

SAWORSHIP

MAGAZINE



MAY 2019

Getting Out

Worship Teams off the platform and into the community

Sabbath for
Worship Leaders
Prof. Courtney Rose

Global Connect
South America West Territory

ISSUE NO.3

Contents

02 Editor's Column

03 Territorial Worship
Collective, USA
Central Territory

13 Out of the Rink
and onto the
streets

15 How to mark your
music for vocalists

17 Three things you
need to be a better
worship drummer

22 Global Connect

05

09

19

Features

UNBOUND

Interview with
Doug Berry

Worship Theology

by Prof. Courtney Rose

Blended Worship

Peggy Thomas talks
to SAWM about the
Hallelujah Choruses
series



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When I was just starting out as a singer in a worship team, a lot of focus was placed on being the 'lead worshipper'. The intention was to lead by example and worship God fully while leading others. The thought was that this would be so infectious to the congregation that they would be drawn into their own worship experience as I was having mine in front of them. As I have grown in my leadership and developed my own understanding of what worship leadership looks like, I feel myself moving more and more away from this lead worshipper idea and more towards being a servant worship leader.

I believe our main function as worship leaders is to facilitate a space for the congregation to interact with God through our spoken and musical leadership. I personally find it difficult to focus fully on worshipping God while at the same time managing all the aspects that go into leading the congregation.

A blessing of our role is that as we serve, we remain connected and involved in worship, and are being sensitive to the Holy Spirit as He prompts and guides us. But the guidance we are looking for should not be for our personal worship, it should be for the good of the congregation that we are serving.

WORSHIP or LEAD Leader or Worshipper

I realize the tightrope I am walking on as I write this, but I believe that we have many worship leaders who can be focused on their personal worship at the expense of the congregation that they are meant to be serving. An example could be if we lead with our eyes closed for a majority of our time in front of the congregation, we automatically cut out fifty percent of our feedback from the congregation. I am not saying don't close your eyes as a worship leader but I think that as servants, with an intent to be working with the best interests of our congregations in mind, being able to receive feedback from that congregation is essential to doing our best. In these moments of leadership, the worship time is not about us. We are the facilitators. We need to balance being involved and in tune with the worship going on around us while also being conscious of the practical matters of leading a band, playing an instrument or singing, listening to the Holy Spirit's direction, thinking about our next transition and a host of other things that pop into your head as you lead.

Leading by example is excellent. Letting people see that you are openly worshipping as the worship leader is not confined to the stage you lead from. Worship happens every day in the world we live in and it is there that your congregation sees as much, if not more, of the way you truly worship. Being an active and positive member of the congregation you lead can give you as much license to lead the worship time as any musical ability you possess.

As worship leaders, we need to take care to find our own space to worship God and not rely on our time in front of the congregation to do that. If we truly desire to be servant leaders, our attitude to this time will be different and our attention will be split in a way that allows us to focus on others. Make sure you find time in your daily life to worship and connect with God. It is out of this time that you will hear from Him and will become a better leader because of it.

USA CENTRAL TERRITORY TERRITORIAL WORSHIP COLLECTIVE

The Territorial Worship Collective (TWC) is a new initiative made up of talented, next-generation praise band members ages 13-25 in the Central Territory who play in their corps and/or divisional praise bands. Its purpose is to develop corps leaders and musicians, strengthen existing praise bands, equip new praise bands, share ideas, and foster a larger community of musicians across the territory.

On March 8-10, 2019, with enough interest to form two groups, the TWC met for the first time, and spent the weekend together developing their skills as worship leaders.

The weekend was filled with group rehearsals, individual practice and spiritual renewal.

Simon Gough, the Contemporary Music Specialist from the Canada and Bermuda Territory, came as a special guest for the TWC weekend to offer his insights in rehearsal strategy and praise band leadership.

Simon, who is originally from Australia, has over 20 years worship leading and teaching experience. He serves around his territory; teaching, resourcing, inspiring and equipping other worship leaders to hone their craft of being a servant worship leader. The TWC was also assisted by our territorial praise team, The Singing



Company, who mentored our young worship leaders and provided leadership within the weekend.

The TWC weekend started with rehearsals on Friday night, followed by a worship service in which Lt. Colonel Philip Maxwell reminded us that God still loves us in spite of our brokenness, failures, or missteps. After the worship service, the TWC and the Territorial Youth Chorus joined together for a time of fellowship and games. On Saturday morning, the TWC continued rehearsing music, learning new songs, and learned how to arrange for their praise band, regardless of the size and combination.



