

# SAWORSHIP

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# SAWMM



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THE SALVATION ARMY MUSIC AND ARTS MINISTRIES,

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# FROM DEAD THINGS TO LIVING WITNESSES

BY SIMON GOUGH

Recently, I was preparing to lead devotions in my rehearsal, and I read a great quote from Zac Hicks. He said, "Sometimes we must strain through tears and remember that God works with dead things. Dead things even seem to be God's choice creative raw materials."

I know I can testify to times where God has shown His power in my ministry, and I was a "dead thing." I'm not proud of this, but as leaders, we go through times when there is difficulty, and we feel far from God. In those times, the discipline of showing up, giving our best, and leaning on other leaders for support is important. God knows our circumstances and He cares about them. Relying on His power to help us is always the best we can do.

I was struck by the thought of how God chooses to use "dead things." This is a testament to His power and sovereignty over everything. Even though we are not physically dead, we can become weak, tired, burnt out, even experiencing times of becoming spiritually dead, and we still have to get up and lead our congregation in worship. How exciting that God can, and chooses to, use dead things!

As God shows His awesome power as He uses us, what is our response and responsibility? We need to tap into that power and go from being that "dead thing" that God uses miraculously to someone who understands His ability to use us as we have seen Him at work in our own lives and ministry. We have access to His resurrection power.

Imagine what your worship service, outreach ministry, and personal devotions would look like if you understood and claimed the power that God gives us access to through the Holy Spirit. This power can raise the dead. This power is available to you.



# INTRODUCING... CALLUM GREENAWAY

**BUNDAMBA SALVATION ARMY (QUEENSLAND, AUSTRALIA)**

**What is one random fact about you?**

I am married to a lovely lady named Lara. Together, we have a dog named Tiso who is a cross between a golden retriever and a poodle. He is very cute, and I am very much a “dog dad.”

**How did you get started leading worship?**

I first started leading worship at youth discipleship camps like *Equip*. These days, I spend most of my time contributing to worship teams from an instrumentalist/MD capacity, but I occasionally will lead worship or introduce new songs at my home corps.

**Why are you passionate about music/worship ministry?**

I love music ministry for many reasons, and that is probably seeded in the fact that I love to make music! I think that if God endows us with a passion and talent for anything, we should honour that and try our best to grow in hopes that it will further build His Kingdom. I find myself incredibly lucky that I regularly get together with fellow worshippers and make music, honouring ourselves, blessing our congregation, and honouring God with our contributions.

**What are you excited about in your new role?**

I am passionate about seeing people who are inspired and gifted radically pursue their gifts and bless others with them. I love to come alongside artists and creatives to offer resources, friendship, opportunities, and encouragement. I love seeing people take initiative and try new things, and I am privileged to assist when and where I can.





# THE NEW CANADIAN STAFF WORSHIP TEAM

**BY HEATHER OSMOND**

There is exciting news to share from the Canada and Bermuda Territory! NEON, the territorial worship team, have officially been named a staff section. They want to help others connect with God through their ministry, and their goal is to be a bright light for Christ in this world.

Staff music sections exist to support the growth and development of musicians and music leaders. They serve to witness for Christ to the broader community. The members exhibit a high standard of commitment and musical excellence, and their faith journey allows the music they share to be more than just notes. Their lives should be a reflection of who Jesus is, and their ministry is certainly grounded in that faith.

Across the vast territory in Canada and Bermuda, there has been consistent growth in worship team ministry at local corps. These teams may be small or large, vary with different instrumentation, and range from contemporary to more traditional in terms of the music they are able to present. As this ministry has grown, the territory has recognized the importance of supporting this ministry. A worship team that is a staff section can support teams, leaders, and worship ministry as a whole.

There are eight Salvationists from various corps in the Greater Toronto Area that make up NEON currently. They lead worship for special events and weekends such as congress, corps events, and youth weekends. They provide training to musicians as well as music leaders. They want to write and record new worship music. They are able to come to your region and tailor a weekend to fit your unique needs. They want to help teach, guide, and support those who lead worship on the frontlines of ministry.

NEON is led by Simon Gough, the contemporary music specialist in the Music & Arts Ministries team at territorial headquarters. He has years of experience in worship leading, songwriting, and recording. His desire is that individuals would connect with Jesus through musical worship in an authentic way. This drives his passion for supporting others who lead in this genre of music-making.

If your ministry unit is interested in having NEON share in worship, training, and/or outreach, please contact [Simon.Gough@salvationarmy.ca](mailto:Simon.Gough@salvationarmy.ca).



# MEET THE TEAM



**SIMON GOUGH**  
MISSISSAUGA COMMUNITY CHURCH



**RABEKAH WISEMAN**  
MEADOWLANDS COMMUNITY CHURCH



**PAIGE SHARP**  
OSHAWA TEMPLE



**VICTORIA EVANS**  
GUELPH CITADEL



**EMAJEAN HOBBIN**  
MISSISSAUGA COMMUNITY CHURCH



**CARTER JONES**  
GUELPH CITADEL



**JAKE WISEMAN**  
MEADOWLANDS COMMUNITY CHURCH



**MYLES WASHINGTON-PURSER**  
MOUNTAIN CITADEL

# CHORDS OF CONNECTION: HIGHLIGHTS FROM THE NACF SONGWRITING TRACK

BY SIMON GOUGH

Every three years, the five North American territories come together for the North American Composer's Forum. Some of the giants in Salvation Army band and choral music provide training throughout the weekend and give up their time to invest in the next generation of composers. This year, it was exciting to see a third track offered for songwriters alongside the usual brass and choral tracks. The weekend was hosted by the Central Territory at their territorial headquarters in Chicago.

