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**A fascinating and mysterious discovery—the musical code of the *ta’ame miqra* (cantillation diacritics)*—*reveals the nature of the Torah and the other Jewish Scriptures as Complementary Musical Poems that transcend all imagination**

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The Discovery

After two millennia of silence in exile, a rare and mysterious discovery has revealed the nature of the timeless Book of All Books—the Torah—as a work of poetic perfection and wondrous musicality. A new decoding of the Masoretic *ta’ame miqra* (cantillation diacritics) shows that they convey melodic instructions and musical rhythms that reveal the composition of Scripture with astounding precision and consistency. They illuminate the Biblical text as a perfectly rhymed opera that was composed in the full range of known musical and poetic styles worldwide. Each and every word in the Torah, the linchpin of the Jewish, Islamic, and Christian scriptures, plays a vital role in this divine song. Therefore, one may state that this book embodies the most sublime and extraordinary artistic perfection known to humankind. In addition, it has been discovered that the other Biblical books, including Psalms, of course, are also written in the form of perfect rhymed musical works in all their parts, without exception.

In other words, our holy Torah—the best-known book in the world, the work that Jews read unrelentingly, day and night, day in and day out—is in fact a unitary rhymed song of mammoth dimensions and immense complexity. Furthermore, the cantillation marks, their use forgotten for two millennia, are signs that show us how to read, or to be more precise to sing, this Divine song. By using the newly discovered method to analyze the musical styles in the Torah, we find that the Torah accommodates melodies and rhythms in contemporary genres such as opera, Latin and South American modes, and even jazz and rap, in rhythms that correspond perfectly to all the rules of modern poetic and musical technique. The extent, complexity, and professional level of the songs transcend the imagination from every possible standpoint.

This musical phenomenon has great religious and even historical implications. It reveals the magnificence of the Jewish culture in the Land of Israel, the nation’s developed musical and intellectual life, and the advanced level of art that prevailed in its capital, Jerusalem, in the eras that preceded the destruction of the Second Temple. Through this discovery we may hear and understand the sounds of joy, exultation, and song of the ancient Jewish culture. It exposes us to the bold and impressive musical colors of ancient prayer, the customs of the festivals, and the elation that gripped the congregation of worshippers as they sang before the holy and timeless Creator of cultures. This discovery also sheds new light on what happened during the era when the Land of Israel was occupied by its enemies and reveals the circumstances of the misappropriation of the unique Biblical musical styles and techniques and their diffusion among the nations. Therefore, one may state that the discovery opens for rediscussion the entire historical origin of world poetic and musical art and reveals difficult facts relating to deceit and genocide against the background of racism, evil, pursuit of pride, and culture of falsehood.

Discovering the Secret of the *Ta’ame Miqra*: The Divine Rhythm

As we know, the *ta’ame miqra* (cantillation diacritics) accompany almost all of Scripture. In addition to the vowel diacritics, they appear on all sides of the written letter—before, above, and below—and are manifested graphically in short or long lines, arcs, and arrows. The *ta’ame miqra* were meant to indicate the way the written words should be sung aloud and show how words within sentences are connected. Some of them instruct the reader to pause between two words; others tell us to link words and read them as one. I find all of this fascinating but you, dear readers, must be arching your brow and asking: “So, Mr. Glückstern, what’s your story?” So I’ll reply: “It’s something that really happened.”

First, however, due diligence is called for. I’m neither an academic nor even a *ba’al teshuva,* a novice in religious observance*.* What this means is that, although I’m graced with certain analytical and musical credentials, there are many things in the tradition that I do not know and had to find out on my own. This, however, may be for the best because a person born to a religious family and raised on Psalms and traditional texts certainly has extensive religious knowledge but may accept numerous traditions mundanely. Even though my occupation with Jewish tradition exposed me to the singing of songs in synagogues, I never understood the purpose of reading the Torah aloud on the basis of the cantillation marks; nor did I grasp the range of styles in which the chanting takes place. During the COVID-19 pandemic, however, as we were all locked down at home, I suddenly found myself reflecting on these symbols day and night, with no possible way of asking anyone in my congregation what they meant. Thus, late at night, as I concentrated on studying the sacred Psalms, I recalled that cantillation diacritics accompany not only the Psalms but also the written texts of all Biblical books.

