Introducing the Primary Principle of the Harp and Bowl Model

“Developing a passage by antiphonal praying (singing)”

*This is called “Introducing The Primary Principle of the Harp and Bowl Model.” We have a number of different values. We have one teaching where we give sixteen values of our mission base, and in another session we cover twelve different components in the model, but in this session, we are going to focus on the one primary principle, one main principle, in all our different prayer formats. It is called, “Developing a Biblical Passage” or “Developing a Passage through Antiphonal Praying.”*

*Now that is a strange sentence I realize, but you will get used to it. Developing a passage—and what I mean by a passage is a biblical passage—by antiphonal praying. Antiphonal means “responsive.” One person sings for five or ten seconds, and then another person answers it. That is antiphonal. That is responsive. I use the word* ***praying*** *sometimes to speak of the speaking part, but technically praying can be with or without singing. That is, a singer is praying in essence. So antiphonal praying and antiphonal singing as well.*

1. Introduction
	1. 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.

*There is one primary governing principle regardless which prayer format that we use. In the Harp and Bowl model, this is developing a passage by antiphonal praying and singing.*

*All musical styles work with this principle. Some people think the principle mandates a musical style or musical sound. It does not. It works with any kind. The fact is that many of our people choose the same style. I do not mind if they do because I want people to choose the style that best suites them as an individual. Some of those who are new with us will see three or four worship sets with the same style, and they ask, “We must use that style?”*

*I say, “Absolutely not! Use any style you want, and you can still express this principle.”*

* 1. This principle expresses three 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.
1. Worship cycle – 4 stages

*Let’s look at the four stages of a worship cycle. Now a worship cycle normally takes about fifteen or twenty or thirty minutes. That is, the four stages normally take about fifteen minutes on the short side, thirty minutes on the long side, and in a two-hour prayer meeting, we will go through this same worship cycle, maybe three, four, or five times. Each cycle goes in the same order. That is why we call it a worship* ***cycle****.*

* 1. ***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***.

*The first stage of our worship cycle is simply the corporate worship songs. The worship leader picks worship songs, and everybody sings them together, pretty simple.*

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

*After we sing two or three or four worship songs—typically five, ten or fifteen minutes of worship—then the worship leader leads us into spontaneous singing where we sing in the Spirit and we sing in English too. We take the Bible and sing it back to God. We paraphrase the Word, and we sing it back to God. We call that spontaneous singing. We will talk more about that in a minute. So after we do worship songs, two, three of them, we typically do anywhere from two to ten minutes of spontaneous singing.*

* 1. Developing a passage (stanza) by antiphonal praying (singing)—4 parts.

*The third stage of our worship cycle is where we develop the biblical passage by antiphonal praying. Now this “developing the passage” has four parts to it. Each of the parts is actually quite simple. This third stage is the essence of what people mean when they say “Harp and Bowl Model.” It is the prayer leader or intercessor along with the singers taking a biblical passage and together developing that passage. They bring out the meaning of the passage through speaking and singing together in team ministry.*

* + 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 “spontaneouschoruses” for all to sing (8-10 times) at ***any time***.
	1. ***Warring in the Spirit*** *(OPTIONAL)*by *praying in the Spirit*. The prayer leader *speaks* (not sings) in tongues on the mic to lead the room in warring intercession.

*The fourth stage of this worship cycle is “Warring in the Sprit.” This is optional. The worship leader chooses whether they want to do stage four of the worship cycle or not because sometimes it is appropriate and sometimes it is not. We will look at that a little bit more in a few minutes. This speaks of the militant part where we are using the gift of tongues, typically—that is mostly what it is, though not entirely, but mostly—and we are warring. It is very militant and typically is when we are in ministry time or when we are in intercession. Sometimes the worship leader will skip that stage, and sometimes the worship leader will include that stage; it is optional. When they have done the fourth stage, they go back to the top of the cycle.*

*So another fifteen to thirty minutes have passed, and what do they do? They go right back to the top. They do corporate worship songs, two or three of them, they sing spontaneously, three, four or five, ten minutes, they develop a passage and then they have the option to war in the spirit. They do that for fifteen, twenty, thirty minutes, and then they just do the whole cycle again.*

*We do it four or five or six times every two hours in a worship set. All four of our prayer formats have this same worship cycle, and they do three, four, or five worship cycles every two hours, regardless which prayer format, regardless which music style you choose. This worship cycle and this model can work in every one of them. Now those who are just new in the internships sometimes will say, “I do not fully get it yet.” Once you start doing it, it will make sense.*

*Now we are going to look at it a little bit more in depth, just taking a minute on each one of them. Basically we are going to cover everything again and add a few more details.*

1. Stage 1: corporate worship songs
	1. This is **stage 1** of the worship cycle. 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***.

*This is stage one of the worship cycle. As a general rule, I encourage the worship leader to choose songs that we sing to God and not just songs about God. It is not one hundred percent of the time because even the Book of Psalms has songs about God, not just to God. It is biblical to sing about God, but I find in a prayer ministry, the more you get the people talking to God directly, the more the spirit of prayer is in that ministry.*

* 1. All musical styles will work with the Harp and Bowl Model (communication tool).

*I say this like a broken record, over and over. All musicals styles will work. It is not just Christian soft rock and contemporary music. Any worship style will work in this model.*

* 1. 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.

