

SA WORSHIP

MAGAZINE



FEBRUARY 2019

WORSHIP THEOLOGY

*Part 1 of a 4-part series
with Prof. Courtney Rose*

SA WORSHIP LEADERS CONFERENCE

*Five North American
Territories gather to
learn and grow*



BEARERS

*New Zealand, Fiji, Tonga, Samoa Territory
bringing a new sound to Army worship*

ISSUE NO.2

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PEDALING ON THE WATER

I am lucky that I live near Lake Ontario, one of the Great Lakes in North America. My house is close to a little harbour where there is a beautiful waterfront. Sometimes in the summer, I go down to the harbour to read, research and write while I listen to the sound of the water lapping at the edge of the harbour wall. One time, I went down on a beautiful day with the hope of sitting in the sun and getting some work done, but I was distracted. As I was sitting in my chair at the water's edge, minding my business, out of the corner of my eye I saw a bright green canoe. An adult and a small child were inside the canoe. Then came another canoe, and another, and another. I looked down the harbour and realized a summer camp was running where the kids were learning boating skills. I went to pick up my book again but was distracted once more. In the middle of the harbour, I saw a child riding a bike. I did a double take, but I was definitely seeing what I thought I saw. It was handle bars, the pedals and a small body perched on a bike seat.

As this mysterious aquatic cyclist came out from behind a few canoes blocking my view, I saw that the bike mechanism was attached to two small catamaran-style floats. The pedals turned a small prop shaft at the back of the bike that disappeared below the waterline. I was amused by this fantastic adaptation and watched the excited young person trying to master his water bike.

While this was a quiet harbour, the water seemed to be moving quickly with the tide. As the cyclist tried to turn a corner and head directly into the oncoming tide, his progress was halted almost immediately. The tiny propeller must have been spinning as there was a lot of pedaling, but there was not much, if any, forward motion. In fact, it may have been that all the rider was doing was staying stationary.

This made me think of times in ministry when it felt like I was pedaling into the tide. My efforts and abilities were similar to that tiny propeller. The tide felt like the opposition to all I was trying to accomplish. While it felt that way at the time, in hindsight, it is clear that the tide was more often the way that God wanted me to go. I was pedaling in a contrary direction.

Being in tune with God and knowing which way His tide is flowing in our lives is vital to our leadership. That relationship with Him is the tide that will direct and power our ministry.

John 15:4-5 says: "Remain in me and I will remain in you. No branch can bear fruit by itself; it must remain in the vine. Neither can you bear fruit unless you remain in me. I am the vine; you are the branches. If a man remains in me and I in him, he will bear much fruit; apart from me, you can do nothing."

Just like the child on the aqua bike that couldn't make any headway riding into the tide, we can't bear the fruit that God has planned for our ministry unless we remain in Him. We need to go with His flow and plan for our lives and ministry in order to see the fullness of what He has in store for us. Ultimately, pedaling against the tide is going to bring us to exhaustion with nothing to show for our efforts. I pray that you can learn to sense God's leading in your life and ministry.

Simon Gough
Editor

UKI TERRITORY 2018 TERRITORIAL CONGRESS

The worship experience at the 2018 Territorial Congress was truly amazing. The theme of the congress was 'the gathering' which emphasized the paramountcy of the gathered body of Christ to share fellowship and worship. The services were enhanced by incorporating a variety of worship expressions including dance, tambourines, band, choirs, and various singing groups. The worship band, comprised of guitarists (Ben, Michael, Sam), drummer (Glen), keyboard (Nik), brass and vocalists (Naar, Nik, Michael), also added to the exuberant worship experience. The songs led by the worship band centered on evoking the power of God and the presence of the Holy Spirit. As the vocalists belted songs such as *Bless the Lord, O My Soul, Holy Spirit Rain Down, Let Your Glory Fall* with great passion, emotion and enthusiasm, the congregation joined in and sung harmoniously. One could literally sense the tangible presence of God in the auditorium. The songs *How Great Thou Art, Worthy is the Lamb* and *This is Amazing Grace* were among other songs sung during the Congress. It was refreshing to see the congregation participating alongside those leading in unified worship. The sight of people going to the mercy seat in great numbers after the altar call was a wonderful extension of this worship. Indeed when our worship goes up, God's glory comes down.



Article by Dr. Naar M'fundisi-Holloway.



Dr. M'fundisi-Holloway works for The Salvation Army in the UKI Territory as an Action Researcher within the Research and Development Unit.





THE GATHERING EDINBURGH//SCOTLAND



BEARERS

NEW ZEALAND, FIJI,
TONGA & SAMOA
TERRITORY

SAWM: So, tell us all about Kris Singh.

