Introducing the Primary Principle of the Harp and Bowl Model
"developing a passage by antiphonal praying (singing)"

I.   **INTRODUCTION**

A.   There is one primary "governing principle" in the Harp and Bowl model: ***developing a passage by antiphonal praying (singing).*** All musical styles may work in this model.

B.   This principle expresses 3 values: ***team ministry* (**we go farther together), ***inclusiveness*** (everyone can participate) and the ***centrality of the Scripture* (**God's language unifies our heart with His and others). In this principle, we seek simplicity that releases diversity with structure that releases spontaneity. Why?
1. It provides a context for team ministry in worship and ministry.
2. It provides a context for a "crescendo" in the Spirit during worship.
3. It is a way to function as a "singing seminary" (Col. 3:16).
4. It provides diversity and creativity necessary for 24-hour-a-day prayer.

II.   **WORSHIP CYCLE – 4 STAGES**

A.   ***Corporate worship songs*** – that all may engage in God's presence together in one accord. We value songs that direct us to sing ***to God*** instead of only ***about God***.

B.   ***Spontaneous singing*** – devotional singing both from the Scripture and singing in the Spirit (1 Cor. 14:15; Col. 3:16).

C.   ***Developing a passage*** (stanza) ***by antiphonal praying (singing)*** – **4 parts**.

1.   ***"Praying*** (singing) ***through a biblical sentence"***

2.   ***"Isolating a phrase"*** – the prayer leader designates one phrase (by speaking it out) from the "biblical sentence" that the singers develop."

3.   ***"Developing themes through antiphonal praying (singing)"*** – the singers "develop themes" from the isolated phrase by singing short (5-10 seconds) songs to enhance the theme of the isolated phrase.

4.   ***"Spontaneous choruses"*** – the chorus leader and/or worship leader establishes "spontaneous choruses" for all to sing (8-10 times) at ***any time***.

D.   ***Warring in the Spirit (OPTIONAL)*** by praying in the <u>Spirit</u>. The worship leader <u>sings</u> in tongues on the mic to lead the room in warring intercession.

III.   CORPORATE WORSHIP SONGS

A.   <u>This is **stage 1** of the worship cycle</u>. The worship leader's role is to lead the people into a God-ward focus so the whole room engages in God's presence together in one accord. Therefore, as a rule, we choose songs that direct us to sing ***to God*** not only ***about God***.

B.   All musical styles will work with the Harp and Bowl Model. The model is simply a communication tool.

C.   King David sang 3 types of songs to God – rejoicing, trembling, kissing. (Ps. 2:11-12). ***Rejoicing*** with celebration, ***Trembling*** before God's Majesty, ***Kissing*** speaks of intimacy with God as a tender Father and passionate Bridegroom.

D.   Select worship songs that the majority of the people present are familiar with. <u>Do not introduce more than one new song per worship set</u>. Make sure that the words of the new song are on the screen so that all can engage easily.

E.   ***Principle of maintaining a dominate melody.*** A common mistake is failing to distinguish between a <u>corporate worship set</u> (goal of helping all participate: singing with unity) and a <u>worship concert</u> (goal of inspiring those listening without necessarily helping them participate in the singing). The worship leader and prophetic singers must maintain a dominate melody line for corporate worship sets because the goal is to lead a room of mostly ungifted singers into unified corporate worship before God.

IV.   SPONTANEOUS SINGING

A.   <u>This is **stage 2** of the worship cycle</u>. This is done in a <u>devotional</u> focus both from the Scripture and singing in the Spirit (1 Cor. 14:15; Col. 3:16).

B.   The purpose of the worship team is to lead so that the whole room engages with God. Thus, it is important to have ***simple and basic chord progressions*** (not complex) and in an ***easy vocal range*** (not high notes outside their range) for non-gifted singers in the congregation.

C.   The prophetic singers should <u>all engage boldly</u> in order to lead the room. They should sing ***long notes in flowing melodies and harmonies*** <u>instead of short syncopated notes going quickly up and down the scale</u>. The worship leader should start with ***extended lower notes*** to give the congregation easy melody lines that help them find their own easy melody lines in their range.