The songwriting track focused largely on training and equipping the delegates to write for their congregations. Group sessions on melodic writing and harmony were given by Phil Laeger (USA South) and Victor Morales (USA East). Time was also provided for individual coaching sessions on songs that they had already been working on.

On the Saturday, Reggie Brooks (USA Central) led a beautiful time of worship. From that worship time, Reggie and Victor encouraged the group to continue the song we had been singing by writing their own verse at the end as an act of worship. As the chord progression of the song was played, delegates were given time to meditate on what the Lord was saying to them, and then given opportunity to translate that into a form of musical expression. What resulted was a beautiful time of heartfelt worship and songwriting as delegates came to the microphone one by one to bring their offering. Often the entire group would join in and sing along as each new verse was presented. It was an amazing time of unlocking a new way to write for many of the delegates.



Throughout the weekend, many of the delegates were introduced for the first time to co-writing. They were divided into pairs with a faculty facilitator to assist and guide them in the writing process. In three hours, each group was able to write an original song. These songs were presented on Saturday afternoon to the entire group with a panel of experienced songwriters. This panel included Phil Laeger, Erin Wikle (USA West), and special guest Lauren Scott. The variety in style of the songs presented was wonderful, and it was impressive to see the quality of work in such a short amount of time.

Over the course of the weekend, there were several panel presentation style sessions. This gave delegates the chance to bring their song and receive feedback from the panel and from the entire group. It was incredibly valuable as many delegates received the feedback and were able to apply it to their own writing.

Overall, the addition of the songwriting track was a resounding success. Hopefully the fruit of the seeds that were planted here will be seen and heard in congregational singing in the future.

If you would like to be considered as a delegate to attend the next North American Composer's Forum, please reach out to your territorial music department.

### **Ladarion Jones**

This was a magical experience for me. It allowed me to be in a space to be around other creatives and tap into something that I didn't know that I could. I loved the worship sessions, the one-on-one sessions, the groups, and even the combined group sessions. Everyone was from all different types of music worlds, all different styles of music, and there were so many different writing processes. I just think if you have a whole bunch of different creatives in a room, expect some heat, but this experience was fire.



### **Theo Coleman**

The Composer's Forum was so interesting to me. It was a time of learning and collaboration. It was wonderful to fellowship with so many of the composers that I have only heard about or heard their music. It was nice to meet them in person and hear their passion about Jesus and music.



### **Nikki Lopez**

The North American Composer's Forum was a great example of how the Holy Spirit can move through each person and their abilities. I feel honoured that I was asked to be a part of this experience.



# HARMONIZING HEARTS: REFLECTIONS ON THE INAUGURAL SALVATION ARMY WORSHIP CONFERENCE

BY DAN ELSON

People from across the territory and beyond gathered to be part of the inaugural SA Worship Conference.

Whether using the “rhythm group” terminology of the 1960s or the phrase “worship team” often heard today, contemporary worship music has been, is, and will continue to be one part of The Salvation Army’s rich musical heritage. It is perhaps fitting that while many are reflecting on the impact of Major Joy Webb and the Joystings – not only on Salvation Army music-making but also on how music could be used across the wider Christian church – the conference invited people to spend time focusing on how musical gifts can be offered up in worship to God.





Open to anyone with a passion for sung worship within Salvation Army settings, the conference saw about 60 participants singing, praying, reflecting, learning, and above all, worshipping together under the theme of coming back to the heart of worship.

It opened with a challenge from Naar M'fundisi-Holloway (Research and Development) to come back to the Lord and cast aside the distractions and diversions of everyday life, which can become barriers to true worship. Guests Geraldine Latty and Carey Luce led vocal and keyboard seminars, where delegates had the opportunity to develop instrument-specific skills and techniques, before delivering a powerful session of teaching on the seven C's of keeping Christ at the heart of corporate worship.



Members of the weekend's house band offered seminars on guitar, drums, and bass guitar. With the challenges and lessons of the day's teaching fresh in our minds, our hearts and eyes were directed towards Jesus as Geraldine and Carey led an exuberant evening session filled with the joy of the Lord. It included sung prayer and even a touch of salsa dancing!

Sunday morning opened with Dan Bate (Preston) leading a stripped-back session of worship before A&R manager and producer Les Moir spoke about worshipping in the Spirit and in truth. Further seminars included audio-visual media, songwriting and leading worship, before a final all-together session where Captain Callum McKenna (William Booth College) challenged us to consider how leading worship relies on a combination of calling, competency, and character.





He reminded everyone present that musical competency alone is not a true offering of worship and that we must return to the heart of worship to serve the Lord well. This led to a powerful time of response where the makeshift mercy seat was repeatedly extended to accommodate delegates who had been invited forward to surrender their all as a living act of worship.