Sing to the Lord
a new song, play
skillfully before Him,
and shout for joy
Psalm 33:3

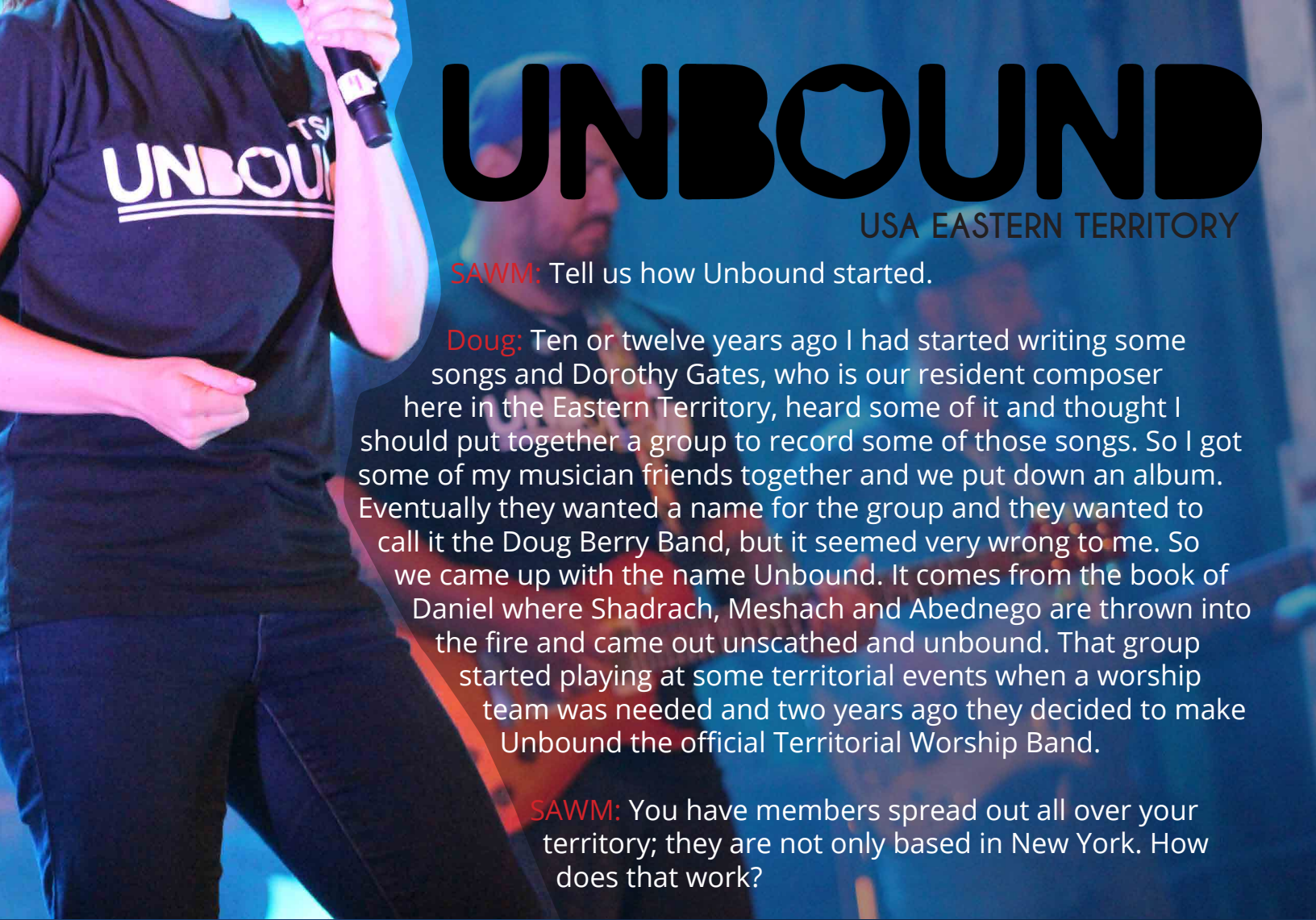


There was also an opportunity to showcase what each group was working on. In the afternoon, Simon Gough walked delegates through two curriculum that he helped develop called Worship Together and FLOW. These curricula assist any worship leader, giving them opportunities to work and develop their skills beyond their current ability. Both of these resources are available for free at <https://www.samagacb.com/worship-leaders>. Saturday evening, the TWC and TYC enjoyed a concert by TobyMac at the nearby Sears Centre, and on Sunday morning they came together to worship and spend time encouraging and praying for each other.

Whether the delegates were rehearsing for the first time together, listening to a devotional by Lt. Colonel Maxwell, or participating in a small group, the Territorial Worship Collective took its first step in encouraging and developing our future worship leaders. It is my hope that TWC will grow from two groups, in this initial year, to more than five groups in the coming years. Let us all encourage our musicians to strive for excellence in worship ministries. In Psalm 33:3 it says, "Sing a new song to the Lord, play skillfully before Him, and shout for joy." I pray that all of our worship leaders throughout the territory grow in their own spiritual development and strive for musical excellence.

Josh Turner





UNBOUND

USA EASTERN TERRITORY

SAWM: Tell us how Unbound started.

Doug: Ten or twelve years ago I had started writing some songs and Dorothy Gates, who is our resident composer here in the Eastern Territory, heard some of it and thought I should put together a group to record some of those songs. So I got some of my musician friends together and we put down an album. Eventually they wanted a name for the group and they wanted to call it the Doug Berry Band, but it seemed very wrong to me. So we came up with the name Unbound. It comes from the book of Daniel where Shadrach, Meshach and Abednego are thrown into the fire and came out unscathed and unbound. That group started playing at some territorial events when a worship team was needed and two years ago they decided to make Unbound the official Territorial Worship Band.

SAWM: You have members spread out all over your territory; they are not only based in New York. How does that work?

