

The Mystery of the Restoration of the Harp and The Lost Music Of The Bible: Rediscovered

TOTAL TIME: 30 min

Shalom friends, I'm Michael-David and as a Psalmist and International Harp Instructor I have had the privilege of traveling the world and playing a role in re-establishing the harp as an instrument for worship, prayer, healing, and delivering people from spiritual bondage. It has been my great joy to teach people how to play the harp like King David as a part of the rebuilding of the tabernacle of David.

Ever since the destruction of the Temple in Jerusalem in 70 AD, the harp has seldom been used in worship. Just as the children of Israel hung up their harps on the willow trees in Babylon, for almost 2000 years, the sound of the harp has been silent.

But now that the Children of Israel are back in the land, according to Biblical prophecy, there has been a resurgence of the harp particularly in the prayer house movement.

In fact, there is a prophetic word given in the Talmud, from the writings of the Jewish Sages, where parts of the text originate from before the coming of the Messiah. In the reading in Masorah Arachin 13b it is implied that when the harps reappear in Jerusalem that the time of the coming of Messiah is near.

This is perhaps why, when my harp students play on the streets of Jerusalem, that we get such a strong reaction from the Orthodox Jews. So it is possible that the restoration of the harp is, in fact, a part of something mysterious that God is doing in these end-times.

In this presentation I will be sharing about The Mystery of the Restoration of the Harp and how there is a Lost Music of The Bible: that has been Rediscovered at this time in history. In the last half of this video you will actually hear the melodies of the ancient music encoded in the very characters inscribed in the scriptures. You will be fascinated to discover the amazing prophetic link between these musical markings and the revived playing of the harp as a part of the restoration of all things as spoken of by the Apostle Peter in Acts 3:21.

To help provide a background for this history making harp paradigm, I'd like to show you a report that was produced by the Acts News Network that features my first harp school in Israel that took place on the top of the Mount of Olives in Jerusalem. In this report you will learn about some of the foundational aspects of the restoration of the harp.

VIDEO 3:24 Acts News Network Report on the School of the Prophetic Harp

<https://youtu.be/Ba84QzoNXcE?si=GCvgUmmHyem4ipc6>

I hope you enjoyed the Acts News Network report. It documents a very significant moment in the re-establishment of the harp. I would now like to share with you an amazing thing that God is doing as it relates to the Restoration of the Harp and a great harvest that the Lord of the Harvest is bringing on planet earth. When people think of the harp they often picture this beautiful instrument in a heavenly environment, but few would associate it with the harvest of souls promised by God at the end of the age. However, this connection between the harp and the coming harvest is clearly made in the book of Amos Chapter 9 verse 13.

Amos 9:13

“Behold, the days are coming,” says the Lord, “When the plowman shall overtake the reaper, And the treader of grapes him who sows seed;

How do we know that this metaphor is in reference to a harvest of people coming into the Kingdom of God? Just look at the verse before that where it says:

Amos 9:12

That they may possess the remnant of Edom, And all the Gentiles who are called by My name,” Says the Lord who does this thing.

Here the Jewish prophet Amos declares that there would come a time when “all the Gentiles who are called by the name of the Lord” would come into a relationship with the God of Israel. The agrarian imagery where the plowman is overtaken by the reaper speaks of a harvest of people that is so great that the reapers can hardly keep up with the seeds sown by the plowman. So how is this harvest connected to the harp? Again, to learn about the connection, you have to look at the verse before that.

Verse 11 of Amos 9 says:

Fade to Parchment BG with scripture Amos 9:11

“On that day I will raise up The tabernacle of David, which has fallen down, And repair its damages; I will raise up its ruins, And rebuild it as in the days of old;”

So, when we consider how the tabernacle of David is being restored in our time, we have to consider what was going on in David’s time. It was an amazing window of time when the Ark of the Covenant was being housed in a tent that David made for that very special purpose. Here is where we find the harp connection. What was the primary activity that was taking place in David’s Tabernacle? Let’s go back to the original source and see what was going on.

In the book of first Chronicles chapters 16 and 25 we have documented for us what King David initiated when his tabernacle was first set up. Here we will see that the primary activity was centered around the playing of the harp.

1 Chronicles 16:1 and 4

16 So they brought the ark of God, and set it in the midst of the tabernacle that David had erected for it... ‘And he appointed some of the Levites to minister before the ark of the Lord, to commemorate, to thank, and to praise the Lord God of Israel... with stringed instruments and harps...”