As the last notes of the house band rang in the air and the weekend concluded, there was a clear desire for more: more opportunities to gather with like-minded Christians and explore freedom in worship; more opportunities to develop practical skills that can be used to serve in local settings; more new songs to the Lord from songwriters inspired by being in his presence; and above all, a desire to seek more of who God is in our lives. Conversations have already begun in the Music and Creative Arts team and plans will soon be made on where we take this movement next, but one thing we know for certain is that God is moving in The Salvation Army!





# it's fingerpickin' good!

## Enhancing Worship Through Acoustic Technique

BY \*COLONEL JAHRED WARKENTIN

\*NOT A REAL COLONEL

As an acoustic guitarist leading or supporting worship, it can be easy to fall into strumming the same patterns you know so well and living in the *mf* - *f* dynamic range. After all, many of us have to sing **and** play so we don't want to play anything too difficult for fear that we won't be able to keep it up while singing. However, so often the most spiritually rich times in worship settings are in the soft, quiet moments. This is where the beautiful delicacy of the acoustic guitar in *pp* - *mp* can really shine. The guitar was made for small environments. Its gentle nature is its charm, and we can bring that atmosphere into our corporate worship through fingerpicking. Using your fingers instead of a pick creates a warm and soft sound. It also allows you to alternate between plucking bass and treble strings efficiently, and simultaneously play non-adjacent strings.

Before we begin, we need to get to know our picking hand. We label our picking hand with their Spanish initials:

Thumb = *p* (pulgar)      Index = *i* (indice)      Middle = *m* (medio)      Ring = *a* (anular)

You can drop your pick and bring your hand just behind the sound hole of the guitar. Curl your fingers so that the strings rest between your fingernails and flesh. To pluck, push through the string which your finger is resting on by contracting your knuckle.

We rarely use our pinky finger, although it does have a fun name: *chiquito*!

If you are fingerpicking for the first time, I recommend developing your finger independence by arpeggiating simple chords (see example below), however you can substitute any chord. Throughout this article, we will dedicate our *i* finger to string 3, *m* to string 2, and *a* to string 1. The *p* will take care of all three bass strings. This means that every time string 1 is played, it is always played by the *a* finger etc. This simplifies having to choose which finger to use to play for each note. As you get more comfortable with fingerpicking, this will become more of a guide than a rule.



Let's dive into some more musical patterns using I-IV-V-iii-IV-I changes, or chords G-C-D-Bm-C-G. The easiest way to transition from strumming chords to fingerpicking is by picking through the chord shapes you already know so well. This is also ideal when accompanying something else musically, like a singing voice, or while playing quietly under speaking such as when the corps officer/pastor is addressing the congregation.

In general, we will play our bass notes on the beat and the root (or slash note in the case of slash chords) every chord change. This is especially helpful if you are playing on your own without a bassist or pianist. This is also the basis for *travis picking*, a common technique across country, folk, and other western genres credited for its popularization by Merle Travis.

Let's start by alternating *p* in the bass and *i* and *m* on strings 3 and 2 respectively. We'll keep our rhythm simple with running eighth notes. We are also going to try to keep treble notes consistent between chords. This brings more focus to the changing bass line and makes it easier for our left hand. However, it may require us to broaden our chord choices by adding extensions or alterations to usual chord shapes (notice C<sup>add2</sup> in this example).

This musical notation shows a guitar exercise in G major. The treble clef staff contains a descending eighth-note line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass clef staff contains a simple eighth-note bass line: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). The exercise is divided into five measures, each with a chord label above the treble staff: G, C<sup>add2</sup> *simile.*, D, Bm, and C<sup>add2</sup>. The final measure ends with a G chord. The bass clef staff shows fingerings: 3 0 3 0 for the first measure, 3 0 3 0 for the second, 3 2 3 2 for the third, 3 4 3 0 for the fourth, and 3 4 for the fifth.

We can create a different feeling by adding an occasional note on string 1 with our *a* finger. Now we have a moving line on both the top and bottom.

This musical notation shows a guitar exercise in G major. The treble clef staff contains a descending eighth-note line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass clef staff contains a simple eighth-note bass line: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). The exercise is divided into five measures, each with a chord label above the treble staff: G, C<sup>add2</sup> *simile.*, D, Bm, and C<sup>add2</sup>. The final measure ends with a G chord. The bass clef staff shows fingerings: 3 0 3 0 for the first measure, 3 0 3 0 for the second, 3 2 3 2 for the third, 3 2 3 0 for the fourth, and 3 4 for the fifth.

The previous examples had the treble line descending, but we can also try an ascending patterning like below.

This musical notation shows a guitar exercise in G major. The treble clef staff contains an ascending eighth-note line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The bass clef staff contains a simple eighth-note bass line: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). The exercise is divided into five measures, each with a chord label above the treble staff: G, C *simile.*, D7, Bm, and C. The final measure ends with a G chord. The bass clef staff shows fingerings: 0 0 3 3 for the first measure, 0 1 0 3 for the second, 0 2 1 3 2 for the third, 3 2 1 0 for the fourth, and 3 4 for the fifth.