Doug: My vision for the group was to have a lot of worship leaders involved. If you look at the big church worship teams like Hillsong or Bethel, there isn't just one face of the group. I liked that. I wanted to get a lot of great worship leaders involved but they didn't all live in New York, so when I first pitched the idea of how the group would run, I thought there would be a core group based in New York that would rehearse and then we would add other members for events. That never came to fruition, so now we get together for events. We get together the day before and rehearse.

SAWM: How far away do you have people coming from?

Doug: Well we have two members from Puerto Rico, so that is a plane ride away. Other than that, we are kind of local. We have people from New Jersey, Connecticut, New York, and that general area.

SAWM: You have done some pretty unique events. We ran the story about the rooftop service that you did in our first edition. It was very Beatles-esque of you. How did that come about?

Doug: Yeah, I am a huge Beatles fan so I think the genesis of that idea probably did come from them. But I just thought that in the middle of Manhattan, in the middle of a city full of sin, that there could be this loud worship happening. That was a dream that was two years

in the making. We had a plan and a date set and the city decided to do construction on the building that we planned to use. There were wires and scaffolding and we had to cancel it and postpone for a year. So that dream took a while to come true but it was really worth doing.

SAWM: The live stream of that was great because it increased the reach of the event so far beyond Manhattan. Was that something that you were intentionally aware of when you did that?

Doug: It was our hope, but you never know. I received emails from people in England and Australia that heard it. I think it is great that we are able to worship with people all over the world at the one time. And even now it exists as a download; someone could watch it and participate in that worship. We were just hoping that people would be motivated to pray for where they live, pray for their city. We were hoping, in our territory, that people would gather and pray for their city, for what God is calling them to do in their place of residence, and for their corps.

SAWM: That's great! Unbound has just had the opportunity to head to Japan. You don't hear about a lot of worship teams going on tour in The Salvation Army. Tell us how that worked out.



Doug: We were fortunate that the Program Secretary who was here (USA East) when we were formed, had the vision for us to become the territorial worship team. He moved to Japan as the Territorial Commander.



We have a good relationship because we worked hard together at getting this group off the ground. He believes in our vision and what we are doing and he wanted some of that for the people of Japan. He wanted them to experience something that was a little less refined, because they are a very refined country. Everything is organized and put in a box. So that is why he brought us over; to try and break some of those barriers in worship in Japan. And that is our mission; to try and break down, not the norms or traditions, but the walls that would hinder anyone worshipping freely.

SAWM: Those are some great opportunities that Unbound have had. One of the coolest things I have seen you do is the pier at Old Orchard Beach. That is a yearly event for the USA Eastern Territory and Unbound is a huge part of the ministry in that week. Can you talk to us a bit about how that all works and how it has developed?

Doug: Well, The Salvation Army has been doing evangelism down on that pier for years. It started with one microphone and one person on a guitar or a band playing and people sharing their testimonies. It has grown exponentially and that really happened with Envoys Steve and Sharon Bussey who head up a department at THQ called the Salvation Factory. They have just injected holy steroids into this week with a huge stage and crazy lighting and audio. The purpose of the week is to attract non-believers to the Gospel. So they came to us to be a focal point of that week and work out how we can reach people who are coming out of bars or walking around.

What we came up with is just what William Booth was doing in the 1800's; playing the popular music of the day so to attract a crowd and then share a shot of the gospel, a short what Jesus is doing in my life. So we play songs like Sweet Child of Mine by Guns N' Roses or others by Bon Jovi to attract this kind of crowd. They come to hear a crazy guitar solo and they get the word of Jesus.

SAWM: That sounds great. This is a week long event that the town knows as Salvation Army Week. How does the week work for Unbound?

Doug: So we will usually come up on the Wednesday to rehearse for two days. We don't usually play Guns N' Roses, Earth, Wind & Fire or Chicago, so we figure out how we are going to do that. The first weekend is really for The Salvation Army. There is a pavilion nearby that Salvationists come to for Bible teaching and camp meetings and we will support worship there. Then at night we head to the pier and do our thing every night that week.

SAWM: It seems that outreach is a big part of the Unbound calendar every year. How has that affected the way you do ministry? You mentioned you aren't playing Christian music at the pier; that you are focused on playing music for people who don't know the gospel. How does that impact the rest of your ministry?

Doug: I think it centres us. For me particularly, I can be in a Salvation Army meeting and I wonder... are we just doing this for ourselves or just reaching people in our buildings? And doing a whole week of hardcore evangelism just sets us up for the year. Because we still believe that The Salvation Army is still about that, about getting out there, that week gives us more fire to believe in what we are doing and the organization we are doing it with. So that the times when we are in meetings that are just for Salvationists, we still know that we are plugged into that original calling of The Salvation Army and the calling to spread the gospel. And honestly, it is just so much fun. Playing on the beach and having a total change of pace is great.

SAWM: What would you suggest to leaders who want to get their worship team out and do some outreach and evangelism? What are some of the lessons you have learned?

