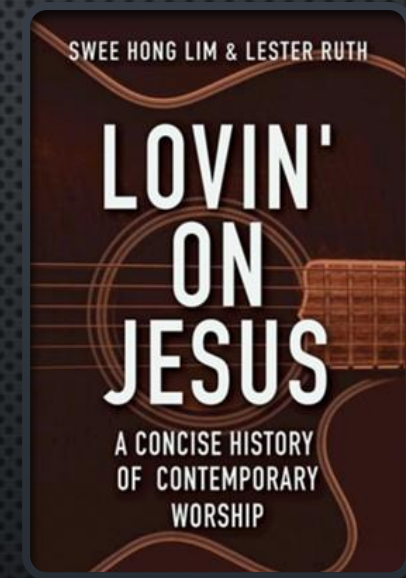
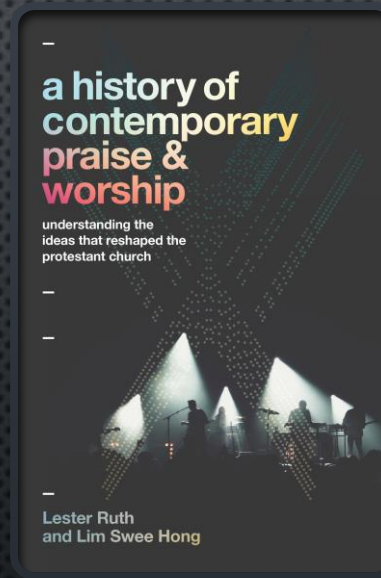


THE HISTORY OF
CONTEMPORARY PRAISE
AND WORSHIP

SOURCES

- LOVIN' ON JESUS: A CONCISE HISTORY OF CONTEMPORARY WORSHIP (2017)
- A HISTORY OF CONTEMPORARY PRAISE & WORSHIP: UNDERSTANDING THE IDEAS THAT RESHAPED THE PROTESTANT CHURCH (2021)



THE TWO RIVERS

- THERE ARE TWO SEPARATE LINES OF THEOLOGY/PHILOSOPHY THAT COMBINED IN THE 1990'S TO CREATE THE "MODERN" WORSHIP PRACTICES OF TODAY.
- IT IS HELPFUL TO THINK OF THESE AS TWO RIVERS:
 - THE RIVER OF PRAISE & WORSHIP
 - THE RIVER OF CONTEMPORARY WORSHIP

An aerial photograph of a river winding through a dark, textured landscape, possibly a forest or a rugged terrain. The river is the central focus, curving from the upper left towards the lower right. The overall tone is dark and moody, with the text overlaid in a bright, clean font.

PART ONE
THE RIVER OF
PRAISE AND WORSHIP



THE PENTECOSTAL MOVEMENT



- BEGAN IN THE LATE 1800'S AS A "RESTORATION MOVEMENT" IN AMERICA.
- PROMOTED SPEAKING IN GIFTS, TONGUES, FAITH-HEALING, AND EXUBERANT WORSHIP.
- BELIEVE THAT THAT THE SPIRIT GIFTS OF 1 CORINTHIANS 12 EITHER NEVER STOPPED BEING USED IN THE TRUE CHURCHES OR THAT THEY HAVE BEEN RESTORED TO THE CHURCH TO PREPARE FOR THE END TIMES.



REG LAYZELL

- CANADIAN BUSINESSMAN AND LAY PREACHER
- ASSOCIATED WITH “LATTER RAIN MOVEMENT”
- IN JANUARY 1946, HE WAS SPEAKING IN ABBOTSFORD, BRITISH COLUMBIA.
- THE MEETING STARTED BADLY, AND AS HE PRAYED FOR A BLESSING HIS MIND WAS DRAWN TO PSALM 22:3
- THAT WEDNESDAY EVENING, PEOPLE BEGAN TO TALK TO IN TONGUES DURING THE SONG SERVICE.



“

BUT THOU ART HOLY, O THOU THAT INHABITEST
THE PRAISES OF ISRAEL.