Each pattern gives us a different feeling. Try playing around with different patterns in the songs you play and see which pattern works for the feeling of that song.

We can also add more developed rhythms to our patterns. But be careful! Too much complexity can often be distracting and can take away from what you are accompanying. Keeping a consistent rhythm helps move and drive the changes along. In this example, notice each half bar has the same eighth-quarter-eighth note pattern.

This musical notation shows a guitar exercise in G major. The treble clef staff contains a consistent eighth-quarter-eighth note pattern: G4 (eighth), A4 (quarter), B4 (eighth), C5 (quarter), D5 (half). The bass clef staff contains a simple eighth-note bass line: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). The exercise is divided into five measures, each with a chord label above the treble staff: G, Cmaj7 *simile.*, D6, Bm, and C. The final measure ends with a G chord. The bass clef staff shows fingerings: 0 0 0 0 for the first measure, 0 0 0 0 for the second, 0 2 3 4 for the third, 3 4 5 3 for the fourth, and 3 4 for the fifth.

To make the bass more interesting, we can bounce between the root and the fifth of the chord. Notice that we still play the root on the chord change. In the example below, look at bar three. Alternatively, you could play the A on beat three an octave lower on the open fifth string. Try bouncing the bass around with your own chord changes.

This musical notation shows a guitar exercise in G major. The treble clef staff contains a consistent eighth-quarter-eighth note pattern: G4 (eighth), A4 (quarter), B4 (eighth), C5 (quarter), D5 (half). The bass clef staff contains a bouncing eighth-note bass line: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). The exercise is divided into five measures, each with a chord label above the treble staff: G, Cmaj7 *simile.*, D7, Bm, and C. The final measure ends with a G chord. The bass clef staff shows fingerings: 0 0 0 0 for the first measure, 0 0 0 0 for the second, 0 2 1 2 3 for the third, 3 2 1 3 for the fourth, and 3 4 for the fifth.

The last bit of complexity we will add in this article are *dyads/double stops*. This refers to when we play two notes at once. This is where fingerpicking can really shine because you can play distant non-adjacent strings simultaneously that would otherwise be impossible with a pick. Try playing different pairs of notes from a chord together and see what different emotion, sounds, or vibe it offers to the piece.

This musical notation shows a guitar piece in G major (one sharp). The top staff is a melody line with fingerings (p, i, m, a) and accents. The bottom staff is a bass line with fret numbers (0, 2, 3, 4). Chords indicated above the staff are G6, C(add2), D, Bm, C, and G. The word "simile." is written above the C(add2) chord. The piece ends with a double bar line.

Let's now look at one possible accompaniment for the hymn *Be Thou My Vision*. Notice how the different techniques explored in this article are utilized. How can you change the example to fit your own use? Can you add the melody on the top? Can you sing and play it together? This may take some work, but with diligent practice, it will help expand your musical skills and welcome in a new atmosphere to your worship practice.

### Be Thou My Vision

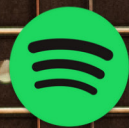
Possible Accompaniment Realization

♩ = 60

This musical notation provides a possible accompaniment realization for the hymn "Be Thou My Vision" in G major (one sharp) and 3/4 time. The tempo is marked as ♩ = 60. The notation is divided into three systems, each with a treble staff, a middle staff (likely for a second voice or instrument), and a bass staff with fret numbers. Chords indicated above the staff are D, G, A, Bm, A, D, A, Em, G, A, G, D, /C#, Bm, Bm7/A, G, A, Bm7, Bm7, G, D/F#, Em7, and D. The word "simile." is written above the second staff in the first system. The piece ends with a double bar line.



# SALVATION WORSHIP VOLUME 7

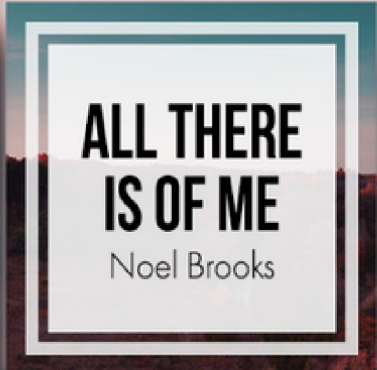


Salvation Worship Volume 7 has been released with the full set of resources that you have come to expect from this publication. It is available for free download at [www.salvationworship.com](http://www.salvationworship.com).

In each volume of Salvation Worship, we release biographies about the songwriters, as well as a small passage from each writer about the inspiration for their song which you can read below.

## ALL THERE IS OF ME NOEL BROOKS

Writing this song began the same way as most of my creative projects do - improvising at the piano. I love to make up melodies or reharmonize well-known songs. *All There Is of Me* began simply as a pretty melody without any idea of the words. After writing a few phrases, I began to search for words that would both fit and be familiar. I've always loved when songwriters take old words and set them to new music. Honestly, I only searched in the tune book for a minute or two before I found these lyrics by Sidney Cox. Of course, I remember singing this song from meetings, camps, and youth councils from years ago. The words are challenging, similar to other songs that talk of self-sacrifice and offering our all. A message that is nearly impossible to live out but is the goal of all who follow Christ. After settling on this text and finishing the melody for the verse and chorus, I knew I needed to write the words for a second verse and bridge. The second verse is a response to giving your all to Jesus. It's a prayer that He will use us to help build His Kingdom. The bridge is simple but focuses on the idea that Cox wrote into the original song - if we are to lay everything on the altar, we must offer both our best and worst moments.