KRIS: Well, I grew up in The Salvation Army. I was born in Fiji and I came to New Zealand when I was just a baby. I was part of the Army growing up. I was a Junior Soldier, I went to Corps Cadets and did all of those things. My introduction to music was through the band, as it normally is for Army kids. I took cornet lessons, and then moved on to horn when I figured out I couldn't play the cornet line, then I moved all over the band. I ended up on euphonium where I found my niche.

The first part of my wider Army journey was with bands. I was in the National Youth Band, moving around between euphonium and percussion. At one of our camps, I felt a real call to lead worship. I had never done it before, and it was one of those moments that you can't really ignore. I just felt like this is really what I should be doing. So I just took that and ran with it. I picked up a guitar. I had been learning drums in high school, but never had picked up a guitar. I started there and learned a few chords, and it ended up that I was leading worship the next year at an Easter Camp. I was just thrown in, it's kind of how we do it here, you get thrown in and you learn in a "trial by fire" kind of way. I am sure it was pretty average but I gave it my best shot and I have been refining that craft ever since. I lead at my own corps on a Sunday. I train worship leaders. I lead teams when I am given the opportunity. I am passionate about advocating, not just for worship leaders, but for the creative arts in general.



Well, actually, not creative arts but for creativity in general. I feel like it is a significant pillar to a lot of the things we do as a church. I feel like there is this myth that "I am not a creative person" and that is something I am passionate about dispelling because I believe that everyone has something in them that is creative. So, that is a bit of my passion and what drives me. I'm a bit of a self-learner so all of the skills I have picked up over time have been from self-pursued learning.

I have ended up here at the Creative Ministries Department which was a bit of a journey but I have been here for four years. My title is Creative Resource Developer which gives me a wide scope to pursue what I feel the territory, or the people connected to us, could use.

SAWM: Is Bearers part of your role?

KRIS: Yes. As part of that scope in my role, I felt a few years ago that what was missing from The Salvation Army musically is that we were not writing our own songs anymore. We aren't singing our own theology, we're singing other church's and we aren't singing our own story. I just thought that we have so many stories to share and so many voices to hear. So, I am really passionate about developing song writers, new songs and new forms of creative expression.

I felt that call around 2016 and Bearers came out of that as a way of kick-starting that songwriting revolution.

SAWM: So what is Bearers? What is the mission for Bearers?

KRIS: I would call Bearers a worship expression. It initially was a way for our young people to express themselves creatively. It was a creative platform targeted at young people that came out of our creative arts camp called Amplify. We run a song writing minor at the camp and there had been some really cool stuff that came out of that in the past that had just disappeared. You know it happens at camp and then it goes away. And I felt it was a real shame that we didn't get the chance to produce these or record them and then get them heard. So, the first EP that we recorded in 2016 featured a song from Amplify. It was also a way for me to highlight talent that I had seen, whether it be vocalists, instrumentalists or artists. This EP gave us a chance to say "this is who we are, and this is what is important to us." It all started from Amplify camp.

SAWM: So it's not a set band or line up, but more of a collective group effort?

KRIS: Yeah, I hesitate to call it a movement because that sounds really pretentious. I would say it is more of a platform and an idea. It's even a brand almost, it could be anything really. I don't see Bearers being just a musical thing so I haven't gotten there yet. The musical expression is what we have been focusing on at the moment but I would love to see art, design, and drama that carries that Bearers iconography and ethos. But I am only one guy and my skill set is music so I have been focusing on that as we begin.

We need to keep things in the forefront of what is current. And not just because we want to be new and what is best, but for the reason of what is someone who doesn't know Jesus in 2019 going to connect with?

We are letting it be whatever it needs to be, which is part of Bearers' ethos. It's not just one thing, like a band, or fixed in time, that can only be one genre. I believe genre is fluid and what is popular changes. I don't want to be doing electronic music in five years if no one is listening to it. Tastes are fickle in youth culture especially. Attention spans are shorter and shorter so it is really important that we keep it... I'm not going to use the word but it starts with the letter "r". We need to keep things in the forefront of what is current. And not just because we want to be new and what is best, but for the reason of what is someone who doesn't know Jesus in 2019 going to connect with?

SAWM: That is really great. So it is more about designing a way for people to create out of the overflow and passion of God in their lives rather than a static idea. You can chop and change the artists you involve. You mentioned that tastes are fickle. How does electronic music fit into a New Zealand cultural context for you and for worship?

