

# SAWORSHIP

MAGAZINE



NOVEMBER 2018



## transMission

*Still setting the standard for  
Salvation Army Worship Teams*

### **BLENDED WORSHIP**

*What is it?  
Why is it important?*

### **SONGS TO DIE FOR**

*The sacrificial act of  
leading worship*

ISSUE NO.1

# Contents

02 Welcome

03 UNBOUND  
Rooftop Worship

11 Internet Based  
Music Resources

15 Global Connection

19 Tech Review

24 New SA Music  
Releases

25 Music with a  
Mission

26 Worship Leader  
Tips



# Features

**Interview with  
transMission**

**Blended  
Worship**

by Heather Osmond

**Songs to  
Die For**

by Lt-Colonel Fred  
Waters

# WELCOME TO SA WORSHIP MAGAZINE

One of the great things about Salvation Army music making is the community that it has created all around the world. Almost every Salvationist musician will have a story about a trip they were on, a group that visited their corps, connections made and ministry shared, all because they share a connection through music ministry.

As the contemporary worship team finds its way into the landscape of Salvation Army music, the heritage and richness of community, which has been integral to groups who have come before us, needs to be developed. With this in mind, we want SA Worship Magazine to be a catalyst for conversation and communication for Salvationist musicians. Our focus will be on contemporary congregational worship music and leaders around the world.

## INSPIRATION

We hope that this magazine, or other resources produced and published on the SA Worship Magazine website, will create a light bulb moment for you. We pray you will find something inspirational, new or practical that you can use in your ministry.

## COMMUNITY

We will try to shine a light on groups and individuals around the world who are involved in contemporary music ministry and are doing it in a way to which we can all aspire. The beauty of community is seeing and celebrating when something is done well. As musicians, we aspire to give our best offering to God. He is worthy of not just the best we can give now, but of our time and effort to try and serve Him even better. Sharing ideas and connecting with others who are involved in this ministry across the globe can give us the iron sharpening iron that we may need.

## SALVATION ARMY FOCUS

There are plenty of worship resources around. There are wonderful songs you can sing and articles that you could read. We want to focus on how we, as the Salvation Army in 2018 and beyond, worship. What is our context and voice within the wider Church today? How is our worship influenced by other churches and secular culture? What is our unique worship identity? How do we be who God has called us to be in the present day?

## YOUR INPUT

We want you to contribute. Send your local stories to us at SA Worship Magazine and share how God is working in your ministry. Ask questions that we can share to the wider Army world and see what answers and wisdom might come back. Use and share these resources so we can help each other to grow and develop.

With this in mind, we welcome you to SA Worship Magazine and hope that you will find blessing within the articles and information shared. Bless you as you serve your congregations, wherever they may be.



# *unbound* NYC ROOFTOP WORSHIP

We thank our Lord Jesus for every time and for every location that we are able to freely proclaim His truths... But, some places are a little extra cool!

On September 8th 2018, UNBOUND, along with Outside Worship, worshipped the Lord from a rooftop in the heart of Manhattan. We sang songs of adoration, confession, thanksgiving and supplication. We prayed for forgiveness and for the fire of the Holy Spirit to

invade our lives and fill us with inspiration.

The entirety of the night was live-streamed and watched from across the country. Individuals watched from their laptops, groups gathered at their churches, and small groups met at their homes to sing and pray along.

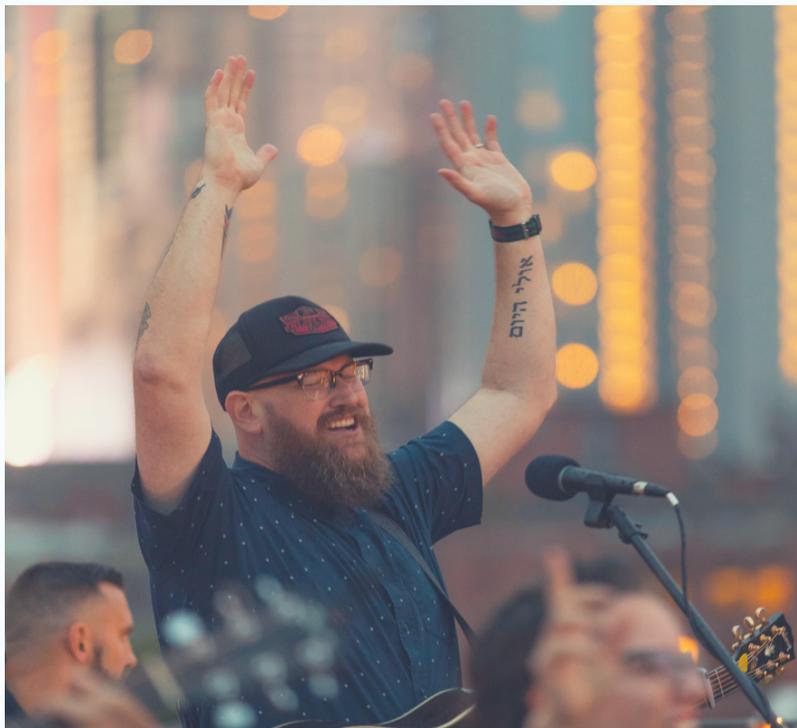
We weren't shy with the gain of our faders either! The music was heard from the streets of many NYC blocks. In the center of a city full of sin and despair, we pray that the oasis of love and truth we

created on that roof was heard by thousands of lost souls.