D.   ***The prayer leader is <u>not to sing on the mic</u>*** (unless they are an approved prophetic singer) ***during spontaneous singing***. Why? The prayer leader is at a higher sound volume than the prophetic singers, thus, dominating the voices of the prophetic singers in spontaneous singing.

E.   Spontaneous singing and/or spontaneous choruses may occur before, after or during the process of developing a passage

V.   DEVELOPING A PASSAGE BY ANTIPHONAL PRAYING – 4 PARTS

A.   The intercessor selects a prayer or prophetic promise from the Scriptures (OT or NT). ***The NT apostolic prayers are the foundational prayers used at IHOPKC,*** (but are not the only prayers used). OT prayers or prophetic promises are good to use in intercession. See the handout for a list of suggested prayers and prophetic promises (that are to be turned into prophetic decrees).

B.   The intercessor has the ***option to use the singers or not***. If they want to involve the singers, they simply pause to make room for the singers, then continue to offer short 3-5 second prayers that flow in an antiphonal (responsive) way with the singers. ***If the intercessor chooses <u>not</u> to involve the singers***, then they can pray the passage for up to 5 minutes. The 5-minute limitation is only to give other intercessors opportunity to pray on the mic (if the prayer meeting is large).

C.   ***PART 1 – Pray through a "biblical sentence"*** – in an intercessory prayer format, start by reading the biblical prayer/prophetic decree. For example, Eph. 3:14-19.

      I bow my knees to the Father of our Lord Jesus...15 from whom the whole family in heaven and earth is named, 16 <u>that He would grant you, according to the riches of His glory, to be strengthened with might through His Spirit in the inner man, 17 that Christ may dwell in your hearts through faith; that you, being rooted and grounded in love,</u> 18 may be able to comprehend with all the saints what is the width and length and depth and height-- 19 to know the love of Christ which passes knowledge...filled with all the fullness of God. (Eph. 3:14-19)

1.   After reading the biblical prayer/prophetic decree then pray it for 1-3 minutes (to get the room into the flow of that prayer). End this 1-3 minutes initial part of the prayer by focusing on the part of the passage you have chosen as the key 'sentence' that you want to develop with the prophetic singers.

2.   <u>Example of a 'biblical sentence'</u> "*...that He would grant you, to be strengthened with might through His Spirit in the inner man, that Christ may dwell in your hearts …that being rooted and grounded in love to comprehend...*" (Eph. 3:16-17)

D.   ***PART 2 – Isolating a phrase –*** the intercessor designates one phrase (by speaking it with 3-10 words) from the passage that the singers are to sing "around." Isolating a phrase clearly designates or signifies to the singers which phrase is meant to be developed with short 3-5 second songs. **Examples** of isolating phrases from Eph. 3:16-18
Example A *"strengthen with might through Your Spirit in the inner man*
Example B *"rooted and grounded in love...able to comprehend love of Christ"*

When I am finished praying for 1-3 minutes and am ready to isolate a passage, <u>I often say, "in the name of Jesus"</u> immediately before the phrase I am isolating to make it clear to the singers that my 1-3 minute prayer is over. The prayer leader's goal is to **make one phrase obvious** to the prophetic singers as "the phrase" to develop. ***Often an untrained intercessor will neglect to clearly isolate a phrase***. (teams may stay on one isolated phrase for 60 seconds or so).

E.   ***PART 3 – Developing themes through antiphonal or responsive praying (singing)***

1.   The prophetic singers and intercessor "develop themes" by bringing out the meaning of the biblical passage that is being focused on.

2.   Three ways the singers develop a theme antiphonally (responsive singing).

     a.   ***Echo the phrase back*** with <u>exact language</u>.

     b.   ***Paraphrase the phrase*** with <u>similar words </u>from Scripture.

     c.   ***Develop the phrase*** with <u>different words</u> that enhance the meaning.