KRIS: I don't think the genre really matters actually. It is more about influence and who has influence currently, as well as putting out music that is influencing people. The king of Christian Pop at the moment is Hillsong Young and Free and they have held that mantle for a few years now. People gravitate towards stuff that's popular so I want to inject Bearers in there. I want people to think "what is a really good opening song for our youth conference or a camp like Amplify?" I want people to think "well, the Army has got one that we could use" rather than singing someone else's song again. People often forget that Young and Free is a really intimate, integrated part of Hillsong's

intimate, integrated part of Hillsong's youth ministry and they are singing their stories and their songs. I want us to sing our stories and our songs. So in terms of integrating that into worship here, if people use the songs, it's all good, and if they don't, then that's all good too. But in terms of having the songs there in the first place as an option so we can say "you can sing our songs this way," that is what is really important to me.

SAWM: So, if Classical and Baroque music made a huge comeback, is that what Bearers would be into?

KRIS: Absolutely. In 2016, I pulled up the ten most popular songs on CCLI and listened to all the artists that were doing electronic music and tried to chase that sound. I have been slowly trying to chase what is popular unashamedly. You're right. If it was Classical and Baroque music tomorrow, we would have to go there.

Kris working on tracks for the Bearers album Home in the studio



SAWM: Electronic music is pretty different to most music you would hear in The Salvation Army. How did you get into it?

KRIS: I have always had an interest in production. I remember plugging my guitar into my computer and seeing what kind of sounds I could get. So, I have slowly just been gathering information about recording, mixing and producing. I have produced both albums we have done and it is a process of experimenting but you have to put in hard graft to get where you go. It was probably again in 2016 when I had the idea that I was going to have to learn how to do this EDM (Electronic Dance Music) genre. I cut my teeth on Metallica and was a bit of a metal head, so it was way out of my genre. When Young and Free got really popular, that is when people were starting to produce lots of resources for synthesizer and I got a copy of MainStage by Apple. Honestly, that opened up a world of sound design. Those sorts of programs have made it really easy for people to jump into this type of sound production. Especially with the rise of Christian EDM and Christian Pop music, there are tons of resources out there now for people. You can download sounds and patches. It's less about creating the tool now and more about learning how to use the tool. You can create a synth sound and just start layering things up and as you get deeper into how a synth or a DAW (digital audio workspace) work, you can then start opening up your creativity. As a starting point, EDM and electronic music are really accessible. That might change but that is how I jumped into this world. It would have been really difficult to just pick up a synth and start, but having the backing of where Christian music was going at the time made it a lot easier.

SAWM: And you said that it was culturally appropriate in youth culture in worship at that time.

KRIS: Yeah, and even in the top 40 hits, or just the type of sounds people are listening to. I'm a firm believer that you have got to learn the rules before you can break them. So, you have to be able to be good at a genre before you can be creative within it. If you pioneer without knowing what you are doing, you may well not be able to do it again. So, I'd listen to the top 40 and try and listen to what was popular across the territory, which is a little bit different from New Zealand to Fiji and Tonga or Samoa, and then go after that.

SAWM: You have said that you are unashamedly chasing a sound that is popular. Do you think that there is a point with Bearers that you would say, "this is the boundary we are going to push. This is where we are going to pioneer."

KRIS: Yeah, that is an interesting question. I think that is a bit of where we are heading now. We have a single coming out and I think the sound of Bearers is starting to become more defined. I think the needle started to swing that way when we released our album (Home). That was a bit of a risk in that I designed it not so much to be something that you would play in a service but something you would listen to with your headphones in bed at night or in the car as you drive. It was designed to be more of a listening piece and the natural progression of that is that we can open up the musical ideas a bit more.

For example, we could open up the vocal line to be more than five steps of each other. We could kind of show off, not in a prideful way, but showcase our talent and musically open up our creativity. So, the needle started to swing that way in the album and now I feel like it is going further in the direction of figuring out what Bearers sounds like now. I feel like the heart of it is still the same in that we need to be working towards a sound that works for casual listeners, something that is accessible and easy. But the production of our music has swung more towards guitars, and the synths are just a layer. They were very prominent on the EP and the album. I have this picture in my head of kids trying to jam out to these songs and what they need in order to do that. Well, there is a drum part, a guitar part, a bass part and one keyboard part. So we have built this single around kids being able to jam out at our camp or in their garage. We are definitely looking at the balance between whether Bearers' sound is more of an artistic impression rather than just a resource. Finding the balance between "does everyone need to be able to play this?" or "is this something they can listen to and just enjoy?" is what we are after.

SAWM: Well, worship experiences outside of corporate or church worship service times are important.

KRIS: Absolutely. I like to think of the great band pieces where the local corps band may not have had the chance to play something like *The Kingdom Triumphant*, for example. That is one of my favourite band pieces because it is so beautiful and poetic. Imagine if someone had told Eric Ball "well, actually this piece is too complex, can you make it more simple?"