”

PSALM 22:3

TAKEN TO MEAN THAT IF YOU PRAISE GOD THEN HE WILL MANIFEST HIS PRESENCE.

“GOD BURNED THAT VERSE INTO ME, AND I PREACHED NOTHING ELSE BUT PRAISE, PRAISE,
PRAISE.” — REG LAYZELL

“

BY HIM THEREFORE LET US OFFER THE SACRIFICE
OF PRAISE TO GOD CONTINUALLY, THAT IS, THE
FRUIT OF OUR LIPS GIVING THANKS TO HIS
NAME.

”

HEBREWS 13:15

A SECOND VERSE THAT INSPIRED LAYZELL TO PROMOTE THE USE OF PRAISE.

HEADWATERS

- LAYZELL'S NEW THEOLOGY OF COMBINING GOD'S PRESENCE WITH PRAISE FOUND A READY HOME IN THE ASSEMBLIES OF GOD AND OTHERS INFLUENCED BY THE LATTER RAIN MOVEMENT (ESPECIALLY AMONG 'INDEPENDENT' CONGREGATIONS).
- THIS NEW FORM OF PRAISE WAS SEEN AS A RESTORATION OF SOMETHING LOST TO THE CHURCH AND AS A PREPARATION FOR THE END TIMES.
- OTHER MARKS OF THIS MOVEMENT INCLUDED SPEAKING IN TONGUES, SPONTANEOUS SINGING, FAITH-HEALINGS.



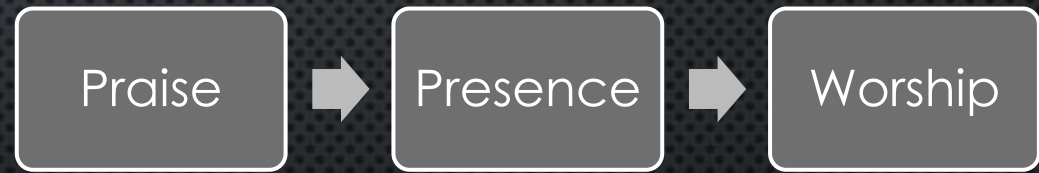
EARLY PRACTICES

- PROTRACTED SINGING (HOUR OR MORE)
- CHORUSES, ESPECIALLY ONES FROM SCRIPTURE.
- LEANED ON SPONTANEITY.
- ENCOURAGED PHYSICAL EXPRESSION.



BASIC PHILOSOPHY

- BASED ON PSALM 22:3
- WE PEOPLE PRAISE GOD, HE IS PRESENT AMONG THEM.
- WHEN GOD IS PRESENT, THE PEOPLE SHOULD WORSHIP HIM.