**ALL THERE  
IS OF ME**  
Noel Brooks

## FOR UNTO US G.F. HANDEL, SIMON GOUGH

I love when we find ways to take some of the great truths and melodies from hymns and songs of our heritage and bring them into a modern context. *For Unto Us* is a beautifully written and well-known section from *The Messiah*. I wanted to give the congregation a chance to use it in worship in a setting that might speak to them in a more relevant way.



**FOR UNTO US**

G.F. Handel  
Simon Gough

## HE'S MY GUIDE

Dan Bate,  
Sam Davidson

## HE'S MY GUIDE DAN BATE, SAM DAVIDSON

We wrote *He's My Guide* in the summer of 2018 and it has been a firm favourite ever since. Based on the words of Psalm 23:4, "Though may I walk through the valley of the shadow of death, I will fear no evil," the song talks about God reigning over our lives and overcoming our human nature, guiding us along the path He has made for us. We have been fortunate to share this song across the length and breadth of the UK & Republic of Ireland Territory, and it holds a very special place in our hearts. The song speaks in three verses about God's peace, love, and power, and how they work in our lives. We decided to make this a song full of energy and positivity, an anthem of praise and thankfulness to the One who remains our guide, even as we wander through our own personal darkness.

## I REST IN YOU DOMINIQUE BRADLEY

Over the last couple of years, I've been part of a Christian song writing community (the 'Resound Worship 12 Song Challenge') that encourages and supports believers to write songs for their local churches. This song was conceived as part of that process and then developed through the support of the Salvation Army composer mentorship programme. The result is a simple song that I hope will allow congregations to lean into God, recognizing and reaffirming that we can rest in Him, and He will take care of everything else.

## I REST IN YOU

Dominique Bradley

## JESUS, OUR HOPE DAN CASEY, BARRY GITTINS, JARED HASCHEK

### Barry Gittins:

I love singing, and I have been writing songs, poems, short stories, plays, reviews, essays, columns, and satires for decades. I believe God wants us to use our minds and our voices, empowered by our hearts. Laughter is not out of place in God's presence. Bringing comfort and challenge to God's people is at the heart of my creative life.

I believe Jesus gives us insights through creativity, and that God inhabits the praise of His people. I thoroughly enjoyed the songwriters retreat weekend where I was privileged to work with Dan and Jared on *Jesus, Our Hope*. The opportunity to workshop songs, to listen to the life experiences and journeys of fellow travellers, and to join in full-hearted worship of our God was a blessing.

### Jared Haschek:

This song came together at a Salvation Army song writing retreat. We were just a couple of strangers with our guitars and a Bible verse. Over the course of a day or two, we brought this song to life, and it is amazing to think that it will be sung around the world.

## JESUS, OUR HOPE

Dan Casey,  
Barry Gittins,  
Jared Haschek

# BEYOND THE MELODIES: NAVIGATING GRIEF IN WORSHIP LEADERSHIP

BY MAJOR SHELDON BUNGAY

In my 40+ years of existence, I have never once referred to myself as a “musician.” Sure, I’ve been known to exhibit a few sub-par percussion skills from time to time, but there ends the extent of my music playing abilities. When I consider my upbringing in the musically rich culture of both The Salvation Army and my home Canadian province, I often wonder, “How is it even possible that I could be so musically inept?”

Yet, despite my lack of musical skill, I often find myself in a position of leading others in worship. In my vocation as a Salvation Army officer, I have regularly engaged in the process of planning, practicing, and providing leadership for congregational worship services. Experience has taught me that leading in worship is not just about standing before a group of people and singing my favourite set list. Instead, it is a process that should be steeped in prayer, appropriate to the current liturgical season, applicable to the key message from the preacher, and conscious of important elements like tempo, key, and the musical accompaniment available.

For many years, this was my approach to planning worship experiences. I would prayerfully ask the Holy Spirit to guide me in my planning. I would study not just the Scriptures, but also the rich theology found in our song book. I would try to understand the narrative and purpose behind the latest worship hit rapidly spreading through online playlists and congregations around the world, all done to aide me in crafting a meaningful worship experience. For me, each planned order of worship was something worth the extra time and attention to detail, for I truly believed (and still do) that all this work was completed as an offering to the Ultimate Composer, for He is indeed worthy of not just our praise, but our best praise!

While I haven’t wavered too much from this approach over the years, I suggest that in recent days, I have become increasingly aware of another factor that we ought to consider when leading worship. I believe we need to possess a sensitivity to the needs of our people, both the known needs and the unknown. I sometimes wonder if we are we making space in our worship contexts for the various “seasons” of people’s lives? More specifically, are we allowing space in our worship for those who might be grieving?

I acknowledge that grief is probably not the first thing people consider when tasked with planning or leading a worship experience. Grief is something that can be an uncomfortable subject for many. We may be inclined to want to reserve grief only for funerals and memorials and not have it be part of our regularly scheduled worship gatherings. But might I suggest that while I love the fanfare and high energy found in many of our worship contexts, I also know that to the grieving soul, our worship can be a healing balm that soothes the wounded heart. Therefore, we would be wise to be conscious of the truth that we have no idea of the emotional condition and the potential grief each person brings with them each time they enter a space of worship.

