

## November 2022

## PRACTICAL HELP FOR TRAINING NEW WORSHIP LEADERS



# NEW MUSIC

ISSUE NO. 17

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Contact [simon.gough@salvationarmy.ca](mailto:simon.gough@salvationarmy.ca)

SING THE

*Wondrous*

LOVE OF JESUS

The love that we sing about in worship songs describes the amazing, astounding, overwhelming, wondrous love of God. We need to make sure that we give our congregations space to wonder at the height, depth, and breadth of God's love for us. Our capacity to understand His love can be expanded in so many creative ways during corporate worship.

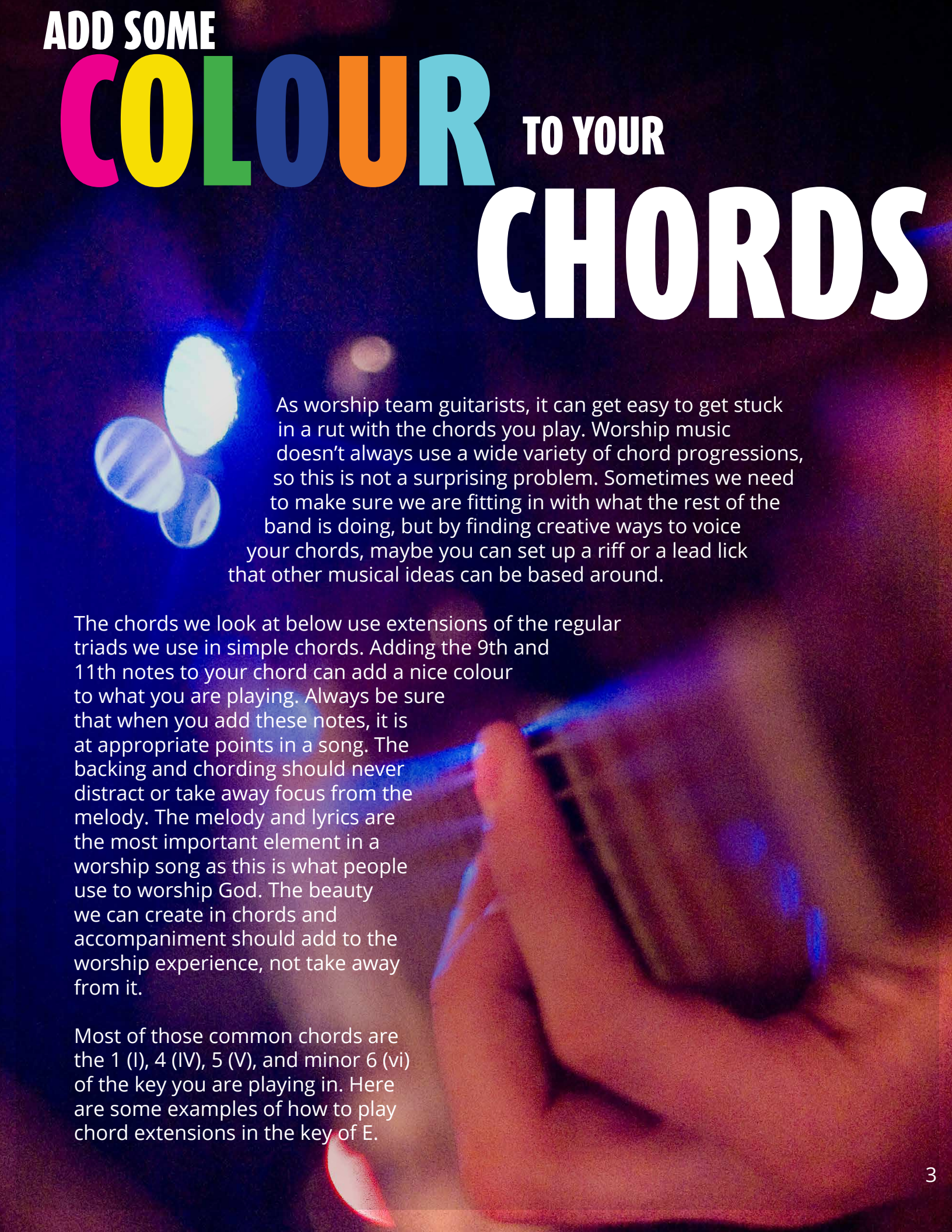
To communicate the wondrous love of Jesus, we primarily use the lyrics of the song as the tool to do this. Worship leaders should be vigilant about choosing words that we ask the congregation to sing. Giving people the opportunity to remind themselves, express gratitude for, or loudly proclaim over their lives the wondrous love that Jesus has for them is a responsibility that we should not take lightly.

