"Anavon Rabban" to start chanting in this mode. The few prayers for which
used in the German Synagogue are in Phrygian scale rather than in ARS. (see for example
Nos. 15, 19 and 250, also Nos. 50, 58, 59 and 249), because the augmented second is principally
avoided. The melodic line is as follows:

In the few instances, as No. 51 and 250, in which the augmented step occurs, it is apparently
due to the influence of eastern preceptors, as was already mentioned in Chap. I. The ARS
is predominant in East-European Synagogue Song. Its scale is similar to that of Maqam Hīgaz
and Hīgaz-Kar (see Vol. IV, p. 99f.). These maqams are very popular with the Turks, the
Tartars and the Gypsies. They are, furthermore, well known, in the Near East, in Southern
Europe and in the Balkans. In the Greek folk and church song these maqams occupy an
important place. According to Rebours the 2nd mode is called "Lydian" and has the following
scale: g—a♭—b—c—d—e♭—f,g, or g—f—e—f—g. "This mode is difficult to sing and is
consequently little used," its structure is identical with that of Maqam Hīgaz-Kar (Vol. IV,
p. 103). The 6. mode is a plagal of the 2nd and is called hypo-Lydian. "The 6. mode", explains
Rebours, "is used for penitential prayers and for other texts with sad contents." In its character
the Greek 6. mode resembles the Maqam Hīgaz. The ARS, has the following motives:

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.


The ARS is, as a rule, a sad mode and is often used for penitential prayers and
lamentations over the dead. In the synagogal song of the East European Jews, this mode is
rarely used, although it may be found in some segments of the melody. ARS, as seen from
the above, is particularly popular in the Eastern European song, as was already mentioned by
his congregation to the chant of the Jacobite Hymn "El molul".

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