3. For example, *"strengthen with might through Your Spirit in the inner man"*

   a. ***Echo it back:*** "strengthen with might through Your Spirit in the inner man"

   b. ***Paraphrase it:*** "release you power to our inner man"

   c. ***Develop the idea:*** "impart grace to cause our heart to flow in love and holiness"

F. Basic principles in antiphonal or responsive singing.

1. Sing ***short songs of 3-5 seconds*** that ***stay on the same theme*** of the isolated phrase so as to enhance its meaning in order for clear themes to emerge. The singers <u>must not sing multiple themes in one short song</u>. We want to unfold the meaning of biblical passages so that we teach one another with psalms and hymns and spiritual songs (Col. 3:16).

2. Sing ***one at a time***.

3. ***<u>Sing loudly or not at all</u>*** when on the microphone. If singers sing personal songs softly, then the other singers are not sure if that soft song is meant to contribute to developing the passage.

4. ***Sequence of singing*** **–** if two singers are singing at the same time – ***first***, the worship leader, ***second***, the associate worship leader, ***third***, prophetic singer #1 (the one nearest to the prayer leader), ***then,*** prophetic singer #2, ***then*** prophetic singer #3 etc,. ***then*** singers on instruments and ***then*** the prayer leader is last.

G. ***PART 4 – Spontaneous choruses***

1. Only the chorus leader and worship leader establish "spontaneous choruses" for all to sing (8-10 times). They make choruses at ***<u>any time</u>***.

2. ***All the singers must help lead by singing the chorus together boldly*** to help establish it so all in the room can quickly join in. All the prophetic singers on the mics should help carry the melody line in these choruses and avoid all else (ornamentation, private songs, etc.).

3. ***Easy choruses*** – so the non-musically gifted people in the congregation can join in quickly. In other words, seek ***easy melodies,*** with phrases easy to remember, in an easy vocal range and without forcing too many words so that it is easy for ungifted singers to participate quickly.

4. ***End by singing a name of God*** to signal the last time the chorus is sung.

5. **Corporate prayer choruses** – that help the whole room intercede with one voice. For example, choruses like ***"Send Your Spirit Lord,"*** or "***We must have more,"*** or "***Let us burn with Your fire"*** or "***Come and deliver me***" or ***"break through…,"*** etc.

6. ***Double choruses*** – the worship leader or chorus leader should occasionally establish choruses that echo back and forth answering each other or creating a contrast with each other. Limit to 2 choruses at one time (3 is too many at this time in our development).

7. ***Using the same chorus many times*** – if a chorus is one that the room responds to in a strong way, then use it at other times through the entire prayer meeting (repeat it). The chorus leader (or worship leader) may use the same chorus at several different times throughout the passage.

8. ***When to sing a spontaneous chorus –*** spontaneous singing and/or spontaneous choruses may occur before, after or during the process of developing a passage.

VI.   WARRING IN THE SPIRIT (OPTIONAL) BY PRAYING IN THE <u>SPIRIT</u>.

The worship leader <u>sings</u> in tongues on the mic to lead the room in warring intercession. The prayer leader may proclaim the theme (3-5 words only) at times to help others focus.

VII.   THE ROLE OF THE PRAYER LEADER (*in worship formats*)

A.   The prayer leader helps to "develop the theme" by continuing to speak phrases related to the theme that are ***usually only 3-5 words***. (This is different from the role of the prayer leader in an intercessory prayer format.)

1.   If a prayer leader first learned to be a prayer leader in an intercessory prayer format, then it is easy for them to make the mistake of leading the worship prayer format in the same way they lead the intercessory format. In other words, by speaking too long (more than 3-5 words).

2.   The prayer leader's role in the intercessory prayer format is to **lead** as the worship leader supports. The prayer leader's role in the worship prayer format is to be **supportive** to the worship leader. To be overly verbal is to hinder the worship flow in the worship prayer formats.

3.   The prayer leader aims at a 1:5-1:10 ratio with the prophetic singers, as opposed to a 1:1-1:2 ratio in the intercessory prayer format.

B.   The prayer leader's main job is to **keep the isolated phrase obvious** to the prophetic singers. In other words, to give the singers a big target at which to aim.

C.   The prayer leader's second job is to watch the involvement of the room. The goal is to see the room in one accord. They watch to see if the antiphonal singing is inspiring the room to engage with God. If the antiphonal singing goes too long the room disengages.