We thank our friends Phil Laeger, Marty Mikles and Anna Street for partnering in worship with us. These guys are the real deal. What an amazing night... What an incredible God we have!

Watch it again:  
[www.saconnects.org/unbound-outside-worship-live/](http://www.saconnects.org/unbound-outside-worship-live/)

Article by Doug Berry



## **MATTHEW 10:27**

**“WHAT I TELL YOU IN  
THE DARK, SPEAK IN  
THE DAYLIGHT; WHAT  
IS WHISPERED IN  
YOUR EAR, PROCLAIM  
FROM THE ROOFS.”**



# TRANSMISSION

transforming worship into mission



When considering contemporary worship groups in the Salvation Army, there is no question that transMission may be one of the first groups that comes to mind. With a library of songs that have been used across the world, transMission have been leaders for contemporary worship teams while remaining distinctly Salvation Army. Some of their most popular songs include *Soldier's Hymn*, *Shout Hosanna*, *Christ for the World*, *Send the Fire* and *I'm in His Hands*.

In September, SA Worship Magazine caught up with current leader Josh Powell as well as self-proclaimed grandfather and longtime manager of the group, Bernie Dake.



**SAWM:** transMission has set a standard for worship teams all over the Salvation Army world. How did it all get started? What was the idea that helped get things moving?

**DAKE:** Years ago, the Army in the South was doing a Territorial Youth Institute and Phil Laeger was asked to lead worship. Marty Mikles, one of transMission's founding fathers, was at college so he wasn't able to be part of the event. The worship was so powerful that Major Eddie Hobgood, the TYS at the time, wanted to capture the energy that was created at the institute by doing a recording. I came on board because of my experience in recording and we used a rhythm section from Florida called the Street Group Medics who were Salvationists. This allowed Marty to become involved in the project. Out of that recording came a lot of other opportunities because not only did people want the recording, but they wanted that band. However, it was just an ad hoc group that was put together. Phil and Marty started conspiring here in Georgia, which eventually led to putting a group together to record the album *I Know a Fount* (2003). A pattern developed early on that we wanted to produce backing tracks for those without a band and lead sheets for those who had a band. Phil was always writing a killer ballad and Marty was always writing really energetic music. Because of their collaboration, a generation has been affected. I was excited to hear Josh say that he is doing what he does now because he saw Quarter Past Three (Laeger and Mikles original band) or transMission.



Thankfully, Dr. Richard Holz, who was TMS at the time, empowered Phil and encouraged the formation of the band to record that album. That is how it became known as transMission.

**SAWM:** How did the name transMission come about?

**DAKE:** The name transMission had an ethos behind it; the idea of transforming our worship into mission. Then, a brand was created from that. We had no idea about branding but we always used a lower case “t” to make a cross and the capital “M.” The Salvation Army has always been mission-minded. We don’t believe in faith by works but certainly we believe that faith without works is dead. We wanted people to transform their worship into something special.

**SAWM:** How has that name, which has become a brand, affected your ministry?

**POWELL:** When I joined the team in 2009, everything had been about that moniker and the idea that we were transforming our worship into mission. It meant our worship had legs and we were taking it out. We were using our music to take the gospel out to people. For me, I see that The Salvation Army has this great heritage of evangelism and bringing the gospel to the streets. This was our way of using contemporary music alongside the Army’s mission; using that as a mouthpiece to win souls.

**SAWM:** How did you gain traction in what was considered a fairly traditional worship climate?

**POWELL:** In its history, I think transMission was able to take great songs, whether they were Army songs or not, and modernize them to reach a wider audience. Part of the “worship wars” was that the younger generation felt like the words of some of the older songs didn’t speak to them in their era. We were able to take songs that were spiritually deep and had a great message and transform them into something relatable.

**DAKE:** It’s like the King James Version as opposed to The Message translation.

**POWELL:** Right. By modifying songs to today’s language and musical style or standard, we are able to show that these lyrics, truths, and message are

applicable across generations.

**SAWM:** Part of the foot in the door was using what was already there in a way that could connect with a new generation. They may not have heard or may not have been able to connect to this material before.

**POWELL:** Even in some cases, if they had heard it before, they may have written it off as an old song that they had sung as a kid in church. Now, it has a new life, they can internalize it in a new way, and that truth washes over them again.

**SAWM:** When you look back at transMission’s catalogue, there are songs that stand out such as *I’m in His Hands* or *Send the Fire*. Some of these songs were part of our heritage as an Army and were written by Commissioners years ago.

**DAKE:** Not to steal anyone else’s brand but our motto very early on was FUBU. For us, by us. That sung theology is important to us as Salvationists. Giving people energy to bolster what they do and how they express their faith is certainly one of the anchors we use. We want to encourage people to take that into the world.

**POWELL:** There is certainly a lot of worship music out there now. It seems like there are more styles and genres of worship music that you don’t really know how to use it all. That doesn’t mean that the Army can’t have its own brand of mission-focused worship. That is what we are hoping to do. We want to provide a voice for today’s Salvationist and show that the mission is well and strong. We are taking it out to the streets and it is specific to the Army.

