

## July 2001 Intertribal Meetings — Part 7

*We gathered again at 10:20 after saying goodbye to our brothers from Manasseh, and Aharon Cohen, who had to return home. Nun and Nahaliel led the meeting.*

*Nun called our attention to the article in the March 2001 issue of the Intertribal News about the heart of our music. This is something we need to be putting into our children to lay a good foundation in them about music at an early age. There are also a few other letters exchanged between Nun and ha-emeq and Ethan that we may discuss.*

*In September there will be various intertribal meetings going on, probably in Palenville or some other set-apart location. They will include reviewing the DC event, and Tribal Trading issues. We may also be able to continue in the realm of music and musical instruments at that time. We should choose representatives from all of the tribes for these areas, including chief musicians and skilled craftsmen (like Bezalel of old) who are able to supervise the work.*

*The second floor of the building that was built for a print shop in Island Pond has been set apart for David's Harp. We should be preparing that space for the upcoming three-month seminars or workshops.*

*So how are the tribes doing on setting these people apart?*

*a. Yehudah — The Chord is Ethan, Malachi, and Paul; Hushai and Yoceph David are craftsmen, but not administrators. John Mark is a potential Bezalel (but he is from the South). Kepha may also be a good choice.*

*b. Reuben — Gidon is the chief musician right now (but he is really from Yehudah); there is no clear Bezalel.*

*c. Gad — David ben B'rith is the chief musician; Netzak is a craftsman, but not so much an administrator.*

*d. Asher — T'shanu is a craftsman; there is no clear chief musician, as they all work well as a team together.*

*e. Naftali — Kepha is a potential chief musician and is also an excellent craftsman.*

*f. Manasseh — The chord is Mevaser, Jeremiah, and Matthew Morgan; Jeremiah and Matthew are both craftsmen.*

*g. Shimon — Elionai is the chief musician; Roi is an excellent craftsman and will be returning soon to Shimon.*

*h. Levi — No one is designated as chief musician yet; Uriyah Geber and Noah are learning instrument making now with Yoceph David and Hushai. (We need to develop different kinds of harps to focus on for the upcoming workshops.)*

*i. Issachar — Zaccai and Zakaryah work together in music; they have an Ethiopian Châmite who was saved recently who builds instruments, but might not be ready to come.*

*j. Zebulun — Kolev is their chief musician, but could not come for three months, as he is also a key in their industry. Yonathan is a good craftsman. There is a man named Axel they have hope for who would make an excellent Bezalel someday.*

*k. Yoceph — Jeremiah ben Gamaliel is really from Yoceph, and could be chief musician or a Bezalel.*

*l. Benjamin — John Mark and Jehu are potential Bezalels, as well as Jeremiah Whitten. Nahaliel described Paraguayan harps that are light but versatile, and can be carried. We can also develop or improvise on the Celtic harp and improve the mechanics to make them more versatile. We are phasing pianos out, but that doesn't mean go home and sell your pianos. We have to develop substitutes, like the hammer dulcimer and harps. A concert harp is quite expensive and complicated, with foot pedals. We can simplify the mechanism, for the keys we commonly use. The Paraguayan harp is a bright instrument, not melancholy. Its strings are centered so it can be built with lighter material, compared to the Celtic harp.*

*Chief musicians should also have a foundation in instrument building, so as to be able to have a keen eye on the whole realm of music. They need to become well rounded, knowing about building instruments, composition, instruction, etc. Ultimately they are overseers, spiritual men who maintain the unity of the Spirit in the bond of peace, among men who tend to have strong opinions in their realm of music. So what do we have to do to prepare the facility for this seminar? We need tools, materials, etc. We do have a stockpile of wood that has been aging, but we would need to evaluate it to see if it will be sufficient and suitable for building harps. Ultimately we're going to need a huge warehouse full of wood. Someone has to do this research, to find the sources of instrument-making wood. Tribal Trading will need to get involved, to find sources of wood in other countries.*

*Part of the seminar can be to go to the sugar bush and choose maple trees for future instrument use.*

*Kepha — There are suppliers who keep a stock of instrument wood of the right kinds for our needs, to get us started. During the 80s and 90s many craftsmen started making guitars and so there is a Guild of American Luthiers that formed to supply these craftsmen with wood.*

*This will be very expensive. A plan needs to be drawn up for the future, for warehouses, kilns, and supplies of wood. Right now we have to ensure that we have materials for the upcoming seminar. The tribes can either send money or bring their own wood.*

*Ben Yadah — In France you can get instrument wood already milled to size for building violins, for example.*