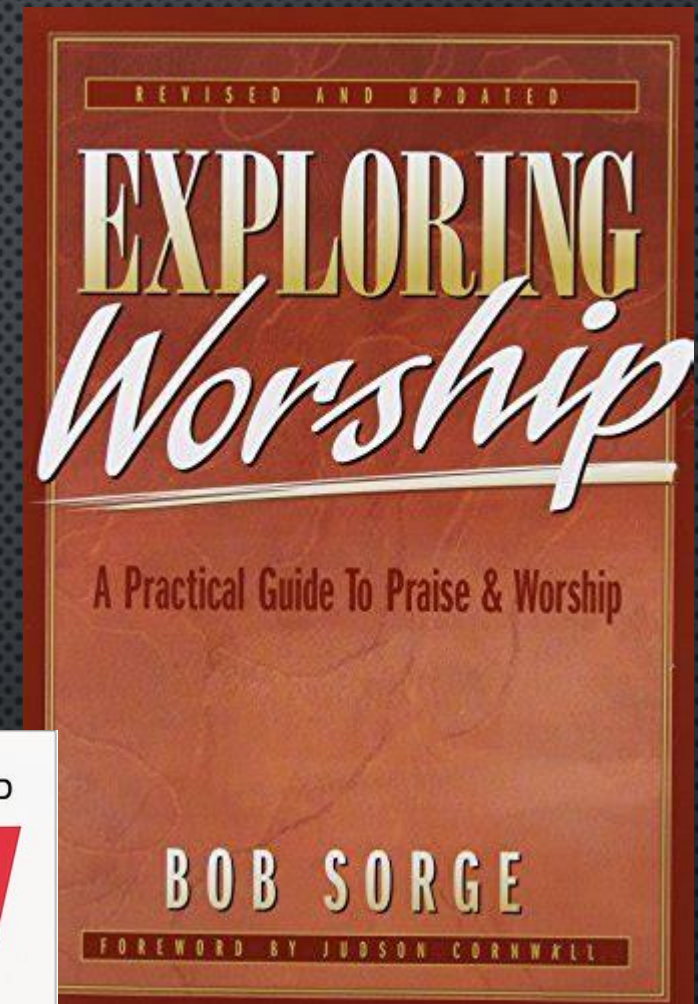
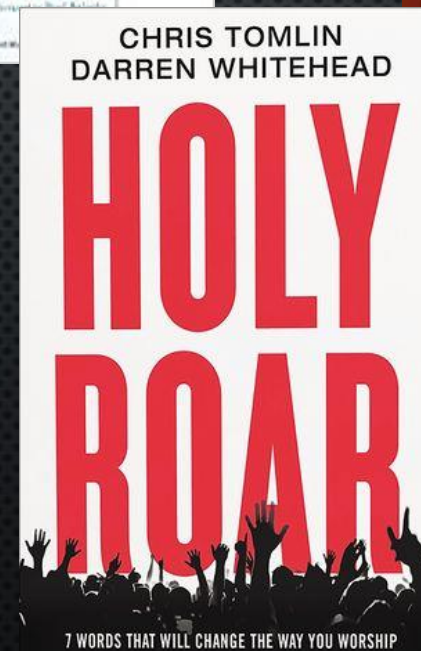
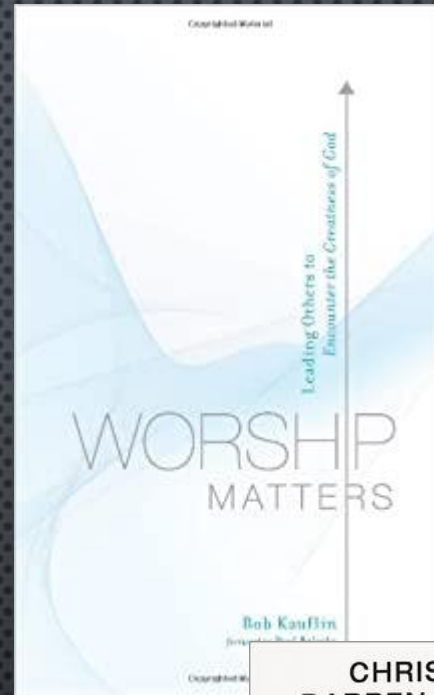


THEOLOGICAL FOUNDATIONS

- USE OF PSALM 22:3 AS A KEY TO UNLOCK TRUTHS FROM OTHER PASSAGES.
- TYPOLOGICAL INTERPRETATION OF THE OLD TESTAMENT.
- CONNECTING MUSIC TO PROPHECY
- EMPHASIS ON PRAISE
- SEEN AS A “RESTORATION” OF TRUE THEOLOGY