D.   ***The prayer leaders are not to sing on the mic during spontaneous singing***. Why? The prayer leader is at a sound volume of "5" while the prophetic singers are at a "3" so that the prayer leader can be heard above the singers. Thus, the prayer leader dominates the voices of the prophetic singers in spontaneous singing, which hinders the flow in the room.

VIII. **THE ROLE OF THE PRAYER LEADER** *(in intercessory formats)*

A. In the intercessory prayer formats, the prayer leader initiates by <u>speaking</u> the "biblical sentence" and also **"**isolating phrases."

B. The prayer leader adds one additional dimension not used in the worship prayer formats. They pray the apostolic prayer or prophetic promise for 1-2 minutes to get the room into the flow of the biblical prayer. For example, they read Eph. 3:16-17, pray it for 1-2 minutes, and then isolate a phrase.

C. In intercessory formats, the intercessor has the ***option to use the singers or not***. If the prayer leader wants to involve the singers, then they simply pauses to make room for the singers, and then continues to offer short 5-10 second prayers that flow in an antiphonal way with the singers. If the prayer leader chooses <u>not</u> to involve the singers, then they can pray the passage for up to five minutes. The five-minute limitation is only for the purpose of giving other intercessors the opportunity to pray on the microphone.

IX. **APPLYING THE PRINCIPLES TO INTERCESSIORY FORMATS**

A. **Stanza** (a 2-4 Bible verses) – see the apostolic intercession handout. *"…that He would grant you, according to the riches of His glory, to be strengthened with might through His Spirit in the inner man, that <u>Christ may dwell in your hearts</u> through faith; that you, being rooted and grounded in love, may be able to comprehend with all the saints what is the width and length and depth and height-- to know the love of Christ which passes knowledge; that you may be filled with all the fullness of God." (Eph. 3:16-19)*

B. ***Pray through a "biblical sentence"*** made from 1-3 verses from the stanza.

<u>**Example A**</u> – *Eph. 3:16-17   "…that He would grant you, according to the riches of His glory, to be strengthened with might through His Spirit in the inner man, that <u>Christ may dwell in your hearts</u> through faith; that you, being rooted and grounded in love…"*

C. **"Isolated phrases"** are taken from the "biblical sentences." The prayer leader clearly designates (echoes) one key phrase from the "biblical sentence" that the prophetic singers develop. Isolating a phrase signifies to the prophetic singers which phrase is to be developed.

<u>**Example B**</u> – *"to be strengthened …that you, being rooted and grounded in love…"*
<u>**Example C**</u>– *"that you,…know the love of Christ which passes knowledge..."*

X.   REVIEWING THE TERMINOLOGY

A.   **Antiphonal singing** means responsive singing. This is an expression of team ministry. **Conversational antiphonal praying** (singing) refers to creating dialogue to sing (speak) with the prophetic singers in order to express a conversational dynamic between the Church and the Lord.

B.   **Worship cycle** – the four activities that worship leaders use in a re-occurring pattern throughout the 2 hour prayer meeting. The four stages are: 1) singing corporate worship songs; 2) spontaneous singing; 3) developing a theme through antiphonal praying; and, 4) warring in the spirit.

C.   **Developing a Passage by antiphonal praying (singing)** – this is **stage 3 of the worship cycle and it has 4 parts**. This is the "heart" of the Harp and Bowl model. We do this by developing a "biblical sentence" within a stanza. How? Four ways: 1) praying (singing) through a biblical sentence formed from a stanza of 1-3 Bible verses; 2) isolating a phrase; 3) developing themes through antiphonal praying (singing); and 4) spontaneous choruses.

D.   **Developing a Biblical Sentence** – praying through a "biblical sentence" formed from a stanza of 2-4 Bible verses, and then developing the themes within the isolated phrases in that biblical sentence. There are 3-5 potential isolated phrases in a "biblical sentence."

E.   **Isolating a phrase** – the prayer leader designates (echoes) one phrase from the "biblical sentence" that the prophetic singers develop by singing "around it."

F.   **Spontaneous choruses** – the chorus leader and/or worship leader establishes "spontaneous choruses" for all to sing (8-10 times) at any time. The chorus leader signifies the last time to sing the chorus by ending it with a name of God.