

# SAWORSHIP

MAGAZINE

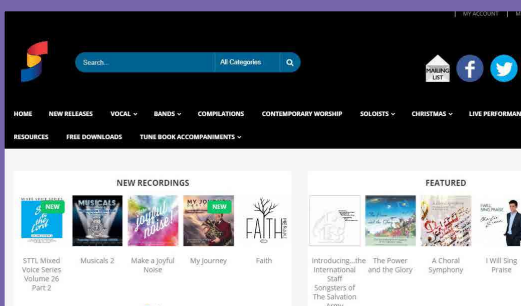


AUGUST 2019

## New Song

Worship Tool  
Produced By  
Nik King from  
UKI Territory

## SPSTUNES



Army music  
going digital



# VERSES

Australian Salvo Electro Pop Trio

ISSUE NO.3

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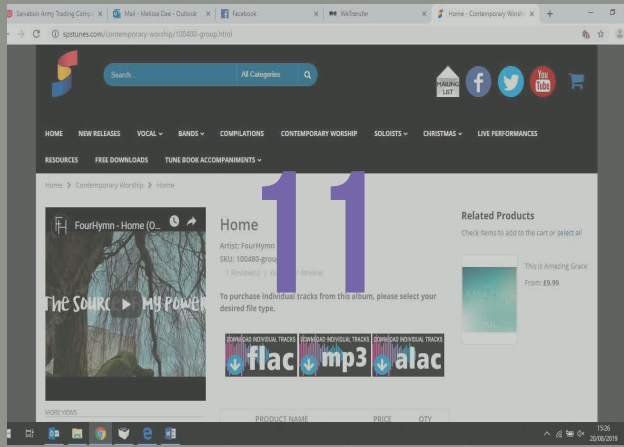
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by Prof. Courtney Rose

# Selecting songs for your congregation

As worship leaders, we put the words of worship on the lips of our congregation. The songs we choose are how our congregations will express their corporate worship with their church family that week. Putting it that way gives a weight to our role that sometimes gets lost in the busyness and “noise” that cloud thoughtful, prayerful and intentional worship music selection.

Giving our congregations the opportunity to worship through theologically rich, sound lyrics is a blessing that we can impart as the worship leader. Being conscious of the words that we are asking our congregations to use, in praise to the King of Kings, is imperative. With the volume of worship music available, there are a lot of songs that are full of Christian cliché's and shallow words. We need to be conscious that we are not leading worshippers to the “shallow end” of the worship pool, but that we give them space to dive into their worship and fully express their love and praise for God. There will be debate about lyrics of songs that you choose for worship. Do not shy away from this. As the worship leader you should be prepared for this because you have wrestled and prayed through these lyrics as you have chosen them.

Delve into healthy spiritual debate about the lyrics of songs, learn from the perspective of others and grow together as worshippers. This is a sign that your congregation is invested in worship and wants to engage with their Creator.

Be aware of your congregations dynamics - age, ethnicity, language, preference of worship style. This will guide us as we provide the songs our congregations sing. I recently heard that someone looks at the age range of worshippers in their congregation and decides to use that as the guide for selecting songs. If the age range was 50 years, the age of the songs needed to equal 50 years. For example, if you pick a song that is two years old and a song that is 10 years old, then you would need to select a song that is 38 years old. This is just one method of forcing ourselves as worship leaders to add variety into our worship music selections. This variety can help us reach the different members of our congregation and engage with them in a place that is familiar. This is so they are not only learning new songs but engaging deeply because the familiarity gives them room to engage with God.

Free yourself from the bondage of keeping up with the latest and greatest worship songs. I receive a huge amount of new music through email notification every week. Just keeping up with that would take a significant amount of time that I should be using to focus on my congregation's needs. This doesn't mean we don't use any new music. We want to sing the new song that God has put on our hearts but it cannot be at the expense of our congregations worship now. Balancing this is one of the great challenges of the modern worship leader.

Picking songs for worship can be daunting. The sheer amount of songs available to us as worship leaders is enormous. If we let it, it can be crippling just wading through the options that we have as we try to make the best decisions for our congregation. Keeping our servant leaders heart at the forefront, and prayerfully considering how we should be leading our congregations, is the best place to start. God bless you as you lead His people wherever you are.



# NEW WORSHIP TOOL

Do you get stuck trying to get new music into your congregations 'repertoire' of songs they know and can worship through? Is it tough, once you find a song that you think would work, to translate a recorded version of the song to your worship team or work out how you will lead the congregation? Here is a new tool for worship leaders from the UKI Territory.

This tool was developed by Nik King. He writes:

***"He put a new song in my mouth, a hymn of praise to our God." Psalm 40:3***

There are some beautiful hymns in our church today; hymns that provide a biblical and doctrinal grounding for our faith, which we should continue to celebrate and to sing. However, we are called to sing to a new song to our God as a new expression of our love. God loves his people praising him! Music and Creative Arts (UKI Territory) have provided a new tool to help worship teams, Corps Officers and music leaders find new songs amongst the many and varied available today.

## A NEW SONG

Designed to encourage The Salvation Army to sing a new song.

### O PRAISE THE NAME (Anástasis)

ARTIST	Hillsong Worship
YEAR	2015
ORIGINAL KEY	C
TIME SIGNATURE	4/4
THEME	The resurrection of Jesus

### WHAT'S THE SONG ABOUT

The essence of song helps us reflect on the Easter story. It's the story of the cross, of Jesus' resurrection and of the greatest love story in history.

'I cast my mind to Calvary' - The first line encourages us to sing as if we were actually there on that day. As you sing this, begin to imagine what it would have been like to look up at the Saviour hanging on the tree as he breathed his last. Romans 5:8 tells us: 'God demonstrates his own love for us in this: while we were still sinners, Christ died for us.' This song is a story of

love and of rebirth. Anástasis' is the Greek word in the New Testament translated as 'resurrection' - Jesus' resurrection that leads us to respond to his great love for us. The last verse gives us a reference to Jesus' return and our response on that wonderful day.