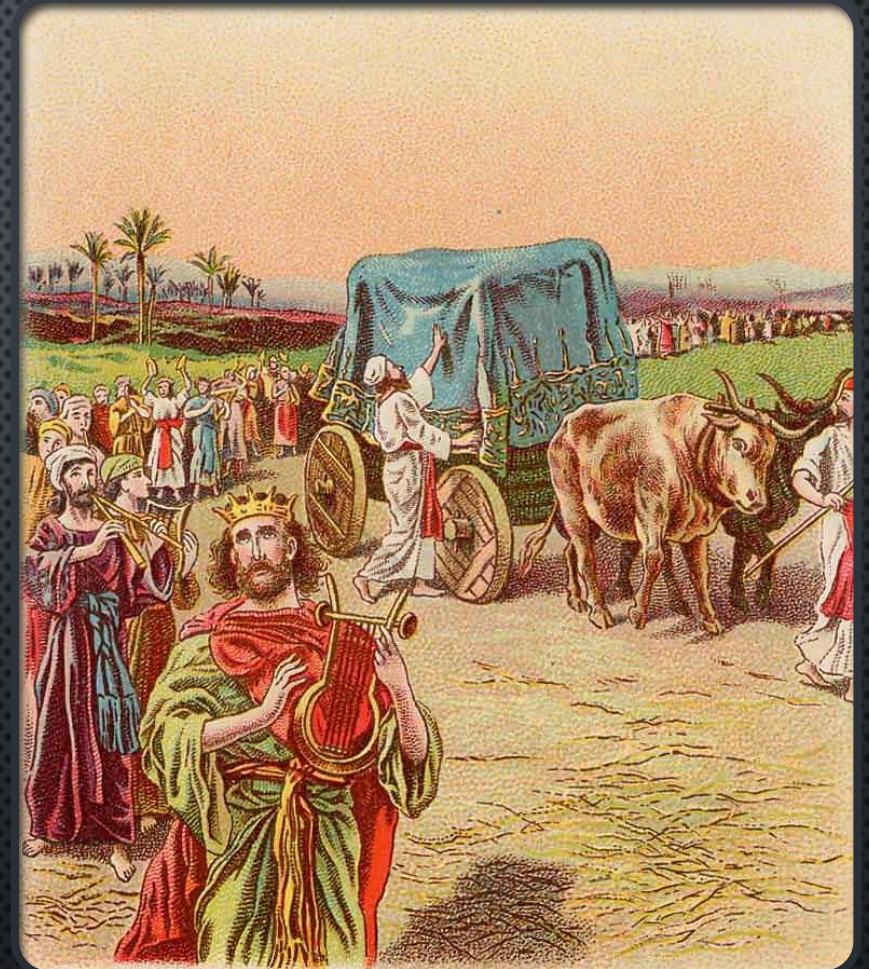
TEACHING DEVICES

- USE OF PROOF TEXTS
- HEBREW/GREEK WORD STUDIES
- OLD TESTAMENT TYPOLOGY, ESPECIALLY CONCERNING THE TABERNACLE AND TEMPLE



THE TABERNACLE OF DAVID

- A POPULAR TEACHING USING THE TENT THAT DAVID KEPT THE ARK OF THE COVENANT IN.
 - II SAMUEL 6:16-17 AND I CHRONICLES 16
- THESE TEACHINGS CLAIM THAT DAVID BROUGHT ABOUT “TRUE” WORSHIP BEFORE THE ARK WITHOUT SACRIFICES.
- IT IS ALSO USED (WRONGLY) AS PROPHETIC OF THE RESTORATION OF PRAISE – ACTS 15:16