Doug: We don't just pick a random song that is popular. Most popular music that is out there for a long time says something. It reaches people. So if you find the right song that reaches people because of the lyrics and the story, you don't have to change it that much. We will have to tweak a little bit, but if a song reaches the average person, you can relate that to how Jesus has been real in your life. So I'll use the Bon Jovi song that we do, *Living on a Prayer*, as an example. It is about two people who are struggling, just holding on to a prayer, to an idea in their life and hoping things get better. And what we would say is that we know that you can put your faith in the Lord. If you are faithful in prayer, even through affliction, life is not hopeless. So I would say to leaders definitely pick secular songs with a good story and then put in your own testimony. It is a good way to relate to the average person. I think "Amazing Grace" can relate to everybody but there isn't 100 different Amazing Grace songs in the church that we can use that have the same level of recognition and could reach someone that is just walking by.

Singing, I feel I shall conqueror be,
Victory for me, victory for me;
Boundless salvation is coming to me,
Victory for me, victory for me.
Cleansed by thy blood I shall walk in the light,
Held in thine arms I shall live in thy sight,
Filled with thy love I shall win in the fight;
Victory for me, victory for me.

William Booth

W-T

Sabbath - *How exhausted are you?*

There's so much about merely existing as a person engaged in contemporary western culture that is exhausting. Our attention is pulled in many directions. The blue light from our screens hinders sleep. There is a celebration of busyness. There are new television series dropped each week. Even attempting to live a "slow" or "simple" life is exhausting because it means you first have to purge your closet or constantly live with deep intentionality and consideration of the environment. Where are your clothes made? Free range beef and cage free eggs!

For the average person, there is no real way to escape the stress. The internet tells us to participate in "self-care" or taking "me-time." Even those things can lead to more consumerism or assume the privilege of extra time and resources.

Yet in the design of the universe, God offers a solution to this problem. As God spoke the cosmos into being, each day was intentionally created. Sky, land, and seas were created and then lovingly filled with creatures and resources with concern to humanity. All was harmoniously structured and then capped off with the most wondrous creation: the time of Sabbath.

Abraham Joshua Heschel's book, *The Sabbath*, gives a brief theological treatise of the concept. For Heschel, Sabbath is the "climax" of the human experience because it is an entrance into holy time. Humans are inclined to the physical and the spatial. It's what we're comfortable with, but it's also what has been most distorted by entrance of sin into the world. Thus, humans tend toward "thing-worship" (idols). We worship the earth, image, people, and objects.

Humans are designed to work and that work is worship (abad, the word for "work" in Hebrew is also translated as "worship"). However, there is something special about the worship that takes place in Sabbath time. In the structure of creation given to us in Genesis 1, humans exist in the spatial and civilized for six days and then enter the holiness and peaceful wildness of time on day seven.

The Sabbath connects us to the eternal. To enter into Sabbath time is to enter into eternity. To enter into eternity is to enter into worship with the Divine. In our creation, God put the image of God within us so that we would be able to maintain a unique relationship and unity with the creator. The seventh day was the conduit of entering into eternity.

Jewish tradition refers to time as being eternal and one before the creation of the world. Once space was created it became divided into the different days except for the Sabbath day which stood alone in its fullness of time. Yet God never intended for time to remain alone in creation, so God created the Community of Israel as a companion for the eternal time of Sabbath. The covenant with Israel at Mount Sinai centers the Sabbath (Commandment 4) into the law (torah), life, and heart of the Israelite people. God has sanctified this day and the Israelites are also to sanctify and remember the Sabbath in a relationship as deep as a groom betrothed to a bride.

The Jewish practice of remembering the Sabbath requires rigorous devotion and practice. The Scriptures give clear directions as to how this time is supposed to be respected. No work, no excess, no activities that lend to the “remaking or reshaping the things of space” (Heschel). Yet for Christians very little direction is given. The way that Jesus speaks about the Sabbath corrects the relationship the Israelite Community held to holy time. Jesus claims that he is “Lord of the Sabbath” by eschewing

the traditional approaches of adherence to holy time. He rearticulates how the conduit of holy time should be hallowed and honored by stating that he is the “Lord of the Sabbath” (Luke 6:1-11). Then, Jesus demonstrates his power through the healing of a man with a shriveled hand. Jesus is not only Lord because he is powerful, he is Lord because he fully exemplifies the spirit of the Sabbath through bringing the healing power of shalom to someone with the greatest need for the presence of eternity in the present time.

But what does it mean that Jesus is Lord of the Sabbath? What is the difference between the Jewish hallowing of the Sabbath and Jesus’s redefinition?

The answer lies in the person of Jesus Christ.

When Christ came into the world, he redeemed the physical space distorted by the fall. The physical incarnation of Christ, the putting on of flesh, brought the eternal God into the created order. In doing so, the carnal could once again be holy. Due to humanity’s propensity toward worshiping the physical, God condescended to become that which was physical and visible for humans so that they might have easier access to the divine.



Jesus Christ became the Lord of the Sabbath, thus personifying the Sabbath. Jesus became the channel to eternity and holy time, he became the presence of God in the world, the rest, peace, power, healing, restoration, and salvation that the earth needed.

How then are we supposed to worship together on Sunday? Should we abandon setting aside time each week in devotion to God? Probably not. Humans are hardwired from creation for following ritual, rhythm, and tradition. We still need the demarcation of time to help us function and worship.

Choosing to set aside Sundays is an important practice for participating in the universal church. Abstaining from the normal rigors of life so that we might focus our lives more intently on worship and community is imperative. It's necessary for humans to rest physically, emotionally, and mentally.