This is a story as relevant today as it was 2,000 years

O praise the name of the  
Lord our God, O praise  
his name forevermore



ago. It's his story and it's our story. It was real then and it is real now.

### WORSHIP LEADING TIPS

- The original version is male led and the key reflects their voice. The vocal range is quite large: the verse is lower to depict the suffering and death, and the chorus is in a higher register as we respond corporately to the lyrics. For congregational use, we suggest dropping the key from C to A major. This provides a more comfortable range, whilst the colour of A major keeps the tone bright.

- The second chorus provides the climax of the song, so make sure bass and kit in particular are ready to provide the foundation of a strong groove.

- Be aware that the tune in the second half of verse two is slightly different. Make this clear when leading the congregation.

### TEAM WORK

- The instrumentation, timbre and in particular playing techniques should reflect the descriptive lyrics.
- For added colour within chords, experiment with adding the 2<sup>nd</sup> to chords. This added 2<sup>nd</sup> creates a 'warm' sound and a slightly thicker texture. Beware – it won't work with all chords and it is possible to overuse.
- The simple nature of the tune in the chorus lends itself well to vocal harmonies. Make sure these are well rehearsed; the richness will lift the song to a new level.

### MUSIC

Here you will find a link to a demo on YouTube, link to find chords/lead sheets and a lyrics video with the music if you do not have a worship team.

#### Demo

[www.youtube.com/watch?v=7o-mfbvTshw](http://www.youtube.com/watch?v=7o-mfbvTshw)

#### Chords and lyrics

[www.hillchords.com/hillsong/o-praise-the-name/](http://www.hillchords.com/hillsong/o-praise-the-name/)

#### Lyrics video

[www.youtube.com/watch?v=LqBpifDpNKc](http://www.youtube.com/watch?v=LqBpifDpNKc)



**Music and  
Creative Arts**

# HOW TO USE IT

## INFORMATION AT A GLANCE

THIS SECTION GIVES YOU ALL THE BASIC  
FACTS OF THE SONG

## TEAM WORK

THIS SECTION PROVIDES GREAT HINTS AND TIPS FOR THE  
WORSHIP TEAM THAT WILL HELP YOU, IN REHEARSAL,  
GUIDE HOW THE TEAM PLAYS THE SONG. NOTES FOR  
RHYTHM SECTION, VOCALISTS AND OVERALL 'ROADMAP'  
OF THE SONG ARE HELPFUL AND USEFUL FOR ANY WORSHIP

## A NEW SONG

Designed to encourage The Salvation Army  
to sing a new song.

### WHAT A BEAUTIFUL NAME

ARTIST	Hillsong Worship
YEAR	2016
ORIGINAL KEY	D
TIME SIGNATURE	4/4
THEME	The name of Jesus

### WHAT'S THE SONG ABOUT

Jesus has the name above all others. This song confesses  
that no greater beauty exists outside of Jesus. It is a  
statement that Jesus has no rival or equal. His power is  
unmatched and absolute.

The song is rich in both theology and direct references  
to Scripture. The first verse pulls themes from John 1  
and Colossians 1, referring to the pre-existence of the  
Son and his role in creation. Verse 2 touches on themes  
of our sin and the resulting reconciliation in Christ. The  
bridge speaks about the victory of the resurrection.

The chorus (from Philippians 2:9-11) speaks of how  
beautiful, wonderful and powerful the name of Jesus is.

Perhaps some of us understand God best because he  
loves us through the death and resurrection of Jesus, but  
haven't grasped his power and ability to move in our

*You have no rival, you  
have no equal, Now and  
forever, God you reign*



personal circumstances. Or perhaps we understand God  
as the supreme, the almighty, but have never known  
him as a close friend. The prayer for this song is that all  
can enter into a deeper revelation of the person of Jesus  
Christ and his matchless name.

### WORSHIP LEADING TIPS

- The original key of this song is in D. This has proved  
to be an ideal key for congregational use. We would  
recommend using D or E as a guitar-friendly option.

- The song has a small vocal range and a 'hook' that  
is easily singable and memorable. You may be surprised  
how quickly congregations will pick it up and connect.

### TEAM WORK

- The intensity of the song is built throughout.  
Gradually add instruments and rhythm which will hold  
everything together.
- Use some key motifs that are used in the original  
recording. The motif before the bridge is only four notes  
but adds continuity and strength to the song.
- Each chorus describes differently the name of Jesus:  
'Beautiful, wonderful' and 'Powerful'. Reflect these  
names in the way your worship teams play in terms of  
instrumentation, dynamics etc.
- This song tells a strong story, so make sure you  
understand the geography of the song.

### MUSIC

Here you will find a link to a demo on YouTube, link to  
find chords/lead sheets and a lyrics video with the music  
if you do not have a worship team.

#### Demo

<https://www.youtube.com/watch?v=nQWFzMvcfLE>

#### Chords and lyrics

[www.hillchords.com/hillsong/what-a-beautiful-name/](http://www.hillchords.com/hillsong/what-a-beautiful-name/)

#### Lyrics video

<https://www.youtube.com/watch?v=r5L6QIAH3L4>



Music and  
Creative Arts

## WHAT'S THE SONG ABOUT?

THIS SECTION IS SELF-EXPLANATORY BUT  
KNOWING THE CONTEXT WILL HELP YOU AS  
YOU DELVE INTO THE SONG. UNDERSTANDING  
THE SONGS MEANING AND SCRIPTURES THAT  
ARE REFERRED TO, OR DIRECTLY USED, IN THE  
SONG IS INCREDIBLY HELPFUL AS YOU PLAN  
WHEN TO USE THE SONG.

## WORSHIP LEADING TIPS

THIS SECTION COVERS THE KEY THE SONG SHOULD  
BE IN FOR CONGREGATIONAL USE, POINTS OF THE  
SONG THAT ARE THE MUSICAL CLIMAXES AND  
ANY FEATURES OR HOOKS OF THE SONG OF WHICH  
WORSHIP LEADERS SHOULD BE AWARE.