The world would have missed out on this beautiful piece of music. So, I don't think everything necessarily needs to be accessible to everyone all of the time. Sometimes art is mysterious and asks us to wrestle with it, and that has been influencing where Bearers has gone. Asking ourselves, can people just listen to this? Do they have to be able to play it? It's okay to just enjoy something and worship that way. Some of the most intimate times of worship I have experienced have been while I was just wearing headphones and listening by myself rather than in a room with others, participating in corporate worship.

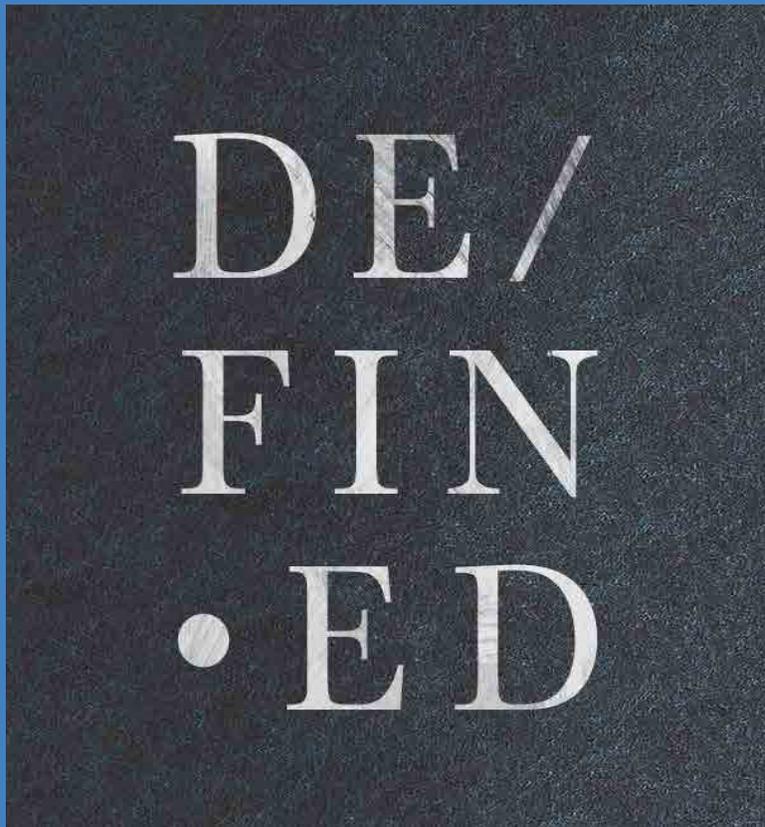
SAWM: It sounds like you have some great and exciting opportunities. You said you have a new single coming out. What's the heart behind what you are doing there and going forward?

KRIS: I have just finished the last 1% of the mix and it should be done soon. It's called *Defined*. I have been thinking about the album and an album format. We released nine songs on the album called *Home*, but the reality of how people consume music now is that they don't listen to albums. So, we decided to pull back to just one song and make that really good.

Combining the idea of being able to play it, adding the challenge of having parts that you wouldn't just get from a chord chart that you would really have to dig into, and then making it something we can sing, were really important factors. I wanted it to be used at Amplify so that was important. It is just a fun song, no huge ethos behind it. We are just trying hard to strike the balance between corporate worship and listening worship.

SAWM: Is it hard to strike that balance?

KRIS: Yeah, I don't think that every worship band will be able to play it. There is a bit of production value that will scare some people away, but we have recorded a full production version and an acoustic version. This way, people can see that it is still just a four chord song, like all of the other songs, and here is what it sounds like with two acoustic guitars.



Listen to the new
single from

BEARERS

Defined



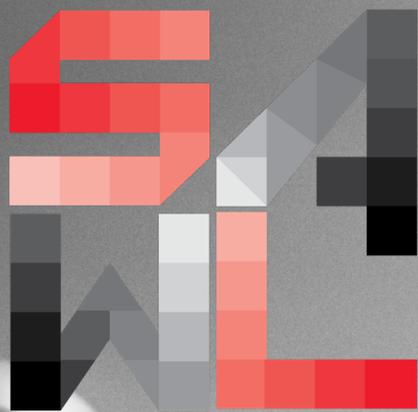
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SALVATION ARMY WORSHIP LEADERS CONFERENCE



The first North American Salvation Army Worship Leaders Conference (SAWLC) was held on January 24-27, 2019 in Atlanta, GA, bringing together seventy-five worship leaders from around the United States and Canada, displaying a vast array of diversity. The

SAWLC was planned and led by the five North American Territorial Contemporary Music Specialists: Doug Berry (East), Simon Gough (Canada and Bermuda), Josh Powell (South), Jude St. Aime (West), and Josh Turner (Central).

Their planning helped give a wider representation and vision of worship leaders in our Army.

In addition to corporate worship times and teaching, the conference was filled with practical workshops and “creative corner” times giving delegates the opportunity to gain extra training in planning, songwriting, arranging, mentoring, working with worship committees, spiritual formation and leading praise teams.

