

Prophesying at the Kings Command.odt Finally closed @ 0542 2026-09-29 ~3 hrs

I am looking for a list of scriptures where it talks about Prophesying in song, or on musical instruments.

Not sure where it's going, but I keep coming back to being "Instructed in the Song of The Lord"

And, the import of being led (or by the king's command) to do such Prophesying.

In my mind I am thinking that the basis for the command was for the singers and musicians to search their hearts and be led by the Spirit, even though at the time The Holy Spirit had not yet been given.

I think **1 Chronicles 25** is the center of what you are circling, and I would stay there for a while before jumping to the New Testament. There are several distinct ideas packed together that are easy to read past.

The strongest passages

- **1 Chronicles 25:1–7** — This is the big one. David and the leaders *set apart* the sons of Asaph, Heman, and Jeduthun specifically to **“prophesy with harps, with psalteries, and with cymbals.”** Asaph's sons prophesied **“according to the order [or direction] of the king,”** while Jeduthun's sons prophesied **with the harp**, specifically “to give thanks and to praise the LORD.” Heman is actually called **“the king's seer in the words of God.”** Then comes your phrase: the whole company was **“instructed in the songs of the LORD”** and skillful—288 of them. [Bible Gateway](#)
- **1 Samuel 10:5–6, 10** — Saul encounters a **company of prophets** coming from the high place, accompanied by psaltery, tabret, pipe and harp, **“and they shall prophesy.”** Then the Spirit of the LORD comes upon Saul and he prophesies with them. This is important because music and prophetic activity are plainly occurring together well before David organized Temple worship. [Bible Gateway](#)
- **2 Kings 3:14–16** — Elisha is in no frame of mind to prophesy before Jehoram. He says, **“But now bring me a minstrel.”** As the musician plays, **“the hand of the LORD came upon him,”** and then Elisha gives the word of the LORD. Music isn't itself identified as the prophecy here, but it accompanies/precedes Elisha's reception of it. [Bible Gateway](#)

There are also some supporting passages worth putting beside these: **Exodus 15:20–21**, where Miriam the prophetess takes the timbrel and leads the women in song; **Judges 5:1–3**, Deborah the prophetess and Barak singing their inspired victory song; and, looking forward, **2 Chronicles 20:14–22**, where Jahaziel receives the prophetic word, Jehoshaphat appoints singers, and the singers go before the army praising God.

But there's something in **1 Chronicles 25** that particularly catches my attention in light of your thought.

“Instructed in the songs of the LORD”

The KJV/NKJV wording can initially sound almost mystical:

“instructed in the songs of the LORD”

The underlying idea certainly includes **training**. Other translations render it “trained in singing to the LORD,” “trained and skillful in music,” and similar language. So I would be careful about making “*instructed*” mean “*receiving spontaneous instruction directly from the Spirit*.” The Hebrew itself doesn't require that interpretation. [Bible Gateway](#)

But the context keeps us from reducing it to music lessons, either.

Look at the progression in the chapter:

v.1 — their assigned ministry:

“who should **prophecy** with harps, psalteries and cymbals”

v.2 — authority:

Asaph's sons were under Asaph, who prophesied “**according to the order of the king.**”

v.3 — musical prophecy:

Jeduthun “**prophesied with a harp, to give thanks and to praise the LORD.**”

v.5 — prophetic identity:

Heman was “**the king's seer in the words of God.**”

v.6 — order and submission:

They were under their fathers and ultimately “**under the hands of the king.**”

v.7 — preparation:

They were “**instructed in the songs of the LORD**” and skillful.

That produces something richer than either extreme:

They weren't merely musicians performing prepared material.

But neither were they untrained people waiting for inspiration to strike.

They were **trained musicians placed under spiritual and governmental order whose assigned ministry explicitly included prophecy through music.**

And *that* may be very close to the thing you keep feeling around.

About “being led by the Spirit”

I'd make one adjustment to your last sentence:

“even though at the time The Holy Spirit had not yet been given.”

The Holy Spirit **had certainly been given to particular people for particular purposes** under the Old Covenant. What had not yet occurred was the **Pentecostal outpouring upon all God's people** promised by Joel and fulfilled in Acts 2.