These moments are not just for the individual, but can additionally be moments to lift, encourage, and challenge the church body as a whole. Standing with generations of family members or spiritual mentors while proclaiming this amazing love is good for our children to do and see. Seeing the passionate faith of young people can also inspire those who are older.

As we lead worship, let's focus on inspiring the congregation to appreciate and understand fully the wondrous love that Jesus has for them. Through the lyrics and music that we present, let's point the congregation toward that love, as this is what will make all the difference in their lives.



# ADD SOME **COLOUR** TO YOUR **CHORDS**

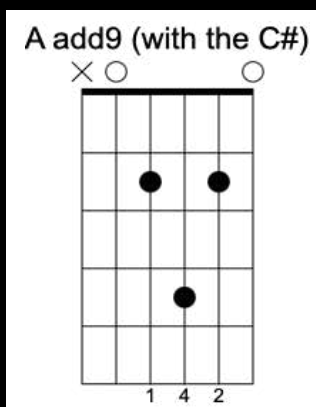
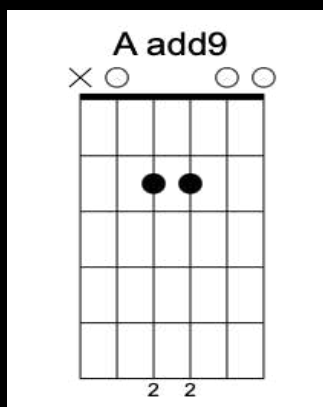


As worship team guitarists, it can get easy to get stuck in a rut with the chords you play. Worship music doesn't always use a wide variety of chord progressions, so this is not a surprising problem. Sometimes we need to make sure we are fitting in with what the rest of the band is doing, but by finding creative ways to voice your chords, maybe you can set up a riff or a lead lick that other musical ideas can be based around.

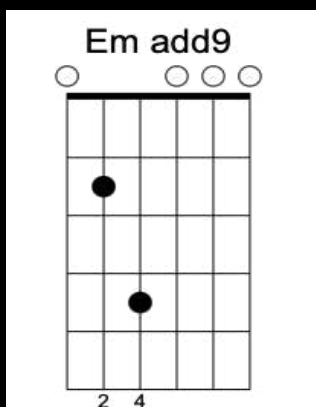
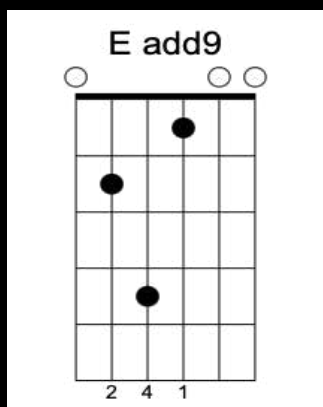
The chords we look at below use extensions of the regular triads we use in simple chords. Adding the 9th and 11th notes to your chord can add a nice colour to what you are playing. Always be sure that when you add these notes, it is at appropriate points in a song. The backing and chording should never distract or take away focus from the melody. The melody and lyrics are the most important element in a worship song as this is what people use to worship God. The beauty we can create in chords and accompaniment should add to the worship experience, not take away from it.

Most of those common chords are the 1 (I), 4 (IV), 5 (V), and minor 6 (vi) of the key you are playing in. Here are some examples of how to play chord extensions in the key of E.

In this example, we have two variations of an A major chord with the added 9th. The second chord has much more of a major sound to it with the inclusion of C#.