*I am going to be brief in talking about King David because we will talk about him more in-depth at another time. In Psalm 2, King David outlines three types of songs. There are the majestic songs, where we tremble before the majesty of God and the judgment of God. There are the celebration songs where we rejoice with dancing with a happy heart and celebrate with rejoicing. There are the intimate, tender songs where the kiss of God touches our heart or you could say, “We kissed God’s heart in worship.” David talked about rejoicing, trembling, and kissing the Son.*

*I find that many worship leaders I know world-wide—I mean I do not know that many, but through the years I have known hundreds of people who lead worship—many worship leaders pick mostly rejoicing songs with celebration. I encourage them to broaden their horizon. I say, “Do not just pick rejoicing songs where we dance and celebrate. Learn trembling songs, songs about the majesty of God, the terrifying beauty of God’s judgments.” There are new songs God is giving to the body of Christ where there is that feeling of tremble. That is the rarest type of worship song, although King David wrote quite a few of the songs that make you tremble, but you do not see them in the church today much.*

*Some of the old hymns have that tremble dimension. You know Charles Wesley hymns and Martin Luther hymns; you feel the tremble when you sing them. You think, “Oh, my goodness, this is serious.” The modern worship movement has, more times than not, left the trembling out. We have to get trembling and majesty back into the worship songs.*

*Then in the last ten [in 2004; twenty in 2014] years, there has been a whole new type–songs of intimacy, singing about the Bridegroom God and the Father heart of God. Here we are using the word “kissing” because David said, “Kiss the Son,” that is, “Kiss the Messiah.” He is talking about having an intimate heart connect. “Let Him kiss your heart” is figurative language or “You kiss His heart.” In figurative language, it means intimacy.*

*There are more and more intimacy songs being written by singers all over the earth. Yet, I do not want only intimacy. I want celebration with rejoicing. I want “intimacy,” kissing the heart of God, and I want to tremble before His majesty. We want all three types.*

* 1. Select worship songs that the majority of the people present are familiar with. **Do not** introduce more than one new song per worship set. Make sure that the words of the new song are on the PowerPoint so that all can engage easily.

*Many new worship leaders will have an hour or so to lead worship, maybe at a conference, and nobody in the congregation knows four of the ten songs they pick. It goes poorly, and then they think it is spiritual warfare. I run into it all of the time. They say, “Oh, the devil is oppressing.”*

*I answer, “No, it is simple mechanics. You sang four songs nobody knew, so they were just looking at you.” I tell them, “You don’t have to bind the devil. He did not do anything; just pick songs that the people know.” They look at me, and I say, “No, really. It is really, really true. Pick songs they know, and then sing them in a range where the nine hundred out of one thousand, who are ungifted singers, can actually sing it with you, and you will find the oppression, more times than not, will leave the room.”*

*Much of it is mechanics, though not all of it. There is the move of the human spirit, but what happens often is that we blame it on demonic oppression, when it is just simply that we do not have the human dynamics right.*

* 1. ***Principle of maintaining a dominate melody*.** A common mistake is failing to distinguish between a corporate worship set (goal of helping all participate: singing with unity) and a worship concert (goal of inspiring those listening without necessarily helping them participate in the singing). The worship leader and prophetic singers must maintaining 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.

*One of the key things I tell new worship leaders, those who have been leading worship ten years or less, is that the absolute main thing that I see over and over with new worship leaders is that they do not maintain a dominant melody line when they lead worship. They get up, and they sing the song. Everybody knows the song, but worship leader is singing it in their own little stylistic way, kind of like a little solo, and everybody in the congregation is staring at them. The congregation is thinking, “It sounds cool, but we don’t know how to sing it because we do not know what you are doing right now. We kind of remember the words, but we do not really know what you are doing.”*

*What is happening today is the Christian worship scene has been inundated with Christian concerts. A worship concert is powerful. I love worship concerts. A worship concert in our setting is a devotional set. A worship concert is where there are ten or a thousand people in a room—it does not matter the number—and the band or the worship team is leading in a way where the people feeling God and they are flowing, but almost nobody is singing along, except for here and there.*

*A worship concert is powerful, but a worship concert is not the same thing as a corporate worship service. Because the new thing in the last ten years [in 2004; twenty in 2014] in the Christian scene are worship concerts, most young worship leaders have that as their model of a worship leader—a worship concert which is kind of a stylistic jam session of one guy up front with some musicians, and he kind of changes it all of the time.*

*People can feel the presence of the Spirit. They can really receive from God, but they cannot sing along with it. So I tell the young worship leader, “Listen, that is great. We call those devotional sets, and we want you to lead those, but we also want you to lead corporate worship where everybody sings. You have to maintain a dominant melody line.”*

*This is probably the number one thing that a young worship leader cannot grasp. “Well, tell those ungifted singers to sing better and they can go along with me.”*

*I reply, “Well, I have been telling those ungifted singers to sing better for years, and the truth is, I cannot do it and neither can they. They will listen to you and enjoy it, but that is not enough for me. I want a worship style where everybody in the room can participate in singing if it is a prophetic worship time. If it is a devotional time, if it is a worship concert, then do anything you want. Go for it.”*

*I find that this is probably the number one challenge for a new worship leader. They find singing and maintaining a dominant melody line in their worship sets confining because they do not see the difference between a worship concert and worship in a corporate worship setting. Those are two totally different contexts with two totally different goals.*

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

*The second stage of the worship cycle is spontaneous singing. Now, there are two parts to spontaneous singing, as I have already said. I like to open my Bible to somewhere in the book of Psalms or Song of Solomon or John 17. There are many places. I find my favorite—not my favorite because I have one hundred favorite verses which is okay—I get one of those one hundred favorite verses and what I do is I sing it in English and paraphrase it back to God privately.*

*I sing really quietly. I do not want anybody to hear me. I sing for five or ten seconds. I am paraphrasing it, singing it to the Lord, and then I sing in the Spirit, and then again in English. It is devotional. It is sweet, it is free flowing, and it is the most marvelous thing in my spirit when that happens. I have been doing this for nearly thirty years [in 2004; nearly forty in 2014], and it is a most dynamic reality. This is one of the things the new worship leaders really struggle with because they say, “Where I came from, we never did that, and this is difficult.”*

*I say, “Do you know what? It will be odd at first, but in a month or two it will be easy, and in a year or two, you will never, ever want to go without it. This thing will get a hold of you, and it will touch you in the deepest places.”*

* 1. 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.