# VERSES



Verses is a three piece Electro-pop worship group, originally from Newcastle, Australia, that tour the United States leading worship at churches and playing at Christian music festivals. Comprised of brothers Luke and Joel O'Dea, and Luke's wife Jess Clayton O'Dea, the trio were involved in a Corps plant for many years before making the move to the U.S.A. In doing some research for the interview with them I went to their website and looked at the "about" page. At the top of the page, in big lettering, is the word Jesus. It is clear after talking with them that Jesus is really what it is all about for these three. They have created their music in a genre that The Salvation Army is not traditionally part of, but that there is a lot of room through which to reach people for Christ. These three young "Salvos" (Australian slang for Salvationists) are passionate about others knowing God and about sharing His love through their music.

**SAWM:** How did you start out in music?

**Jess:** Mainly my music journey has been through worship leading in church from when I was very young. It branched into cover bands a little but it has been mainly in the church.

**Luke:** I guess for Joel and I it was pretty similar. We grew up in the church singing and playing. I think I got a bass guitar when I was seven. We were at Lambton Salvos (Salvation Army) at the time, and Mum and Dad were running a very contemporary sounding group and I was inspired to get on bass and play. I remember playing at Lambton Salvos when I was about 9. I remember thinking I was the musical one and I had the intention to be the singer and the front man, and one day Joel started singing and I thought "Oh he sings way better than I do".

**Joel:** Well I don't necessarily remember that moment, but yeah, my musical journey has been through worship leading at church. Our Mum and Dad lead a group that planted Northlakes Corps, so we have always been pretty heavily involved as a family in the life of our church. I was involved in the youth ministry and Luke was the worship leader and looking after the worship teams. We had probably four nights a week where we would have something church related and be there. So we very much grew up in church involved in ministry.

**Luke:** And we were all worship leaders at that church. Before we came to America, we had a team and the three of us would be leading most weeks. I would organize the worship team. Both Jess and Joel are also excellent preachers, so Jess would speak often at church. Jess and I ran the young adults group too, so we were heavily involved at our church.

**SAWM:** So how did you get from leading at a Salvation army Church in Newcastle, Australia to Nashville and forming this worship band, Verses?

**Luke:** We had all been involved in worship at our church and grown into leadership roles there, but I was working towards being a music producer. One day I was dropping something off at Joel's youth group at the church and I looked at the

words on the screen and I didn't really have an understanding of what the words on the screen meant, and I had been involved in church for a long period of my life. At the time, there were kids who didn't know who Jesus was going to the youth group and I thought "If I don't understand how are these kids going to understand?" It was then that I feel like I had the God inspired idea to create the modern day memory verse, using pop music as the medium rather than a kids Sunday school type song. It took a little while and I didn't think it would end up where it is right now. I thought I would just give the songs to Joel's youth group and then be done with it. Eventually the songs were getting better and some people in America heard them and they brought us over to Nashville where we have been for almost two and a half years now.

**SAWM:** So how does that work from being heavily involved with a congregation and knowing them intimately to being in front of a crowd of strangers leading worship? As a worship leader how do you prepare for that?

**Jess:** That is such a huge change for us. I think one of things that the Lord has taught me is that I was getting caught up with my work at the church being my identity. People came to us because we were leaders; I was studying Divinity and there was almost a pride to it. So I feel like God took me out of it and said "Will you still search me out like you did when you needed a sermon?" So He really challenged my identity: we don't have a couple of hundred people looking up to us, it's just us and our relationship with him. Joel and I were talking at the airport before we came back to Nashville and we said we have to make sure that our heart is right, that we would go out and make all the sacrifices like we would have for the congregation we loved for these strangers so that they can know more about Jesus.

**Luke:** I think that shift has been good. It has opened my eyes to the width of the church and what the church can be. We can, rightfully so, get caught up in our ministry and in serving those around us but sometimes we can forget that we are meant for more than our Sunday service. We all had jobs, so we could almost have a dualistic

kind of experience where we had all these things that we did for the church and with the church, and then there was our work life that was separate. Now, doing this full time this is our life; there is no distinguishing between ministry and other roles that we had.

**SAWM:** So what is a week on the road like for Verses?

**Jess:** Well we just did a five day stint on the road. I think there was a total of 17 hours sleep in that time. The travel was all driving, sound checks till 1:00am then up for church and ready to go at 7:30am. We were doing full day conferences and then get up and repeat the process. We had to do a concert in the mountains of Colorado and they were giving us oxygen tanks because we were so high up, it was funny.

**Joel:** Most of our work is weekend stuff. We will leave Thursday, whether that is a drive or a flight and then we are on the go until Monday night when we get home. Then Luke might get up on Tuesday and get into the studio and get back to writing and producing. So we get Wednesday, maybe, to recharge before we are off again on Thursday.

**SAWM:** So amidst all that busy-ness of ministry and the creative process, how do you find time for your relationship with God amongst all of that?

**Jess:** I am a morning person. I need to start my day with some time with God before I can get into any of that other stuff. My day is always better when I take that time to have a quiet space with God.

**Luke:** I think finding good books has helped me. Finding books that keep challenging the way that I think and they bring a fresh perspective of God. Reading has really helped me. It helps me contextualize my music, my ministry, my life and all of it. Bringing Him into every situation helps me make time for Him in my life.

**Joel:** I think in this time, God has become 24/7 for me. God time is all the time for me now. Learning to be grateful for the opportunities we have, part of our busy-ness is leading worship, so He is in that.

**Luke:** Driving has been really awesome too. We live with people, so singing at the top of your lungs isn't always appreciated. So getting in the car and belting out a worship song is good.

