

# Overview of the Harp and Bowl Model

## A. The Worship Cycle (4 Stages)

1. **Corporate worship songs** - that all may engage and experience God's presence together in one accord. The worship leader's role is to lead the people into a God-ward focus. Therefore, as a rule, we choose songs that direct us to sing to God instead of only about God. This is stage 1 of the worship cycle.
2. **Spontaneous singing** - devotional singing both from the Scripture and singing with our spirit (1 Cor. 14:15; Col. 3:16; Eph. 5:19). Stage 2 of the worship cycle.
3. **Developing a passage** (stanza) by antiphonal praying (singing) - This is stage 3 of the worship cycle and has 4 parts. It is the "heart" of the IHOP-KC model.
  - a. "Praying (singing) through a biblical sentence" that is formed from a stanza (biblical passage) of 2-4 Bible verses. This is part 1 of "developing a passage."
  - b. "Isolating a phrase" - The prayer leader designates (echoes) one phrase (simply by speaking it for 1-3 seconds) from the "biblical sentence" that the prophetic singers develop by singing "around it." This is part 2 of "developing a passage."
  - c. "Developing themes through antiphonal praying (singing)" - The prophetic singers and prayer leader seek to "develop themes" from the isolated phrase. The prophetic singers sing short (5-10 seconds) songs to enhance the theme of the isolated phrase. Usually we develop 2-3 isolated phrases (totaling 2-3 minutes) per "biblical sentence" that is developed. This is part 3 of "developing a passage."
  - d. "Spontaneous choruses" - The chorus-leader and/or worship leader establishes "spontaneous choruses" for all to sing (8-10 times) at any time. This is part 4 of "developing a passage." The chorus leader signifies the last time to sing the chorus by ending it with a name of God.
4. **Warring in the Spirit** - by praying (singing) in the Spirit in intercession as the prayer leader proclaims key words from the "isolated phrases. The prayer leader speaks (instead of sing) in tongues on the mic in order to lead the room in this. This is stage 4 of the worship cycle and is *optional* in each prayer format.

## B. 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 instead of only about God.
2. King David sang three 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.
3. 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 projected so that all can engage easily.

### **C. Spontaneous Singing**

1. This is stage 2 of the worship cycle. This is done in a devotional focus singing from the Scripture and singing with our spirit (1 Cor 14:15, Col 3:16; Eph. 5:19).
2. 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. Occasionally, it works to start spontaneous singing with high notes overflowing from a time of High Praise. However, most often, start on lower notes with the option to move toward higher notes.
3. The prophetic singers should all 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 that are within their range.
4. NOTE - Nick Syrett's favorite chord progression on the keyboard is E minor (4 beats), then C major 7 (4 beats), repeated over and over. Chris DuPre enjoys D (2 beats), then D/F# (2 beats), then G (2 beats), then A suspended and A (2 beats).
5. The prayer leader is 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.