**SAWM:** How has transMission’s ministry changed over the years? It started at a Youth Institute and has made its way over to the O2 arena in London for the International Congress.

**DAKE:** We have been at a lot of events in big arenas with Christian music heavyweights. One of the fun events was with the Duck Dynasty guys for a Faith, Family and Facial Hair event. I would say that the best part about transMission in essence, is that it was built for the Southern Territory. It became a model for worship leading and a resource that created energy. It was always beyond the performance and there was

an educational aspect to it as well. When I came to this territory in 1991, every time a praise band was needed, it was always an ad hoc group. Now, in seven of the nine divisions, there are really good praise bands in existence.

**POWELL:** And they meet regularly.

**DAKE:** Exactly. They get together and they use resources, not just from transMission, but from places like SongSelect. The strength that we bring is our sung theology. There are arrangements in our catalogue that people want to use because they can bridge the gap between old and new. If anything, I would say that the ministry of transMission has changed to a degree where we now find ourselves accompanying people as a rhythm section. We are encouraging those who are just getting into leading, or those who have been given an opportunity to lead but haven't had a band or resources where they are.

**POWELL:** We have also had the opportunity to take on more training and teaching roles. For example, at the end of October, we are heading to Arkansas and Oklahoma Division to mentor at one of their events. Each year, they bring their corps worship teams to camp and each team is assigned a leader who is experienced and will work with them on repertoire, literature and perhaps even help them get some new songs into their repertoire. As a coach, we can help them figure out what they are doing really well and what they can work on improving.

**SAWM:** Going from the O2 arena in front of tens of thousands of people to sitting with a team of corps musicians. That is the sort of leader that people need to hear from. Josh, now that you have taken over the reins of a juggernaut in Salvation Army worship, what do you feel your job is now in leading transMission?

**POWELL:** Bernie alluded to it earlier. My history with music, guitar playing, and even to an extent my relationship with Christ, started at a Youth Councils where I saw Marty and Phil playing in a group called Quarter Past Three. I had never seen contemporary worship like this before and it ignited something within me. To be able to be a part of that now is humbling. I am responsible for a lot of the organizing but we have a good team. I bounce a lot of ideas off of Bernie and our drummer Chris Hofer because we all have a vested interest in this ministry. Our hope is that the legacy of transMission can be carried on and the work we do while on stage in leading God's people in worship will be fruitful for the Kingdom. We want to provide an atmosphere where people can have a real encounter with the living God and have a relationship strengthened by the worship that is happening. If we can be helpful in that regard, then I feel that the legacy is strong.

**SAWM:** What is the driving force now? What is pushing transMission forward and what can we be excited about in the future?

**DAKE:** Last year, we had a Christmas CD come out at an awkward time of the year, so we are going to really push to have that in front of people this year. We also have resources that go along with it. Josh is already looking ahead to the next album. Every time we do a recording, we are thinking about how we can





do a better job than we did the last time. I don't think in this day in age, especially with downloads and singles, that you will ever be able to produce something that everybody likes or an album where every song is liked. In my lifetime, I can't think of even one album where I liked every single song. But I can always put on my transMission CD and like a majority of the songs. There are always some that you might think you wish you could take back or wish you had done better. I think this Christmas album is great. I'm most excited about what Josh is doing with the group, as well as Chris. A lot of people wouldn't know the personnel in the band, but I think that's kind of cool. transMission has always had a rotation of people coming into the group. We even have a rocket scientist in the group right now. Quite literally, he is a rocket scientist. There have been so many people who have been able to come alongside on projects, sharing the talent that God has given them.