General Shaw Clifton once wrote of his own grief experience in worship during the days following the death of his wife:

"When Helen died, I found myself simply unable to sing in any setting. I had to let the singing of others touch me instead."

When I first read that extremely transparent and vulnerable statement from our former General, I was immediately thankful not only for his willingness to share that experience so publicly, but also because I knew that his sentiments would resonate with so many others who would read his words.

You see, I have experienced moments in worship when my lips have been singing into a microphone phrases such as, *"And all my life you have been faithful, and all my life you have been so, so good,"* and as I sing, my eyes fall upon two grieving parents sitting in the middle of the congregation. Their child had recently passed – a series of unfortunate events and difficult choices led to his premature exit from this life. And I watch as they sit there in silence with tears flowing down their cheeks and I wonder to myself, "How are these lyrics of a good and faithful God landing with them today?" I've also sung *"God, You're so good, You're so good to me,"* while noticing the young mother staring blankly ahead as she struggles to come to terms with the reality that her husband has left, and she feels like her whole world is crumbling around her. Is she sensing God's goodness in that moment? Just a few short years ago, I had the unenviable task of trying to lead a Sunday worship service where the congregation had been left in a state of bewilderment due to an extremely unfortunate event. A sea of confused and hurt faces stared back at me as I stumbled to find words of reassurance and comfort, and I confess that my own vocal cords were gripped by grief that day. It is because of these scenarios and others like them that I ask us to consider how we too can make room for the grieving soul to be touched by the voices around them as we plan and lead in worship.

There is no doubt that music is a language that can penetrate through the toughest of barriers and communicate in ways where our own words often fail. I am amazed when I see video clips of family members who live under the heartbreaking challenge of dementia; people who cannot remember the name of their own spouse or children yet can sing along with every lyric of a favourite tune. Babies are soothed by a mother's lullaby, a favourite song can completely alter one's mood, and big burly men have turned to puddles as the melody of a certain song floods their memory with images of days gone by. Add to this the reality that some medical professionals and therapists continue to promote the healing benefits of music therapy to address various human needs and ailments, and I hope we will all agree that music is a powerful and helpful gift. As worship leaders, what a privilege it is to use this gift to help others.

I have stated already that we do not always do well to welcome grief into our worship spaces. We have a natural tendency to try and stay positive, to point to the Good News of the Gospel. We want to hurry through any painful realities or emotions of sadness and wrap things up with a neat little bow we call "hope." With Easter fast approaching, might I say that many of us want to race as quickly through the death of Good Friday, skip over the silence of Saturday, and get to the triumph of Resurrection Sunday as quickly as possible. Yet, for many, they need time and space, sitting in the grief, sitting in the silence, and processing whatever grief journey they might be encountering.

Author, minister, and grief educator Leanne Friesen shares of her own grief experience following the death of her older sister by pointing to Psalm 137. She explains how when God's people had been held captive by the Babylonians, they were told by their captors to dance and to sing. But the exile was no

time to sing joyous songs or remember the music of Jerusalem that might conjure up memories of better days. They were in no mood to perform and there was no cause for celebration. They were not in the physical or emotional state to sing praise. Instead, they hung their harps in the tree branches and exclaimed, "How can we sing the Lord's song, while in a foreign land?" Friesen writes,

"This is a psalm of lament. It's a story that names someone's pain and suffering and that doesn't end with things coming all together. The pain sits, heavy and unfinished. This was the type of song I needed when I was grieving. My foreign land was the land of grief, and I had never been there before. I didn't know how to sing my old happy songs. I needed sad ones."