Food whets the appetite. Thus, I marshaled all of my strength and skills, my common sense, my experience in algorithmics, and the rules of music that I had memorized, to crack the code of the cantillation marks with all their musical meanings as set forth by the eternal Composer and Conductor, the Holy One. Indeed, eventually I was able to learn the meaning of the *ta’ame miqra* according to the traditional definitions. However, I resolved not to accomplish this before finishing my experiment; namely, I decided to try to decode the method by myself. I did so for two reasons. First, I reasoned that if I knew the outcome of the experience in advance, I would assign a meaning to a certain diacritic without investing any effort in exploration. Second, I hoped that even if I had not defined the goal of my research, it would lead me logically to results identical to the accepted Masoretic method.

Late at night, as I tried to decode the rhythms of the Psalms, I came across the diacritic known as the *ma’amid* (so in one of the traditions)—a small vertical bar (|) positioned under the letter that it accompanies. This mark consistently coincided with salient beats in the rhythms that I managed to identify. And now, as I studied the Psalms and labored over the *ma’amid*, words that **rhymed** suddenly and surprisingly appeared in the text. As I continued to read the Psalms, I slowly realized that this combination of rhymes is not random but part of a systematic phenomenon. I tracked the rhythms and rhymes in search of one melody that would bring the entire text together. What I found, however, was not one melody but a method by which one can determine a specific rhythm that fits each and every Psalm. The cantillation marks served me as guides that steered me to the discovery of the path to the correct reading—or the singing, in fact—of all of Scripture and even the literature of the Sages and the various Biblical commentators, as I found farther down the road.

The more accurate I became and the more compliant with the instructions of the diacritics, the more variations on similar rhythms appeared. Despite their general similarity, these rhythmic variations create songs that are differentiated in their rhythmic spirit. This spirit reflects the theme and essence of each and every Psalm. As stated, the musical complexity of the melodies—in terms of both their high level of composition and the musical prowess required to perform them—is surprising. This complexity shows us that the Jewish masses had a keenly developed musical sense and the ability to enjoy refined and complex rhythms. Here is the place to mention the abundance of descriptions in the Talmudic literature of the grassroots joy that attached itself to these melodies.

As my research progressed, I discovered that the *ta’ame miqra* are melodic definitions of the written text. Thus, as I took part in the morning service in which the Song of the Sea (Exod. 15) is read out, I began to sing the first verse:

*Az yashir Moshe u-vne Yisrael et ha-shira ha-zot la-Shem va-yomeru lemor ashira la-shem ki ga’o ga’a sus ve-rokhbo rama ba-yam.*

Then Moses and the Israelites sang this song unto the L-rd: I will sing unto the L-rd for He is highly exalted. Both horse and driver has He hurled into the sea.

Here, by chance, I enunciated the *a* in *az* at twice its normal length. That is, I called out the first word of the Song of the Sea, *az,* as *a-az.* Then I noticed that under the letter *alef* was a diacritic in the form of —resembling the *ma’amid* that I already showed you but with a small “tail” attached to the vertical bar. Immediately I sensed that this tail is meant to instruct the reader to prolong the note and call it out as *a-az*. This led me to a lengthy and exhausting but amazing and fascinating process of decoding the rhythmic meaning of each and every diacritic with the help of my toolbox of associative abilities and musical knowledge, both Biblical and general.

Hidden Rhymes

If the songs in the Bible are musically complex, they are no less poetically complex. Namely, by using the reading method that I had discovered, I found that the musical phrases are often so lengthy that some of the rhymes remain concealed. “Hidden rhymes” are those so far apart from each other that their existence may go unnoticed. One reason that these rhymes stay hidden is that they belong to long phrases that are impeded by their melody from returning to their tonic at the end of the passage. This technique creates a sense of impatience in the listener, indicating that the information expressed in the rhymes finds instinctive sensory expression in the listener. Another reason—the main reason—for the concealment of the rhythms from the reader’s ears is that, as stated, the words recited are not read out in the right tempo, which in its tonal correct brings groups of written passages together so that the rhymed words set themselves in positions equivalent to musical bars. Then they create the familiar sense of poetic harmony in one of the most amazing and diverse rhymed songs of our times.