And in chapter 25 we read:

1 Chronicles 25:1 and 6

25 Moreover David and the captains of the army separated for the service some of the sons of Asaph, of Heman, and of Jeduthun, who should prophesy with harps, stringed instruments, and cymbals....⁶ All these were under the direction of their father for the music in the house of the Lord, with cymbals,

*stringed instruments, and harps, for the service of the house of God. Asaph, Jeduthun, and Heman were under the authority of the king. 'So the number of them, with their brethren who were instructed in the songs of the Lord, all who were skillful, was two hundred and eighty-eight.*And they cast lots for their duty, the small as well as the great, the teacher with the student.*

So what King David set into motion was 24/7 worship, intercession and the singing of the inspired – spontaneous song of the Lord as well as a school of the prophetic harp. It was a powerful season that has never been replicated until now – I'll explain this momentarily. It is a certainty that many of the Psalms that were given to David and the Levites were inspired by the Holy Spirit during that season... ultimately ending up in Holy Scriptures providing countless moments of comfort to believers throughout the millennia.

After 30 years of a continuous vigil before the very Ark of the Covenant, the Ark was moved back to behind the veil in Solomon's temple again restricted to be accessed only by the High Priest once a year at Yom Kippur, the Day of Atonement. So what was the meaning of this momentary dispensation when the Levites were commanded by David to continuously minister before the Ark with harps?

David's Tabernacle, which God is restoring in our time, represents open access to the presence of God. It is no coincidence that Israel rose to its greatest power and influence while 24/7 intercession was functioning. There is a present day parallel that can be understood when we consider how the veil in the Temple was torn from top to bottom symbolizing a restoration to complete access to God's presence.

The way was made clear when Jesus, the Messiah of Israel and Savior of the World, declared "It is Finished". We now have the privilege of entering into the very Throne Room of God where we can boldly go to obtain mercy and provision for ourselves and make intercession for the world around us.

Worshiping God in any manner, whether it's just with words and actions, singing unaccompanied or with any instrument, is a good thing. However, scripture makes a specific distinction with the use of the harp. Apart from being the primary instrument in David's tabernacle and later Solomon's Temple,... other than the trumpet, the harp is the only instrument mentioned in the New Testament that is in use in heaven. I suspect that there must be many different instruments used in worship in heaven, it just happens that the harp is the only other instrument mentioned.

Revelation 14:2 reveals to us that the sound of the harp is the sound of heaven:

And I heard a voice from heaven, like the voice of many waters, and like the voice of loud thunder. And I heard the sound of harpists playing their harps.

There is something wondrous and mystical about the playing of the harp in heaven. In fact, the harp is an important aspect of the function of the reception of all our prayers.

In Revelation 5:8 we learn that the manner in which our prayers are received around the throne of God is accompanied by the playing of the harp.

Here is what the scripture says:

Now when He had taken the scroll, the four living creatures and the twenty-four elders fell down before the Lamb, each having a harp, and golden bowls full of incense, which are the prayers of

the saints.

So it appears that when we pray our prayers manifest in the elder's golden bowls in the form of incense.

"Our Prayers are as Incense" at the Lakeside at Shiloh

As the beautiful smell of our prayers rises before the very throne of God it is accompanied with the sound of the harp in worship. Part of the Mystery of the Harp is the reality that Psalm 22:3 reveals as translated in the World English Bible:

But you are holy, you who inhabit the praises of Israel.

Somehow, God inhabits praise - and in so doing, it is as if the sound of the harp worship plays a role in conveying our prayers directly to God's throne. The wondrous promise in God's Word in 1 John 5:15 assures us:

And if we know that He hears us, whatever we ask, we know that we have the petitions that we have asked of Him.

So there is a connection between our prayers on earth and the response in heaven with the sound of the harp. May I suggest that God is revealing this truth in these End Times to enhance our understanding and effectiveness in prayer. I believe that this is a part of what God is saying to us as it relates to Acts 3:16 where it speaks of the "restoration of all things". Jesus taught us to pray in Matt 6:10:

Your kingdom come. Your will be done On earth as it is in heaven.