**SAWM:** What date are you thinking for the new album?

**DAKE:** 2019?

**POWELL:** That's quick.

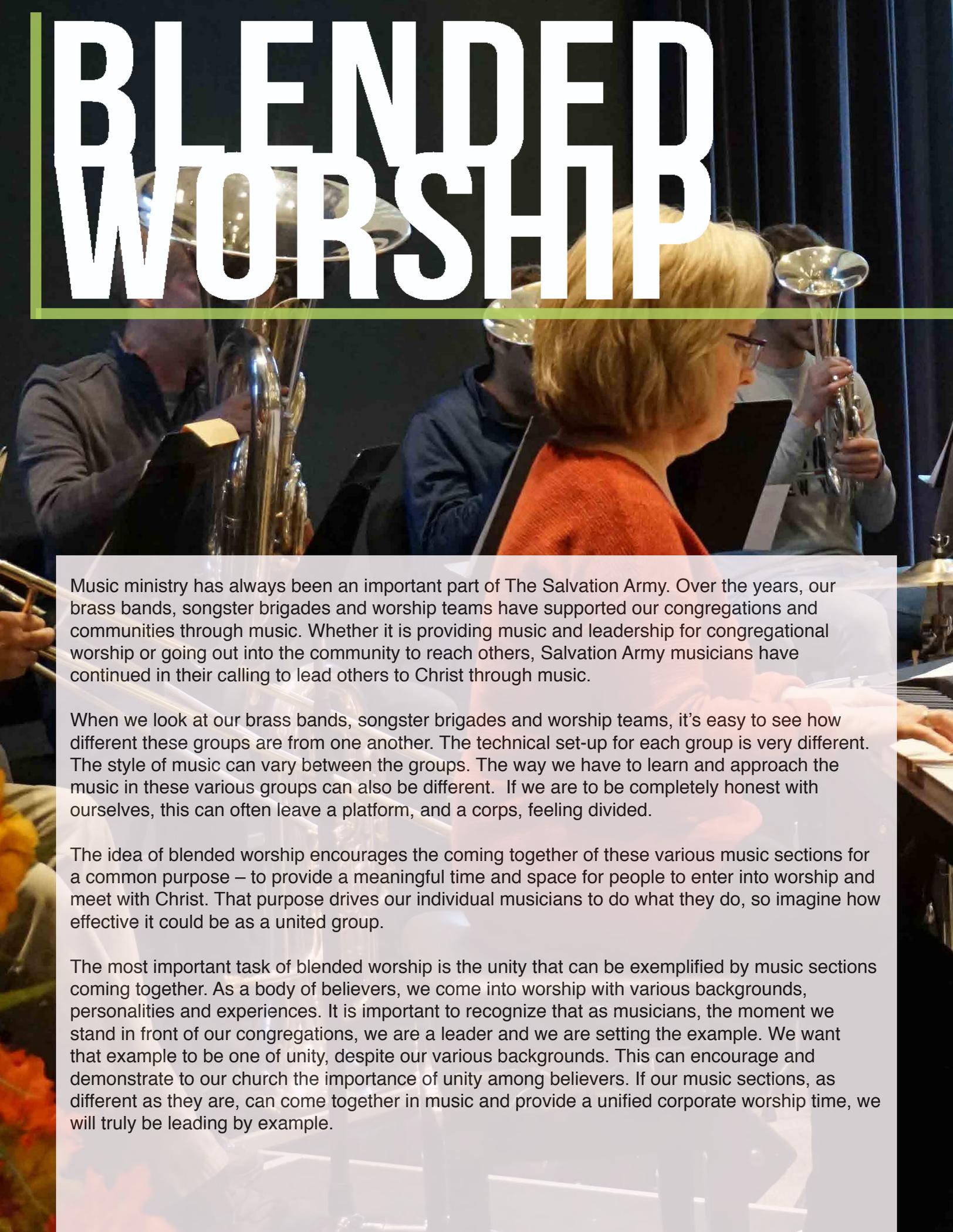
**DAKE:** That is quick. Potentially, it will be 2020 if we are honest with our production schedule.

**SAWM:** Last question for both of you. What has been your most memorable transMission gig and why?

**POWELL:** We were just talking about this in the car the other day. For me, it is hard to beat the O2 arena at Boundless. From the size of the crowd, to the fact it was sold out, to the people being on fire for God. Hearing *Send the Fire* from people who were truly all in was just amazing.

**DAKE:** The most memorable gig for me is more of a proud Dad moment or a blessed by God moment. We were playing the song *Soldier's Hymn* at Atlanta Temple for Commissioning. At the time, I could not have imagined how people could know this song. I was at the front of house doing sound and immediately behind me was a family including Commissioners Steve and Judy Hedgrin. A line of lyrics from that song says, "Let our uniform be Holiness and mercy, justice clothed with grace and truth." As the whole audience was pouring into this song that I couldn't imagine they all knew, I turned around and the Commissioners were in tears. His story includes a battle with a rare form of cancer in which he is one of 300 survivors. At that particular time, he was on sick leave and it was so powerful to see them responding not to transMission, but to the Holy Spirit. The guys were just the vessels that were pouring it out. I must admit that at moments like this, I thank God that we didn't get in the way. I thank God that He can use anything, in spite of ourselves and our ability to feel unworthy. I trust these men implicitly and I know in their hearts they truly follow God and they desire to be His hands and feet.

# BLENDED WORSHIP



Music ministry has always been an important part of The Salvation Army. Over the years, our brass bands, songster brigades and worship teams have supported our congregations and communities through music. Whether it is providing music and leadership for congregational worship or going out into the community to reach others, Salvation Army musicians have continued in their calling to lead others to Christ through music.

When we look at our brass bands, songster brigades and worship teams, it's easy to see how different these groups are from one another. The technical set-up for each group is very different. The style of music can vary between the groups. The way we have to learn and approach the music in these various groups can also be different. If we are to be completely honest with ourselves, this can often leave a platform, and a corps, feeling divided.

The idea of blended worship encourages the coming together of these various music sections for a common purpose – to provide a meaningful time and space for people to enter into worship and meet with Christ. That purpose drives our individual musicians to do what they do, so imagine how effective it could be as a united group.

The most important task of blended worship is the unity that can be exemplified by music sections coming together. As a body of believers, we come into worship with various backgrounds, personalities and experiences. It is important to recognize that as musicians, the moment we stand in front of our congregations, we are a leader and we are setting the example. We want that example to be one of unity, despite our various backgrounds. This can encourage and demonstrate to our church the importance of unity among believers. If our music sections, as different as they are, can come together in music and provide a unified corporate worship time, we will truly be leading by example.