In fact, your subject demonstrates the distinction beautifully.

Saul encounters the musicians/prophets and Samuel tells him:

“the Spirit of the LORD will come upon thee, and thou shalt prophecy with them...”

So the prophetic musicians could absolutely have been **moved upon by the Spirit of God**. What they did not yet possess was the New Covenant reality in which the Spirit is poured out broadly upon sons, daughters, servants and handmaidens—and **“they shall prophesy.”**

That takes us naturally from:

1 Samuel 10 → 1 Chronicles 25 → Joel 2 → Acts 2 → 1 Corinthians 14.

And I think there is another distinction here that may matter for wherever this study is headed:

The king could command that prophetic ministry be given a place; the king could not command God to give a prophecy.

David could **set them apart**, establish their order, put them under leadership, train them, assign instruments and create a place in worship where prophetic music was expected.

But **the utterance still had to come from God.**

That sounds remarkably similar to something we've already been examining from the other direction in **1 Corinthians 14**: the assembly can **make room for spiritual manifestations and establish orderly conditions for them**, while the Spirit remains sovereign over what is actually given.

And that makes **“instructed in the songs of the LORD”** considerably more interesting than simply *“they had choir practice.”*

Making a cup of tea...

Good idea. ☕ This one deserves a cup of tea.

There's something in that **“the king could make room for prophecy, but couldn't manufacture prophecy”** distinction that I think is worth sitting with.

TTYL.

Anyway the thought also occurred to me that we get so excited about what happened at Solomon's Temple Dedication, thinking it was Solomon's doing, but he inherited David's Choir and legacy of Praise.

Back to the tea making...

Yes. **That is worth chasing.**

Solomon didn't start with a blank sheet of music. He inherited a worship order that David had spent years establishing: singers, instrumentalists, trained families, appointed leadership—and, according to **1 Chronicles 25**, **a musical ministry explicitly associated with prophecy.**

So when we reach **2 Chronicles 5:11–14** and see the priests, the Levites who were singers, Asaph, Heman and Jeduthun and their descendants, the cymbals, psalteries, harps, 120 trumpeters—and then:

they were **“as one, to make one sound”**

and they praised,

“For he is good; for his mercy endureth for ever”

then the house was filled with the cloud of the glory of the LORD.

Those names matter: **Asaph, Heman, and Jeduthun** are the very families David organized in 1 Chronicles 25.

So yes: Solomon presided over the dedication, but **David had prepared much of the worship culture that Solomon inherited.**

And there's an intriguing progression:

David established → musicians were instructed → prophetic praise was practiced → the next generation inherited it → they ministered “as one” → the glory filled the house.

That fits remarkably well beside our earlier thought:

“Yesterday's encounter can become today's institution.”

But here we get the positive side first:

Yesterday's obedience can become tomorrow's inheritance.

Go make the tea. 😊 There's more in this one.

That brings be to an underlying question. What did this form of Prophesying mean in the Old Testament and what what it mean in the New Testament.

As I understand it, from the Greek, Prophecy is an inspired word. In that sense in could be a Word of Wisdom, a Word of Knowledge or even sharing a Discerning of Spirits.

Musically it could be a particular chord progression at a particular time that ministers to someone.

Yes—with one important distinction. I think your understanding is headed in a useful direction, but I would **not make “prophecy” synonymous with every inspired manifestation.** Scripture gives us reasons to distinguish them.

First: what did “prophecy” mean in the Old Testament?

The Hebrew verb נָבֵא (*nāḇā*) basically means *to prophesy / speak as a prophet*. Its emphasis is not primarily **predicting the future**. A prophet is functioning as one who communicates under divine impulse or inspiration.

That makes **1 Chronicles 25:3** especially significant:

“...who prophesied with a harp, to give thanks and to praise the LORD.”

Whatever *prophesied with a harp* means, the writer deliberately uses the language of **prophecy**, not merely “played skillfully.”

And the OT gives us several forms of prophetic expression.

Samuel's company of prophets has musical instruments accompanying their prophesying (1 Samuel 10:5–6). Elisha calls for a minstrel and, while the minstrel plays, “**the hand of the LORD came upon him**” (2 Kings 3:15). Ezekiel, interestingly, complains that people were treating *him* almost like musical entertainment:

“thou art unto them as a very lovely song of one that hath a pleasant voice, and can play well on an instrument...”