*Hushai — This issue of wood is vast, but for the sake of the seminar, there are certain types of wood that are foolproof, like mahogany. You can build anything out of mahogany at a fraction of the price of instrument wood and it performs very well.*

*Nahaliel — If we're going to start with harps, it doesn't matter so much what you make the back and sides out of. Some of the concert harps are made of fiberglass and sound very nice. The Paraguayan harp I have is made of pine. But it is a low-tension instrument and so it doesn't require such expensive woods.*

*Chets Barur — The violin builders I saw in France were made of plain maple, not curly maple, and they were excellent. For a seminar, we don't have to have the best wood.*

*Would this seminar be just focused on harps, or also violins or guitars?*

*Aram — We use thousands of board feet of mahogany in our woodshop, and I have set apart some of the best, straight-grained wood for instruments. I will start doing that more systematically.*

*Nahaliel — Who is going to head up the planning for this seminar? [Ethan and the brothers in Island Pond will plan the seminar and make the preparations.]*

*Let's focus on harps for the seminar — a big lap harp?*

*Nun — I wish we would try to develop a harp that has a more full range that comes closer to replacing the piano.*

*Nahaliel — Then we should get plans for building a Paraguayan harp. There is a way to make them with several sharps and flats. We will have to develop variations to suit our music.*

*What about violins and guitars? Bamboo flutes?*

*Yashuvam — We know a man in Springfield, VT, who makes nice bamboo flutes and is willing to teach us.*

*Yochanan — Shamayah also makes very nice bamboo flutes.*

*Nahaliel — You have to have several of them for the different keys, and it takes more skill to play them than the mechanical flutes.*

*Zakaryah — What about lutes?*

*The guitar is really a refinement of the lute and is more practical for us.*

*Ben Yadah — If we teach our children the mandolin, it prepares them for the violin.*

*What do you think about that, Emunah?*

*Emunah — When children start on the mandolin, they develop poor left hand techniques. It's better for them to go the other way.*

*We'll save these topics until the Strings Seminar on Friday. So back to the instrument building seminar...*

*We should include the keli asor, but will it be too much to try to cover harps, guitars, violins, and the keli asor?*

Nun — Let's concentrate on the harps and keli asor, and see how it goes month by month. We'll start with the Paraguayan harps, right?

Nahaliel — Hushai will make a plan, starting from the Paraguayan harp, and improvising something more suitable for us. There are the issues of wooden or metal tuning pegs, string spacing, sharps and flats, etc.

Ethan — That's the purpose of the first week, to have counsel about designs.

Nun — Can Hushai be set aside to get the harp section ready for the seminar?

Nahaliel — You can't just wait for the seminar to develop the designs. You have to have some designs ready to start from. Hushai can take counsel with Nun and myself.

Issachar — Someone should research finishes ahead of time. Then we could have part of the seminar cover the various natural finishes.

Nun — Who is a specialist in the area of finishes? Chets Barur said that we have put finishes on some instruments and ruined them.

Uriyah Geber — I have visited several violin workshops in Germany, and finishes are a very sensitive area. Someone should be commissioned to look into this.

Malachi — Asher should look into this.

Nun — Chen is also good in this area. Asher can get together with Chen, Hushai, and Ethan, and whoever else knows these things and come up with some proposals about finishes.

Nahaliel — The finish is primarily for protection, although it can enhance the sound. But we want to be practical and not weird about it.

Hushai — I prefer oil-based finishes that are not dangerous to breathe and are easy to repair, as opposed to lacquer.

Nun — Are we going to consider lap harps also? They're very convenient and practical. Let's start out with the keli asor, then go on to the lap harp and the Paraguayan harp, then go on to the guitar and violin.

Nahaliel — The lap harp is more complicated to build.

Nun — But don't we have knowledge about lap harps already? We've been building them since Island Pond.

Hushai — Yes, we have a very nice small harp of 21 strings that someone else built. It is very sturdy and has a very nice sound. We could add strings by modifying the string spacing.

Ethan — I think we have to have a standard for string spacing so that we can go easily from one harp to another.

Jesse — We should go from harps to violins in the seminar.

Hushai — In view of the strings seminar and training, it would be good to emphasize violins. But we don't necessarily have to build violins for our children, because we can get good student violins to start on.

Ethan — I agree, we should build violins for adults, not for children.

Jesse — It's better to have a lot of violins rather than a lot of guitars. The many guitars make a muddy sound.

Chets Barur — It really depends on the musicians learning to play in unison, not all trying to lead. Without the piano, we need to learn to play in unison with many guitars and many violins, to get the necessary volume.