As worship leaders, understanding Sabbath can be powerful. Worship leaders are able to collaborate with the Spirit of God to cultivate and curate spaces that allow for Sabbath to work effectively.

Just as Israel was covenantally bound to honoring the Sabbath as a bride, so we too should be reminded that the Church is covenantally bound to Christ. Marriage is about unity and oneness. In the same way, for Sabbath to truly occur, a worship leader should be challenged to work for profound unity within the community of worshippers. Worship among a community of Christian believers is about the united declaration of faith and adoration of the Trinitarian God. Anything that leads to alienation of certain orthodox members of the congregation should be challenged. Work towards unity in the bride and the Sabbath presence of Christ, the groom, will come.

When we truly enter Sabbath time we enter into eternity. Perhaps you've experienced holy times where it feels like time has stopped and worship could continue for ages. These are moments when revival feels imminent. These are the precious times when the Spirit comes powerfully and Shalom is exhibited in mysterious ways. Unfortunately, they are often disrupted by rumbling tummies or over scheduled events.



Worship leaders are also tasked in shepherding the body into beautiful moments of holy time. The task of the worship leader is to facilitate and lead others into these moments of otherworldly timelessness and requires sensitivity to the leading of the Holy Spirit. The Holy Spirit is the guide to worshipping Christ, the Alpha and Omega of all time. Cultivate atmospheres for the movement of the Spirit, learn to tune your heart to the Spirit's guidance, and Christ's Sabbath presence will follow.

Finally, the worship leader has the important responsibility of maintaining the focus of worship upon Jesus Christ. Jesus is the reconciler of the physical, the redeemer of space, and the incarnation of God in the world. The challenge to a worship leader is to elevate the physicality of the redemptive power of Christ.

Jesus then is the only one capable of distributing the rest and peace that Sabbath promises. The only way we can truly honour the Sabbath is to honour Christ and to honor the physical redemption of space in the world that his incarnation brings. Salvationists have a tendency towards recognition of the spiritual power of God. We emphasize the symbolic power of God and symbolic sacramentality. Our challenge is to then allow for the visceral and physical to have a place in our worship contexts.

If you're exhausted by existing in our world the answer isn't necessarily to have more "me-time." Instead, it's to enter into Sabbath time. We need to have eternal restorative moments that come through true worship of the Lord of the Sabbath, Jesus Christ.



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. She also loves Chicago-Style Hotdogs and reviews them on her Instagram.





OUT OF THE RINK AND ONTO THE STREETS

Over the years, their brass band has led thousands of marches and open-air meetings, showing countless people in London's West-End who Jesus is. Suffice to say, Regent Hall Corps has an incredibly rich history of taking God to the streets. It is an invaluable witness, and speaking on behalf of the younger generations at Regent Hall, or 'The Rink' as it is affectionately known, we are so grateful for the faithful service given by so many committed Salvationists past and present.

Good Friday is an especially significant opportunity to share the Gospel. Every year, most of Regent Hall's congregation march to Piccadilly Circus and hold an open-air meeting in one of London's most iconic locations. Hundreds of people crowd around the band in the shadow of the large 780m², 4K screen. This year, for the first time, it was suggested by our Corps Sergeant Major that the worship band take part in the open-air. Despite the logistical nightmare of transporting all of our equipment across the busiest shopping district in Europe, we eventually managed, with help from Uber, to set up in time for the rest of the corps to arrive, even getting a chance to give the gathering crowd a snippet of a song to grab their attention.

Since then, and with the overwhelmingly positive feedback we received, we've been going out every Sunday into Oxford Circus and getting an amazing response. With the help of a caravan battery and inverter, we are able to power all of our equipment. In the space of three weeks, we have had eight new people through the doors to our church worshipping with us on a Sunday. I consider our playing outside near Oxford Circus as part of our church, extending our congregation to hundreds.

Single buskers are common in London, but buskers with two guitars, bass, keys, drums and three vocalists are more of a rarity. The unique sound that the group has developed over the past few years, mixed with their fiery passion and love of God, is what stops passers-by. We have members of the public singing along, children dancing, school groups taking videos and double decker red London buses slowing down as they pass by. This ministry is truly alive and God is blessing every minute of it. A beautiful moment

we have each week is when the corps' brass band marches past us on the way to their own open-air: both musical sections working together in harmony. Playing to our outside congregation is a moment we look forward to each week and we prove

that our God is a vibrant, exciting, and fun God. God is anointing this ministry. If you have a group at your church, and you're not doing this, find a way to make it happen. You won't regret it.



Article by
Karl Westwood

So how did they do it? Getting electricity to amplifiers and microphones can be one of the most challenging aspects of doing outreach with your worship team.

Check out our website www.saworshipmagazine.com/articles to see the solution that the Regent Hall worship team came up with.

How to mark your music for **Vocalists**



On a typical Sunday morning at my corps, the worship team comes together to practice and each singer is assigned their part for a particular song – which can sometimes get a bit complicated. It's possible that on the first song, I'll sing melody the whole time but on the second song I need to sit out for the first verse, sing a low harmony for the first chorus, melody for the second verse, a higher harmony for the second chorus...you can see how this can get confusing! There are many times when "sticking to our parts" just doesn't happen. Too often, we forget which harmony is ours and end up taking someone else's or just default to the melody.