— **Ezekiel 33:32**

So music and prophetic activity clearly overlap in the OT, although Scripture doesn't give us a technical manual saying, “*Here is precisely what musical prophecy consists of.*”

Then something changes under the New Covenant

Your Greek thought needs just a little tightening.

προφητεύω (*prophēteuō*) means *to prophesy*—to speak forth prophetically. The noun προφητεία (*prophēteia*) is prophecy.

But Paul actually **distinguishes prophecy from the other manifestations** you're mentioning:

1 Corinthians 12:8–10 separates:

- word of wisdom
- word of knowledge
- faith
- gifts of healing
- workings of miracles
- prophecy
- discerning of spirits
- kinds of tongues
- interpretation of tongues

So if someone receives supernatural knowledge about another person, I'd be cautious about saying, technically, “*That was prophecy.*” Paul might call it a **word of knowledge**.

But those manifestations can certainly **operate together**.

Someone might receive a word of knowledge and then speak prophetically concerning what God has revealed. Or discerning of spirits could provide the perception underlying what is subsequently spoken.

That's why **1 Corinthians 14:3** is probably our safest functional definition of NT congregational prophecy:

“But he that prophesieth speaketh unto men to **edification, and exhortation, and comfort.**”

That's wonderfully practical. Paul tells us less about *how it feels to receive prophecy* than about **what it does when expressed**.

Now your musical-chord example gets really interesting

You said:

“Musically it could be a particular chord progression at a particular time that ministers to someone.”

Possibly—but I'd put a fence around the word “prophecy.”

Suppose a keyboard player suddenly senses, *Don't resolve this yet—stay here.*

He doesn't know why.

He holds or changes a chord.

And someone in the congregation, at precisely that moment, is profoundly affected by it.

I would be perfectly comfortable saying the musician **may have been led by the Spirit.**

I'm less comfortable saying Scripture establishes that the chord progression itself was necessarily **prophecy.**

Because when Paul describes NT prophecy, it is ordinarily **intelligible communication.** That's one of the major arguments of 1 Corinthians 14. The congregation needs to understand what is being communicated so that it can be edified.

But—and here's where **1 Chronicles 25** keeps bothering the neat little box—

“prophesied with a harp.”

Not merely *while somebody played a harp.*

With a harp.

That at least leaves biblical room for asking whether prophetic expression can occur **through music itself,** rather than music merely creating an atmosphere in which verbal prophecy occurs.

I wouldn't build doctrine beyond what the text actually says. But I wouldn't explain that wording away either.

And now add Ephesians 5:18–19 and Colossians 3:16

This may be the bridge you're looking for.

Paul says:

“be filled with the Spirit; speaking to yourselves in **psalms and hymns and spiritual songs,** singing and making melody in your heart to the Lord.”

And Colossians:

“teaching and admonishing one another in psalms and hymns and spiritual songs...”

Notice the direction.

A song isn't merely **toward God.**

It can minister **to one another.**

That begins sounding remarkably close to the function of prophecy:

1 Corinthians 14: edification, exhortation, comfort.

Colossians 3: teaching and admonishing one another through song.

And “spiritual songs” (*ōdais pneumatikais*) at least permits the possibility of songs prompted or characterized by the Spirit. I wouldn't insist that every “spiritual song” means spontaneous prophetic singing—the Greek doesn't prove that—but neither would I rule spontaneous Spirit-inspired song out.

So I think I'd draw the boundary this way:

Prophecy is inspired communication from God.

Spirit-led music is broader than prophecy.

Therefore:

All prophetic music would be Spirit-led, but not everything a musician does under the Spirit's leading necessarily constitutes prophecy.

Your chord progression might be **Spirit-directed ministry** without itself communicating a prophetic message. But if that musical expression becomes the vehicle through which something God is communicating is expressed—particularly joined with intelligible words—then **1 Chronicles 25 gives us very good reason not to dismiss the possibility of prophetic song.**

And that circles us right back to your original phrase:

“instructed in the songs of the LORD.”

Perhaps the mature musician isn't merely trained to know **what to play**.