Sprinkled throughout the conference were various technique and resource highlights. Technique talks covered topics from keeping sound simple to using apps in worship gave practical and immediate application of ideas. Resource Highlights gave recommendations for training, planning and spiritual development of worship leaders and their teams. Each resource, along with the schedule, workshops, and a link to the recently created SA Worship Leaders Magazine are highlighted on the conference website

SAWorshipLeaders.com.

Overall, there was a great sense of humility at the conference from people of multiple lifestyles, ethnicity and culture as they embraced one another with love, encouragement, and a focus to worship God.



The biggest highlight for me was the intentionality of pouring into corps worship leaders, letting them know that they matter and that they are on the frontlines of spiritual warfare for our Church. 2 Chronicles 20, records when King Jehoshaphat heard about an impending attack, he immediately fasted, prayed and sought God's guidance. Then he appointed worship leaders to go out ahead of the army to sing praise and thanksgiving to God. As soon as they started praising God, He gave them the victory! Whether we are vocalists, guitarists, drummers, or whether we play or sing within our traditional music groups, the musicians are to be leading our Army, and the Church, into spiritual battle. It is my prayer that King Jehoshaphat's example can be applied to each of our corps. As an Army we need to practice spiritual disciplines, like fasting, asking God for guidance and commissioning lay worship leaders to lead congregations in spiritual battle. As we gather each week, worship leaders have a high calling to re-orientate our congregation's mind, soul and body off of ourselves and onto Christ, to whom we bring glory, as we worship the reality, greatness and goodness of God.



Josh Turner
Territorial Contemporary Music Specialist
USA Central Territory

Conference Speakers

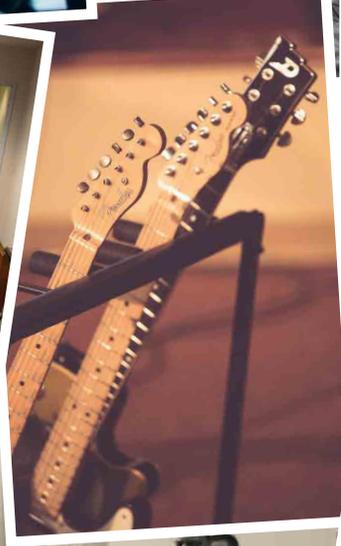
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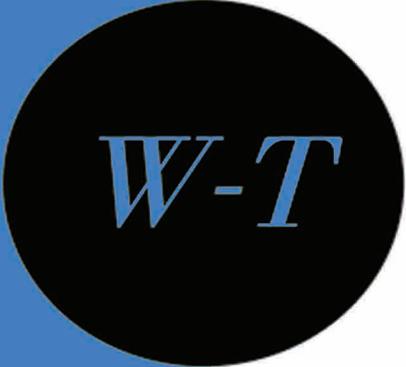
Prof. Courtney Rose

Randy Bonifield

Lt. Colonel Allan Hoffer







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WORSHIP THEOLOGY.

Article by Prof. Courtney Rose

To worship is at the core of what it means to be a creature.

Of all the examples of worship in the Scripture, one of the most important is that of the Creation of the Cosmos in the beginning of Genesis. It is here that human's find their purpose.

Genesis 1 paints a picture of creation that is orderly, organized, structured and balanced. Biblical Scholars have long suggested the authors of this section were priests or associated with the priesthood. Such a connection is easy to make if we think about other sections of the Old Testament that pertain specifically to the priesthood. Sections from the book of Leviticus might come flooding back to you as you think about how the law presented here is also obsessively concerned with ordering the world and creating balance within the Israelite community. Many have observed that the organized structure of the text looks like a liturgy that would be used in religious settings to aid in worshipping God.

For those of us who come from traditionally non-liturgical settings, this idea might be confusing or uncomfortable. The word "liturgical" can connote restriction or over planning for a congregational worship setting. However, we should remember that millions of Christians throughout time have found worshipping in a liturgical worship context helpful to their faith. The structure and prescription of the services provides safety, order, and legacy to their worship experience. In fact, those of us unfamiliar with worshipping in this way fail to see the liturgy of our own contexts. Our services can be just as prescriptive and ordered. If you disagree, I dare you to change the order of your service this week and see how people respond!

Liturgy at its core simply means, "work of the people." When a congregation comes together to worship in a liturgical context, it means that they come together to do the important work of worship.

The structure of a written liturgy is brought to life by the involvement of the faithful partnering with the Holy Spirit in worship. Liturgies that are hundreds, or even thousands of years old, can still have power and allow for us to connect to the universal and time transcending aspect of church. Liturgies allow for us to participate in something bigger than we are in our present moment.