***If our music sections, as different as they are, can come together in music and provide a unified corporate worship time, we will truly be leading by example.***

There are resources available that allow traditional brass and choral sections to join with groups that are driven by piano and guitar. The Hallelujah Choruses series (USA Central Territory) is designed specifically to facilitate this and is arranged to fit worship within our Salvation Army context. This means that full brass band parts and condensed praise band parts are offered. Lead sheets are provided as well as SAB choral arrangements. This allows a worship team and a brass band to play a song together with the songsters joining in as well. What a musical contrast to incorporate into our worship times. Other resources like PraiseCharts also have brass, choral and other musical instruments scored to complement the lead sheets that are available. Just looking at the music aspect alone, this creates a contrast from perhaps the normal way each group does their own thing. It can provide a dynamic contrast and change in tonal color that takes a song to another place musically.

Some corps have large music sections such as brass band, songsters and worship team. In other corps, it is a challenge to find enough musicians to provide musical support without laying the burden on a handful of people. This is where blended worship can be tremendously helpful. Maybe a corps only has a guitar player or a pianist, and three or four brass players. Blended worship, using the resources discussed above, can help cover more parts and congregational singing becomes supported by a fuller sounding accompaniment. It also helps alleviate the workload of each musician as they are able to support each other in the musical accompaniment.

Blended worship allows us to present ourselves as committed musicians as we explore new musical ideas. It also allows us the responsibility to lead by example as we demonstrate the importance of Christian unity. When it comes to worship, we cannot worship for each individual. It has to be personal and from their own heart. We can, however, provide a meaningful time and space for them to enter into worship. Blended worship then becomes the entire church worshipping together.

Article by Heather Osmond  
Assistant Territorial Secretary for Music and Gospel Arts  
Canada & Bermuda Territory

# Internet Based Music Resources

The internet is saturated with resources. How do you know where to look for music when there is an overwhelming abundance of material out there?

You can type “any song name + chord chart” into Google and get mixed results, but there are two resource sites that stand out among the rest – CCLI Song Select and Praisecharts.com. These are the go-to sites when worship leaders are looking for music. In this article, we will take a look at the pros and cons for each site to help you figure out which one will work best for your needs.

First and foremost, both of these resources are useful and we use both sites frequently. Both sites are easy to navigate and use, and contain an excellent searchable database. You can subscribe to newsletters from both sites which includes information about collections or song suggestions for upcoming seasons in the church calendar. As well, both sites contain a topical search section which allows you to search by themes. This can be useful when you have a theme or topic to work within and need song suggestions. It mostly comes down to personal preference when considering the formatting of the lead sheets and chord charts, as well as practical matters such as affordability. We would recommend either site as a quality resource.

SongSelect is a product of CCLI (Christian Copyright Licensing International). Although you may think that



because you have a CCLI license at your corps or church you automatically have access to SongSelect, this is in fact NOT true. SongSelect is a different product that is separate to the license your corps or church has with CCLI.

SongSelect is a subscription based product that allows you to download music in PDF format. It is renewed annually. SongSelect works well with programs such as Easy Worship (for lyrics display) as well as On Song (for musicians to access on their digital device).

SongSelect doesn't provide piano scores, which can be a challenge for some musicians who aren't comfortable reading a

lead sheet. Sometimes, it is possible to use the vocal score and play four part harmony that would be similar to using the SA Tune Book.

Praisecharts.com is an independent website that has developed relationships with large Christian music publishers, such as Hillsong and Integrity Music, to produce arrangements of worship songs. With this in mind, you will see the same song as recorded by different artists with various options of arrangements. Lead lines and key elements of these arrangements are notated on the lead sheet.

Praisecharts.com is also a subscription service, but instead of paying annually, you purchase credits that you can use to purchase music. The amount of credits depends on the type of music and arrangement.

At SAWM, we like the way that Praisecharts.com arranges for choirs and orchestras. The choral parts can be used by a choir or songster group. Appropriate parts can be taken from the orchestra parts and used for additional instruments you may have (brass or otherwise). The availability of these alternative parts allows more instruments to be involved and encourages music sections to work together.

As you can see, there are pros and cons to each site so it becomes personal preference to figure out what fits your situation best. As Christian musicians, we should all be conscious of ensuring that we use and view music correctly and within the legal limits of your particular area. These sites help us to honour the great work that composers and arrangers have done.



## Pros

- Credit based purchasing rather than annual fee
- Chord charts can be in any key you want
- Full orchestrations (such as piano score)
- Choir parts
- Orchestrations for many (not all) songs in the database
- One page chord chart format
- Capo chord options

## Cons

- Limited key choices for lead sheet, piano and orchestrations
- Cannot preview music (large watermark over most of chart until you download it)
- Only 5 downloads per purchase



## Pros

- Unlimited downloads
- Change chord charts and lead sheets to any key
- Music playback online
- Lyrics sheet available
- Choir parts