*For those worship leaders here today, I am not going to go through this right now, but I ask you to read these notes. For worship leaders who have not done this, the number one mistake they make is to sing spontaneously with complicated chord progressions; ungifted people cannot follow with them. So they are up there, singing in a complicated chord progression. The people out in the congregation are staring at them. Nobody is singing along with them, and because they are new at it, they feel embarrassed and think it is the devil.*

*I say to them, “No, it is not the devil. It is not oppression. It is not an attack. The chord progression is just so difficult that nobody can follow it except for the really gifted people.”*

*They reply, “Really?”*

*I answer, “Yes.”*

*They say, “Well, it is boring to do a normal chord progression.”*

*I explain, “No, not really, because the chord progression is not what will be exciting you. Singing with your spirit is the part that is going to excite you. It is not the chord progression; that is purely secondary.” I explain further, “If you engage God with your spirit, you will not be bored by the chord progressions because that will not even be on your mind. You will feel something at the spirit level that is far more powerful, and the whole room will be caught up in it.”*

*I hear the beginning ones say it all the time. “It is too boring to do those chords.”*

*I answer, “No, get your mind off the chords and get it into engaging with God. Sing with your spirit and you will not even care about those chords, and when the whole room gets caught up in it, it will be exciting.”*

*More times than not, new worship leaders have no experience with this in their private life. They do not do it privately, so it is really hard to do it corporately. Then they choose a difficult chord progression instead of a simple one, and then it does not work and then it is a bad experience. So we try giving them the big picture, “Listen, start singing in the spirit privately in your devotional life or even when you are in the prayer room. When the room is doing it, engage. Learn a couple of simple chord progressions, and give yourself a month or two. You will be good at it in a month or two. In a year or two, you will be addicted to it.”*

*We have twenty, thirty teams—different numbers at different times—and I have watched one by one, almost every worship leader that has joined us in the past five years [in 2004] did not do this back home, though there have been a few exceptions. So we have had probably fifty worship leaders in these five years, and for about forty-five of them, this was brand new. Then almost one hundred percent of them became sold on this as they just made it simple and stayed with it. It became one of their favorite parts of what we do in the prayer room.*

*So when I encounter a new worship leader who is struggling with this, I say, “I tell you, you are no different. You can do it. Stay with it, and this will be one of your favorite parts.” It is my absolute favorite part of the prayer ministry. It is when I feel the deepest and when I go the deepest with God.*

*So that is the second part of the worship cycle. The first one is worship songs. The second one is the spontaneous singing. This is melodic, and this is devotional. This has got the ‘I love you’ in it. The warring in the Spirit in stage four is not so much the “I love you” as it is the militant, “We are taking ground.” That has more of militant beat. It is more of an aggressive mindset and not the free flowing, kind of gentle, “I love you” of the spontaneous singing. You can read the rest of the notes, and we have more teachings on this. This is just introducing the idea.*

* 1. All the prophetic singers should *engage boldly* in order to lead the room. They should sing ***long notes in flowing melodies and harmonies*** *instead of short syncopated notes going quickly up and down the scale*. 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.
	2. ***The prayer leader should not sing on the mic during spontaneous singing*** (unless they are an approved prophetic singer). Why? The prayer leader is at a higher sound volume than the prophetic singers and would dominate the voices of the prophetic singers in spontaneous singing.
	3. Spontaneous singing and/or spontaneous choruses may occur before, after or during the process of developing a passage
1. Developing a passage by antiphonal praying: 4 parts

*Let’s get to the third stage of the worship cycle, “Developing a Biblical Passage.” I simplify it by calling it, “Developing a Passage.” By “a passage,” I mean a passage in the Bible. By “developing” I mean by antiphonal or by responsive singing or praying.*

*This is the real heart of the team ministry of what people call “Harp and Bowl.” Really “Harp and Bowl” is the whole thing, but this is mostly what people mean, when they say, “Oh, I saw them; they were doing ‘Harp and Bowl.’” Of course to me, Harp and Bowl has twelve components, but almost always this is what people mean, and I know what they mean. They mean antiphonal singing—where people sing three- to five-second songs, and they flow together, and they build in that crescendo—because antiphonal singing is so strange in the church culture today. It is such a new idea to many people that this is what they mean by “Harp and Bowl.” As I said in the last session, to me Harp and Bowl means all twelve components in our model, but I do not mind that this is what they mean by it, and I know what they mean when they say it—they mean antiphonal singing.*

*There are four simple components to this developing a biblical passage, and they are very simple, little components. I mean, they are really very simple. Now, if you are new at IHOPKC—you have been here a week or two, you are in an internship, you have never done it, or you have not seen it very much—you might say, “I cannot follow these four things.” Once you see it a couple of times, and once you do it a couple of times, these four things are very, very simple. So give yourself a chance and a little grace if, at first, it is a little foreign and the ideas are different. We have had the same terminology and the same ideas for years, and so you really will learn it in a week and these four parts of developing a passage will become a very normal concept.*

*Now, I am not going to look at all of our prayer formats. I am only going to talk about the intercessory prayer format because, when people join us, we train them first in doing the intercessory prayer format. That is what everybody learns first, and then we move on to the worship prayer formats later, so we will teach you about that at another time. This is for people who are starting a Harp and Bowl ministry, and they are only doing one night a week. I would start with the intercessory format. This is the one to start with.*

* 1. 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).

*Ok, what happens? The intercessor picks a Bible prayer or one of the prophetic promises from the Bible, either Old or New Testament. It does not matter. Now at IHOPKC, the New Testament prayers of the apostles—we call them the apostolic prayers or the New Testament prayers—are the ones that are used most. I think that is good. We do not have a rule that says you have to use one of the New Testament apostolic prayers, but probably seventy percent of the prayers are the New Testament prayers of the apostles. I think that is healthy. I would not mind if it was a little bit less, but we want to keep it as the main focus because those are the prayers the Holy Spirit gave the New Testament apostles in the new covenant. Those prayers have already been signed in heaven. That check has been signed. All that the Lord is waiting for is for the Bride on the earth to co-sign it, and that check is going to get cashed. Those prayers are guaranteed. They are good prayers.*

*Now, one thing we do at IHOPKC that is different from other places—and it throws some people off—I ask people not to just pray out of their heart. I have a dozen reasons for it, but it is not the point of this session, although we will talk on Biblical prayers in this session. I have a lot of passion about this. One of my big points is I ask them to find a prayer actually in the Bible that expresses their burden. Many people who meet us say, “I do not even know where there is one prayer in the Word. I have never prayed a prayer from the Bible. I just pray from my heart.”*

*I reply, “That is good. The Lord hears it, but there are twenty-five prayers of the apostles in the New Testament, and there are many prayers in the Old Testament, and those prayers were given to us by God, so we use them.” Tomorrow I will talk more about “Why pray prayers of the Bible.” It is an important point, and there are lots of reasons for it. It is brilliant that God gave us prayers in the Bible. He thought it all the way through.”*