**SAWM:** I loved on your "about" page on your website that the first thing you see is JESUS.

**Luke:** Honestly if it wasn't about that, if it wasn't about creating music and art that you can champion Jesus through, it wouldn't be worth it. It's not worth living far away from family, leaving our church if it wasn't all about Him. We heard a preacher, fairly close to the start of our move over here, say that following Jesus isn't always easy but it is always worth it. And I have taken that through to this day. No matter what you're involved in, if you are a leader, a singer, a musician, getting up on Sunday and getting to church may not be easy, or being at rehearsal may not be easy, but it is always worth it.





**SAWM:** So Luke and Joel, do you think growing up in The Salvation Army and being so involved and busy in ministry has prepared you for the life that you are leading now?

**Joel:** I definitely think so. Our Mum is a very busy person. She was the leader of the church plant, she is a principal of a school, she just works and works and goes flat out. So growing up and being really involved, we watched our parents doing that. It was part of us as we grew up

**Luke:** We weren't kids who went home because it was time for bed either.

**Joel:** I used to fall asleep at church on a Sunday night under the piano that Mum was playing and use the piano cover as a blanket. So the piano was on the side of the stage and I'd go up and Mum would put the piano cover over me. And halfway through the service I'd pop my head up to see if everyone was still there.

**Luke:** I think that the Salvos are a very "doing" denomination and we were a part of that, but I think doing this has challenged that for me. I could get caught up in the busy-ness and doing good things for God in that, but I am learning that relationship with God is enough. Our "doing" is a result of that relationship with God, but if we are just going and going and doing without that relationship, that's not great either. I am like my Mum and fit that Salvo role but I'm learning that the point is to relate to God and be close to Him.



**SAWM:** So you guys have a pretty individual perspective now within Salvo worship leadership. You have done the small corps plant that has grown and now you are on the professional side of that. Is there anything that you want to say to worship leaders around The Salvation Army?

**Jess:** I think about Salvo worship leaders who are seeing all of the contemporary worship around the world now and listening on the radio, but their context might be very different. They may just have a little brass band in their corps. My thought would be; don't ask how come I can't do this or that, but ask God what He wants you to do with this now. Be very faithful with whatever God has in their hands now. There may be a dream in their heart, but be faithful and diligent with what God has given you now. You can worship the Lord in different musical settings, but it is the heart that is most important. And comparison will kill all worship.

**Luke:** We are writing a song now that says God is making all things new. So I guess my thought is that we can't be scared of the new things God is doing. If we trust God, He will make the change. It's not for us to change; it is for us to surrender and let Him make it new. What has been, has been, but God is continually working and making things new. It is not our role to be combative and change, but it is up to us to surrender to the plans God has for us. I'd love that to be an encouragement I can share.




Check out more about

# Verses

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And as You speak  
A hundred billion failures disappear

Where You lost Your life so I could find it here  
If You left the grave behind You so will I

I can see Your heart in everything You've done  
Every part designed in a work of art called love

If You gladly chose surrender so will I



So will I (100 Billion X)  
Houston, Hastings, Fatkin



# SPS GOES DIGITAL

MELISSA DEE  
RECORDING ENGINEER  
WORLD OF SOUND

Salvationist Publishing and Supplies (SP&S) is the official supplier in the UK of music, books, clothing and gifts to help provide resources for The Salvation Army for their mission, witness and worship. SP&S also runs a record label to support and showcase Salvation Army music groups. Although historically the majority of output has been band and songster recordings, SP&S has a desire to support the growing outlet for contemporary worship in the UK and Republic of Ireland territory.

As well as making all new album releases available on global distribution sites such as iTunes, Google Play and Amazon, at SP&S we also host our own digital audio download platform - SPSTunes. SPSTunes allows us to offer recordings of all your favourite Salvation Army music in a high quality format of your choice. The main difference between our site and iTunes etc is the quality at which you can access our music. Our albums are available as mp3 files via the distributors mentioned above but this is a lossy format which compresses the music to make the file size smaller. Although theoretically this is meant to be unnoticeable, it can lead to cymbals, guitars and reverb sounding less than perfect. In contrast, the high quality FLAC and ALAC formats which SPSTunes provide alongside mp3 mean you can download audio in at least CD quality, if not better!

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## NEW RECORDINGS



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Musicals 2



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Introducing...the  
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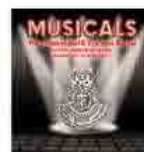
The Power  
and the Glory