## Cons

- No piano score
- Possible inaccuracy of chords

# WORSHIP

is patient ——— is kind

IT DOES NOT

ENVY

IT DOES NOT

BOAST

It is not proud

IT DOES NOT DISHONOUR OTHERS  
IT IS NOT SELF-SEEKING  
IT IS NOT EASILY ANGERED  
IT KEEPS NO RECORD OF WRONGS

*Worship*

does not delight  
in evil

BUT

*rejoices*

WITH THE

*truth*

it

**ALWAYS**

Protects

Trusts

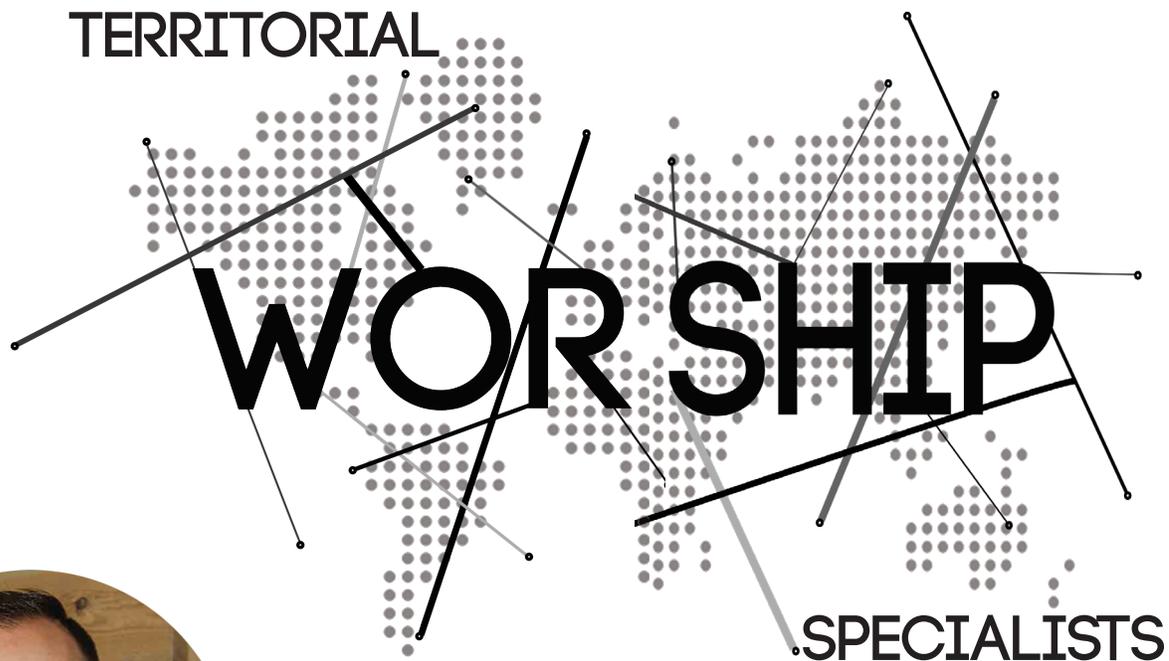
Hopes

Perseveres

# GLOBAL CONNECTION

To help foster a worldwide community in contemporary worship, SA Worship Magazine felt it was important to highlight leaders in this field that work specifically for The Salvation Army. Each person in this article works to promote, develop, and equip leaders in contemporary worship within their respective territory.

Each of these individuals will contribute resources and articles to SA Worship Magazine. If you have questions, get in touch with your local representative for help.



**Nik King - United Kingdom with the Republic of Ireland**  
Assistant Director of Music and Creative Arts (Contemporary Music/Song)

For a comparatively small territory, the presence of Music and Creative Arts is much to the fore of many church's mission, with a diverse range of sections, groups and initiatives. My job here is both to support our Regional Music and Creative Arts Specialists and local corps, as well as having a big role in our large number of annual events. We had a large restructure two years ago and so we have been finding our feet by supporting, engaging with and equipping local corps. It's exciting to be part of something new!

I really felt God has laid on my heart the phrase 'Freedom in worship.' This is an act of worship that breaks free from the confines that we, as The Salvation Army, sometimes place on it, allowing people to engage fully and to encounter God in an individual expression. This is one of my prayers when helping worship groups or leading worship across the territory. I would love to see more worship groups springing up in churches as an expression of their love and worship to God.

**Doug Berry - USA Eastern**  
Territorial Contemporary Music Director

I've been in this role for about five years now. To witness what the Lord is doing in our territory (and many others in The Salvation Army) through contemporary worship is amazing! I'm humbled to play a small role in the development of new worship styles and genres as my profession for the Army. My main focus is encouraging and resourcing this style of music, as well as managing our territorial worship band - UNBOUND. UNBOUND is making strides in encouraging and leading others in Spirit-filled and true worship, while at the same time supporting the worship styles that the Army has been participating in for years and years. I'm blessed to lead a group of individuals that all have the same passion for true worship. We aim to teach, equip and model worship practices that bring others together in a community of adoration for our Saviour King Jesus!



**Kris Singh - New Zealand, Fiji, Tonga and Samoa**  
Creative Resource Developer

At Creative Ministries here in the New Zealand, Fiji, Tonga and Samoa Territory, we're driven by a deep desire to reveal Jesus to others through the mystery and wonder of the arts. We believe that creativity is deeply essential and deeply imbued into all people. We are passionate about seeing people discover their God-given creative potential. Our goal isn't simply just to practically resource our people and places, but to inspire them into creative action - spurring them to move beyond the edges of where they are into the uncharted places where new revelation is found. We're not interested in labels and attitudes that divide our creative expressions into factions at war. Our only aim is to show the God-story to a world desperately in need of a Saviour. And, much like our historical Salvation Army creative radicals, we strive to tell that wonderful story in a way that the times, the culture and the world will acknowledge, understand and respond to.