*So I tell people, “Bring not just a Bible verse, but actually a Bible prayer.” Do not just bring your favorite verse and then close your eyes and preach on it for a few minutes, but actually bring a prayer of the Bible; find one, bring it up.” It can be a prayer of the Bible, or it can be one of the Old Testament promises.*

*For instance, Joel 2:28, “And it shall come to pass afterward that I will pour out My Spirit on all flesh; Your sons and your daughters shall prophesy, Your old men shall dream dreams; your young men shall see visions.” That is a promise that we turn into prayer. So I have several handouts; they are in the syllabus, and we have them in our foyer at IHOPKC. I have lists of the apostolic prayers and Old Testament prayers, as well as lists of prophetic promises that were meant to be turned into prophetic decrees at prayer meetings. That is why God gave them–so we would turn them into intercession.*

* 1. The intercessor has the ***option to involve 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 intercession chooses NOT to involve the singers***, then they can pray the passage for up to five minutes. The five-minute limitation is only to give other intercessors opportunity to pray on the mic (if the prayer meeting is large).

*So, you find your Bible verse. You come up to the microphone. Now this is important, because some people do not know this. The intercessor has the* ***option*** *to use the singers or not use the singers. We have many people who pray and use the singers. To use the singers, all you have to do is pause and the singers will jump right in. We have others who say, “I do not want to use the singers. I want to pray loud and hard with all of my might. I do not want to pause. I do not even want to pause and take a breath. I am going to go for five full minutes; my face will be blue. I am not even going to come up for air once.”*

*I say, “Ok.”*

*They ask, “Is that against the rules?”*

*I answer, “No, you do not have to use the singers. If you want to involve the singers, pause. If you do not want to involve the singers, do not pause. We do not care.”*

*Now most people use the singers because it is kind of fun and it adds another dimension to it. I encourage the people to limit their prayers to about five minutes. I do not mind if they pray only sixty seconds. I mean, they could pray shorter than five minutes. The reason that we limit the prayers to five minutes is not because the Holy Spirit does. It is because normally we have one or two hundred people at the prayer meeting, and there are about twenty people who want to pray, and it is a two-hour prayer meeting. So we limit it to five minutes simply to give people more room.*

*Somebody back in another place might say, “Are you kidding? We only have four people in the prayer meeting.”*

*I say, “Good, pray an hour each, then.” I remember in the early days, I prayed thirty minutes every time, because we only had ten people in the prayer meeting. It was a three-hour prayer meeting. We did it every night for years. We only had ten people, and we went from seven o’clock to ten o’clock. I would pray starting at seven. We had no music. Now, I mean this is horrifying. We did this for years, just dead, raw microphone.*

*We had a big sanctuary of seven hundred seats in it, and we had ten people in it and a microphone. It was horrible. I would go up on the microphone; people would be walking around the room. The meeting started at seven. So at 7:01, I would pray for thirty straight minutes, just raw prayer. Then I would put it down, then two or three people would come pray for ten or fifteen minutes, then at 8:10, I would pray for thirty minutes. Then I would put the microphone down, and I would give people kind of like the “mean look,” indicating: get up there and pray. I mean, we begged people to pray for twenty minutes. We could not get anybody to, so I prayed for thirty minutes, seven to seven-thirty, and eight to eight-thirty and nine to nine-thirty, every night exactly thirty minutes. When thirty minutes were up, I was done. I was worn out. I would put the microphone down, and I was mad. I went and sat in my chair and I could not get people to take turns.*

*So this new thing about a five-minute limit is because there are one or two hundred people in the prayer room and there are twenty in line. I love it! It feels so good. It feels so fun. One guy says, “Oh, that seems so controlling to limit to five minutes.”*

*I say, “It is so fun to have twenty people in line waiting to pray.” I add, “It is the joy of my heart, to have this rule.” Now if there is nobody in the room, pray an hour! I do not care.*

* 1. ***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.

14I bow my knees to the Father of our Lord Jesus...15from whom the whole family in heaven and earth is named, 16that He would grant you, according to the riches of His glory, to be strengthened with might through His Spirit in the inner man, 17that Christ may dwell in your hearts through faith; that you, being rooted and grounded in love, 18may be able to comprehend with all the saints what is the width and length and depth and height—19to 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, 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. Example of a “biblical sentence”: *“...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)*

*Let’s look now at the four parts. Part one, “Praying Through a Biblical Sentence.” So you are going to take one of the prayers. We have the handout there. I will just pick one, Eph. 3:14-19. I will read it. Paul said it.*

*“For this reason I bow my knees to the Father of our Lord Jesus Christ, from whom the whole family in heaven and earth is named, 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 Christ may dwell in your hearts 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 and to know the love of Christ which passes knowledge, that you may be filled with all the fullness of God.”*

*There are so many ideas in that prayer. The person comes up, and they read through as much of that as they want. Whichever prayer they pick, they just read a big chunk of it, but at the end of the day, they are going to focus on one key sentences in that whole prayer. They cannot focus on the whole thing; they would be there for an hour. So they might focus on one key sentence. That is what I mean by praying through the biblical sentence. They are going to lock in and locate one key sentence in there that is going to be their main burden.*

*So they will read the prayer, and they will pray for a minute or two. Then they will go to the next paragraph. After reading the biblical prayer or the prophetic decree, whichever one it is, they will pray for one or two or three minutes, though there is no exact time limit. Nobody is watching; we are not concerned. I am just giving you the sense of it. If you pray a short time, that is ok. If you pray longer, that is ok, too, as you are going to pray for several minutes to get the room into the flow of that prayer.*

*Now if you want to get the singers involved as you are ending that first couple of minutes—though you can pray only sixty seconds if you want—as you are ending that initial prayer, that final few moments of praying, you are going to lock into one of those key sentences. I am going to give you an example right here, an example of a biblical sentence from Ephesians 3:14-19. Of that whole big prayer, you are going to end it with “He will grant you to be strengthened with might through His Spirit in the inner man that Christ may dwell in your heart.” That is a big sentence. But that is only a small fraction of that whole prayer. That is the sentence that you are going to really lock into.*