A Choral  
Symphony

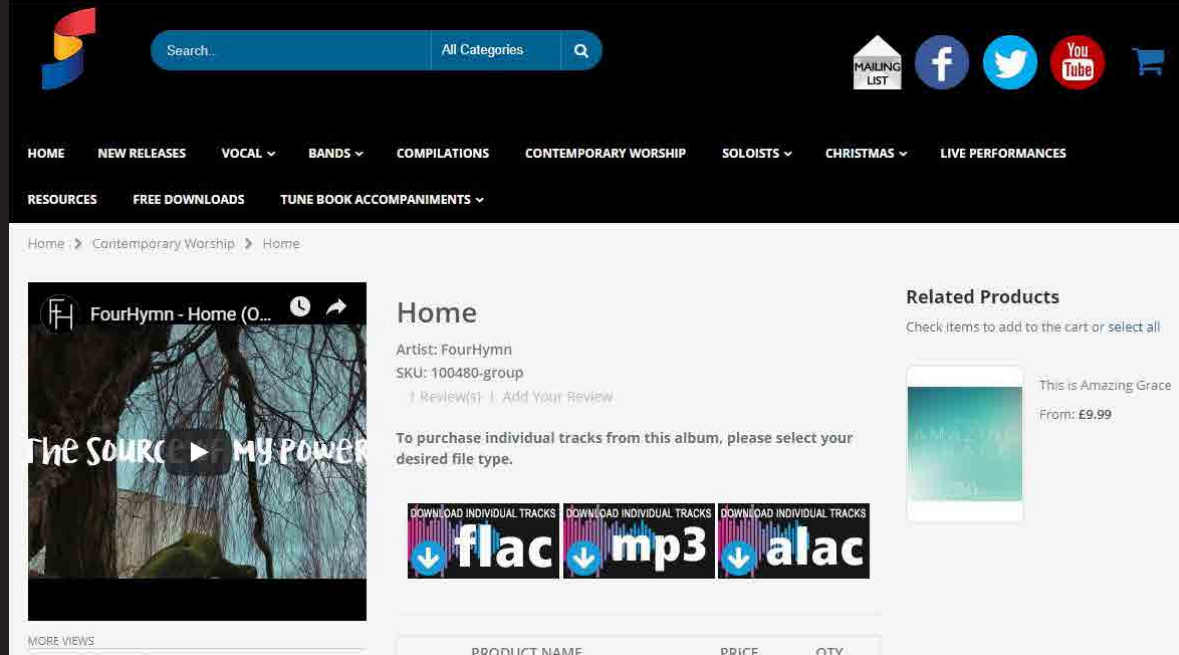


I Will Sing  
Praise



Musicals

Other benefits of our dedicated download site include being able to access the album artwork digitally so you can find lyrics, composers and information about performers. SPSTunes is also the only place to find our entire back catalogue of recordings including albums which have long since sold out of physical stock. There is also no outside company taking a percentage of the sales before it comes back to SP&S and The Salvation Army.



One of the most exciting aspects of this platform for us as a record label is being able to support the development of new artists within The Salvation Army without being restricted to the CD format. An example of this is the worship band Meraki who we have recorded two singles with, one cover song Faith and an original track, *He's My Guide*. Both are available from iTunes but from SPSTunes you can have the high resolution studio quality file.

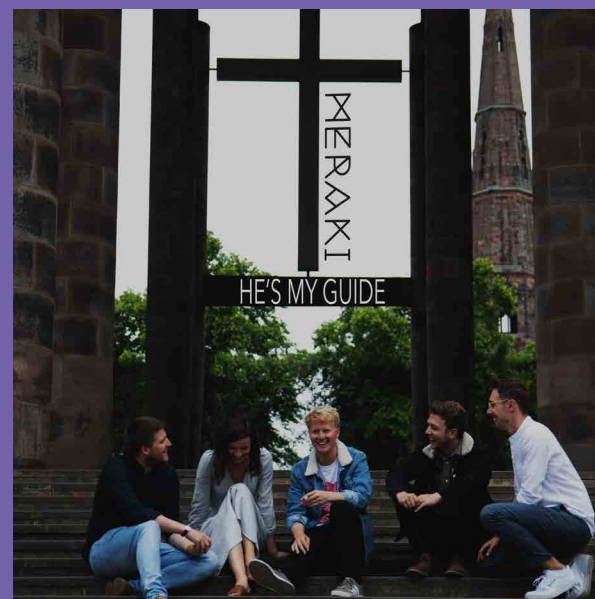
Band member Sam Davidson tells us a bit about the band and their new original song He's My Guide.

Dan and I wrote He's My Guide in the summer of 2017. We wrote this song whilst grappling with what God's plan was for us and asking for understanding of the direction our music-making was heading. However, since playing the song out for the first time, it has taken on more and more meaning and God has used the song in ways we could never have imagined. I believe that God had a plan for this song from the beginning without us fully knowing what we had in front of us. The foundation of the song has a strong contemporary folk influence. The song has a lively and energetic feel to it and should be sang as a proclamation of faith. The line 'When I'm wandering in the darkness he's my guide' Has to be sung as loudly as possible!"

Meraki is a word that modern Greeks often use to describe what happens when you leave a piece of yourself (your soul, creativity, or love) in your work. When you love doing something, anything, so much that you put something of yourself into it. We hope that wherever we go, we leave a bit of ourselves and our love of God in what we have done.

## WEB EXCLUSIVE

Download the lead sheet for He's My Guide by Meraki for Free at <https://www.saworshipmagazine.com/music>



# W-T

# Covenant Worship

What comes to mind when you think of the word “worship”?

In many of our contexts in the modern church, worship is something only associated with music or perhaps Sunday morning services.

As worship leaders, there can be great temptation to think of yourself within these terms. Yet the Scriptures teach us that worship is a multifaceted thing. There are many ways to worship and to be a person who leads others in worship carries a burden to lead people not just in music, but in worship and partnership with the creator and sustainer of the universe.

The good news is that while this is a heavy responsibility, God gives grace and meets us where we are. We don’t have to lead people through the wilderness to reach a mountain where God’s presence is dwelling in order to be considered worship leaders. Today, we have the great gift of simply gathering together as a body and entering the ever-present Spirit of God. We guide people into recognizing God’s generous presence and adore God for who he is and what he does.

The Scriptures teach us that one of the most important moments of worship in the whole Bible narrative takes place at Mt. Sinai. The events that take place here with God, Moses, and the people of Israel lay the foundation for a theology of worship. When most people get to this portion of Scripture, they understandably get overwhelmed by the text. It can get boring because the text is literally a legal document! Yet hidden within the lists and legal codes is something beautiful: A partnership between God and Humanity.

What a mysterious thing this covenant is. The God of creation pursues a people to remain close to them, provide for them, and fight for them. All God asks in return is faithfulness and obedience to the laws he provides. In initiating covenant with the Israelite people, he is creating a new thing. Just as God is the creator of the universe, here too he begins a new work of creation by partnering with humanity. In the creation accounts of Genesis, God grants responsibility and work to humankind that leads to deeper connection between creator and creation. At Mt. Sinai, God creates a new nation tasked with specific ways of living that will draw them more deeply into relationship with God and humanity.

The new nation established during the covenant at Mt. Sinai is now called “a priestly kingdom and a holy nation” (Exodus 19:6). Samuel E. Balentine in his book, *The Torah’s Vision of Worship*, calls Israel a nation with a “vocation.” This vocation often functions opposite to rest of the nations and the world. Israel is meant to be, look, and act different than others because they’re calling is different. They are called to be a light to others, and they are called to a deep humility.