As for the length of the tones, the rhythms that I was able to identify allowed me to cognitively work out the distribution of the lengths of the phrases. With the help of this distribution, I calculated the proportionate lengths of the diacritics in these groups of phrases. The collection of diacritics within the phrase, the word order, and the way certain words are pronounced helped me to detect the length of each and every diacritic by trial and error.

A Crying Sound, or a Cheering Sound?

After I discovered the rhythms that the *ta’ame miqra* dictate and the rhymes buried in the written text, what remained for me was to test the connection of the diacritics with the tenor of the song. Here I was guided by several questions: What system is at work? How is the reader instructed to “navigate” the scale of notes that served the holy poetry in its time? And, more generally, what scale is this? Back in the day, I had been given various answers to these questions. In my music studies, I learned about the determinants, processes, and methods in the development of music around the world. Now, however, as I examined the diacritics in a new light, my eyes opened and I discovered that the historical determinants and processes merely disrupted the advanced harmony that the original Biblical texts had once possessed and also the way the text is described. Thus, basing myself on a commentary by Rashi that describes the chanter of Torah and the way he passes his finger over the text, I tried to decode the tones of the diacritics. I assumed that the *ta’ame miqra* must tell the Torah reader what tone of voice, high or low, to use in chanting the words. The markings that indicate the levels of tone resemble arcs positioned diagonally in opposite directions around the letters—“)” or “(”. Taking a deeper look at these graphic indicators, I felt associatively that they are in fact notes, flowing tones that the reader may enunciate in a high or low voice and at a quickened or slowed pace. This, in fact, is the method that underlies all the *ta’ame miqra*.

The *Ta’ame Miqra* and the Secrets of the Holy Torah

Here I have tried in the briefest way possible to expose you, my readers, to the unfamiliar traits of the *ta’ame miqra*, which the definitions of the traditional methods totally overlook. I found that a method lurks behind these markings and that this method reveals the uniformity of the Biblical text. By using it to enunciate the text, one may discover the particular rhythm that suits each and every passage and paragraph in the Holy Scriptures.

It was a bumpy road, a lengthy process of thrust and parry, that led me to this discovery. I feel clearly that this demarche was accompanied by special providence, thanks to which I was exposed to many relevant details precisely at a time of uncertainty and vacillation. It is strange, or perhaps contrarily not strange, that I of all people, a novice in religious observance who has musical education but lacks academic expertise and prior religious knowledge in this field, was the person to whom this stunning discovery was revealed. However, out of modesty and moderacy, I avoid, for the time being, the comparisons and the general conclusions that these new insights invite. Instead, I wish to share the knowledge about this important and surprising discovery with the public.

Given that our world was created through the medium of the words of the Creator, blessed be He, this discovery of the method behind Biblical song will have an enormous influence on the power of prayer, allowing prayer to be uttered with a precision that has become possible only now, for the first time, after having been forgotten for millennia. The discovery creates tools with which we may uncover the truthfulness and correctness of the ancient writings, resolve halakhic contradictions, and reveal hidden historical truths. Furthermore, correct reading of the *ta’ame miqra* using the method that I discovered reveals the lyrical unity of song in the Holy Torah and the divine message that it carries. I have no doubt that it will advance the Jewish redemption, may it yet occur in our days through Hashem’s kindness.

Amen, may it be His will!

And now, my new friend and companion, the international team for the research, production, and dissemination of the Divine glory worldwide, for the sake of its resurrection in its full magnificence, invite and welcome you to come with us, together, and explore, investigate, uncover—and, above all—sing together at [www.HaShira.com](http://www.HaShira.com) with joy and elation, sanctity and purity, the song of our enticing sanctity—none other than *HaShira!*