Samuel E. Balentine in his book, *The Torah's Vision of Worship*, describes the purpose of these early Genesis passages as depicting creation as ordered rather than descriptive of our origins. Within this ordered account, we see symmetry and perfection, specifically as the first six days of the week. On the first 3 days God separates and divides the created order into spaces, while days 4-6 fill the spaces with animals and vegetation. The final act of space filling creation is that of humans specially made in the image of God.

Bearing God's image in the world requires special responsibility on the part of humanity. They are charged with the task of "imaging" God in the created order and to act like God (v. 26).

Bearing God's image in the world requires special responsibility on the part of humanity.

They are charged with "creaturely creativity"- a collaborative relationship between God and creation. Humans are to bear the image of God into the created spaces. They are to partner with God in their "creaturely creativity" by maintaining "dominion" over the earth's resources (vv. 26, 28). This language of dominion granted to humans is also widely accepted as "kingship" language. As kings, they hold power yet are also supposed to be sensitive to the needs of those they hold power over. They are supposed to be gentle, compassionate, just, and fair in their dominion over the earth. Human beings are given the command "to till" or "to serve" (*abad*) the ground and "to keep," "guard," or "protect" (*samar*) it. Genesis 2:15 juxtaposes the kingship and dominion given in 1:26-28 with the commissioning of servitude in 2:15.

Of course, we know that the nature of the cosmos and humanity drastically change once sin enters into the world. Our relationship with God is ruptured as sin estranges us from our creator and from unadulterated worship. However, the creation accounts of Genesis still show how humans are designed to worship and what we should strive for our worship to look like.

First, we see that humans worship when they create. We're incapable of creating something out of nothing, but we are able to use what is available to us. As we create, we participate in God's intention for humans, but also partner with God's ongoing creative activity in the world. For all humans, to create is to worship.

Courtney is a lover of Christ, His Church, and Creation. She works as an Adjunct Professor of Old Testament and



Theology at Olivet Nazarene University where she earned her BA in Biblical Studies and an MA in Religious Studies. She studied Systematic Theology at Catholic Theological Union and is passionate about Feminist Theology and the role of women in the church. She is wife of Justin, mother to Simeon and Miriam, and soldier at The Salvation Army Mayfair Community Church Corps in Chicago, IL.



So often, Christians are so fearful of trying new things, yet we must remember that God gave humans autonomy in creative activity. God entrusted man to name the animals in the garden and even choose a partner of his liking. God trusts and respects human creativity. Such a truth should be empowering and encouraging to those of us in the Church. So often, we find ourselves fearful of trying new things, taking risks, and stepping away from that which is comfortable. Reclaiming “creaturely creativity” means that we acknowledge that God is honored by our creative choices.

Second, worship for humans looks like stewardship of the created order. As humans were to “work” the ground, their working and keeping was also an act of worship. Many of us are very removed from working the ground. It can also be very easy to feel that environmental problems are too overwhelming to address. It’s easier to simply ignore the crisis around us. While there are no easy fixes, it is clear that we miss out on our identity as humans and miss out on a vital aspect of worship when we don’t engage the physical realm around us. We are created from the ground, will return to the ground, and in between are meant to protect and worship God through our work of the ground.

As worshippers and worship leaders, these Genesis accounts lay the foundation for how we should be living and how we should inspire those around us to seek after God. Perhaps above all, these passages encourage humans to simply be who they are created to be: humans. So often, humans spend their efforts trying to be something that we’re not: God.



Human worship requires that we recognize that we are creatures and not the creator. However, there is no true power to be found for humans in seeking to be gods. We see in Genesis that power has already been granted to us, but we must function in a collaborative way with the creator and giver of power. We must submit ourselves to the order that is established in the creation of the world, because it is there that we find true perfection and goodness.

For those of us in ministry, the questions become how can I help those around me to live into their humanity as God intended? How can I foster creativity in myself and in others? How do I encourage bold and creative choices that can change our worship and the world? How do I encourage my fellow humans and fellow God worshippers to go back to the root of our commissioning to participate in caring for the earth? These are not necessarily easy questions or tasks, but I think as we begin to participate in these activities more deeply we will find that they are perhaps above all, very natural ways of living and very fulfilling forms of liturgical work.

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COMFORT

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EXAGGERATE



BLENDED WORSHIP

WORLD FAMOUS
WORSHIP
LEADER CALLS
IN SALVATION
ARMY BAND FOR
NEW RECORDING

The Salvation Army brass band sound is a unique, well-loved and respected musical force; a ministry that has taken its message of the love of Jesus Christ to millions of people worldwide for over one hundred years. What a joy it is to serve as a Salvationist musician!