The Israelites are not a nation of kings, they are a nation of servants. The 10 Commandments given in Exodus 20 are the overarching rules they live by. Further, the decalogue has at its heart the command to “keep the sabbath holy.” In placing this command at the center of the list, God told the Israelites to keep worship at the center of their lives (Exodus 20:8-11). The Israelites in their worship of God and adherence of the Laws have the opportunity to partner with God. Just as God created the Sabbath, so too humans now have the privilege of partnering with God by maintaining the holy day. God began a work and we carry on with the task of honoring the Sabbath. Balentine also remarks that in the creation account of Genesis, the creation of the Sabbath marked the end of God’s creative acts and ushered in the time of humanity’s partnering work with the creator. God turns his attention toward humanity to see what they will do with their partnership and all that he has laid before him.

While Sabbath observance is found at the heart of the decalogue, the other 9 commandments are structured in a way that helps the Israelites understand how they are supposed to relate to God and to others. The first four commandments teach the Israelites how to love God and remain a moral nation, the remaining six commandments turn the focus onto the world. The point for the Israelites was that they were to love God first and foremost yet remember that partnership with God meant interacting with the world. For the Israelites, to love God means that you must learn to love your neighbor.

In several parts of the Law, loving your neighbor meant working justice in the world. While many of the ordinances handed down to the Israelites are specifically focused on the priesthood, God also places enormous emphasis on the poor and disenfranchised in Israelite society. The poor, the widow, and the orphan all matter to God and therefore, his covenanted children Israel are to partner with God and to work out their care in the world.

In the design of creation God put his image into humankind. We bear his image for the world to see and react to. To be a human is to image God to the world. In the same way, the Israelites who participated in the covenant were so connected and intertwined with the divine that their actions now imaged God in the world. Particularly, as they obeyed the Law, the Israelites were simultaneously imaging their creator and covenant partner in the world.

To be ethical as prescribed by the law and to live a holy life in worship to God and to show that love by living holiness out in the world through addressing the injustice around you. Ballentine says it this way, “They are to love God exclusively (vv 4-8) and they are to manifest this commitment to ‘god by engaging in acts of compassionate justice for all human beings (vv. 9-18).”

*The God of creation pursues a people to remain close to them, provide for them, and fight for them. All God asks in return is faithfulness and obedience to the laws he provides.*

With the resurrected Jesus Christ, the covenant has been completely fulfilled. As Christians, we are the New Israel. We are now the priesthood of believers who are holy and living as servants in God's Kingdom. Yet the same partnership God inaugurated with the Israelites remains today; God desires that we image him in the world and live out holy lives in such a way that it extends to bringing justice to all those who matter to God.

In a world that seems to be ever divided, the Kingdom of God remains paradoxical. To love God means that you devote your heart and obedience to him while also loving your neighbor so much that you work to bring justice to the world. There are some who will try to separate the two. Some will emphasize that we must simply "worship" God, devote ourselves to God, and love God as our primary goal. To those individuals, justice is viewed as a secondary issue. We can get off the hook because justice is worked out in the world, whereas true worship is simply setting our eyes upon God. Such understandings of worship are false and are not rooted in the covenantal understanding of worship. To worship God is to love and obey him and partner with him to work justice in the world. The two cannot be separated.

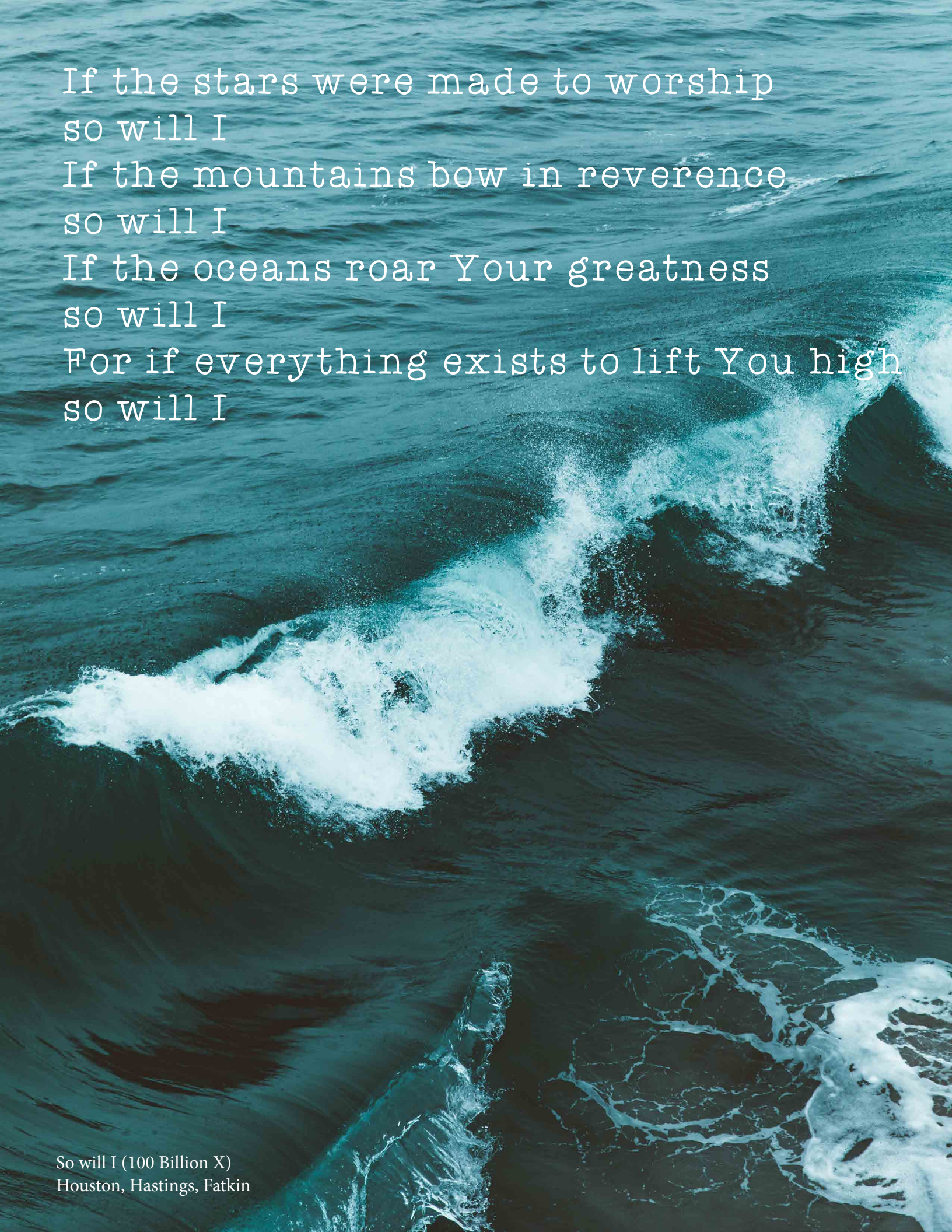
Worship is supposed to be central to our lives as the Ten Commandments model. The reality of life is that we can't spend every moment of our day in a beautiful Sunday service. We have to go out and live our lives. Yet, we are charged with keeping worship at our core. In the same way, we cannot spend all of our energy working in the world without time to reflect on and adore our covenant partner, God. We need both areas of worship in our lives.