*So what I do is pray the prayer for two, three or four minutes, five minutes, whatever. As I am winding down that initial prayer, I focus in on one key sentence, and I really begin to focus. All the singers that I work with all of the time in the prayer meetings, when I start getting down to word for word, they know I am about to transition and to invite them to join in with me in team ministry in prayer called “antiphonal praying” where they jump in and start singing.*

*So, I lock into that key sentence, and this is just an example. That is a long sentence. Probably I would even make it a little shorter. They are all paying attention because they know the model and they know that I am going to isolate a phrase. That is, I am going to really focus on one key sentence.*

*So I will pray for a few minutes. Here I am, using the example of the biblical sentence on the handout, “O God, that you would grant us to be strengthened with might through the outpouring of the Spirit in the inner man. Let Jesus be alive in our spirits. Let us be rooted and grounded in love, O God, grant this to us! Oh, that we would be strengthened!” I am repeating it a time or two so they all know that is where I am landing. I am zeroing in on that sentence. The singers, their eyes are closed, but they know me, and I know them, and they know what I am doing. I am zeroing in. I am praying it. I am kind of rephrasing it a few ways, and they know I am locking into that sentence.*

* 1. ***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 to be developed with short 3-5 second songs.
		1. **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”***

*Then what I do is—now I am even giving it more specifically—I am going to isolate one phrase of that sentence, and to isolate the phrase is the second part of this “Developing a passage.” What I mean by “isolating a phrase” is that I am even going to narrow my focus to one phrase, and that is the phrase they are going to sing around in an antiphonal way. For example, the way that I indicate that I have isolated a phrase is typically to say, “In the name of Jesus,” then I will take one phrase—and it is a small part of that sentence— and repeat it, “strengthen us with might through Your spirit in our inner man.” So when I say, “In the name of Jesus, strengthen us with might by Your spirit in the inner man,” they know that is the phrase.*

*I have isolated it, which means that I have drawn all of the focus and the attention of the singers to that one phrase. That is what I mean by isolating it. I have designated that as the phrase that I am asking them to sing and to develop through the singing. The way they know I have isolated that phrase is I say, “In the name of Jesus.” I have been praying three, four or five minutes, then I kind of zero into this one sentence and they think, “Ok, we know which sentence it is” and then I pray that another minute and they think, “We know it is one of those phrases right there in that middle verse.”*

*Then I say again, “In the name of Jesus.” I could change the terminology any number of ways. I may say, “Strengthen us with might through Your power in the inner man” and they are understanding, “Ok, that is the phrase that he wants us to focus on. That is the phrase he has designated.”*

*Their antiphonal songs or their responsive songs are three- to five- or ten-second songs that will all be related to that phrase. There is a crescendo that builds. It gets stronger and stronger as we are all locked into that phrase together. That is what I mean by isolating a phrase. I am designating that as the phrase that all of the singers are going to focus on for about another minute. They know it, and I know it. We attack it. We go after it. We all hit that same phrase together, and not always, but many times there is a bit of a crescendo. There is an enthusiasm. There is an energy, and they are all building on it. A minute goes by or two or three. Nobody is timing it.*

*Then I isolate another phrase. So we just did “strengthen us with might in the inner man” and they sang around it, and da-da-da-da. It was fun in the choruses, and then we warred for a bit, and “Wow, that was fun!” Then I want to isolate another phrase. Then I am going to say, “Rooted and grounded in love, in the name of Jesus,” then I say again, “Rooted and grounded in love.”*

*All of the singers understand, “Ok, Mike has now designated a different phrase. We are all targeting that new phrase.” Now all of their songs are now going to be around the phrase, “Rooted and grounded in love.” It is really easy.*

*The people in the congregation may wonder, “How did they know which one to do?” I just say, “In the name of Jesus,” pray one phrase right from the text, then the four singers just sing that phrase, and then a minute or two later, I move over to another phrase, and then they all lock in on that phrase. It is just that simple; throw in a few choruses, totally fun.*

* + 1. When I am finished praying for 1-3 minutes and am ready to isolate a passage, *I often say, “in the name of Jesus”* 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***. Singers may stay on one isolated phrase for 60 seconds or so.

*Here I speak of “an untrained intercessor.” By this I mean untrained in our model. I do not mean they do not know how to pray. Actually, God does not care if you are trained in our model or not, He will receive your prayer. If you pray, “O God, I love you, in Jesus’ name,” He knows what you mean. I mean God is really smart. You can groan, and it works before heaven. I tell people, “Do not confuse our model”—because it is really just a communication tool—“do not confuse it with God demanding you do it this way because it says in Hebrews 4:16, ‘Let us therefore come boldly to the throne of grace, that we may obtain mercy and find grace to help in time of need.’”*

*We come to the throne of grace. We do not come to the throne of literary accuracy. We come to the throne of grace. You can say it all wrong, and God still understands. You can groan. You can groan and hiccup, “Ugh, in the name of Jesus” and the Lord says, “I know what that meant. It meant, ‘Lord, please heal me and help me quick.’”*

*You say, “Yeah, that* ***is*** *what I meant, Lord. How did you know?”*

*He would answer, “I knew what that groan meant.”*

*So this model is not because God does not hear us otherwise. God hears us no matter what we say when we are praying in His will. This model is so that we can flow together as limited, weak, and broken people because we want the communication lines straight.*

*So when I say “an untrained intercessor,” what I mean is someone who is new in our midst. Here is what they will do. They will pray the prayer; they will read Ephesians 3:14-19. They will read the whole thing. They will bring the prayer up, and then they will even zero in on one sentence. They might say, “Oh, that God would grant us to be strengthened with might through His Spirit in the inner man.” They will pray that whole sentence out, and then they will say something like, “O God, heal the sick,” and they will pause, and the singers are thinking, “What is the isolated phrase?” The guy is looking up, he smiles, he is thinking, “I paused.”*

*The singers are thinking, “We do not know which phrase you were aiming at. You gave us some eight phrases in the last thirty seconds. So tip us off. Which is the one that you are focusing on?”*

*“I do not know, just pick anyone you want.”*

*So one singer sings, “Heal the sick.”*

*The second singer goes with the prayer from a minute ago, “O Lord, visit our city with revival!”*