In order to counteract this problem, I created a sort of shorthand notation system for the vocalists. Using this method, everyone marks up their copy during rehearsal and there is no confusion about who is singing which part at a particular time. In addition to each singer's copy, I usually have a master copy. The master copy is simply a detailed overview of what everyone is singing; each part is labeled clearly and whoever is in charge of rehearsal can reference it to be aware of how the vocals have been arranged. This can be particularly useful when parts are lost or when the leader of the group is not primarily a singer.

I like to make my copies fun and colorful but all you really need to get started is a pencil and a chord sheet. I like the ones on [SongSelect.com](https://www.songselect.com), but anything will do. One of the most important steps of this process is to write your name on your chart. In addition, next to the title of the song, I'll usually write down who is leading that song. From there, what I write on my copy changes based on what part I'm covering.

Recently, I was leading worship with a friend named Israel, and we used this system to remember our parts. The notation on Israel's copy of *Glorious Day* was pretty minimal because he was leading, so he knew that he was singing melody throughout the entire song. My copy was a little prettier. First, I labeled who was singing on each section. Since Israel was singing verses 1 and 2 alone, I only wrote his name at the top and in the choruses and verse 3, we were both singing so I wrote both of our names. For the parts where we are singing unison, I just bracket it and write "uni" to remind myself that we're singing the same part together. Where I was singing harmony, I just underlined it. On the master copy I'll usually add some brackets and write down who is singing what during the underlined parts.

Glorious Day - Israel (Lead)

Kristian Stanfill | Jason Ingram | Jonathan Smith | Sean Curran

VERSE 1 - Israel

D
I was buried beneath my shame
Bm7
Who could carry that kind of weight
G2 **D**
It was my tomb 'til I met You

VERSE 2 - Israel

D
I was breathing but not alive
Bm7
All my failures I tried to hide
G2 **D**
It was my tomb 'til I met You

CHORUS - Israel & Sha

G2 **D**
('Cause when) You called my name (and) I ran out of that grave
G2 **D**
Out of the darkness into Your glorious day
G2 **Bm7**
You called my name (and) I ran out of that grave
G2 **D**
Out of the darkness into Your glorious day

INSTRUMENTAL

| **D** | | | |

VERSE 3 - Israel & Sha

D
Now Your mercy has saved my soul
Bm7
Now Your freedom is all that I know
G2 **D**
The old made new Jesus when I met You

BRIDGE

Israel **D**
I needed rescue my sin was heavy
D
But chains break at the weight of Your glory
D
I needed shelter I was an orphan
D
Now You call me a citizen of Heaven
D
Sha **D**
When I was broken You were my healing
D
Now Your love is the air that I'm breathing
Bm7 **Asus**
I have a future my eyes are open → **CHORUS**

ENDING

| **D** | | | |

Sha's Copy

Key - D

Tempo - 110 | Time - 4/4

For Glorious Day it was really straight forward I was singing the harmony above Israel's melody. However, if a song has 3 parts in it, like the chorus of Fullness, I will write down the parts in order of range. For that song, worship team member Hannah sings the harmony above my melody and Israel sings the harmony below. Writing it out like this gives me a visual representation of where I should be hearing the harmonies come in.

The bridge for Glorious Day looks a little different because Israel sings the first four lines alone and then I join him with a harmony. In situations like this, I write the names in the left-hand margin as the singers join in. I finished off this section with a little reminder to myself to jump back to the chorus.



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These notations may seem small and overly simple but they've worked really well for me in various teams to make sure that everyone is pulling their weight and not stepping on other singers toes... musically speaking. As you integrate these principles into your corps and divisional worship bands, I encourage you to adapt this system to meet the individual needs of your team and the sound of your group as a whole.

Shalilni Henry-John

3

Things you need to be a better worship drummer

1. An Unshakeable Groove

As a drummer, you are “driving the bus.” The band is following you for tempo, feel, cues, and dynamic changes. If you want to be a better worship drummer, focus on achieving an unshakeable groove. I suggest avoiding fills until your part is solid and comfortable. Fills are a great tool

for adding character to your grooves, but if you haven’t put the work in to develop your feel, the fancy stuff can throw you and your bandmates off, disrupting the worship. There are many ways to work on this, but from my experience, playing for church is the best way. I started drumming during worship services in 2009, and have continued regularly since then. When I joined the team, I was only about 12 years old. At this point in my life, I only heard worship music on Sundays, and didn’t know much of it as a result. This was an important aspect of my development because it pushed me to explore the world of worship music on my own, with the added bonus of fostering a personal relationship with God. I was also in an environment where I was able to play with musicians on a weekly basis. This allowed me to develop listening skills, an understanding of the overall feel and how to feed off of, and influence, others in a group. All of these things take time. It was five years of playing in the worship team before I started touring with musicians outside of my church. What makes the difference is your effort to work on the small things that seem less important.