He is also spiritually mature enough to recognize **when to play, when not to play, when to follow, when to wait—and when something is happening that wasn't on the chart.**

Now *that* begins touching the question you've been wrestling with about **tracks, arrangements, predetermined musical structure, and leaving room for the Spirit**—without requiring us to condemn structure itself.

David's musicians were **highly structured, highly trained, under authority... and expected to prophesy.**

Those things apparently weren't contradictions.

A lot to read through, and I will more than likely come back to.

There have been a few Music Ministers that I felt operated in that Davidic mode.

Back in the day Kent Henry could sit down at the piano and just start chording and lead a group of disparate people into Worship. I haven't seen many that were used that way.

Yes. And I think your Kent Henry example helps sharpen the distinction we were just making.

What you're describing isn't merely **a musician playing worship music well**. It's someone whose musicianship had become sufficiently instinctive that he could listen—to the room, to the congregation, and, as you understood it, to the Spirit—while playing. The instrument wasn't demanding all of his attention.

That gives me another way of looking at **“instructed in the songs of the LORD”**:

Skill may actually create room for spiritual sensitivity.

The 288 in 1 Chronicles 25:7 were both **“instructed”** and **“cunning”/skillful**. Their training wasn't necessarily the enemy of spontaneous leading; it may have been what enabled them to respond instantly without having to think, *Now what chord comes next?*

And Kent Henry is an interesting example because that older style of worship leading could involve staying on a progression, repeating a phrase, changing dynamics, or moving almost imperceptibly from one song into another. The congregation wasn't necessarily following an arrangement so much as **the musician was following what was happening in the congregation.**

That brings me back to one phrase you used:

“lead a group of disparate people into Worship.”

That's more significant than *getting everybody singing the same song.*

It sounds remarkably like the destination described at Solomon's Temple:

“as one, to make one sound to be heard in praising and thanking the LORD”

— 2 Chronicles 5:13

They arrived at **oneness.**

And now I'm wondering whether our developing thread isn't simply about *prophetic music*, but something larger:

What was the function of the Davidic musician?

Not entertainer.

Not merely accompanist.

Not merely song leader.

Perhaps **a skilled, spiritually sensitive servant whose ministry helped a collection of individuals become one worshipping congregation.**

That's a question I'd like to keep beside 1 Chronicles 25 rather than answer too quickly.

[Skill may actually create room for spiritual sensitivity.] That caught my eye! And, probably a gentle rebuke for my not applying myself to any of the instruments I had an interest in. Except maybe the Trumpet. (I still couldn't read time, though.)

:) Maybe—but I wouldn't let that sentence beat you up.

There's another side to it: **skill is a servant, not the source.** David's musicians weren't prophetic because they were skilled. They were skilled servants who could respond when God moved.

And there's a biblical line that suddenly seems particularly appropriate:

“Play skilfully with a loud noise.” — Psalm 33:3

“Sing unto him a new song” comes immediately before it. So in one verse you've got **newness/spontaneity** alongside **developed skill.** Those aren't enemies.

Your trumpet experience may actually illustrate it. Even without being a strong sight-reader of rhythm, if you had enough command of the instrument that you didn't have to consciously think about embouchure, fingering, breath, and pitch every second, you had some freedom to **listen while playing.**

And I think *listening* may be the word underneath this whole study.

Not simply:

“What am I supposed to play?”

but:

“What is God doing, and how does my instrument serve what He is doing?”

That would make David's insistence on both **training** and **spiritual ministry** make a lot of sense.

And, incidentally, it gives us a much more careful critique of rigid musical arrangements than *“tracks are bad.”* A highly skilled musician can play to a structure and still listen. The problem comes when **the structure removes the musician's ability—or permission—to respond.**

Hmmm. I think we just found another piece of your puzzle.

"With a loud noise" Is it really 'noise' or is it with full volume from a full heart in spirit and in truth, nothing held back.

Ah. **Good catch.** The KJV's “loud noise” can send our modern ears in the wrong direction.

Psalm 33:3 reads:

“Sing unto him a new song; play skilfully with a loud noise.”