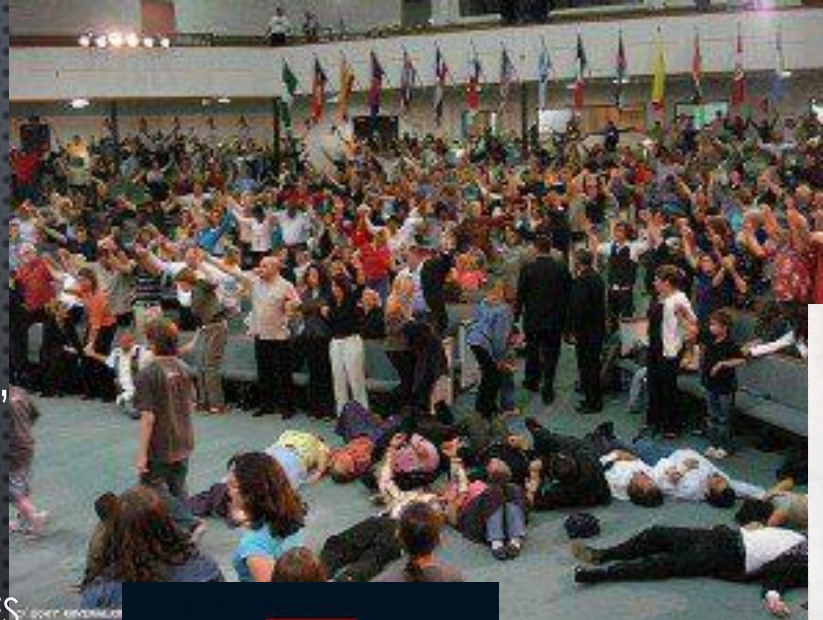
1970'S-1980'S

- P&W THEOLOGY AND PRACTICE SPREAD THROUGHOUT THE BURGEONING CHARISMATIC MOVEMENT.
- EMPHASIS ON “FLOW”
- FOUR CORE BELIEFS:
 - GOD’S PEOPLE CAN ENCOUNTER AND EXPERIENCE THE DIVINE PRESENCE THROUGH PRAISE.
 - PRAISE AND THE SUBSEQUENT LITURGICAL ACTIVITY, WORSHIP, ARE PRIMARILY MUSICAL ACTIVITIES.
 - WHEN AND WHERE GOD’S PRESENCE IS MANIFEST, GOD IS ACTIVE AMONG THE PEOPLE, WHO SHOULD BE THOROUGHLY ACTIVE TO GOD IN RETURN
 - THIS WHOLE APPROACH TO PRAISE & WORSHIP IS GOD’S GIFT TO THE CHURCH, AS CAN BE SEEN AND UNDERSTOOD IN THE BIBLE.



PROMOTION OF P&W

- ASSOCIATION WITH CHARISMATIC “REVIVALS” LIKE THE “TORONTO BLESSING” OR BROWNSVILLE REVIVAL.
- MAJOR EVENTS LIKE PROMISE KEEPERS RALLIES.
- NEW RECORD COMPANIES LIKE MARANATHA! MUSIC OR HOSANNA! MUSIC.



An aerial photograph of a winding river in a dark, textured landscape. The river flows from the top left towards the bottom right, curving through the terrain. The background is a dark, grainy texture with subtle variations in tone, suggesting a night scene or a high-contrast, low-light environment. The text is centered over the image in a clean, white, sans-serif font.

PART TWO
THE RIVER OF
CONTEMPORARY WORSHIP

A PRAGMATIC APPROACH

- FOR AS LONG AS THE CHURCH HAS EXISTED IT SEEMS THAT THERE HAVE BEEN THOSE THAT SEEK TO MAKE CHRISTIANITY MORE PALATABLE TO THE PEOPLE AROUND THEM.
- THIS CAN BE SEEN IN CHANGING THE FORMS OF WORSHIP, THE LANGUAGE OF THEOLOGY, OR THE METHODS OF REACHING THE MASSES.



“

TO THE WEAK BECAME I AS WEAK, THAT I
MIGHT GAIN THE WEAK: I AM MADE ALL
THINGS TO ALL MEN, THAT I MIGHT BY ALL
MEANS SAVE SOME.