2. A “Team Player” Attitude

Being a team player is important, not just in worship drumming, but for being a musician. Creating music is a group activity, similar to sports. You have to work together with your bandmates to make the most musical decisions, ultimately enhancing the worship experience. Don’t be afraid to ask the worship leader, “Are you happy with what I’m playing here?” or, “Can we try changing the feel at this section?” You should also welcome suggestions from your other bandmates. As important as it is to talk through parts with the band, let them know that if they have any issues with what you’re doing or want to suggest that you try something different, they can and should. Listen closely to what the other musicians in the group are doing. Drummers and bassists especially, listen to each other. Bass guitar & kick drum are sonically best friends, so be sure to lock in with one another. If this doesn’t come naturally for you, pull the bassist aside before the rehearsal starts to discuss how you hear or feel certain songs.



3. *A Worshipful Headspace*

The biggest struggle for most worship musicians is remembering where we should be focused. It isn't about you. Whether you deal with insecurities behind the kit or feelings of pride, worship drumming is all about ushering the congregation into the presence of God. It is easy to lose sight of the primary goal; we all deal with this. I have personally struggled with keeping my heart in the right place. I often wrestle with these thoughts when I am playing with a worship team. As challenging as it is, it is imperative to remember that you are a servant doing the work of God. Spending time in prayer before you play is just one way you can clear your head for a service. Another way to put yourself in a worshipful headspace is to sing as you drum. Singing and drumming is a challenge, and might take time to become comfortable, but if we believe that the focus of our music is the lyrics, we should know them. In turn, the best way to worship through song is to sing the words, making those statements for yourself. By singing and drumming, you are recognizing what the song is claiming at any given moment, which strengthens your worship, and heightens your impact on the worship of others.

Article by Jake Wiseman

Jake Wiseman is the drummer for NEON, the territorial worship team in Canada and Bermuda. He has been playing drums for worship since he was 12.

Jake is heading into his final year of a Bachelor of Music at Humber College in Toronto, where his private tutor is drummer Larnell Lewis from Snarky Puppy.

Jake has a heart for leading others to experience the presence of God through his music.





BW

BLEND WORSHIP

In previous editions of SAWM, we have discussed what blended worship is and have given examples of how it is being used by musicians outside The Salvation Army. In this article, we wanted to share with you the practical tools that you can use to make blended worship a reality in your services.

The Hallelujah Choruses series out of the USA Central Territory is the premiere resource developed by The Salvation Army to help you practically blend different musical groups in worship. Assistant Territorial Music Secretary Peggy Thomas pioneered this resource and has been the driving force behind it ever since.

Peggy took the time to answer some questions SAWM had about the Hallelujah Choruses series to share with you how it all came about and to explain some of the processes behind musical selection.

SAWM: The Hallelujah Chorus series has been one the main tools developed by The Salvation Army to achieve blended worship. How/why did the series come about?

PT: Many years ago, I attended a conference at Willow Creek Community Church in South Barrington, IL. At that time, Willow had thousands in attendance at their weekly services while our attendance at Norridge was around 200. The curious thing for me was that Willow Creek started just two miles from Norridge. What were they doing that we weren't? Why were they experiencing such dramatic growth? That conference introduced me to a whole new way of doing Sunday worship. Their praise band merged with the studio orchestra. I witnessed great drama and impactful media. Their equivalent to our salvation meeting was on Sunday morning, ours was on Sunday night and was dying. Their equivalent to our holiness meeting was on Wednesday night, ours was Sunday morning. I came home thinking it was time to really look at what we were doing in worship and to incorporate some of the things I experienced.

If a praise band could merge with strings, why couldn't they merge with brass? Maybe it was time to introduce drama and media into our services. There were just all sorts of questions. So, I began working on merging the praise band with brass. The problem was, we didn't have a praise band. I contacted Chris Jaudes, who I thought might know someone who could help me. He connected me with a guy named Bill Ancira who was the music director of a church of 9,000 members in St. Louis. I went to St. Louis and met with Bill and he agreed to do arrangements for his praise band and my corps band merged together. Two arrangements would feature Chris. We set up a recording weekend and his band came up to Chicago to record. The end product was a CD called Trumpet of Jesus. The problem with the arrangements was that they were very difficult, mostly in 5-7 sharps and I wanted to provide the arrangements to other corps bands. It turned out they were just too difficult for most army groups.

So the idea continued to evolve. I contacted Bill Broughton and asked him if he would arrange 20 choruses from our SA songbook and that the arrangements needed to merge the praise band

with the brass band. At that time, there were no band arrangements for the chorus section of the songbook. I wanted 4-5 part brass, piano, guitars, and trap set. Each tune needed to be simple but the arrangement would develop rather than just repeat each verse like our hymn tune book. He agreed and we produced the first Hallelujah Choruses recording. I realized that these arrangements would be very useful to other groups so our department decided to publish them. The rest is history.

SAWM: How do you think it is used most effectively?

PT: The purpose of the series was to merge rhythm instruments with the brass band. I have always said it's great to hear a brass arrangement of the chorus Shout to the Lord. It's also great to hear the same song sung by a praise band, but when you merge the two, something very special happens. The series can be effective however it is used, but the intent was to add keyboard and guitars to the band. When the series was created, at that time praise bands were starting to emerge in many corps. Soon, many places around the world were experiencing 'worship wars' between the band and the praise band. I have always believed there is a place for both, independent of one another, but there is also a wonderful opportunity to merge together and create great worship.