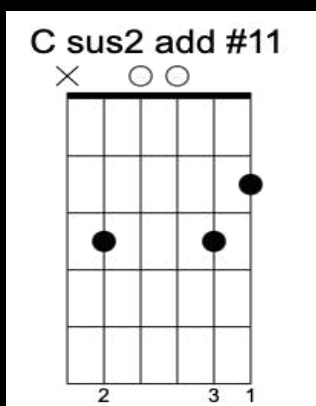
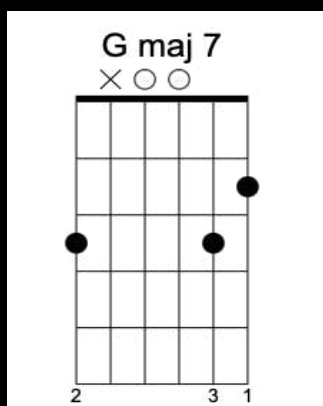
This one is a stretch, literally. Maybe not for the beginner, but it is good to know. Here is a variation of the E major and minor chord adding the 9th note. This shape can be moved around the fret board so that in the key of E, you can use it for your C# minor, E (start at the 7th fret) and B major chords (start at the 2nd fret). Match it with the A major chords above and you can use this shape all the way up at the 12th fret to get the four main chords you can use in a song in the key of E.



## Bonus Chords

These two chords can be used when songs use G and C regularly to add that colour and interest to what can otherwise be considered more bland chords. Don't be intimidated by the name of the chords. They sound harder than they are.

Try these out and see where they fit in songs you are playing or writing.





# WHAT DRIVES WORSHIP?

Captain Callum McKenna

Indecisive about what to study at university at age 19, I made the decision to take a “gap year” and as part of this, I spent four incredible months in India. It was the first time I’d really travelled away from home, and I still vividly remember the complete assault on the senses I experienced when the air-conditioned airport doors slid back, and I stepped out into the colourful carnage of New Delhi. One of the things I noticed first was the traffic – it seemed that rather than driving on the left or the right, most drivers preferred to, quite literally, take the middle of the road option. I soon learned that the most efficient means of navigating the roads was in a rickshaw or also known as a “tuk-tuk.” These are agile three-wheeled vehicles, not much bigger than a motorcycle but with a seating area added to the back for daring passengers (and their luggage!) to pile into and navigate the busy roads, often with more thrill than a rollercoaster.

The thing with rickshaws is that at their best, they are efficient, speedy, and quite exciting. At the same time, those who have ridden in one will know that they are very finely balanced and susceptible to becoming derailed depending on the circumstances of the road.

For this, my final contribution to the Worship Theology series, I’ve been pondering a question that these three-wheeled buggies can help us answer: what drives worship?

I think that, just like how the three wheels of the rickshaw set it efficiently and delicately balanced in motion, our worship is driven by three important elements: **direction**, **competence**, and **character**. Just like with rickshaws, issues with one of these elements can derail the whole thing.

## THE DIRECTION OF WORSHIP: THE FRONT WHEEL

In a rickshaw, it’s the single wheel at the front that the driver controls with the handlebars which sets the direction and points the whole vehicle in the direction it’s going. For those responsible for leading worship, what is our front wheel? What is the direction our worship is heading in?

You may have sat in more than one worship meeting and wondered about the point of it all. This is an interesting thought to consider. In previous articles, we’ve thought about different things that the Bible shows that worship does: it creates community, it helps us to connect with God and express what He means to us, it tells others what God has done for us, it inspires and empowers us for mission and justice-seeking. None of these things, however, adequately captures the sole direction and point of worship.

The Westminster Catechism, written in the 1600s on the back of Protestant Reformation, perhaps points a bit more clearly to the point of worship when, the first thing it asks is, "What is the chief end of man (sic)?" <sup>1</sup> The reply comes, "To glorify God and enjoy him forever." This is our *chief* end – this is the main purpose, the ultimate driver of our worship, the thing it all points at – glorifying God. Anyone who's been around the church for even a little while will know that it can be easy for the main thing not to be the main thing and yet, if our front wheels are pointing at a direction of travel that's anything other than glorifying God, then we're likely heading on a collision course with disaster.