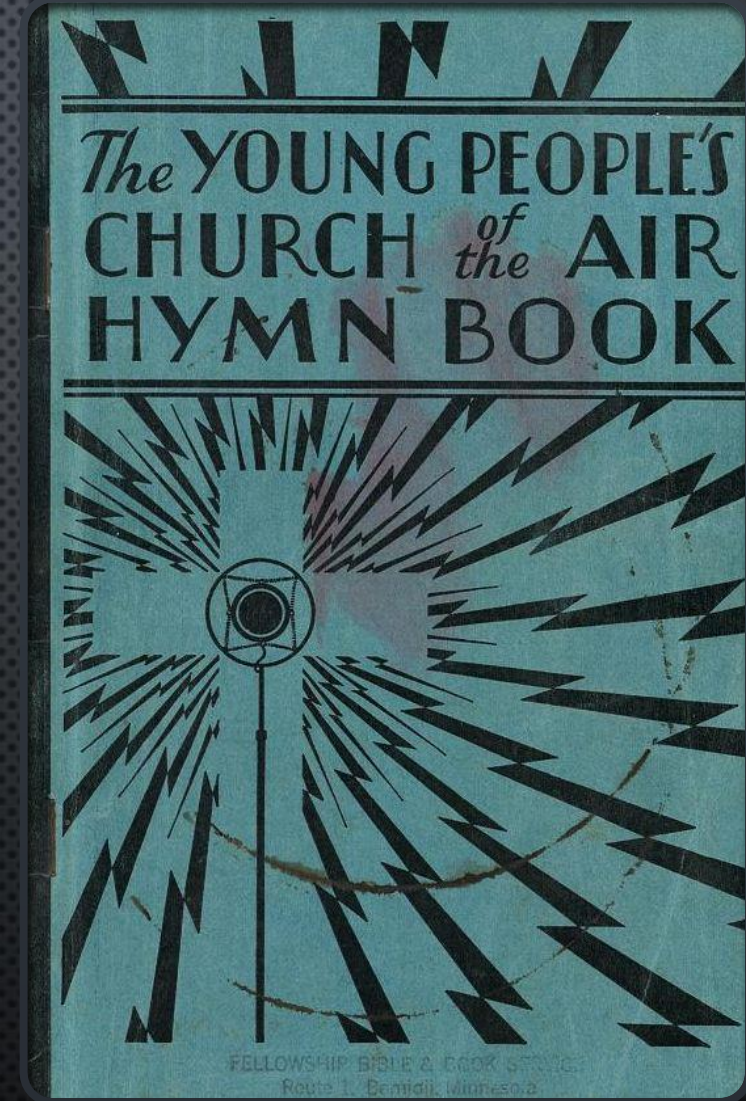
”

1 CORINTHIANS 9:22

TAKEN TO MEAN THAT WE CAN AND SHOULD ADAPT OUR PRACTICES AND PHILOSOPHY TO
APPEAL TO AS MANY PEOPLE AS POSSIBLE

“YOUTH”

- THE IDEA GROUPING PEOPLE INTO “GENERATIONS” IS A 20TH CENTURY IDEA.
- BY THE 1920’S THE “YOUTH” WERE BEING TARGETING BY ADVERTISERS.
- CHRISTIANS FELT A NEED TO “BRIDGE THE GENERATION GAP”.



“HE’S EVERYTHING TO ME”

- WRITTEN BY RALPH CARMICHAEL
- FROM *THE RESTLESS ONES* (1965), A FILM PRODUCED BY THE BILLY GRAHAM EVANGELISTIC ASSOCIATION.
- SONG HAS BEEN PRINTED OVER 13,000,000 TIMES AND RECORDED OVER 250 TIMES.
- HELPED PROMOTE THE IDEA OF GUITAR-LED WORSHIP

EARLY TRENDS IN CONTEMPORARY WORSHIP

- REJECTING THE “ARCHAIC” LANGUAGE OF THE KJV AND CHURCH TRADITION
- LESS FORMALITY
- SEEING MUSIC AS AN AMORAL VEHICLE TO CARRY THE GOSPEL.
- REPLICATING THE STYLES AND SOUNDS OF POPULAR MUSIC
- GROWING USE OF GUITAR

