

Appendix 2.1

MODELS OF WORSHIP DESIGN

Salvation Army worship continues to evolve, following on the strong early influences of Revivalism, Methodism, the Quakers and Pentecostalism. A widening multiculturalism brings the influence of Catholicism, Black Gospel and non-denominational churches. These groupings of characteristics, pros and cons, across five broad categories of current worship styles are drawn from *The Music Architect* by Constance Cherry (Baker, pp. 240-241) and used with permission. Highlighted in bold are worship style elements that characterize current Salvation Army worship, notably drawn from a cross-section of a number of worship styles.

CHARACTERISTICS OF CURRENT WORSHIP

LITURGICAL WORSHIP	TRADITIONAL WORSHIP	CONTEMPORARY WORSHIP	BLENDED WORSHIP	EMERGING WORSHIP
<ul style="list-style-type: none"> • Largely prescribed worship • Vertical in direction • Focuses on the transcendence of God • God-centered • “Classic” in terms of prayers, hymns, anthems, etc. • Weekly (or frequent) Eucharist • Prominent use of symbols, use of parameters, intentional placement of furniture, symbolic architecture • Involves much congregational participation, with the liturgy viewed holistically as prayer • Lectionary-based, observes a detailed celebration of the Christian year 	<ul style="list-style-type: none"> • Committed to the fourfold order (yet often missing the Table in most mainline practice) • Hymn-based • Choir-based (age-level vocal choirs and various instrumental ensembles) using standard choral literature • Primary instrumentation provided by organ and/or piano • Lectionary-based (often, but not always) • Use of standard prayer types (collect, prayer of confession, The Lord’s Prayer, etc.) • Observes the primary seasons/days of the Christian calendar 	<ul style="list-style-type: none"> • Music-driven • Praise-chorus based • Uses modern instrumentation (often electronic) • Led by praise teams • Focuses on the immanence of God • Tends toward the subjective • Uses current, contemporary arrangements • Interested in use of technology in worship • Casual in tone and appearance 	<ul style="list-style-type: none"> • Use of hymns and choruses • Broader use of instrumentation (organ, piano, guitars, drums, acoustical instruments, etc.) • Led by praise teams <i>and</i> choirs 	<ul style="list-style-type: none"> • Postmodern view (recognition of personal and societal brokenness) • Values the use of all five senses • Highly experiential (hands-on involvement in the service) • Communally led rather than hierarchy of leadership • Views contemporary worship as too self-referencing • Worship as realignment (I realign to God; God does not realign to me.) • Appreciation for ancient forms of worship interpreted in contemporary ways • Appreciation for all art forms • Strives to engage people with the person of Christ

PROS OF WORSHIP STYLES

LITURGICAL WORSHIP	TRADITIONAL WORSHIP	CONTEMPORARY WORSHIP	BLENDED WORSHIP	EMERGING WORSHIP
<ul style="list-style-type: none"> • Very strong scriptural base • Promotes a sense of reverence • Largely objective • Sense of worldwide community (the worship content and order strongly resemble that of other churches in the denomination) • Invites an active mind • Highly participatory 	<ul style="list-style-type: none"> • Uses a rich heritage of content • Hymns and prayers are a treasure trove of good theology • Generally more objective • Tends toward intergenerational 	<ul style="list-style-type: none"> • Fosters intimacy with God • Promotes joyful worship • “Seeker friendly” (does not require a great deal of knowledge of the community in order to participate) 	<ul style="list-style-type: none"> • May appeal to wider audience • Holds potential for intergenerational worship 	<ul style="list-style-type: none"> • Participative • Allows for many different types of artists to express worship • Appreciates many worship forms • Highly sensory – engagement comes at many levels • Connects with current worldview • Appreciates old and new forms of worship

CONS OF WORSHIP STYLES

LITURGICAL WORSHIP	TRADITIONAL WORSHIP	CONTEMPORARY WORSHIP	BLENDED WORSHIP	EMERGING WORSHIP
<ul style="list-style-type: none"> • May neglect horizontal dimension of worship • May provide less flexibility for contemporary expressions 	<ul style="list-style-type: none"> • Tends to ignore the fresh creativity of the present age • May tend toward “performance” worship due to high involvement of choirs and “special” music • May emphasize worship as “program” versus worship as “prayer” 	<ul style="list-style-type: none"> • Leans toward subjective worship • Too much about what the worshiper does and too little about what God does • Tends to emphasize individual expression (“I” language predominates, rather than “we” language) 	<ul style="list-style-type: none"> • Leans toward subjective worship • Too much about what the worshiper does and too little about what God does • Tends to emphasize individual expression 	<ul style="list-style-type: none"> • Negotiable role of the word of God (sermon/teaching, etc. may not be necessary) as the whole community speaks the word from God • Interpretation of the word of God by the community, not necessarily by someone called to and trained in hermeneutics • Can be very individualistic (worshiper doing individual worship acts versus a congregational unit doing worship acts as a community) • Extremely high maintenance (requires lots of planning, funding, creativity, etc.) • Viewed as the latest fad