SAWM: How are songs selected for the series?

PT: Every fall, the members of our department get together and discuss which songs or choruses should be chosen. During the year, if we hear songs that might work, we save them and then review them together. We also have quite a few people who send us songs for consideration.

We try to include a few traditional hymns for each series of ten tunes. We also try to include some seasonal tunes whenever possible. If there are any new songs, especially written by Salvationists, we try to include those as well.

SAWM: How has it changed since the beginning with almost 300 published arrangements?

PT: The early Broughton arrangements were much simpler than the present day arrangements. The first 20 arrangements were mostly choruses. Along the way, we decided to include some fresh arrangements of hymns. These have proven very popular. We've always suggested to vary the layering; that is, the first time through a chorus, maybe use rhythm and mellows

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(horns/baritones/tubas) so everyone isn't playing from beginning to end. More of the newer arrangements are automatically layered by using cued notes. Also, many years ago we started the Hallelujah Chorus Praise Pak which is ideal for praise teams. This resource includes 3-part vocal (SAB) and keyboard score (with chord symbols); 3-part brass: trumpet/cornet 1-2 (opt. Eb 2) and trombone (treble and bass clef), guitar, bass and drums set. The brass parts are 'punch brass' but follow the same arrangement/form/chords as the traditional HC brass arrangement. There is also a HC Vocal series (choir book - SAB) available.

SAWM: We have seen a lot of songs from other denominations in the HC series, both older hymns and more contemporary ones. Do you think that there is room, or even a need, for Salvationists to be writing songs for our denomination and the wider church?

PT: Yes, of course. There are lots of songs by SA composers both old and new in the HC series and whenever we hear a new song/chorus, we try to include it if it works for the series. Sometimes, there are new contemporary songs that just don't work for brass. These may be great songs but they just don't work for this particular series. Also, songs need to be intuitive, that is the melody is easily found. Many of the newer songs are perhaps better for a soloist or solo item for a praise band rather than a congregational song. Lots of times we find a song we like that has been sung by one of our favourite Christian artists and we try to make it work with a congregation. Often it does not. I believe the Getty/Townend songs are great examples...the words have great depth and the tunes are very intuitive.

HALLELUJAH CHORUSES SERIES FACTS

270 WORSHIP SONGS IN 25 VOLUMES

ALL THE SAME
ARRANGEMENT

PRAISE PAK (WORSHIP TEAM) - KEYS, GUITAR, BASS, DRUMS AND 3 PART BRASS

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ALL THE SAME
ARRANGEMENT

THERE IS A SEPARATE SONG BOOK THAT CONTAINS LEAD SHEETS. THESE ARE CONDENSED LEAD SHEETS OF THE SONGS FOR EACH VOLUME AND DON'T NECESSARILY MATCH THE ARRANGEMENTS ABOVE. THIS SONG BOOK COMES IN ENGLISH AND SPANISH TRANSLATIONS.

EACH VOLUME INCLUDES A CD THAT HAS PERFORMANCE AND ACCOMPANIMENT TRACKS FOR ALL OF THE SONGS.

GLOBAL CONNECT

article by Catherine Herrera
Coordinator of the Office of Music and Creative Arts
South America West Territory

God endowed each of us with gifts and talents according to our abilities with which we can worship Him, but God's worship is something that He created. Regardless of the instrument we use or the group to which we belong, our desire to get closer to God must be reflected at all times.

Although the band is the Salvation Army's traditional and historical group, in more recent days, we can say that the praise group is just as important in promoting God's worship.

The Praise Ministry, or Electronic Assembly, is the most developed worship resource in the ministry units of the South America West Territory.

We believe that it is an attractive way for young people to see the great manifestation of God in our lives. In the different ministry units, we can see that there are drums, acoustic guitar, bass, piano and voices. In other places, brass instruments, electric guitar, and synthesizers are added.

In Chile, the brass bands have been united with the Praise Ministry thanks to the Praise Pak portion of Hallelujah Choruses. Recently, the Ecuador Division highlighted the Praise Ministry group by including it as a mandatory class at its divisional camp.

This year, the Music and Creative Arts Territorial Office wants to implement material from Canada and Bermuda's Music and Gospel Arts Department and their Worship Together material. For leaders of Praise Ministry, this will be a tool and guide to achieve the mission for which God endowed us with talents.



At the recent Territorial Music Institute held in Santiago, we had a special visit from Ronnie Murchison of the USA Southern Territory, who led us to more efficient and real worship. He helped us in how to form the group and how to take worship to the next level, understanding it goes beyond just playing an instrument or standing up to sing.



Also, Indigenous culture is represented in Corps throughout our Territory as part of worship, including flutes, bass drums and charangos.
1 Peter 4:10

Please pray for Catherine Hererra as she leads the South America West Territorial Music and Creative Arts Department, that she would be able to raise up leaders to serve that territory as they worship Him.





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SA WORSHIP MAGAZINE

“
COME LORD **STIR US UP**
AND CALL US BACK. KINDLE AND
SEIZE US. **BE OUR**
FIRE AND OUR
SWEETNESS.
LET US LOVE LET US RUN.”

AUGUSTINE OF HIPPO

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