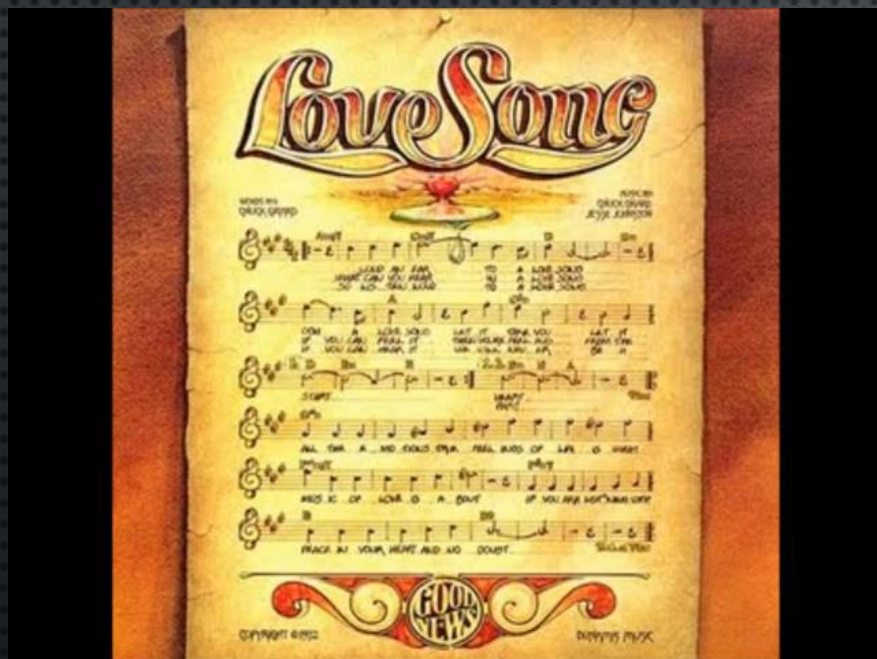


EXPERIMENTAL WORSHIP

- AS THE PRINCIPLES OF CONTEMPORARY WORSHIP BEGAN TO BE APPLIED, CHURCHES CHANGED THE WAY THEY WORSHIPED OR ADDED ADDITIONAL SERVICES OF DIFFERING STYLES.
- THE BASIC (AND WRONG) ASSUMPTION WAS THAT CHURCH AND WORSHIP WAS “BORING”.



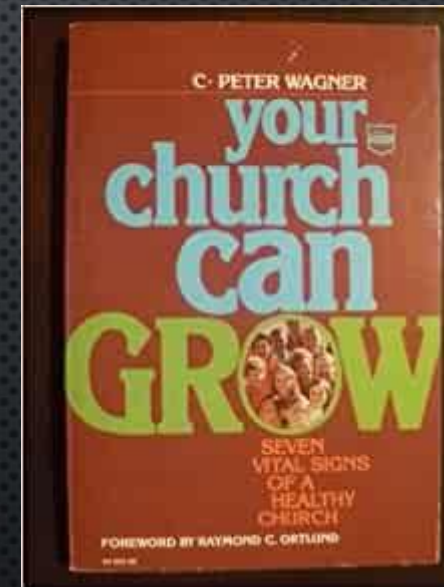
“THE JESUS PEOPLE”



- THE JESUS PEOPLE, OR JESUS MOVEMENT, WAS A MOVEMENT BORN IN CALIFORNIA THAT MARRIED CHRISTIANITY WITH THE IDEALS OF THE HIPPIES.
- THEIR APPROACH AND MUSIC ARE CITED AS MAJOR INFLUENCES IN MODERN WORSHIP.

THE CHURCH GROWTH MOVEMENT

- APPLIED BUSINESS AND MARKETING PRINCIPLES TO DRIVE THE GROWTH OF CHURCHES
- NOTABLE NAMES:
 - ROBERT SCHULLER
 - DONALD MCGAVRAN
 - C. PETER WAGNER
- MUSIC AND WORSHIP WERE TWO OF THE AREAS THEY PUSHED FOR CONTEMPORARY METHODS.



“CAMEO” CHURCHES

- POPULARIZED BY RICK WARREN
- CONTEMPORARY APPROACH TO MINISTRY, EVANGELISM, AND ORGANIZATION.
- “IMPACT” PATTERN FOR MUSIC:
 - INSPIRE MOVEMENT TO PRAISE TO ADORATION TO COMMITMENT TO A SONG TO TIE IT ALL TOGETHER.
- ALSO USED: “HAND CLAPPER” TO “HAND HOLDER” TO “HAND RAISER” TO ANOTHER “HAND HOLDER”