The Hebrew word translated **“loud noise”** is תְּרוּעָה (*teru‘ah*). It is not the ordinary word for meaningless *noise*. It carries ideas such as a **shout, joyful acclamation, battle cry, alarm, or trumpet blast**. Context determines which sense applies.

So I'd paraphrase the thought much closer to:

“Play skillfully, with a ringing shout of joy.”

Several modern translations accordingly use things like **“shouts of joy”** or **“joyful shout.”**

And that makes your thought about **nothing held back** much more defensible than reading the verse as *play as loudly as physically possible*. 😊

In fact, look at the three pieces together:

“Sing unto him a new song” — freshness of expression.

“Play skillfully” — disciplined ability.

“with a teru‘ah” — wholehearted, joyful acclamation.

That's quite a combination:

Freshness without sloppiness.

Skill without sterility.

Enthusiasm without mere volume.

And I wouldn't quite equate *teru‘ah* itself with Jesus' **“in spirit and in truth”** in John 4:23–24; those are different texts making different points. But as a theological description of wholehearted worship, I see exactly where you're going.

Especially because *teru'ah* can describe something produced by **human voices or instruments**. The point isn't a decibel measurement.

Which makes “play skilfully with a loud noise” a rather unfortunate verse to use as proof that the PA ought to be turned up. 😊

The command is to the worshiper to sound the joyful acclamation—not to the sound engineer to amplify it.

Thanks for that. That, and its adverse application, has 'bothered' me for a good while.

You're welcome. And yes, that little Hebrew word changes the flavor of the verse considerably.

It isn't “**make a lot of noise for God.**” It is much closer to **skillful playing joined to joyful, wholehearted acclamation**. Volume may naturally accompany that—but volume isn't the command.

That also keeps the verse internally balanced: **skill** means there is control; **teru'ah** means there is wholehearted expression. Neither sterility nor chaos is being commended.

And I suspect Psalm 33:3 belongs in the margin beside **1 Chronicles 25** as we continue this study. There's an interesting relationship developing between **skill, spontaneity, prophetic sensitivity, and wholehearted participation**.

We may have stumbled onto a better framework for several things you've been trying to put into words.

Yes, need to print this and study it. A lot of good stuff here.

Yes. And I'd print it **before we add much more**. There's already enough here that adding another ten Scriptures might obscure the thread rather than strengthen it.

The core I'd mark while studying is:

1 Chronicles 25 → Psalm 33:3 → 1 Samuel 10:5–6 → 2 Kings 3:15 → 2 Chronicles 5:11–14 → Joel 2 / Acts 2 → 1 Corinthians 12–14 → Ephesians 5:18–19 / Colossians 3:16.

And keep these questions in the margin:

What is prophetic music?

What is merely Spirit-led music?

What role does learned skill play?

What can leadership order or make room for—and what must come from God?

How does a musician help many worshipers become “as one”?

I especially wouldn't lose this one:

Skill may create room for spiritual sensitivity.

Not because skill produces the Spirit's activity, but because **mastery of the tool can free the servant to listen**.

Print it. Mark it up. Argue with it. 😊 I suspect when you come back, you'll have found something neither of us has noticed yet.

Is that Hebrew word for noise also used in the Scripture where David had to wait for the rustle in the tops of the Mulberry Trees?

No—and the difference is actually useful.

In **2 Samuel 5:24**, where David is told to wait until he hears “**the sound of a going in the tops of the mulberry trees**” (KJV), the Hebrew word translated “**sound**” is קוֹל (*qôl*). It is the very broad Hebrew word for **voice, sound, noise, thunder**, etc.

The parallel passage, **1 Chronicles 14:15**, likewise speaks of hearing “**a sound of going in the tops of the mulberry trees.**”

That's different from תְּרוּעָה (*teru'ah*) in Psalm 33:3, which has the more specific sense of **shout/acclamation/alarm/trumpet blast**.

But you've accidentally landed on something that fits our study beautifully:

David was already a capable warrior. He knew **how to fight**.

Yet God didn't merely tell him *how* to fight. He told him, essentially:

Wait until you hear something—and then move.

That's almost exactly the distinction we've been developing about the skilled musician.

Know your instrument.

Know your craft.

Know what you're supposed to do.

But listen before you move.