Recent worship trends (over the last 40 years) can sometimes be hard to replicate authentically in the brass band genre. These struggles are well-known and have sometimes led to conflict in local settings between brass band and guitar-led worship groups. It takes strong leadership to help such situations. In my experience, however, the brass band sound can positively enhance contemporary worship songs when approached with a collaborative and creative mindset. We need to adapt a clear understanding that everyone comes from the starting point of creating music to enrich ministry. Our worship experience can be such that styles from any era can sit side by side.

In November of 2018, my friend Les Moir contacted me. He works for Integrity Music in the UK and has been a massive influence on the UK worship scene over the last 50 years.

Les has significantly shaped the worship styles of artists such as Matt Redman, Tim Hughes and Graham Kendrick. Les inquired if I would be willing to write some brass music and put together a Salvation Army brass group for a recording project by legendary Christian artist Martin Smith.

Martin Smith's influence on the Christian music scene cannot be underestimated. As the front man of Delirious, he brought a dynamic energy to worship leading that was infectious. With songs such as *I Could Sing of Your Love Forever*, *History Maker*, *Did You Feel the Mountains Tremble?* and *God's Great Dance Floor*, he has led a generation of people in worship, inspiring many new Christian songwriters. God is still doing great things through Martin. He continues to artistically explore new avenues for Christian music.

My first meeting with Martin was at his home in Brighton. We spent the day in his studio, listening to music, chatting about worship and sharing our testimonies. He mentioned that he could hear a brass band playing along in his head for one of the tracks on his latest project. We spent time discussing how we could make this happen.

I have voice memos on my phone where Martin is singing ideas for brass lines that he could hear enhancing this new song. That day was such an uplifting experience as I watched this creative giant in full force, slaving over lyrics and getting excited as new ideas emerged. After a full day with Martin, Les Moir and Gabriel Wilson (producer), I left with a mind buzzing full of ideas and feeling enriched to have been in the presence of these guys. Over the next week, I wrote the music. Versions were exchanged until a finalized score was agreed upon. This whole process for me was fuelled by the constant desire to encourage creativity.

A group of Salvationist players from Hedge End, Portsmouth Citadel, Southsea and Boscombe corps came together to record the music. We played along to pre-recorded drum, guitar, bass guitar and vocal tracks. This created an issue as it was difficult to keep in time with the track. So, Martin came out from the control booth and conducted the band! Major Ian Davis, a former member of the ISB and a member of our band, comments that has has now played under Redhead, Cobb and Smith. That must be a unique claim!



Martin is a super musician, but conducting in that moment wasn't for him. I took over the baton and later overdubbed my euphonium part. We started to make progress. Ninety minutes of intensive recording and we were finished. Martin and Gabriel's Instagram accounts show emotional posts from that recording, sharing how moved they were by the pure tones of the band. We must never take for granted the emotional power of a Salvation Army band. Gabriel Wilson, now back in his studio in Oregon, is working on mixing the album. He is delighted with the brass tracks and is excited to release the final album, what he believes will be another landmark recording by Martin Smith.

Projects such as this one can only be positive for the Salvation Army. We must continue to network effectively and push open doors of opportunity. Collaboration is essential. We must strive to be happy to simply be involved or to be part of a bigger musical picture. I would encourage bands to embrace new experiences and explore how brass can be used differently. Even if that means taking risks! Remember that first and foremost, we are worship musicians. What instrument we have in our hands doesn't matter at all.

With the completion of this project, I am already being led to new ideas and opportunities. Later in March, I will be joining Martin at a worship event where he wishes to add the euphonium sound to his established band. It is my sincere prayer that the Salvation Army is able to fuse with all types of contemporary worship styles.

John Hanchett
Worship Coordinator
Hedge End Corps

GLOBAL CONNECTION

Dan Bate is a 24 year old from Preston Corps in the North West of England. He grew up playing guitar for worship and wanted to create a community that would help him grow as a musician and worship leader.

Instead of waiting for that community to come to him, Dan started the Facebook group, *Guitar Players of the Salvation Army*.

SAWM caught up with Dan to ask him about the group.

To join *Guitar Players of the Salvation Army*, search for it on Facebook and get connected.

SAWM: So Dan, you have created this Facebook group called *Guitar Players of The Salvation Army*. What was the impetus behind that?

DAN: I spoke to Nik King about having something that was really accessible to everybody and I guess I felt for a long time like there wasn't anyone else who played guitar in the Army within the UK. I was the one who did all of the guitar stuff at my corps and in my division. I didn't know anybody else who was playing. Then I started playing with FourHymn and I met a few people who played. I started trying to branch out and find more people who played. So, basically the idea was that it was a place that me and my friends could share ideas and ask each other questions and it just grew from there. I think they all shared it with their friends while I was trying to get people who played guitar that I met to join. I think it has been going for about 18 months now and I think there are 179 people, spread across every continent which is pretty exciting.

