier to remember.
  + This discovery confirms the uniqueness of the holy writings, and that the commentaries, with their identical approaches, styles, and attitudes serve as a reliable source, undoubtedly given with divine inspiration and the blessing of artistic talent to our holy sages. Therefore, the canon of writings at the foundation of orthodox tradition bears a stamp of artistic *kashrut* from the loyal *Mashgiach* of the World. And so, this discovery was presented to yours truly, who was provided with understanding and feelings from the source of truth at the foundation of this tradition. I have received clear and repeated hints and messages of this fact, more than any other wonder of holy divine providence.
  + The correctness of this information, the way of thinking within these methods of study, the Halakhot and spirit imparted within, served as the gates to this revelation of holiness, as a tangible proof of the correctness of the path, and paved the way for it to continue, with the help of Heaven, to complete redemption.

And God’s ways are hidden, and far be it from me to reach all of the significances and results contained within the thoughts and plans of the true Master of the Discovery, the Holy One Blessed Be He. However, I have no doubt that together with you, my dear partners in this journey, we will be witnesses and with God’s help, also partners, in the wonders of God’s works in the near future.

* It is clear to me, and undoubtedly due to all of these hidden things and discoveries, that we are likely to witness a significant and almost immediate leap in our level of understanding of much of our Torah, its questions, and their interpretations. I am already able to experience this whole wonderful phenomenon now, thanks to my abilities in restoring the ancient songs, although the process still requires much improvement. Many of the writings, interpretations, and Aggadot that are the hardest to understand suddenly become understandable and clear as day, when recited with the correct intonation and spirit, as defined by the trop, which direct them to be heard clearly and unequivocally in song. This is the case for those with a certain level of knowledge and understanding of the holy texts and their interpretations. For others, those who to my dismay, and certainly to the dismay of our Creator, know nothing about them, this discovery provides an unprecedented advantage. I have witnessed this already, when I presented this subject and part of the research process to certain professionals (music experts, linguists, historians, and many others) some of whom are “not very familiar with the tradition” (to put it mildly). When I demonstrated and sang the holy writings, without exception, I witness great sense of wonder, and sometimes real shock, which was described in words such as:

“This is the first time in my life that I can understand what is written here. I was never interested in reading these texts, only when I had a professional need to, only the commentaries… And now it seems that what is happening in the writings themselves is understandable and interesting!”

I have often heard these sentiments expressed in similar responses, and have myself experienced what I described above. None of these responses leaves any doubt as to the necessity of exposing this fact to each and every member of our generation. This advantage and benefit exists for each and every one of us, no matter what their level of knowledge or familiarity with the world of the Song, which is the world of the holy Torah, and the world of our lives.

* And this is true also for all the holy Halakhic and Musar writings. Although, it appears that there are no (as far as I know) versions of the Mishna and the Talmud, Aggadic and Midrashic literature or commentaries with biblical trop. Despite this, from my ongoing acquaintance with common styles, I can relatively successfully and easily identify their poetic structure and musical spirit. It is possible that the advantage in their “rhymes” and their ability to be memorized by heart, is no longer relevant in our generation (but who knows?). There is no doubt that the “spirit” heard in these writings totally changes the spirit and the feeling in the process of studying and the value of these texts. Sometimes, when studying a difficult and exhausting subject, you can suddenly discover a new, “cool” style, which transforms the repetitive lines from boring lines of Talmud into a happy and pleasant chorus, one which sometimes conforms to our expectations, as a result of the rhymes it contains… And suddenly, the Rambam’s holy Epistle sounds as if it penetrates the heart, as if it was sent to you personally, and just got lost a little on the way… And this discovery to desire to **sing** the words of these songs more and more, together with our sages, with the help of Heaven.
* And back to the world of creation and the expected “natural” implications of the discovery – from a practical and scientific perspective, based on the consistency of the structure of the rhymes, and using the logic of the revealed model – the discovery now exposes and provides us with the tools to make even more discoveries in the future:
  + The correct versions of traditional texts, whose precision is in question.**\*Note – example of versions of the scroll of the Book of Samuel**
  + Identifying the correct order of blessings and prayers.**\*Note – Example of the order of blessings**
  + Settling arguments about details.**\*Note – examples of pronunciation of the Name**
  + Connecting writings to their source or time period, thereby enabling us to understand wider processes.
  + To achieve greater precision regarding details, and discover things that have been lost or forgotten, and may be of great significance.
* In addition to the perfect understanding of the significances and techniques embedded in the trops, and as a result of revealing the secret of the techniques of the melodies of prayer**\*Note – The secret of the vessel** it is likely that we will be witness to, with God’s help, the factors leading to the wonders of the power of prayer, as in times of old, which up until this point we have only hints of in the holy sources.
* Aside from the message of this discovery, which gladdens and encourages the people, the most important significance is that it will direct the consciousness of servants of God to the importance of bringing prayers and blessings before our Father in Heaven with true emotion and song, at every time and situation, in routine and in special moments.

And this shall take place, not necessarily in melody, but out of a vision and feeling that each blessing and prayer is a personal work of art, desired by the King, our Lord. This transformation, which is personal and internal for each person, can change the established order, and – who knows? – perhaps even be the **purpose** of this discovery at this very moment.

* As for all of these, regardless of their level of importance, they are undoubtedly the necessary conditions for our redemption, in light of what is happening now, and in light of how it is happening. It seems that we must dedicate ourselves to this purpose with every effort and in every way. We must use our hearts, thoughts, actions, and mouths **so that our Holy Father will remember us – God’s children and grandchildren, God’s lovers and beloveds, and we will return to God, and God will return to us in God’s mercy, as in days of old, with eternal love!**

And may all this take place soon! Amen! Selah!

Do not be delay!!