As we can see that harps are an intrinsic part of the reception of our prayers in heaven, and that the goal of our prayers is to have God's will be done here on earth as it is in heaven, then it makes sense that there is a special connectivity between heaven and earth when we are synchronized with the playing of the harp. How awesome it is to imagine that as we are praying and playing harp on earth, that in heaven the same thing is occurring as our prayers rise before God's throne! The sound of the harp resonates both on this earthly plane and in the heavenlies creating an atmosphere conducive to powerful prayer. Again, worship of any kind, with or without instruments is valuable, but when we use the same instruments on both sides of eternity, there is the potential for increased effectiveness in our prayers. And I am pleased to be able to report that this is, in fact what is happening at this moment in history.

In King David's day when 24/7 worship was in full swing, God's blessing fell on Israel because of this continuous intercession. Today, more than at any other time in history, there is 24/7 prayer and intercession taking place particularly through what is known as the Prayer House Movement.

Founders of this movement are organizations such as the International House of Prayer in Kansas City (IHOPKC) and the Jerusalem House of Prayer For All Nations (JHOPFAN) that is situated in a prayer tower at the top of the Mount of Olives. This movement started over 30 years ago and currently there are over 20,000 places, that are not churches, but spaces that are dedicated to 24/7 prayer all over the world.

I believe that this unprecedented prayer initiative is what is fueling the current harvest of God's missions around the globe. It is interesting to note that such prayer houses have a form of intercession that has coined the phrase "Harp and Bowl" which references Revelation 5:8. It involves the use of music that is spontaneously played and incorporates the scriptures as the lyric sheet which launches into prayer for the world. The only thing that has been missing are actual harps - until now.

For over a decade, I have been fulfilling a call to help to restore the harp as an instrument that is more prevalently used in worship, prayer, healing, setting people free from oppression (just as David did when he played his harp for Saul) and for creating an environment for the Word of God to be released.

I have traveled the world holding my schools of the harp, especially in Israel, but also in Singapore, Malaysia, Guatemala, Barbados and in Canada and the United States and most recently – setting up our base of operations here in Kansas City.

Now I am going to put together the mystery of the harp and my promise to present to you the Lost Music of The Bible: that has been Rediscovered. Consider the songs that were birthed in the times that the Levites were prophesying in the Tabernacle of David. These were truly inspired expressions of praise that in some cases must have ended up in the Holy Scriptures. But how was this accomplished? We have a clue that is found in 1 Chronicles 16:20 as read in the King James Version of the Bible...

1 Chronicles 16:20

And he appointed certain of the Levites to minister before the ark of the LORD, and to record, and to thank and praise the LORD God of Israel.

It would be wonderful to go back in time and take a device to record the sound of the harp worship in David's Tabernacle and in Solomon's Temple. However, there is a way to recover this music in the musical notation that was, in fact, encoded into the text of the actual scriptures. 1 Chronicles 16:20 indicates that one of the assignments of the Levites, was to record the words and the notes that were sung. How was this done?...

The life-work of a Jewish Musicologist named Suzanne Haik-Vantoura, in her award winning book "The Music of the Bible: Revealed" provides us with this amazing discovery. To introduce to you the premise for her findings, I present to you a video that was produced at the Trinity Broadcasting Network's Jerusalem studio. In it, a number of my harp students play some of these amazing melodies that were taken directly from the musical markings found in the scriptures.

VIDEO 3:52 The Lost Music Of The Bible: Rediscovered

<https://youtu.be/KsdQ-8q1mNo?si=uwz31oVVckAC8X-A>

What an amazing discovery, to be able to see and hear the original melody that is imbedded right in the Hebrew text.

https://commons.wikimedia.org/wiki/File:Example_of_biblical_Hebrew_trope.svg

These markings are called cantillation marks or ta'amim and are found from Genesis to Malachi implying that the entire Old Testament was intended to be sung. This is still the practice in today's Synagogues, however, Cantors – who sing the liturgy, interpret the cantillation marks to merely indicate a kind of punctuation.

In contrast, when Suzanne Haik-Vantoura analyzed these markings from the perspective of a musicologist, she saw that certain marks often appeared in strategic places such as at the beginning and end of a passage.

She then built on the premise that these marks represented the musical tone that was the “tonic” or the key of the scale that was to be sung. Musical tones were systematically assigned to each cantillation symbol based on specific intervals that decoded the scale to be sung. Here is that scale as played on the harp...