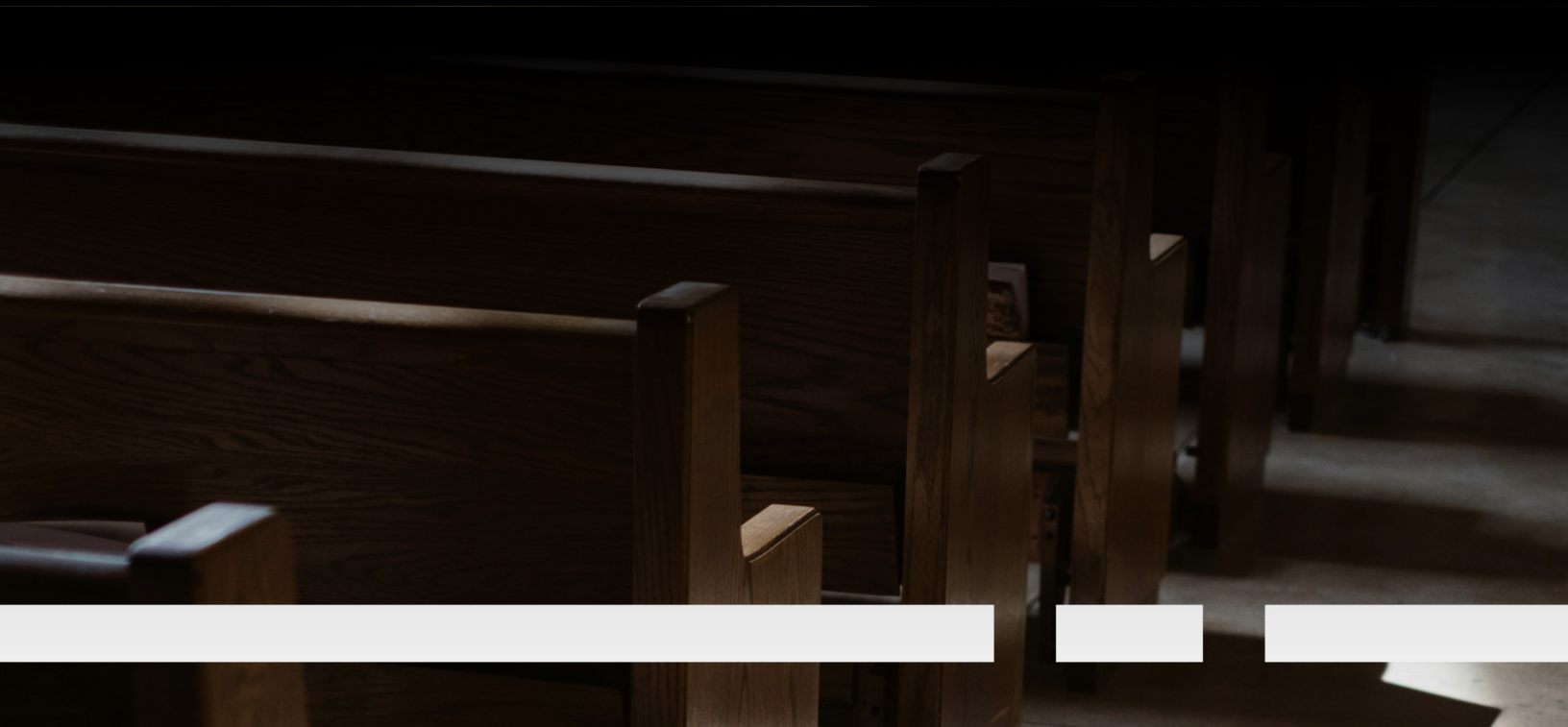
Are we making space in our worship for the "sad ones?"

I hope I'm not misinterpreted, and that people think I'm advocating for our worship spaces to always become characterized by mournful sorrows and melancholic droning. We do very much serve a God of hope, and we have reason to dance and sing joyfully. We are encouraged to praise Him with trumpets, cymbals, harps, and flutes (Psalm 150), or with drum kits, bass guitars, keyboards, and even accordions if that's your thing! But all of this can be done while simultaneously holding space for the mourners, the grievers, and the afflicted who come to our worship contexts seeking comfort or peace amidst life's challenges.

As we continue to plan, practice, and provide leadership in our various worship contexts, may we possess a sensitivity to the possibility that the music we have chosen to play and the lyrics that will be sung may indeed be the catalyst God's uses to provide peace, reassurance, and healing for someone who will join us in worship that day. In my opinion, if even one individual is impacted positively, then our efforts are worth it.

No, I am no musician, but I am a servant who has been on the receiving end of comforting moments within worship more times than I can count. I am thankful for the leaders who were sensitive to my needs and the needs of those around me, and through the gift of music, provided space for me to sit in my grief and process my pain.

May we too be willing to offer this beautiful gift of song to others, yes, even the "sad ones!"





# RESOUNDING REVERBERATIONS: THE STRATEGY OF DRUMHEAD REPLACEMENT

BY LIEUTENANT KYRON NEWBURY

As an instrument, drums are often misunderstood. Particularly in corps and church settings, many people think of drums as an instrument that is known to be loud, which is a true statement, but the idea of loud is interesting in and of itself. Something as simple as changing the heads on your drums can make a big difference in the sound as well as the perceived volume.

## What Is Perceived Volume?

In the physical world, there are different ways for various sounds to have or project volume and this is what we refer to as perceived volume. This means that there are factors in a sound that make it sound loud or quiet to our ears. A quick example of this is pitch. A very low note played at a loud volume will be perceived more quietly than a high note at a loud volume. We could apply this concept to bass guitar vs. electric guitar, or tuba vs. cornet. There are a lot of ways perceived volume can change.

## You Know More Than You Think

Another way that volume can be perceived is when something sounds bad. Believe it or not, even if you are not a drummer, you know what good drums sound like. We have listened to music on TV, radio, and various mediums for most if not all our lives, so we can recognize when something sounds good. Bad sounding drums where there is excessive ringing or even drums that are highly pitched can be perceived more loudly because they stand out more.

## When Should You Change Heads?

With all of this in mind, we must consider when it is time to change our drumheads. I would suspect that there are many drum kits across our territory that need some new heads.

Along the side are pictures of what old drumheads can look like. Some heads have a slightly rough white coating on them which changes how they sound. These are simply called "coated heads." In the case of the photos here, if the coating is in bad shape or flaking off, this is a sign that it is time for a new head. Dents are another issue to look out for as over time, it is possible that the head can become so dented that it loses the ability to produce a good sound. Another thing to look out for would be if the drumhead still has a simple brand logo on it. Companies often put the cheapest drumheads on a set to save manufacturing costs which means the heads that came with your drum set might not be the best quality, even if they are not dented and in good condition. These are called "stock

heads.” You can massively upgrade your drum kit simply by investing in new drumheads, particularly if you bought a low-cost drum kit that came with stock heads.