The Salvation Army is in a strange place where both aspects of worship are a part of our identity, yet in many communities and congregations the two forms of worship are almost entirely separate from one another. This also seems to be contrary to God's intention for worship. As worship leaders, we must be sensitive to try to reflect and lead worship in both areas. The good news is that our gracious God is a great teacher, equipper, and provider. The amazing thing about having God as a covenant partner is that God never fails. God's intention in creation, covenant, and restoration is that he desires relationship with his creation. God initiated the covenant and partnering in building the Kingdom here on earth, he will not abandon you in your efforts.



*W-T*





If the stars were made to worship  
so will I  
If the mountains bow in reverence  
so will I  
If the oceans roar Your greatness  
so will I  
For if everything exists to lift You high  
so will I



# INTRODUCTION TO LOOPS AND TRACKS

KRIS SINGH FROM THE NEW ZEALAND, FIJI, TONGA, SAMOA TERRITORY

Backing tracks are an amazingly effective and helpful tool when executed well and used in the proper context. They can add instrumentation or sounds to any sized group to fill out the sound of your worship team, or by a soloist who wants to add another layer to their music. Our use of technology should always be in service to a specific goal. Simplicity saves you stress and keeps your eyes focused on the real goal - to engage people in a time of corporate worship. Backing tracks can help us do this well, but choosing the right application and solution is essential!

Here are four ways you can implement backing tracks into your situation, starting with the least complex.

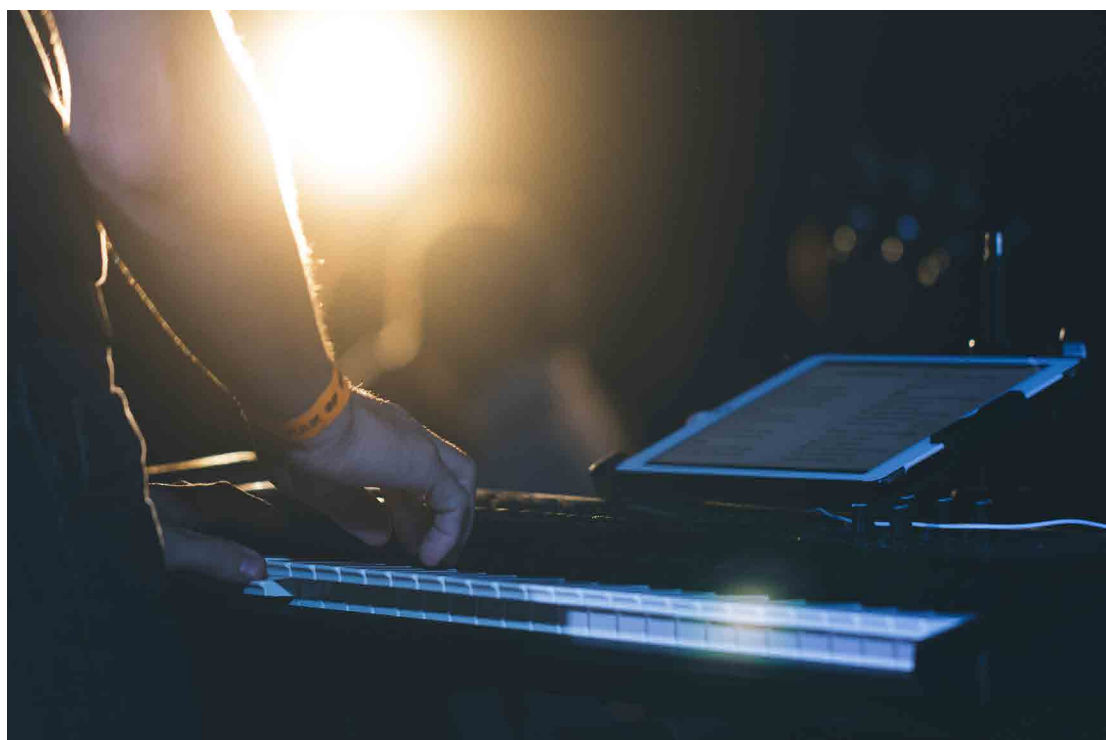
## DRONE PADS

Drone pads are a great tool for smaller settings or solo musicians. These usually come as pre-recorded ambient synthesizer or guitar audio files. Drone pads are usually based around the first and the fifth scale degree of a given key. This gives the pad enough harmonic information to support another instrument playing over that key while staying in the background.

Playing over a drone pad works really well for a solo instrument or with a smaller group. The extra ambience can add thickness and musical complexity to your sound and can also help craft a great atmosphere to smaller worship settings.