**Josh Powell - USA Southern**  
Territorial Contemporary Music Specialist

In my role, I'm tasked with encouraging and resourcing dynamic, Spirit-led contemporary worship for the USA Southern Territory. I have tried to focus on three areas of service in my time in this position: resource creation (training resources, transMission recordings, etc.), worship team training (TMI, divisional arts weekends), and worship support (utilizing worship technologies).

I think contemporary worship has played a huge role in some of the biggest movements in our territory. We've noticed in the last few years that there seems to be a hunger, particularly in our teen and young adult crowd, for seeking the Lord in Bible study and in our times of worship. We're also seeing a lot of young musicians stepping up and forming very competent divisional worship teams who are now the duty bands for divisional events.

My mission is to enhance the quality of worship at the corps and divisional levels. I believe the resources we create and the training we provide have enabled Salvationist worship teams around our territory and beyond to provide quality, distraction-free worship support, and hopefully have encouraged seekers to enter into a stronger relationship with Christ.



**Jude St. Aime - USA Western**  
Music and Worship Evangelism/Development Specialist

The contemporary worship band/team ministry is becoming increasingly popular in The Salvation Army USA Western Territory. Most of the corps throughout our territory has some form of worship team ministry; whether it is a worship leader with an acoustic guitar, ukulele, or piano, or in some of our larger congregations, a full rhythm section. At times, even the corps brass band joins forces with the worship team in leading the congregation in worship. Our job in the music department is to support the local corps with resources, training, education and modeling of best practices for their worship ministry.

On occasion, we develop curriculum that is custom-made for corps, based on their current need for resources. This can be in the form of video coaching/teaching, printed materials, and corps/divisional visits where we encourage and work with the entire corps/divisional worship team/bands. We encourage worship in all forms and promote bridging the traditional and contemporary form of worship in order to support the mission and serve corps effectively and efficiently. God is doing some amazing things around the USA Western Territory and we give Him all the glory!

## **Simon Gough - Canada and Bermuda**

Specialist - New Media, Youth and Worship Arts

In such a large territory, there is a great deal of diversity in worship from corps to corps. From the island rhythms of Bermuda to the celtic influences in the Maritimes, across the metropolis of Toronto to Vancouver and everything in between, you can find contemporary worship teams growing and developing in the Canada and Bermuda Territory. My role is to empower and grow leaders of these sections so that they can better serve their congregations.

The strength of local leadership is essential for times of Spirit-filled worship. Through our music and leadership programs like the Leadership Development Institute and Territorial Music School, to one-on-one training opportunities in person or online, we are trying to equip, resource and inspire leaders.



I feel incredibly blessed to be able to work with various leaders. One of the other privileges I have is to lead our territorial worship team, NEON. This is a group of incredibly committed and talented musicians that want to share God's love through music, and strive to lead others into an understanding and encounter of that love each time they play.

My prayer for the territory is that no matter how or where we worship, that it would be in Spirit and in Truth, and that the meeting between each individual and God will be significant and bear fruit for His kingdom.



## **Josh Turner - USA Central**

Territorial Contemporary Music Specialist

In the USA Central Territory, we have 10 divisions which serve communities in 11 Midwestern States. With a territorial goal of live music in every worship centre by 2020, praise bands are the fastest growing music section in our territory, which makes the outlook of live music by 2020 promising. My role in our territory is to inspire and equip our divisional music directors, corps leaders, and praise bands with resources, instruction and support on contemporary praise and worship music.

Over the past few years, we have developed two major initiatives to aid our praise bands: Operation Piano Player and the Guitar/Ukulele Initiatives. Operation Piano Player allows students of any age to take piano lessons at a partial subsidy rate with DHQ and THQ covering the remaining cost. Funding on a matching basis, the guitar and ukulele initiatives focus on equipping divisions and corps with instruments and curriculum to develop future guitarists and worship leaders.

It is my hope that we all approach leading worship from a servant heart. A heart that is grateful for the gifts and talents that we have and a heart that is centred on service to our King, putting His will before ours. Lastly, it is my prayer that we make it our mission to find someone to mentor us as we pass on the mantle of our leadership.



# TECH REVIEW

with Bernie Dake

## THE NUTS AND BOLTS BEHIND IN-EAR MONITORING

NEWS FLASH – It can be done cost effectively AND you don't have to be a rocket scientist to make it happen. When I was growing up, I learned to ask these questions about the subject: who, what, where, when, and why? In that same spirit, I would like to answer the questions related to in-ear monitoring.

### 1. Who should use in-ear monitors?

Basically, anyone can use in-ear monitors because there are so many advantages. For the smaller band or solo artist, it enables you to use tracks and make the sound bigger than just a solo. For the growing band, it enables you to lock down the tempos and use instruments either as a confidence booster, or in addition to what you are playing. For the sound person, they create a drastically reduced stage volume. For the larger band or event, they enable you to automate lyrics, lighting and video.

### 2. What should you use?

The possibilities are endless. You could spend less than a hundred dollars or thousands of dollars. First, decide on what kind of budget you have. Next, determine how many mixes you want. On a lower budget, the musicians would most likely share a mix. When you get into a need for individual mixes, your costs will go up. Lastly, you will want to decide if you want the ability to use them

wirelessly or if you are okay being wired to something. My experience with the myriad of artists that I've worked with is that being wired is the most cost effective and, frankly, is less problematic. If you travel, using wireless monitors necessitates frequency coordination and can be difficult in major metropolitan areas. Most worship groups are not "entertainment-driven," so the need to move around a stage and dance is minimized. From a Salvation Army point of view, space is usually a premium so the ability to move in general is limited.