### **What Does Changing Heads Accomplish?**

Let’s swing back to the concept we discussed earlier regarding perceived volume. If your drums sound bad, then they stick out more and will be perceived as sounding louder. Unfortunately, loud drums are not fun to listen to long term. By changing the heads, we get a better sound, and we also bring down the pitch of the drums overall. This will help your drums fit in with your worship team and/or band. This will also help with ear fatigue.

### **How Much Do New Heads Cost?**

Putting new drumheads on your kit can generally cost between \$200 to \$300. This will give new life to your set and will drastically improve your sound. Not only this, but drumheads tend to last for a long time, so this isn’t something you have to do often. Most heads that are only being played a few times a week can last up to 10 years and still have a great sound.

If you are looking to change the heads on your kit, the two major brands that are worth mentioning would be *Remo* and *Evans*. I have experience using both brands throughout my years of drumming and they are great. Lately, I have also been recommending another company called *Aquarian*. Their heads are made in America and are equal in quality to *Remo* or *Evans* but are priced far below their competition.

If you think you may be in need of new drumheads and you have questions or need advice on where to start, you can reach out directly to Music & Arts Ministries (Canada & Bermuda) or you can email me at [kyron.newbury@salvationarmy.ca](mailto:kyron.newbury@salvationarmy.ca).





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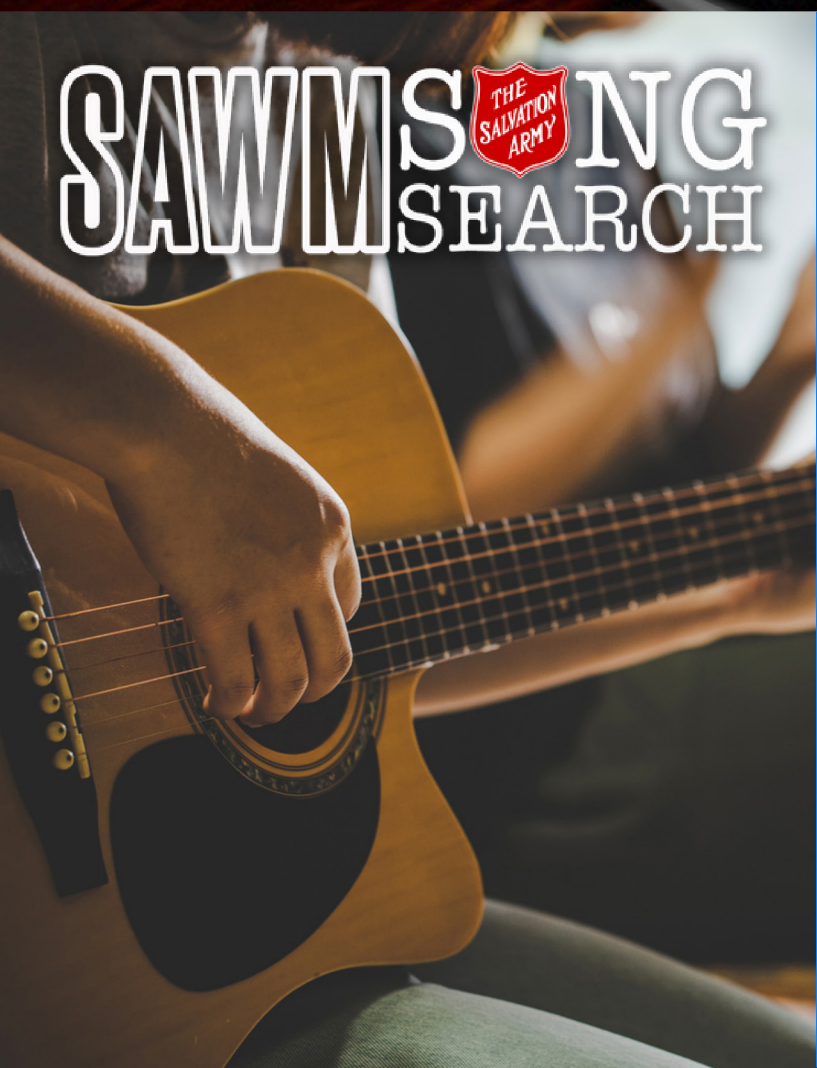
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# SAWM SEARCH



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BY FRIDAY, SEPTEMBER 6, 2024.  
PLEASE INCLUDE THE FOLLOWING  
WHEN YOU SUBMIT YOUR SONG(S):

- FULL NAME
- CONTACT INFORMATION
- CORPS/DIVISION/TERRITORY
- LYRIC SHEET  
(ARRANGED IN THE FORMAT OF THE SONG)
- SONG RECORDING
- LEAD SHEET AND/OR CHORD CHART  
(IF POSSIBLE)

(WRITTEN MUSIC IS NOT MANDATORY BUT GREATLY APPRECIATED)

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