*The third singer sings, “O Lord, heal our hearts.”*

*And the intercessor just says, “O Lord, bless my mom and dad,” or something unconnected like that. It is kind of all over the map, and they are just going everywhere.*

*I say, “What is better would be if you will isolate that phrase. Those singers will target it, and they will be right with you, instead of being in eight directions. They will follow your direction if you just isolate the phrase.” It is just a target so that we are all flowing in unity. If they do not do it, again, one prays for mom and dad, the other one prays for Chicago, the other one prays for inner healing, the other one prays for dreams and visions—each singer goes with a different theme.*

*We have had so many prayer meetings like that. We will go into the debriefing, and I say, “Now, listen. Intercessors, isolate a phrase. Singers, sing whichever phrase he or she isolates and pray in unity for a few moments with a sustained, unified flow together, and the crescendo of the Lord will break out, meaning, there will be those heightened moments where the energy and the presence of God happens because there is unity in the praying.”*

*It’s true the Lord heard all of those four diverse prayers, and He will answer them, but I say, “Why not have a sustained, unified flow and have the blessing of unity praying in one direction.”*

*People ask, “How do you do that?”*

*I say, “Simple, isolate a phrase and all of the singers, sing that phrase.”*

* 1. ***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.

*Now we are going to part three here of developing a passage. The singers are going to develop that theme. We have isolated the phrase, “Lord, strengthen us with might in the inner man.” I said, “In the name of Jesus, strengthen us with might in the inner man;” that is the phrase that is isolated. Now the singers are going to draw out the meaning of that phrase more through their songs. They are going to sing three-, five-, six-, seven-, eight-, ten-second songs. You know, most of them sing for three to five seconds. Five seconds is a lot longer song then you think. Someone says, “Five seconds is not long enough.” You can get a lot in, in five seconds. We have been doing this for five years [in 2004; 15 years in 2014] and you can get a lot of words in five or seven seconds. There is no exact number. We just sing for three, four, five, six, seven seconds, whatever, but we focus in on that isolated phrase and bring out the meaning of it. That is what we mean by “develop the theme of that little biblical phrase.”*

* + 1. Three ways the singers develop a theme antiphonally (responsive singing).
			1. ***Repeat the phrase*** with *exact language*.
			2. ***Re-phrase the phrase*** with *similar words* from Scripture.
			3. ***Reference*** with *different words* from Scripture that enhance the meaning.

*There are three ways to develop the theme. You have three options. Number one, repeat the phrase. That is, echo the phrase back word for word. Number two is to re-phrase it. It is similar words, but it is paraphrased. Number three, reference. That is, you use different words referenced from other scripture to develop the phrase. You use different words that enhance the meaning of that phrase. All of the prophetic singers will do one of those three things and you might think, “Oh man, I don’t know how to do that.”*

*In one or two sessions you will have that memorized. Those are so simple. Maybe as you are just hearing it the first time somebody will say, “Echo? What does it mean to echo?”*

 *“Just say it back word for word.”*

*“What do you mean?”*

*“Well, I will tell you in a second.”*

*Then paraphrase it or develop it. If you watch, every singer does one of those three things.*

* + 1. For example, *“strengthen with might through Your Spirit in the inner man”*
			1. ***Repeat***:“strengthen with might through Your Spirit in the inner man”
			2. ***Re-phrase***:“release Your power to our inner man”
			3. ***Reference***:“impart grace to cause our heart to flow in love and holiness”

*Well, let’s give an example. So I say, “In the name of Jesus”—here is my isolated phrase—“Strengthen them with might in the inner man.”*

*Here is Misty, and she echoes it back word for word, “Strengthen us with might in the inner man.” It is exactly word-for-word, and it is dynamic when it is echoed back word-for-word. Do not think, as some of the singers do, “No, I want to be creative, and I want to really dazzle everybody, and I want to show them how differently I can express it.”*

*I say, “Forget all of that. Just do what comes to your heart. Doing it word-for-word is dynamic.”*

*In another situation, sometimes one singer, like Paula, will sing, “Lord, break in with revival.” You know, as we are developing, and I will say it exactly word-for-word, “Lord, break in with revival.” Then Paula will sing, “Lord, break in with revival.” Then Misty will sing, “Lord, break in with revival.” We will echo it word for word about four to five rounds and it builds. There is a crescendo. It brings the unity; we are all in full unity and our hearts are engaged.*

*Do not think that echoing it word for word is somehow “less than.” It is dynamic to do it, and it happens many times. It is one of our expressed ways to develop a passage: repeating the phrase, echoing word-for-word.*

*Maybe you want to paraphrase it; maybe you do not want to sing exactly, “Strengthen me with might through Your Spirit in the inner man.” You are going to re-phrase it; it is nearly the same. “Release Your power to my inner man,” or “Release Your power to my heart.” That is really saying the same thing; you are just re-phrasing it, slightly. Now, the singers do not have to be overly creative, all they do is to repeat it word-for-word or just slightly paraphrase it.*

*Do you know what happens when we do this? The new ones are learning the Bible. I mean you really learn the Bible doing this. I can pull out the singers that have been with us, you know, for some years and they know the apostolic prayers, many of them by heart. They have sung them, phrase by phrase, so many hundreds and hundreds of times in five years, that I could just say a phrase and they could finish it straight word-for-word from the Bible because they end up learning the scripture, word-for-word. They know the meaning of the passage, even if they slightly paraphrase it, which means the meaning of it even touches your heart more deeply. It becomes a singing seminary. It is really powerful.*

*Now, maybe the singer thinks, “I do not want to repeat it word-for-word every time. Sometimes, yes, not always, do I want to paraphrase it slightly. I want to give a new idea, the same theme, but I want to bring a new dimension.”*

*So suppose I pray something like, “Lord, impart grace to cause our heart to flow in love.” That is really what it means for God to strengthen our heart in the inner man. It means “to put power in my heart,” or “let the kiss of God touch my heart, that I flow in love.” That is really what that means. So all they are doing is developing a little idea, and we just go back and forth, the three- to five-seconds songs. I am speaking phrases, they are singing phrases, and there is a crescendo that builds, not every time, but more times than not.*

* 1. Basic principles in antiphonal or responsive singing.