The word which the Old Testament uses most frequently for glory is *kabowd*. It speaks of the honour and the splendour of God (such as in Psalm 19:1, "The heavens declare the glory of God"). Yet, this isn't just about saying how great God is (as true as that is). The word *kabowd* implies a certain weightiness – it comes from the Hebrew word *kabed* which means heavy. Bringing God glory is about acknowledging His weightiness and that He deserves all the praise that could possibly ever be offered to Him and thus, when we point towards other things we are, in some ways, distracting and detracting from what God ultimately is due. When the front wheels of our worship seek to bring glory to other things other than God (to individuals, to organisations, to denominations, to politics), we're driving in the wrong direction.

**Questions to consider: How does the way I approach worship bring glory to God? In what ways might it point in other directions?**

## THE COMPETENCE OF THE WORSHIP TEAM

If the front wheel of the rickshaw sets the direction, the back wheels are what power the whole vehicle towards that end. I'm suggesting that the back wheels or the driving forces of worship are made up of two complementary wheels: competence and character.

The competence of the worship team can be an interesting and sometimes contentious discussion. I remember the first time I ever led congregational worship in public. The officer was desperate to include this lone 16-year-old who had recently learned to play guitar and was enthusiastically encouraging me to lead worship. I'd seen loads of YouTube videos of Chris Tomlin and Matt Redman and I had high expectations for the experience that Sunday morning. The problem was, in essence, I knew four chords and nothing about keys for congregational singing.



I stood up, sweaty palmed, expecting a move of the Spirit, but was met by needing to restart the song four times to pitch it for the singing. I was nearly moved to tears myself! It was an experience intended to encourage and include me (highly important...) but I simply didn't have the skills needed for the task and it became quite embarrassing for all involved that Sunday morning.

It's a tension we often find ourselves in. If worship is ultimately about bringing glory to the God who welcomes and accepts and includes, how competent do the musicians need to be? I have a colleague who describes it as needing to find a solution somewhere between "anything for Jesus" and "my utmost for His highest." We want the musical elements we use to enhance, rather than distract, from corporate worship whilst, at the same time, recognizing that worship is an inclusive activity which allows everyone to bring their gifts, skills, and passions to the glory of God.

There's a theological case to be made for bringing the best to God in worship. There are loads of biblical examples of "the best available" being brought to God. Sometimes that's valuable and extravagant jewels and skilled artistry for building the temple (1 Chronicles 29). Other times, that's five simple pieces of bread and a couple of fish for feeding five thousand. The point is that if our worship is about bringing God glory, then we need to bring the best we can offer of our time, talent, and treasure. There's nothing wrong with trying to improve our skills musically and doing so will help others to worship God. At the same time, having this wheel on the "back row" reminds us that the end goal of worship isn't to produce a highly talented and musically professional group, but is, as we have seen, nothing less than bringing glory to God.

**Questions to consider: What are we doing to improve the competence of the worship team?**

## THE CHARACTER OF THE WORSHIP TEAM

In my experience, however, the back wheel of competence is inextricably bound to the other back wheel of the rickshaw: character. These two things need to sit side-by-side to give worship its drive as we pay attention to not only ensuring that our competence is strong, but our character is too.

You don't have to look too far or hard for examples of this principle in practice. One of my favourite TV shows was *Top Gear* presented by Jeremy Clarkson. Clarkson was a super talented host: funny, witty, engaging. However, there was always a cloud of controversy that would surround his character and, eventually, a fight with a member of the production team meant that Jeremy was sacked from the show. Even the most talented of personalities can eventually be snared by flaws in their behaviour. It serves as an important lesson for us all: if your competence outweighs your character, there's trouble ahead.

If the wheel of competence is bigger than the wheel of character, then your worship is going to spin around in circles and certainly won't drive forward in bringing glory to God. In 1 Timothy 3, Paul lists some of the character attributes of those who seek to lead others: temperate, self-controlled, gentle, not quarrelsome, not a lover of money.



It's quite sobering that the attributes of leaders he lists doesn't include things on their competence (great organizers, powerful public speakers, epic at vocal riffs) but rather focuses on the type of people they are. Worship leaders are, first and foremost, worshipers and disciples: those who are seeking to have their character transformed by and moulded into the character of Christ himself.

