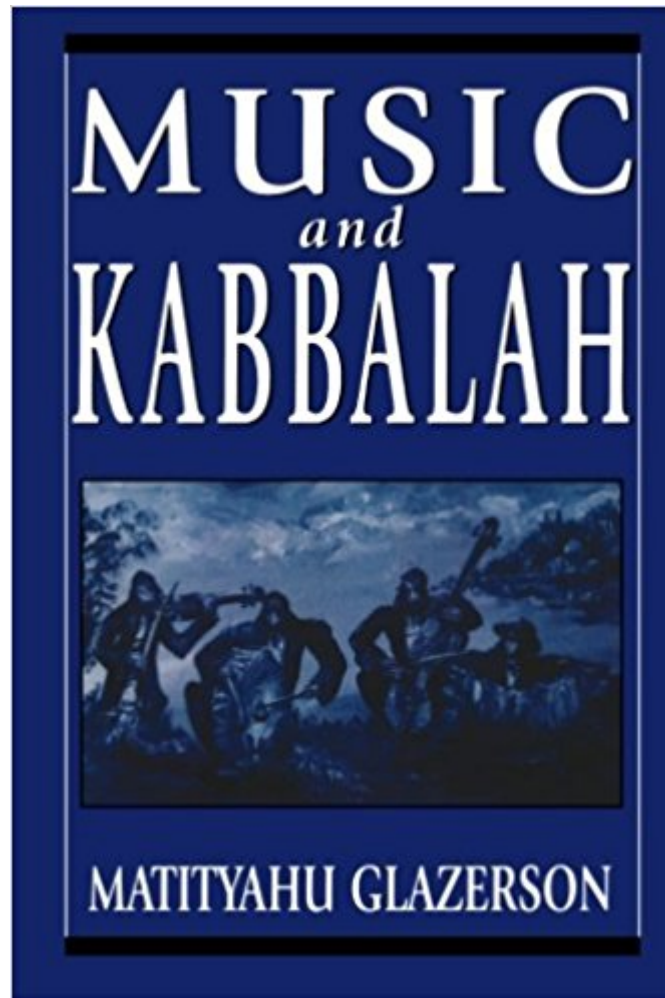




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Music And Kabbalah



Synopsis

Music is an intrinsic part of Jewish expression, reaching back to the biblical "Song of the Sea," which appears in Exodus, and the Psalms composed by King David. Employing the tools of Jewish mysticism, Music and Kabbalah examines the spiritual connection between God and music. The holy aspects of the musical scale, musical terminology, and instruments named in the Psalms are deciphered by using the gematria (interpretive numeric value) of their Hebrew names. Rabbi Glazerson employs music as a vehicle with which to teach that "Judaism and the Hebrew language, the holy tongue, are vast and deep, embracing incomprehensible knowledge of every aspect and sphere of life."

Book Information

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Customer Reviews

Text: English, Hebrew (translation) Original Language: Hebrew

Rabbi Matityahu Glazerson was born and educated in Israel. He studied at Medrashiat Noam in Pardes Chana, and at various yeshivot, including Kfar Chassidim, Ponievez, and Chevron. Today he is involved in teaching in a Kollel, and lecturing at various institutions, like Neve Yerushalayim, Ma'ayanot Yerushalayim, and Kol B'Rama. He is instrumental in paving a new way toward the instillment of Jewish values. Rabbi Glazerson is the author of many books, including The Secrets of the Haggadah, Music and Kabbalah, and Above the Zodiac.

Very illuminating. Having Zohar as reference helpful.

This is a handful of interesting gematria nuggets within a shallow body of disconnected thoughts. Its not long, but not worth the purchase either. At times incoherent, the author attempts to wow the reader with information heavily overloaded with variant Hebrew numerical outcomes. You can tell the author was searching. And there is almost no Kabbalah present... at all.

I read this book in hopes of finding inspiration for composing Kabbalistically inspired music. However, the book has almost nothing about music that would be useful for actually making or performing music. Instead, the book focuses on the Kabbalistic analysis of music related words. It's 99% gematria, which I'll define as the practice of discovering relationships between Hebrew words which have equivalent numerical values according to the numerology of the Hebrew alphabet. This is not a textbook definition, but I hope it's sufficient for someone to understand this review. I have nothing against gematria, but it means to get much out of this book, the reader would have to know the Hebrew alphabet and have some familiarity with gematria. If you were such a reader, I think you could easily come up with your own analyses as good or better than what this book offers. If I say "dog is God spelled backwards", that is not insightful or deep, it's just a silly. Unfortunately, the use of gematria here seemed about as deep to me. It's not a bad book exactly, just not very useful.

In the first sentence, the author displays a lack of musical knowledge. His comments about the construction of the scale relate only to the Western "equal Temperament" system developed about 250 years ago. This therefore can't relate to a subject that claims to be some 2000 years old and from the Middle East which used/uses a totally different scale construction. I can't comment about the author's knowledge of Kabbalah but the relationship between the two is clearly fallacious. Very disappointing.

This is a sinewy and obtuse text, but when worked through it is brilliantly insightful. I enjoyed the author's views of the intersection of music and religion through a mystical prism. I found the book challenging, informative, enlightening, and spiritually moving. I recommend it to everyone: performers, composers, listeners, and scholars.

For some time now I have been looking to see if there is a connection between the art of music and the Kabbalah, now I know there is. Its a good book. For a deeper look at this issue there is a book

by DovBer Pinson, Inner Rhythms: The Kabbala of Music.

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