And notice that David had just defeated the Philistines in the immediately preceding encounter (**2 Samuel 5:17–21**). When they came again, he **inquired of the LORD again** rather than simply repeating yesterday's successful strategy.

That may be the stronger lesson than the Hebrew-word connection you were looking for:

Yesterday's successful leading did not eliminate today's need to listen.

That belongs right beside “**skill may create room for spiritual sensitivity.**”

My thoughts on "Instructed in the Song of the Lord" agrees with your, my point would be that teaching/training is required.

Pastor Mark just finished a Revival series in Okinawa on The Baptism in The Holy Spirit.

What has always bothered me is we are so intent on getting people "baptized" in The Spirit, but give almost no instruction into how to Walk in The Spirit, How to Try The Spirits, you get my drift.

Yes. I get the distinction you're making, and I think **1 Chronicles 25** actually gives you a strong biblical pattern for it.

The text doesn't present inspiration and instruction as opposites. These people were appointed to **prophesy with instruments**, yet they were also “**instructed in the songs of the LORD**” and were skillful. Whatever precisely their prophetic musical ministry involved, **training was part of the preparation for exercising it**.

And that connects quite naturally with the New Testament. Receiving the Spirit is not presented as the end of spiritual formation. Paul repeatedly has to **teach Spirit-filled believers how to live and minister spiritually**.

Think about Corinth. They certainly weren't suffering from a shortage of manifestations! Yet Paul spends three chapters—**1 Corinthians 12–14**—instructing them in their operation. In effect:

You have spiritual gifts. Now you need to learn how to use them.

And Paul's instruction includes some substantial guardrails:

- **1 Corinthians 12** — understand the diversity, source and purpose of spiritual gifts.
- **1 Corinthians 13** — gifts exercised without love have missed something fundamental.
- **1 Corinthians 14:1** — “desire spiritual gifts, but rather that ye may prophesy.”
- **1 Corinthians 14:26** — “Let all things be done unto edifying.”
- **1 Corinthians 14:29** — prophets speak, and “**let the other judge.**”
- **1 Corinthians 14:32** — “the spirits of the prophets are subject to the prophets.” Inspiration doesn't abolish self-control.
- **1 Corinthians 14:40** — “Let all things be done decently and in order.”

Then outside Corinth you get precisely the discernment issue you're talking about:

1 John 4:1:

“Beloved, believe not every spirit, but **try the spirits whether they are of God...**”

And **1 Thessalonians 5:19–21** gives what may be the best compact balance of all:

“Quench not the Spirit.
Despise not prophesyings.
Prove all things; hold fast that which is good.”

That's excellent because neither error is permitted.

Don't suppress spiritual activity.

Don't accept spiritual activity uncritically.

Baptism is a beginning, not graduation

I think that's the formulation underneath what you're saying.

If someone teaches extensively about receiving the Baptism in the Holy Spirit but little about **walking in the Spirit, discerning spiritual manifestations, exercising gifts in love, submitting manifestations to judgment, and developing spiritual maturity**, you can end up with sincere people who have been encouraged to experience something they haven't been taught to steward.

Paul's language in **Galatians 5:25** fits particularly well:

“If we live in the Spirit, let us also walk in the Spirit.”

There are two ideas there. *Having life by the Spirit* and then **ordering one's walk accordingly**.

And that makes your phrase from Chronicles increasingly useful:

“instructed in the songs of the LORD.”

They weren't instructed **instead of** being prophetic.

They were instructed in preparation for functioning properly in a ministry that included prophecy.

That's a very different philosophy from “*Don't teach people too much because you'll interfere with the Spirit.*” Scripture doesn't seem afraid that instruction will extinguish genuine inspiration. Paul apparently thought **good instruction would help believers recognize, govern, test, and properly exercise what the Spirit was doing.**

And there may be an important distinction for your developing study:

We cannot teach someone how to manufacture a manifestation of the Spirit.

But we certainly can teach someone **how Scripture says to respond when the Spirit manifests Himself.**

That would cover exactly the territory you're describing: *walk in the Spirit; discern; test; judge; submit; love; edify; exercise self-control; make room for others; know when to speak and when to be silent.*

Which takes us right back to David's musicians:

Inspired—but instructed.