*Let’s take a moment to talk about antiphonal singing. Normally we have an internship of fifty people, and ten or twenty of them are new singers. They ask, “Ok, how does this work?”*

*I say, “Well, simple. Echo the phrase back for three to five seconds, paraphrase it or develop a passage, in other words, say the same idea but with different words, entirely different words instead of slightly paraphrasing it. That is, repeat the phrase, re-phrase the phrase, or reference with the vocabulary of other similar verses to say the same ideas with different words.*

* + 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 *must not sing multiple themes in one short song*. 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).

*Aim for three to five seconds. I mean, occasionally, you will go seven, or eight or nine seconds. Do not worry about that. Do not time it, but aim for three to five seconds.*

*Stay on the same theme. That is the key, meaning if I say, “Strengthen with might in the inner man” and then Misty echoes that by singing, “Strengthen with might,” and then Paula, sings “Release power,” and then the new singer sings “Forgive America,” it can be distracting. Though we will get to “Forgive America” in a minute, right now we are here on “strengthen.” Stay on the same theme. Stay right with the theme because we want the unity that comes when there is a crescendo that happens. Crescendo means there is that heightened presence and energy of the Lord that happens if we stay in unity on the same theme.*

* + 1. Sing ***one at a time***.

*Only sing one at a time. With some of the new singers, what will happen is one singer is breaking out with, “Strengthen with might” at the very same second the other new one is singing, “Lord, release Your power.”*

*In the de-briefing I will say, “Wait, now let them finish a song.” It is ok to jump into the final second of it, but do not overlap them entirely. Let them finish their song. You know, we do it for twenty-four/seven, and we are going to do it for decades by the grace of God, so we have plenty of time. Just go ahead and let him finish his song. Then everybody can hear you, and it is clear.*

*Some of the new singers do not know that, and they just all pile on top of each other. I say, “Just be more relaxed, pay attention, and when you are thinking they are finished—it is quite clear to figure it out—maybe in the last one-half second, then start your song.”*

*Sing one at a time and do not pile on top of each other because then nobody can understand you and even the singers can get confused. For example, here is singer one and singer two at the same time singing different songs, and then singer number three thinks, “I do not know which theme to follow. One of them went right, one of them went left, and I do not know. They both sang the same time. What do I do?”*

*I say, “Singers, sing one singer at a time.” It happens a lot especially with the new singers.*

* + 1. ***Sing loudly or not at all*** 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.

*Either sing loudly or do not sing at all. Here is what happens. It happens often and is very normal. A singer will step back a foot from the microphone. They are singing one by one, and this singer will start kind of checking out and murmuring, “Oh, God, I love you,” kind of humming. Nobody knows where it is coming from, and then the singer next to him thinks, “Am I suppose to develop that or not develop that?”*

*The other singer would have answered, “Oh, I do not know, I am just loving Jesus.” This confuses the communication lines, so I tell them this, “Either be bold so the singers know to follow up or be totally silent.”*

 *“But I want to sing.”*

*“Good, then after your two-hour set is done, stay for the next twenty-four hours straight and sing all day long.” That is the good part about IHOPKC; you get to sing all day after those two hours.*

*If they sing, kind of slightly, then the singers standing next to them do not know if they are contributing or what they are doing, and they look at each other, and they are thinking, “We do not know what to do now. We are a little bit confused. Are we following you or are we interrupting you or what are you doing?”*

*That singer would say, “Oh, I am just kind of like thinking about Jesus, loving him.”*

*I say, “That is good, but we want to maintain the communication lines, so either “bold”—sing loudly—or not at all.*

* + 1. ***Signal one another***by lifting a finger on the hand that is holding the mic or humming to signify they have next song (teams may differ in using signals).

*Some of the singers signal to each other. It does not matter what the signal is. A number of the singers, you will see it, they will be holding the microphone, and they will be singing and looking at each other. Open your eyes and look at each other sometimes to communicate.*

*Sometimes the singers will be holding their microphone, and they will hold their finger up, one finger like this saying, “I have the next one,” or another one will nod, or another one will point. Different teams have different ways to signal to each other, real subtly, so they can communicate. You can really be bold because if you know who is going and in what order. The timidity is gone, and you are bold, and you just charge.*

*So some do signaling, and some do not. I do not care either way. Whatever makes for good communication is all I care about.*

* + 1. ***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; ***then*** prophetic singer #2; ***then*** prophetic singer #3, etc., ***then*** singers on instruments, and ***then*** the prayer leader is last.

*This is an important one; it is what we call the sequence of singing. What I mean by the sequence of singing is this: let’s think of it like a highway, and we are going on the on-ramp of the highway. Two singers are both starting a short, five-second antiphonal song at the same time. Because everybody at IHOPKC is humble, what will happen is two singers will both start at the same time, both of them will then stop, back up and go, “Oh, sorry, sorry, sorry.” Then they are communicating, “I am sorry, you go first.”*

*“No, you go first.” It is like they are standing in the doorway, “No, you go.”*

*“No, you go.”*

*“No, no, no you go.”*

*I say, “Stop all of that. That is not how we want to do it. Here is what we do. Let’s create a sequence.” It is not about anybody’s personal honor. It is just the order, so we have this sequence. If the worship leader starts their phrase at the same time singer number two starts, singer two always stops, and the worship leader always continues.*

*Sometimes, the worship leader will be singing at the same time as microphone two, and the worship leader will stop and defer. I will talk to them in a debriefing time, saying, “Do not do that. Go by the order, by the sequence, so there is never an issue. Nobody is deferring or honoring; we are bold.” I remind them, “The worship leader always goes first, and the singers make way. The associate worship leader is always second, singer number one is always third, singer number two is always forth, and so on, and the prayer leader is always last.”*

*When I am prayer leading and singer number four starts to sing a song at the exact moment I was getting ready to say something, I must defer and make way to them. They think, “Well, you are the old guy. You are the leader. We should defer to you.”*

*I say, “No, do not do it that way. Go by the sequence so it is never personal. It is always clear. Go by the sequence so it is bold and strong all of the time. If you do not fully grasp that, as you begin to get on teams and lead, it will make more sense to you.*