Next time you set off on a worship journey, think about the vehicle you're jumping into. Where is its front wheel pointing to and what's driving the rest of it?

**Question to consider: Is my character and competency in step? What areas might I need to address?**

References:

1 The Westminster Shorter Catechism Q1

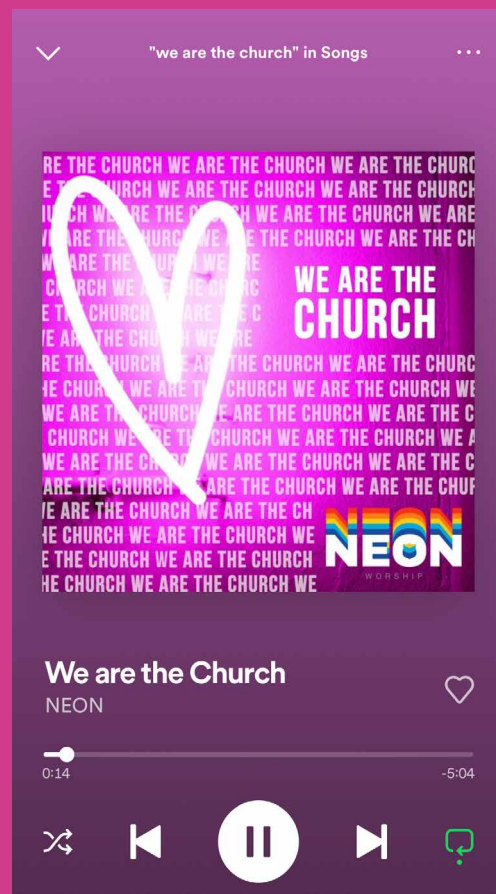


## NEW MUSIC

**Revolution Worship** (Australia Territory) are back with a new single entitled **Love Never Ending**, released in September.



**NEON** (Canada & Bermuda Territory) released a brand-new single entitled **We Are the Church**. It was released on October 28.



# TEACHING KIDS TO SING

How do you get children to learn the alphabet? You sing it of course. What about learning counting? More songs. Colours of the rainbow? You guessed it – the answer is singing again.

Songs are a great way to convey important ideas or to help people understand and remember new information. In the church, we have sung Scripture and our theology for hundreds of years and it seems like the obvious thing to do when we come together.

"I believe that God the Father  
Can be seen in God the Son,  
In the gentleness of Jesus  
Love for all the world is shown..."

*John Gowans*

What about when it comes to taking our faith to the outside world? The Salvation Army has a long history of using the musical styles of the day to reach out to "unchurched" people and tell them about God's love. Whether that be the music hall tunes like *Champagne Charlie*, The Joy Strings and other beat combos of the 60s and 70s, or the musicals of Gowans and Larsson, we can see that popular music has been an effective way to package the message that God is not a distant, antiquated relic of a past way of life, but rather a living, breathing part of who we are as people – His people.

The Music and Creative Arts team here in the United Kingdom and Ireland Territory have been working on a project (unnamed at present) that will use pop music to reach children and teach them about the Army's beliefs and values. Designed to be used in primary schools, kid's clubs, Sunday schools, and online, the resource speaks to young people in a way that can be easily understood. It combines catchy pop-style songs, eye-catching lyric videos, and planned activities based on the theme of each song.

If we want to reach children and young people, then we need to go to where they are – schools! Here in England, 37% of our primary schools are church schools (attended by over 1.8 million children), and when visiting these schools, Salvationists are free to talk about their faith and use faith-based materials in assemblies and classrooms. We wanted to put something in the hands of people that go into these environments which veered away from confusing church language that we might use in worship and replaced it with a style of music that they are more often exposed to in daily life. My 6-year-old comes home from school having learnt *Oh, Oh, Oh, How good is the Lord*. He loves to sing it with the other kids, but once he's at home, he's not interested in listening to it. He's listening to *Havanna* and *Dance Monkey*. Our new resource aims to be something that will fill the void between Christian music and chart pop for kids.