You can hear that such a scale has a distinctive Hebraic sound. It should also be noted that the names of these symbols reflect a real sense of a “musical terminology” indicative of the position of the note.

Now that we understand the basis for the musical markings, I'd like to sing part of the most important scripture in the Bible as penned by Moses. I am referring to Deuteronomy 6:4 “The Shema”. The musical notation on the screen is highlighted in red with the cantillation marks shown in the Hebrew below it. As the words are sung, I've drawn a line between the cantillation marks in the Hebrew words that are read from right to left and the musical notation which reads from left to right, so it is easier to see the collation between the two. The timing of the notes is inferred by the rhythm of the syllables and the tone is sung and stays on that note until the next symbol.

Where could this system of symbols originate from? One must consider the man who is credited with the transcribing of the Torah, Moses himself. Many do not consider that Moses was a composer of music and that, as a Prince of Egypt, he learned his musical skills in the court of Pharaoh. We need to consider the question, “How was music conveyed at that time?”

We learn from ancient artwork found in the tombs of Egypt that there are images that show music was conveyed by hand gestures called “Chironomy”. Note the individuals sitting in front of the musicians that they are all giving the same gesture and therefore they are playing the same notes in unison.

In another similar image we see several different hand signals indicating that they are playing in harmony.

Solfege is a chironomic system that is still in use to this very day as are many similar systems that have been in common practice in diverse cultures throughout history.

The connection between “Chironomy” and the cantillation marks in the Bible is shown in the names of the symbols. These symbols and their names indicate the sense of tonal intervals. However, there is an interesting phrase that appears in 1 Chronicles 25:2-6

Fade to Parchment BG with scripture 1 Chronicles 25:2-6 (don't read scripture)

The “sons of Asaph (were) *under the direction of* (Hebrew YAD) Asaph, who prophesied *under the direction of* (Hebrew YAD) the king. (...) the sons of Jeduthun (were) ***under the direction of*** (Hebrew YAD) their father Jeduthun, who prophesied with the lyre in thanksgiving and praise to the LORD. (...) They [including the sons of Heman] were all ***under the hand of*** (Hebrew YAD) their father in the music in the house of the LORD with cymbals, harps, and lyres for the service of the house of God. Asaph, Heman and Jeduthun were ***under the order of the king***” (Hebrew AL YADE ha-Melekh) (1 Chronicles 25:2-6).

As you read through this portion of scripture, where it says “under the direction” or “under the order of the King” or most significantly “under the hand of their father... “ the Hebrew phrase that is being used here is “al yad” referring to the hand. According to Sooteris Kyritsis in his article posted April 1, 2021 where this was observed... “Haik-Vantoura concluded that these phrases in this context actually denote the use of *chironomy*.”

Even though there is some debate concerning the validity of Haik-Vantoura’s interpretation of the cantillation pointings, versus the current traditional use of these markings, her research poses a strong argument for its validity. One of the most striking examples cited in her book is found in the music for Lamentations 1:1.

Here she compares her deciphering key to an ancient musical rendering of this passage from the synagogal tradition in Damascus. Even more shocking is its comparison to a Gregorian Chant of the same scripture from Tenebrae of Maundy Thursday. These 3 renditions are so strikingly similar that there can be no doubt of the accuracy of Haik-Vantoura’s hypothesis.

So as we wrap up our discussion of the mystery of the restoration of the harp and the Rediscovery of the Lost Music of the Bible, I would like to invite you to come to a live harp school where you can learn how to play the harp and actually learn how to play the beautiful melody of the Shema and the Armonic Blessing from the cantillation marks in the Bible. Harp schools are held year round and you can follow the link to find out about the next school that is taking place as well as the online and downloadable courses that are available.

HARP SCHOOL VIDEO

I hope to see you at one of my harp schools. If you go to my website michael-david.com/lostmusic you can obtain a Lost Music of the Bible Resource Package that provides you with link to this video, links to an online version of Suzanne Haik-Vantours’s book “The Music of the Bible Revealed” as well as sheet music and recordings of her deciphered music of the Bible. Also included in the package are

downloadable MP3s of the Music of the School of the Prophetic Harp where my harp students play my rendition of the Shema.

Aaronic Blessing Sung at the Shiloh Lake-side

As a benediction for this presentation I would now like to sing over you the Aaronic Blessing based on the original cantillation marks...

Sing Aaronic Blessing