* 1. ***PART 4: Spontaneous choruses***

*Spontaneous choruses are so fun. The spontaneous choruses are three- to five-second choruses. They are like little, mini worship songs that just pop out, and everybody in the whole congregation gets to sing them. Spontaneous choruses are such a dynamic part of IHOPKC. Now when we first started spontaneous choruses, we let everybody who wanted to do it make them. We would have some twenty-five spontaneous choruses all of the time. You know, it got out of hand.*

*So we boiled down to limiting it to this: only the designated chorus leader or the worship leader may start spontaneous choruses. Every worship leader knows who their chorus leader is. Always the designated chorus leader is on microphone one. I tell the singers that when the chorus leader starts a chorus, you must jump in to help them. This is not a time to check out. You must jump in and help them because it is a three- to five-second song, and if all of you are singing it together, the congregation will pick it up instantly.*

* + 1. Only the chorus leader and worship leader establish “spontaneouschoruses” for all to sing (8-10 times). They can make choruses at ***any time***.
		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 microphones 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 together so that it is easy for ungifted singers to participate quickly.

*So I ask for several things. One, that all of the singers sing the choruses together and sing the choruses in the melody line. This is not a time for the ornamentation and the harmonizing and all of the different stylistic singing because the goal is to get the congregation to pick up a three-second song instantly. If it is going in five directions, then the congregation is thinking, “We do not quite know what the chorus melody line is because it is going in so many different directions.”*

*So I ask them to make the choruses easy. And, number two, I ask everybody to sing them boldly. The chorus leader ends the chorus with a name of God. You may not have fully grasped that, but you will pick that up as time goes by. I have a few more things on the choruses. You can just read this, but as you go to get trained in teams, you will be able to follow these things and the choruses. The big part is for singers to sing with the chorus leader.*

*Do not phase-out. Sing the melody line with the chorus leader. That is the big part; do not go into stylistic singing then, because again, we want one hundred or one thousand people to be able to sing that three-second song, instantly, and if it is going in four or five different stylistic ways the congregation does not know quite how to jump in, and we want them boldly singing that song with you.*

* + 1. ***End by singing a name of God*** to signal the last time the chorus is sung.
		2. ***Corporate prayer choruses***: 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***” or ***“Break through…”*** etc.
		3. ***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 two choruses at one time (Three is too many at this time in our development).
		4. ***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. The chorus leader (or worship leader) may use the same chorus at several different times throughout the passage.
		5. ***When to sing a spontaneous chorus***: spontaneous singing and/or spontaneous choruses may occur before, after or during the process of developing a passage.

*Choruses can happen anytime. A Chorus leader can start a chorus anytime they want.*

1. Warring in the Spirit (OPTIONAL) by praying in the Spirit.

The prayer leader *speaks* (not sings) in tongues on the microphone to lead the room in warring intercession. Every few moments the intercessor may proclaim the theme (3-5 words only) we are warring for to help others focus.

*Warring in the spirit is optional, so let’s go through the whole thing again. There are four stages in the worship cycle. First, corporate worship songs. You sing two or three of them, and it takes about ten or fifteen minutes. Spontaneous singing—you do that three, four, five, ten minutes.*

*Next we develop a passage. The intercessor brings the Bible and reads the whole verse or four or five verses. They pray it for a minute or two, and then they start narrowing it down to one key sentence. They say, “In the name of Jesus…” and they isolate one phrase.*

*Now the singers echo the phrase back word-for-word, and they paraphrase it slightly, and they develop the idea of it. They just do three- to five-second songs, and it builds. The worship leader and the chorus leader jump in whenever they want to with choruses.*

*When that is over, the worship leader or the prayer leader decides to war in the spirit or not. Occasionally, they will say, “Let’s all war in the spirit” and they go aggressive, militant.*

*The whole thing takes about twenty to thirty minutes. Then the worship leader starts at the top and does the whole worship cycle again. They do it four, five, six times, every two hours.*

*It is a very clear pattern. Everybody knows what we are doing, and we just stay in unity, full steam ahead. That is the primary principle of the Harp and Bowl model.*

*Amen.*

*Lord, I ask You for a bold spirit. I ask You for a prophetic, bold spirit where there would not be hesitation. I ask You for creativity, and I ask You for an invigorated spirit as our singers and worship leaders—those who are with us and those who are visiting—learn to flow in the power of the Spirit in team unity, using the scripture, in Jesus’ name. Amen and Amen!*

***Additional Notes:***

1. The role of the prayer leader *(in WORSHIP formats)*
	1. 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 can be 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.
	2. The prayer leader’s main job is to **keep the isolated phrase obvious** to the prophetic singers. In other words, give the singers a big target at which to aim.
	3. 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.
	4. ***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 would dominate the voices of the prophetic singers in spontaneous singing, which hinders the flow in the room.
2. The role of the prayer leader *(in INTERCESSORY formats)*
	1. In the intercessory prayer formats, the prayer leader initiates by *speaking* the “biblical sentence” and also **“**isolating phrases.”
	2. The prayer leader adds one additional dimension not used in the worship prayer formats. They pray an 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.
	3. 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 pause to make room for the singers, and then continue to offer short 5-10 second prayers that flow in an antiphonal way with the singers. If the prayer leader chooses *not* 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.
3. Applying the principles to intercessiory formats
	1. **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 Christ may dwell in your hearts 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)

* 1. ***Pray through a “biblical sentence”*** made from 1-3 verses from the stanza.

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 Christ may dwell in your hearts through faith; that you, being rooted and grounded in love…”

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

Example A: “to be strengthened …that you, being rooted and grounded in love…”

Example B: “that you,…know the love of Christ which passes knowledge...”

1. reviewing the terminology
	1. **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.
	2. **Worship cycle**: the four activities that worship leaders use in a re-occurring pattern throughout the two-hour prayer meeting. The four stages are: 1) singing corporate worship songs; 2) spontaneous singing; 3) developing a theme through antiphonal praying; 4) warring in the spirit.
	3. **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); 4) spontaneous choruses.
	4. **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.”
	5. **Isolating a phrase**: the prayer leader designates (repeats) one phrase from the “biblical sentence” that the prophetic singers develop by singing “around it.”
	6. **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.