Gifted—but trained.

Prophetic—but under authority.

Skillful—but listening.

That's becoming a pretty coherent biblical pattern.

About The Spirit not yet being given. Limited. In Jesus' words 'upon you', and then at Pentecost 'in you' as an abiding and in dwelling Spirit.

Yes—that's a much better way to state the distinction you were making earlier. I would just sharpen one detail about **which words of Jesus** we attach to which part.

In the Old Testament, the Spirit certainly **came upon** people for particular purposes—prophecy, leadership, craftsmanship, deliverance, and so forth. But that wasn't yet the universal New-Covenant gift of the Spirit to God's people.

Jesus makes the transition particularly explicit in **John 14:17**:

“for he dwelleth **with you**, and shall be **in you**.”

That is probably the strongest text for what you're saying: **with you** → **in you**.

Then **Acts 1:8** gives the other expression:

“ye shall receive power, after that the Holy Ghost is come **upon you**...”

And Pentecost fulfills that promise in **Acts 2**, with Peter explaining it through Joel:

“I will pour out of my Spirit upon all flesh...”

So interestingly, the NT doesn't simply replace “**upon**” with “**in**.” It retains both concepts. I'd distinguish them something like this:

OT: the Spirit comes upon/selectively empowers people for God's purposes.

New Covenant: the Spirit is given as the **abiding indwelling presence** of God in believers, while believers can also be described as having the Spirit **come upon them** in empowering activity.

And **John 7:37–39** is particularly important because John explicitly comments:

“for the Holy Ghost was not yet given; because that Jesus was not yet glorified.”

Obviously John cannot mean *the Holy Spirit didn't exist or wasn't active yet*. The entire Old Testament disproves that. He means the promised **post-glorification giving/outpouring of the Spirit** had not yet occurred.

Which actually strengthens your larger point about David's musicians.

They could indeed be **moved upon by the Holy Spirit** and prophesy. Heman could be a genuine seer. David himself could speak by the Spirit—“**The Spirit of the LORD spake by me**” (2 Samuel 23:2).

Yet they were operating **before Pentecost**.

So if *they*, with that more limited Old-Covenant experience, were nevertheless **trained, instructed, organized, tested, placed under authority, and expected to learn how to function in their ministry**, your earlier question becomes even stronger:

Why would we think receiving the fuller New-Covenant gift of the indwelling Spirit eliminates the need for instruction in how to walk in and minister by that Spirit?

It doesn't.

If anything, **1 Corinthians 12–14 demonstrates the opposite**: greater access to spiritual manifestations created a greater need for mature instruction concerning their use.

That may be an important piece of the study:

The Spirit's indwelling does not make instruction unnecessary.

Instruction teaches us how to faithfully steward what the indwelling Spirit supplies.

I think our 'tension' over 'prophecy overall' and 'delineated gifts' is interesting. I think I am having a bit of difficulty with expressing one of my key thoughts, it's not the manifestation that is important, it is The Holy Spirit and giving Him room to operate in the Body.

Yes. I think I understand the distinction now—and I think our little tension actually exposed it.

I was approaching the question **taxonomically**: *Was that prophecy, a word of knowledge, discerning of spirits, Spirit-led music, etc.?* That's useful because Paul does distinguish the manifestations in 1 Corinthians 12.

You're looking one level deeper:

The important thing isn't correctly naming the manifestation. The important thing is that the Holy Spirit is present and has liberty to minister through the members of the Body as He wills.

And **1 Corinthians 12:4–11** strongly supports keeping that center of gravity. Paul lists differences—“diversities of gifts,” “differences of administrations,” “diversities of operations”—but keeps returning to:

“the same Spirit”

and finally:

“all these worketh that one and the selfsame Spirit, dividing to every man severally **as he will.**”

So the distinctions matter, but **the distinctions aren't the point.**

That also helps me understand what you meant earlier by a chord progression ministering to somebody. You weren't necessarily trying to establish:

Chord progression = the gift of prophecy.

You were saying something more like:

If the Holy Spirit wants to touch someone through what a musician plays at that particular moment, does our worship leave Him—and that musician—room to do it?

Yes. That's a substantially different question.