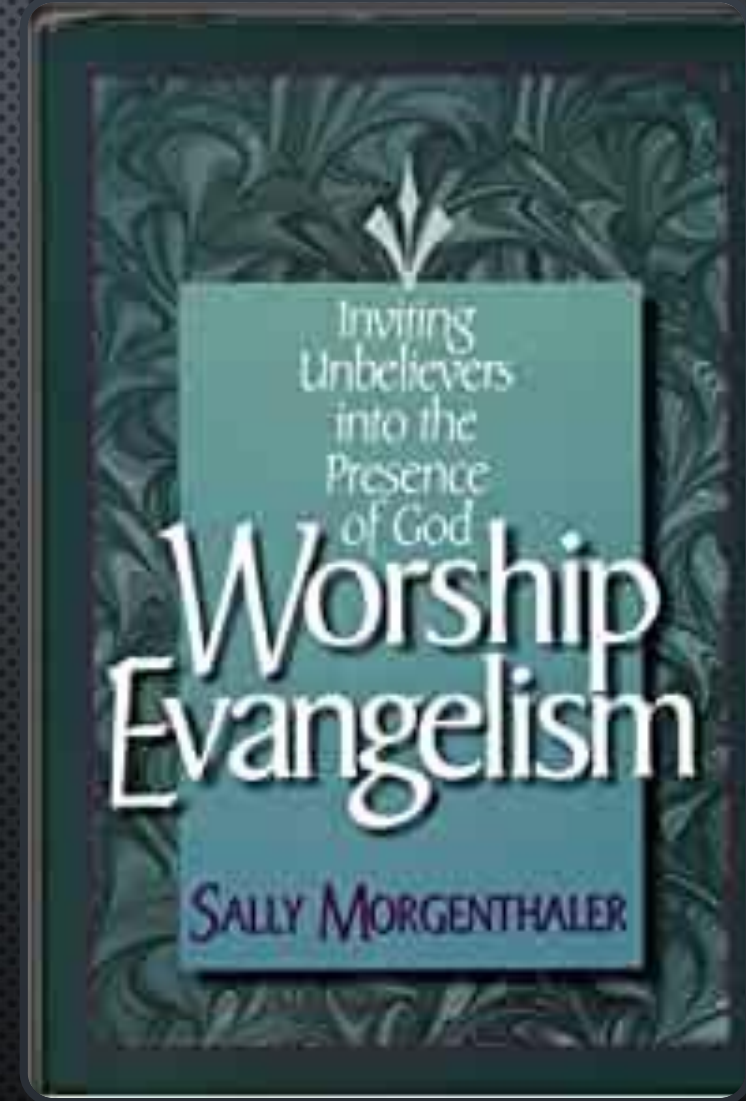


An aerial, high-angle photograph of a river delta system, showing multiple channels and distributaries. The water is a dark, muted blue-grey, and the surrounding land is a lighter, textured grey. The overall tone is dark and atmospheric. The text is centered over the image.

PART THREE
THE RIVERS CONVERGE

CONVERGENCE - MID-1990'S

- AS MANY CHURCHES AND DENOMINATIONS WERE CHANGING THEIR WORSHIP PRACTICES FOR THEIR OWN VARIED REASONS, THE TWO RIVERS OF PRAISE & WORSHIP AND CONTEMPORARY WORSHIP COMBINED.
- THE IDEAS OF USHERING PEOPLE INTO THE PRESENCE OF GOD AND OF MAKING A CHURCH MORE MARKETABLE BECAME MIXED INTO A COMBINED THEOLOGY AND PHILOSOPHY.



REASONS FOR THE CONVERGENCE

- THE TWO DIFFERENT RIVERS EVENTUALLY REACHED A PLACE OF COMMON GROUND.
- MUSIC COMPANIES HEAVILY MARKETED THE NEW MUSIC.
- THE USE OF TECHNOLOGY WAS SIMILAR IN BOTH APPLICATIONS.
- THE SEEDS FOR ITS ACCEPTANCE HAD BEEN PLANTED IN THE YOUTH YEARS BEFORE.
- THE INFLUENCE OF MEGACHURCHES THAT USED THIS STYLE.