Nun — That is an issue for the seminars, to discuss how to bring this about. We can discuss this in the string seminar.

Yochanan — Just as in every aspect of our life, someone has to be ruling over this.

Nun — That is the responsibility of the chief musicians. We need to learn how the various instruments are used for rhythm, unison, technique, character, notation, orchestration, rapport, fellowship, etc. When we have hundreds of instruments playing together, how can we get away from using notation?

Yathar — The chief musician is the one who helps the musicians to be sensitive, to learn how to play together. It's a spiritual thing, and each one has to submit to the grace in his brothers. Some have greater grace in a particular area, even if they aren't as long in the Body. The spiritual ones will submit to the greater grace in each area.

Asher — It starts out by respecting one another and listening to one another.

Nun — We have to learn what pleases our Father as we go along. Musicians have a rapport together. They know each other, and guard each other.

Yochanan — But what happens on the bigger scale of a festival, when we have musicians coming from every

clan and tribe, playing as an orchestra together?

David Zerubbabel — There's also a fellowship among the chief musicians in every place. They have the same mind and the same spirit, so when the people under their oversight come together, it shouldn't be too hard to bring about a pleasing sound.

Hushai — In the case of the theme song for *Rekindling the Fire*, we felt that it needed to be notated so that it would be consistent, as it was the theme song. In the Rachab play, in our orchestra we had room for "structured improvisation".

Ethan — For the sake of festivals it is good that we would teach notation and distribute notated music.

Hushai — Our children are very excited about learning to read music.

Emunah — With just a few children doing a little string orchestra, I had to take them in different sections and teach each group. It was very tedious to bring it all together. If we want to orchestrate anything, it is essential to teach notation.

Do we have a phobia about notation?

Hushai — I don't feel like that's where our Father wants to take us, to orchestras with music stands.

Yashuvam — Notation is good to establish a standard, but not as a rigid form that stifles creativity and spontaneity. I learned to play an instrument by reading notation and was crippled, unable to improvise.

Yochanan — Uriyah Geber learned notation first, but it didn't stifle his ability to improvise. So there must be something in the way he learned notation.

Chets Barur — That's why in the violin book we mix the two — ear and notation. In Oak Hill I first taught the children rhythm notations and had the children tapping out rhythms, and it really helped them.

Issachar — I think we first have to train the ear, and then notation.

Nun — I was also taught notation, but it didn't stifle my creativity. What was it that made the difference? I think our children need the discipline of learning notation, the boundaries that they need. But there has to be also exposure to lots of music, which stimulates creativity. That's where teaching music appreciation comes in, not turning them on to classical music or rock music, but the whole realm of our music.

Aman of Reuben — The notation in the world has been developed to express very complicated music, but I wonder if we can simplify it for our music.

Yochanan — When I hear everything we've been saying about music, we don't have a wide variety to expose our children to, but we have something that's our own, that we can start them on. This will stimulate creativity, and awaken something in them that is clean. We have a basis from our own spirit, a safe container.

Nun — I think we do have a large variety in the Body, but it's not so accessible to our children to learn from. This is the area we need to develop and make available to the chief musicians. Here's something to present to our students: Let's create a violin background to emphasize or enhance the words in this song. This is what we considered for the *Rekindling the Fire* theme song.

Paratz — When should we teach our children these things. We start with the four to six year olds, teaching pitch. When should we start teaching theory? I teach different things, but I'm lacking a focus and a direction. I've taught some music appreciation a little bit, but don't have much to work with. We need a curriculum for those very important milestones in our children's training.

Nahaliel — Let's come back to the seminar. Island Pond is going to plan it. So we're going to have two models of harps, and the keli asor. Then we'll see how we do, and progress from the harp to the violin, or the guitar?

Ethan — More people are asking for guitars now than for violins.

Jesse — I think the guitar design has to be developed before we make them in quantity, because the ones we are making are not stable. They are warping and becoming unplayable.

Nun — Let's let the brothers in Island Pond discuss it and decide whether to go from harps to violins or guitars for the seminar. Get Netzak involved in the guitar design problems. Let's break for lunch now.

*[We took some time to travel to Island Pond in the Peacemaker to see the new David's Harp facilities. Returned to Lancaster by the evening minchah.]*

Nahaliel — We will be using and teaching notation so that we can share a common standard in our music. But we will do it in the proper order. We learn to speak, then we learn to write. We learn to sing and play

*instruments to some degree, and then we learn to write music. We can introduce notation in simple ways as we teach music, not making it an elite or complex thing, but a natural way to communicate. We will go this way and see whether it is pleasing to our Father.*

*We need a way to pass along songs to all the tribes. How are we doing that? Is it working? We receive songs through the Communicator, but what about dances?*

Ethan — We'll be sending tapes or CDs through the mail, but sheet music and dance steps will be distributed via the *Communicator*.