## SPLIT TRACKS

Split tracks are stereo audio files that contain click track/guide information on one side and musical information on the other. Split tracks are an efficient way to transition a full band towards playing to a click. Just give your drummer an audio feed with the click (a headphone output from an audio interface will work) and give the sound desk the audio feed containing music.



Doing this will mean that your drummer is the only one who will hear the click and can keep the band in time with the rest of the tracks that are being heard through the FOH (Front Of House) speakers and monitors.

I'd recommend split tracks for scenarios when the song's arrangement is static, time sensitive (synth arpeggios, delays etc) or for extra musical texture or depth (this works great for bigger upbeat songs).

## STEREO TRACKS WITH SEPARATE CLICK, GUIDE OR MD FEED

A step up from split tracks is sending full stereo backing tracks and individual click/guide tracks to your FOH (Front Of House) and monitors. A stereo track will contain much more musical information; panning and effects will have much more width and presence.

Your playback needs at this point will change - you'll need software that can route and move audio from your software to the outputs of your audio interface. You'll also need an audio interface that can send at least four outputs: two for your stereo backing track and one each for click and guides.

In-ear monitoring will probably be needed here as your listening requirements start to get more complex. However, moving to this stage allows you to utilize more musically complex backing tracks, particularly with dynamic ebbs and flows that the whole band can follow.

## MULTI OUT

The most complex track setup we use is a multiple output setup. By using an audio interface with multiple outputs, we are able to route the individual stem files of our backing tracks to wherever they're needed. There are many advantages to this method. Each part of the backing track can be treated and mixed like a live instrument by FOH. Broadcast can use any element of the backing track to craft a livestream mix. Monitor mixes can contain any combination of instruments from the track.

We use this type of backing track setup for larger events, and this is best for when a large degree of flexibility, adaptability and individual control is needed by multiple people at once.

Each of these methods has a lot of depth that can't be covered in a short article, so I recommend using this article as a starting point for your own research. Remember to be solution focused - never try to overcompensate for a small problem if an appropriately-sized solution exists! Your backing track needs should only ever be in service of an engaging time of worship!

If you're interested in applying backing tracks to your context, head to [www.saworshipmagazine.com](http://www.saworshipmagazine.com) for some great resources to get you started.

# 3 Feedback Busters for your Sound System

Feedback in your sound system is one of the most frustrating things for sound technicians, musicians and congregations alike. So how do we stop it?

First, we need to understand what Feedback is. It is when a microphone hears sound coming from a speaker and then sends it through the sound system again and again until it becomes the despised high pitched squeal that we all know. Here are a few quick techniques that you can try to eliminate feedback.

## 1. *Shhhhhhhhh...*

Turning the volume down on a particular channel should be the immediate reaction to feedback in your service. It will be the channel that is lit up like a Christmas tree on the desk.

***Feedback is when a microphone hears sound coming from a speaker and then sends it through the sound system again and again.***

## 2. *Placement*

When you are experiencing feedback there may be a microphone or speaker that needs to be moved. Look at your physical set up and see if there are any microphones in front of speakers. If there are, then move the microphone and the speaker away from each other.

Another tip is to place the microphones closer to the source of the sound they are trying to pick up. This eliminates sounds that you don't want the microphones to pick up and gives clearer amplification to the source you want to hear.

## 3. *EQ*

Even though EQ can be a very involved process, simple EQ can change how "ringy" a system sounds. Employing a High Pass Filter will assist in cutting out some frequencies that can be problematic. Most feedback will start in the low frequencies of sound that we use only for kick drum mics or bass guitars, so try and eliminate them from your mix as much as possible. There are different options if you have a graphic equalizer, or just your parametric equalizer on your sound board, but finding problem frequencies and eliminating them will help reduce the noises that distract a congregation from worship. While a singer uses a microphone, slowly turn up the level until feedback occurs. Reduce the volume again and adjust your EQ settings, turning down the problem EQ. Repeat this process to check that you have reduced the correct frequency. This approach should be done in small increments.



# 10 TIPS FOR INTRODUCING A NEW SONG

ONLY INTRODUCE ONE NEW SONG AT A TIME TO AVOID OVERWHELMING THE CONGREGATION.

USE A NEW SONG AT A TIME WHEN THE CONGREGATION ISN'T SINGING SO THAT THEY CAN HEAR IT.

INTRODUCE A PORTION OF THE SONG. SING THE CHORUS ONE WEEK AND THEN BRING IN THE VERSES LATER SO THAT THERE IS SOMETHING FAMILIAR ABOUT THE SONG.

YOU MAY NEED TO SIMPLIFY SOME OF THE RHYTHMS IF THE CONGREGATION IS HAVING TROUBLE FITTING IN THE LYRICS.

PRINT OR PROJECT THE MUSIC FOR YOUR CONGREGATION. THOSE WHO READ MUSIC WILL HELP OTHERS LEARN THE SONG MORE QUICKLY.

REPEAT SECTIONS OF THE SONG. REPEATING A VERSE CAN HELP THE CONGREGATION LEARN THE MELODY BEFORE MOVING ON TO ANOTHER SECTION.

BE AWARE OF YOUR CONGREGATION'S POSTURE AS THEY LEARN A NEW SONG. THEY MAY BE MORE COMFORTABLE SITTING WHILE THEY ARE SINGING SOMETHING UNFAMILIAR.

EXPLAIN TO YOUR CONGREGATION WHY YOU CHOSE THIS SONG FOR THEM. TALK ABOUT THE MESSAGE OF THE SONG.

SURROUND NEW MUSIC WITH FAMILIAR PIECES. PEOPLE ARE MORE INCLINED TO SING OUT IF IT IS A SONG THEY KNOW.

SLOW THE TEMPO OF THE SONG SO THAT PEOPLE CAN GRASP THE RHYTHM AND MELODIC LINE.



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THE CLEARER BECOMES THE BEAUTY,  
AND THE MORE YOU WILL FIND WORSHIP  
WELLING UP WITHIN YOU.” N. T. WRIGHT**

Issue No.4, Released August 2019  
Published by the Music and Gospel Arts Department  
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