SAWM: When you started this, it was an easy way for you to communicate with friends who are playing. Did you imagine that it would grow like this?

DAN: No, I didn't think anyone would be interested. I didn't think there were that many people out there playing. But I still meet people and ask them if they know about the Facebook group and they say no. It's been great to be able to share with them that there is this group they can be a part of. There are still people I want to connect with and get them involved in it as well. In the early days, it was definitely very much just me putting stuff out there and asking questions. It felt like a bit of a slog for the first few months.

SAMW: So, explain to us the format. You said you put questions up there, and then what happens in the group?

DAN: In the beginning, I wanted to collect information about what was happening, just with guitars, but specifically in contemporary worship music in the Army in the UK. Because, like I said, I was disconnected from everything in a wider sense and I didn't know what was going on.

When I saw what people wanted to ask or comment, and the number of times I hit approve, I made the decision to allow people to post, give advice or ask questions. There are a lot of technology things on there that I never would have thought of. People are helping each other out and just being kind to one another which is nice.

SAWM: So, as it goes forward, what would you hope for the group in the future?

Guitar Players of the Salvation Army

Closed group

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Videos

Photos



At the same time, I started joining lots of groups such as worship collective groups in America. I thought to myself that I hadn't seen anything like this in the UK or in the Army. I wanted to start something so that people can have a chance to be part of this online shared experience.

It started off with me just asking questions and hoping for responses. There were a few polls that went up, like how often do you play, and topics like that. But now it is a lot more like I wanted it to be with lots of different people contributing. A few months ago, I put up a post on the group page that said in the beginning, I had to approve everything that was posted because I had seen some Facebook groups go sour in the past.

DAN: Actually, I don't have any grand aspirations for it past what it is now. Other than more people being able to join and experience having a community, since that was something I didn't feel like I had when I started. With more people joining, it just opens up a much larger area that I thought it ever would. I hope it stays positive and functional, and that it doesn't die out. If it takes a different format from what it is now, that is okay as long as it is helpful to the Army. I often complain to myself that in contemporary music, we are misrepresented or underrepresented. I don't want that to be the case. I just wanted there to be a community and now there is!

VERBAL TRANSITIONS IN WORSHIP

A time of worship will often require you to lead verbally, outside the confines of a song. What and how much you say in these times can have a significant impact on the hearts of those who hear. Here are some tools for verbal transitions:

MEMORIZE SCRIPTURE - Using Bible verses that songs are based on, or Scripture that reflects the theme of the service, can make for effective transitions between songs.

PRAY - Worship songs are often prayers. The breaks in the music provide an opportunity for spoken prayer.

PERSONAL TESTIMONY - If a song speaks to a particular experience in your life, share that testimony as an affirmation of what the song expresses. Being open and honest with your congregation makes you more genuine and approachable.

VIDEOS - Using a video that tells a story, or displaying Scripture that relates to the songs, can provide a different transition. Be sure you've worked this out with your technical support team. A smooth transition is important to keep the flow and avoid distractions.

Leading a congregation can be daunting. If you are not yet comfortable speaking in front of your congregation, or you tend to wander from the point, write out what you will say. Avoid rambling or making your spoken introductions only about yourself.

Just as you practice the music, you should also practice and review what you are going to say. This can be done by audio or video recording yourself and reviewing



it after. Practicing your verbal transitions in rehearsal can also help your team be sensitive and aware of what you are doing.

It is important to engage with the congregation. Even if you choose to write out what you will say, look up and make eye contact with them as much as possible. Be aware that they are there and make them feel a part of what is presently happening. They are not just spectators to your worship.

Tech Review

Correct Gain Structure



STEP 1



Correctly setting up your gain structure will make a huge difference to your sound. From reduced hiss in your system to keeping amplifiers and speakers in safe working spaces, correctly setting your gain structure is something of which you need to be aware.

Here is a quick and easy guide to setting your gain structure correctly.

STEP 1: Turn all gain or trim knobs to 0, or as far to the left as they will go. These are usually found at the top of each channel.

STEP 2: Set all channel faders and the master fader to 0 or unity. At this level, you are not adding any sound or taking any sound away.

STEP 3: Turn up the gain knob until the sound is at an appropriate level. Make sure at the loudest volume (the “Check” of the infamous “Check 1, 2, 3”) your sound is not peaking or distorting.

This is a very simplified but effective step to having a great live sound by using correct the gain structure for your sound system.

STEP 2



STEP 3





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SA WORSHIP MAGAZINE

“
THE GIFT OF **LANGUAGE**
COMBINED WITH THE GIFT OF
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WORD OF GOD
THROUGH **MUSIC**”

MARTIN LUTHER

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