Is it clear about pianos? We're not getting rid of them right now, but we're going to develop the harp as a replacement. We don't want our children to think of the piano as their primary instrument, so we don't want to teach them only the piano.

What about drums? Do we want to stick to hand drums, like the Mid-Eastern drums?

Ethan — We talked about it in our Chord meeting, and decided that we don't want to have Nicolaitan drummers who have a "drum set" and dominate the percussion. We can use other drums when appropriate, but involve more people.

Yathar — What about the electric bass?

We used an electric bass until we received an acoustic bass, but even with the electric bass we had to rule diligently over it, toning it down until it didn't dominate. Acoustic basses are preferable.

Nun read from a letter from ha-emeq about music and other things, written before the DC event. It expressed Yoneq's delight over the song "Ve David" which we do with our children. He wanted us to write songs and dances that have that same flavor. Lately we have had songs and dances with a certain flavor that have not been pleasing, like Gidon ben Gamaliel's "I have a cause to forget my sorrow." Many of our youth seem to be drawn to that sound... [get excerpts from Nun]

How is it that the song Jeremiah wrote can be played and danced in Asher in a pleasing way, but the way it is played and danced in Yehudah it appeals to the carnal ones?

Shomeret — What we're connected to in our daily life will control our music.

Yochanan — So why isn't there someone in Yehudah who is ruling over these things, detecting this errant spirit and going to the ones who are being carried along by a worldly music spirit?

Nahaliel — It doesn't need to be the chief musician. It just has to be a sensitive spiritual person. The music in the community is the music of the elders. The elders need to speak, and the sensitive ones who detect the wrong spirit need to go to the elders and express their hearts. We in this room are responsible. We should be very keen on these things.

Jesse — The drummers are very hard to control.

If a drummer isn't submissive, then just take the drum out of his hands.

Asher — Often the confidence is not there because people think they need to be experienced musicians in order to express a concern about the music, but you only have to express how it affects you, regardless of whether you are a musician.

Daniel — If we are not like little children, we will disregard people's concerns. Often people experience that their concern is disregarded by musicians because they don't have their I's dotted and their T's crossed. This is true not just of youth, but also some adults. Many have stood up to Ethan, resisting his mind and his corrections.

Shomeret — When you teach a child to clean the bathroom, you tell him, "Don't put so much Comet in the sink," and so he learns to clean the bathroom. It should be the same with music. You can say, "Don't bend that note," and he should obey you.

Nun read more from ha-emeq's letter about music, about instructing the musicians who are writing or judging songs and dances, not to let the carnal ones, no matter how gifted, have anything to do with ministering music in the Edah. Then Nun read from his response to ha-emeq's letter. [Get excerpts from Nun]

It is our duty to guard the wonderful songs that our Father has given us by his Spirit, things that are pleasing and have been approved. If we don't preserve untainted what our Father has given us, then we are wicked and lazy spiritually. We will not maintain the brand new culture that our Father is giving us.

Zakaryah — The "new song" is going to come forth from spiritual people, not necessarily good musicians. I'm so

thankful for what we are hearing. I want to bring it back to my tribe. Music and spirit is absolutely connected. We can let our people play music only if we are confident that they are faithful disciples.

Nun — I don't want to get out the cross and start burning our youth. It's not their fault; it's our fault. We need to lead the way and provide the apprenticeship for them. We need to pay attention to them. We need to set clear standards that they don't play music unless they are vitally connected. You sense that they're whole, not just functioning on natural abilities. We can repent, and really and truly change, so that we can help our youth. Bring it to their attention, three times before they are cut off. Bear with them, but uphold the standard. Be honest with them. "You're offering is like the offering of Cain. You'll have to step down and not minister until you sense that you're not connected." You go to them and instruct them, and then if you sense that they didn't really receive you because you see it coming back again, then you go to them again, making it more clear, trying to reach their heart. But then it comes to a point when you see there is resistance and rebellion, not just a lack of understanding.

We have to accept that in many ways we have failed, so let's repent and go on with more revelation and more fear, for the sake of the nation our Father is building.

Issachar — Sometimes I get connected to what I am playing and take it personally if someone tries to correct me, not seeing that I'm connected to another spirit. But I have to become like a little child, easily redirected.

Yathar — We really have to see and understand the value of covering in every area of our life. If my spirituality is measured by how right or wrong I am, this would be fatal.