Whenever I feel like I need help,  
Whenever I'm mad and want to yell,  
Whatever my truth that I can tell,  
Whatever I feel like, Jesus, I can talk to you.  
*I Can Talk to You*

What about the other 63% of schools? We looked at school values from a variety of primary schools in England and Wales and found that many shared similar themes with the Army's own values. As a response, half of our first volume of songs will be values-based. These are songs that express themes of thankfulness, diversity, caring for creation, and respect. In sharing our Christian values, we hope that we can help children to understand Christianity is something that they connect with, even if it is only in an initially simplified way.

If you're big or if you're small,  
Just like me or not at all,  
There's something I can say to all,  
And it's true;  
I'm happy you are you.  
*You Are You*

We know that from some of our other resources that children often go home and search YouTube or tell Alexa to play songs that they have sung in sessions. We will be making our songs freely available on all major streaming platforms, and we hope that these songs will be a gateway for children to explore more about what they think and feel about big issues, ultimately exploring their own faith.



I ask that you pray for our new project, for those who work to share the message of God's love with children and young people, and for the kids who find themselves singing our songs. May they be inspired to look inward and reflect on who they are and look upward to find who God is to them.

Dan Elson  
Outreach Mission Partner (Music and Creative Arts)  
United Kingdom and Ireland Territory



# Being intentional

As we look to train new worship leaders, we are aware of the potential challenges they may face. As a leader, one of the best ways to learn is through practical experience, but what if somebody isn't quite ready yet? How do we help them lead rehearsals with their team and provide a worship experience for their congregation in a way that helps them develop and improve as a leader?

Worship Together: A Practical Guide for Worship Leaders and F.L.O.W: A Skill Development Tool for Worship Leaders are two resources that are designed to help new leaders hone their skills. These resources not only assist with a theoretical understanding but also provides practical ways to think about and plan out different aspects of leadership.

Arranging can be one of the most difficult tasks for a worship leader, but it is one of the most vital components to improving the way a team sounds. On the next two pages, you will see some examples from the F.L.O.W. resource. This is an example of a resource that could be provided to a new leader to help them along their leadership journey.

**Step 1:** Ask them to come up with a plan for a particular song and work through the pages provided. By doing this, you give them the time to go away and think about their arrangement, then formalize it on paper.

**Step 2:** Meet with the new leader and walk through the pages with them. Ask questions about the decisions they have made and get them to share their decision-making process. Work with them on how they will communicate this to their team.

**Step 3:** Let the leader take the team through the song as they have planned. Afterwards, get feedback from them on how they thought it went. Share how you thought it went.

This is a fairly easy process to go through and this showcases the type of training and preparation that we should be offering to new leaders for them to succeed. There will be times when new leaders make mistakes. This is inevitable but if we can support them and train them in some of the best practices for worship leading, hopefully mistakes will become fewer and further between.

**Download**  
**Worship Together: A Practical Guide for Worship Leaders and F.L.O.W: A Skill Development Tool for Worship Leaders**



# PLAYING TOGETHER

To avoid distractions in worship, strive to be a cohesive musical team. It is important to understand how each instrument contributes to the sound of your group and how everything fits together. We need to remember to always think about:

## Melody | Dynamics | Rhythm

List the members of your group and their instrument.

- |   |   |
|---|---|
| • | • |
| • | • |
| • | • |

Use the next page to fill out a 'road map' for a song you use in worship.

Where is the focus of the song? What lyrics are the most important and why?

On your road map, mark where the dynamics should be soft or loud. Is there a section that starts softly and becomes loud?

What is the feel or groove that the song fits in? Is there a groove the rhythm section needs to work together on?

Are there any rhythms or accents in the song (separate to the groove) that the whole team should play together?

Mark on the road map what instruments are playing in each section.

Record your rehearsal and listen to it. Critique how it sounds. Was the team following the road map? Can you hear the different dynamics you listed? Did your team start and stop well together? How was the overall balance? Can you hear the lyrics?



Once you are with your team, your road map may change from how it was planned prior to rehearsal. It is up to you whether you follow your prepared plan or go with the changes your group may want to make.

## Song Road Map

### Song Title:

Section	Dynamics/Groove/Accents	Instruments Playing

Layering instruments can assist in creating a larger scope of dynamics.



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