And now **1 Corinthians 14:26** becomes important:

“How is it then, brethren? when ye come together, **every one of you hath** a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying.”

Paul doesn't seem principally concerned with producing a perfectly categorized manifestation chart. His concern is that **the members bring what God has supplied, that it edifies the Body, and that it operates under godly order.**

That connects beautifully with **1 Corinthians 12:7**:

“But the manifestation of the Spirit is given to every man **to profit withal.**”

There's your center.

Not manifestations for manifestations' sake

And this guards against the opposite error too.

Making “room for the Spirit” cannot mean manufacturing manifestations because *nothing spiritual seems to be happening*. Nor does an unusual occurrence prove that the Spirit caused it.

Hence:

“Quench not the Spirit.”

and immediately,

“Despise not prophesyings. Prove all things; hold fast that which is good.”

— 1 Thessalonians 5:19–21

There's the balance you've been describing.

Give Him room.

Don't manufacture anything.

Don't suppress anything.

Test what occurs.

Keep what is good.

And suddenly your emphasis on **instruction** becomes even more important.

The goal isn't primarily:

Teach everybody how to operate the nine gifts.

It's more fundamental:

Teach the Body how to recognize, respond to, test, and cooperate with the Holy Spirit when He chooses to minister through one member to another.

Then whether what occurs is ultimately best classified as prophecy, knowledge, wisdom, discernment, a psalm, prayer—or perhaps simply a musician who somehow knew **not to change that chord yet**—the center remains:

“the selfsame Spirit... as he will.”

And that may also resolve something in our Davidic-musician discussion. Perhaps we don't have to determine exactly **what musical prophesying sounded like** before we can learn from it.

What Scripture plainly tells us is enough:

They were trained.

They were skillful.

They were under authority.

They were expected to prophesy.

And God remained the Source.

That's a pretty strong model for **giving the Holy Spirit room without confusing liberty with disorder.**

[“teaching and admonishing one another in psalms and hymns and spiritual songs...”]

That comes back to that statement I made some time ago that my belief that a congregation learns a very large part of its Theology; Doctrine and Practices through the songs it sings.

Exactly—and **Colossians 3:16** gives your statement much stronger biblical footing than **merely observing that songs are memorable.**

Look at Paul's sequence:

“Let the **word of Christ dwell in you richly** in all wisdom; **teaching and admonishing one another** in psalms and hymns and spiritual songs...”

Paul explicitly assigns song a **teaching and admonishing function.**

That means congregational singing isn't merely the emotional portion of the service before the teaching begins. **Some teaching is occurring while the congregation sings.**

And there is something particularly powerful about that form of teaching: the congregation doesn't merely *hear* the theology—they **say it themselves repeatedly.**

A sermon might tell me once:

God is faithful.

But a song can put the proposition into my own mouth twenty times over several months until I instinctively think:

God is faithful.

That's catechesis, whether anybody calls it catechesis or not.

And I'd expand your original formulation slightly. A congregation learns through its songs:

Theology — Who is God? Who is Christ? What has He done?

Doctrine — What do we believe about salvation, the Cross, resurrection, the Spirit, the Church, judgment, eternity?

Practice — What are Christians supposed to do? Praise, surrender, pray, witness, endure, give, serve, repent?

But there's a fourth category:

Expectation — *What do we expect God to do when His people gather?*

That one may be especially relevant to where this study is going.

If for years a congregation sings almost exclusively songs whose implicit model is *we sing to God while God listens*, that congregation may absorb a very different expectation from one whose songs also teach that **God speaks, leads, convicts, comforts, gives gifts and ministers through the members of His Body.**

Neither observation tells us which individual song is good or bad. But **the cumulative diet matters.**

And now put Colossians beside David's musicians:

“instructed in the songs of the LORD” — 1 Chronicles 25:7

and:

“teaching and admonishing one another in psalms and hymns and spiritual songs” — Colossians 3:16

There's an intriguing two-way relationship:

We need instruction in our songs.

And our songs instruct us.

That may be one of the strongest sentences to come out of this whole discussion.

And it raises the stakes considerably for whoever chooses what a congregation sings. They're not merely assembling a Sunday **set list.**

They're helping select part of the congregation's curriculum.