Once I heard that we wanted to come away from Israeli music, and that was kind of hard for me, because when I enter the Shabbat, I can't separate it from the songs of Israel. But I really like the direction we're hearing about preserving and restoring the ancient sounds of Israel.

Nun — How many of us use recorded music in the background during a gathering? If we sense our youth being attracted by rock or jazz, we'll probably find that inadvertently we may have played music that had those elements in it. We might not have noticed it because we were so defiled in the world. We have done that in Asher, and we noticed a few people picking up a jazz spirit, and then I realized that when these children were young they heard the John Ackerman tapes that we had played. So maybe we have played things in our cafés or in our rooms, and our children took it in and thought it was fine, since we were playing it.

So there is an urgency that we start making our own music lest we defile our young people and disqualify them from bringing forth the "new song" that our Father wants to give us. And we have to detect and rule over the "creeping things" that sneak back in when we're not looking.

Ben Yadah — What about Irish music?

Nahaliel — Let's just concentrate on making something better. And we can't leave the realm of music and dance to our youth, but there should be full participation from all ages. If something fascinates us, it will fascinate our children too. Nature abhors a vacuum, so let's provide something for our children and our youth, and they won't be so susceptible to other things.

Kepha — I know that I have heard that we don't listen to tapes, except for learning songs under the direction of the chief musician.

Chets Barur — We have government in music that gives us security. There is already recorded music that is approved for playing in our cafés, which is available from Ethan.

Nun — In our mobile cafés we need to have lively music, not melancholy music.

Chets Barur — We heard in the last music meeting that the chief musician has tape players and can make them available to whoever needs them. All the families and single people don't need their own tape players. In old Israel the prophets would speak, and people would destroy their idols, and then a little time would go by and people would start accumulating idols again. So it is with tape and CD players.

Nahaliel — We need to inspire our people and give them revelation as to why we don't have tape players. If we're headed somewhere and we know where we're headed, then we'll cast off excess baggage. We don't need tape players. If we reason around the direction and revelation we've been given, we're falling away. We don't listen to tapes, so we don't need tape players. But don't make a law and come down on people. Come under them and give them revelation. If our youth have revelation, they won't want to listen to the world's

music. Obviously youth who listen to these things don't have parents. Tell on the youth, and if it doesn't change, tell on the parents.

Yathar — A ten-year-old child, who heard the Rekindling the Fire song, asked me for a copy of the CD and told me that "everyone has CD players."

If we could see that we have a jealous God who wants our total devotion, then we wouldn't have anything to do with all these CDs and CD players. We can have anything we want, but why don't we want what pleases our Father? If we want these other things, then we're on the path to Sodom.

Uriyah Geber — Yesterday we heard a clear word that our input doesn't come from the worldly music of the nations. Our Father wants to give us inspiration. We don't have to look to the world for it.

That's right. If our Father wants us to hear a song from outside, He'll arrange an opportunity for us to hear it when we're being led by the Spirit. We don't want to prohibit things by law, but we want to bring things by revelation. This has to come through us who are in this meeting. We can go home and collect all the CD players, but they'll come back.

Kepha — Years ago people did not have recorded music. They played music together. Recorded music makes "stars" and millionaires.

Our life is hard, but what our Father has for us is what will fulfill us. When we give ourselves to following the anointing, our souls are completely satisfied. We don't want what we left behind. We who came in out of the world know that all the momentary pleasures fail to satisfy us, but our children are susceptible to the fantasy the world offers, unless we fill them up. If we understand our purpose, who we are and where we're going, we won't be led astray.

Those who are in this meeting are responsible to pass on what we've heard. And don't let things go on unresolved.

### **Songwriting**

*(There was a discussion about wordy, complicated songs that I missed...)*

Aman — *There seems to be some confusion about whether we use our Master's name or our Father's name in songs.*

Nahaliel — *Do we learn "doe, ray, mi..." or "c, d, e..."? (The general consensus was that "doe, ray, mi..." is more conducive to learning music, so we will stick with this for now.)*

Chets Barur — *Sometimes we send out songs that have been judged by the song council and get back a flood of opinions on them.*

*It depends on the spiritual caliber of the people offering the opinions, and how they are offered. The song council can consider people's comments, and respond appropriately.*

*The Chord of each tribe can send the songs and dances that they approve to David Zerubbabel to be distributed with the Communicator.*

### **Tribal Songs**

*These weren't properly considered and judged, so there will have to be more counsel and direction given about some of these songs. Some of the songs weren't really anthems. But don't do anything until you receive more direction.*

### **Teaching Harmonies**

*The gifted ones who can make pleasing harmonies should teach them.*