### 3. Where would you use in-ear monitors?

Honestly, the sky is the limit. We have used them in corporate settings for less than 60 people and we have used them in arena settings for thousands. The ability to make your sound bigger is appealing, but the ability to practice with tracks and really “sharpen your sword” is priceless. Even if you choose not to use in-ear monitoring and tracks for worship, the ability to practice and prepare with them can create some big dividends. I love the proven adage that you’ll only get out of something what you are willing to put into it. That’s why rehearsals and personal practice are important. In the same way, if in-ear monitoring enables you to practice more or perform better, then to God be the Glory!

### 4. When should you use in-ear monitors?

This answer is similar to the previous because they can be used anywhere. Is a campfire circle the best place for them? Probably not. But if your desire is to give an offering that is pleasing to God and excellent, then in-ear monitoring certainly enables that ideal.

### 5. Why should you use in-ear monitors?

I’m not sure if everyone understands all of the benefits of them, but first and foremost, they protect your hearing when used properly. Secondly, they make it much easier to hear yourself and others. As mentioned previously, they drastically reduce the sound on your stage which makes it easier for a sound person to do their job. This is not a phenomenon of any sort, it just eliminates the monitors on stage needing volume that cuts through the other instruments, particularly drums and guitar amps. A third reason for using them is the ability to play with a click (metronome) and backing tracks. This isn’t cheating, but it is enabling. For instance, when we have brass players with us who are sight-reading, we can give them the previously recorded tracks in their monitors, so they feel more confident about the roadmap and their performance. We can also choose to use the backing tracks in the house speakers which creates a bigger and often more refined sound. With in-ear monitors, there can also be pre-programmed cues for the musicians which keeps everyone on the same page.



We are in a season of preparing a number of videos for online leadership training. As I prepare the different units, I would love to share them with you and get some feedback from people who are already using technology in worship or are interested in using it. In the meantime, there are a couple of great YouTube pages that I like to visit from time to time:

Churchfront with Jake Gosselin  
House of Worship Technology  
Practical Worship

Bernie Dake is the Assistant  
Territorial Music Secretary in  
the USA Southern Territory.



SONGS TO

# *die*

FOR

It was the fourth week of my preaching course and it was the fourth week on how the pastor should prepare to preach. We had covered all of the regular topics such as study, research and interpretation. The professor was getting to his last point and since I had enjoyed every moment of his teaching, I had a pen in hand and was taking copious notes. As the words landed on my ears, I had to put the pen down. I listened again more intently. I was completely taken aback by the profoundness and simplicity of his final point. “The preacher must die.”

I was convicted. How many times had I felt larger on the platform, not smaller? I heard John the Baptist’s words hauntingly jump from memory to awareness, “He must become greater and greater, I must become less and less” (John 3:30 NLT). You may be familiar with the more succinct King James Version of the same, “He must increase, but I must decrease.”

Even as these thoughts flooded into my mind, I thought of the words of Albert Orsborn:

My life must be Christ’s broken bread,  
My love His outpoured wine,  
A cup o’erfilled, a table spread  
Beneath His name and sign,  
That other souls, refreshed and fed,  
May share His life through mine.

My all is in the Master’s hands  
For Him to bless and break;  
Beyond the brook His winepress stands  
And thence my way I take,  
Resolved the whole of love’s demands  
To give, for His dear sake.

Lord, let me share that grace of Thine  
Wherewith Thou didst sustain  
The burden of the fruitful vine,  
The gift of buried grain.  
Who dies with Thee, O Word divine,  
Shall rise and live again.

These words have been sung over and over again, across decades. Their depth formed a richness in my thinking and theology that was hard to describe until that moment when I felt convicted about my preaching.

“The gift of buried grain” is perhaps not the most well-known line in General Orsborn’s Salvation Army song. Yet, it stands out in this consideration. When we stand before our people, have we even considered our place in the audience of God? We lead so that others will enter into worship, but how do we remove ourselves in such a way that “we die”? Ego, I can witness, does not go easily.

Yet, if you thumb through the theologically rich songs, over and over again, you will find there is a theme of dying to self to elevate God.

General John Gowans gave us these words to reflect upon:

Knowing my failings, knowing my fears,  
Seeing my sorrow, drying my tears.  
Jesus recall me, me reordain;  
You know I love You, use me again.  
You know I love You, use me again.

I have no secrets unknown to You,  
No special graces, talents are few;  
Yet Your intention I would fulfill;  
You know I love You, ask what You will.  
You know I love You, ask what You will.

For the far future I cannot see,  
Promise Your presence, travel with me;  
Sunshine or shadows? I cannot tell;  
You know I love You, all will be well.  
You know I love You, all will be well.

Our theology, sung Sunday after Sunday, reminds us that we have a great need to experience full Salvation. That experience can only come to us if we have come to a place of recognizing our need of a Saviour, not just to save us from our sins, but to fill us with the redeeming, renewing, refreshing and restoring Spirit of God.

The simple chorus, *In Thee O Lord Do I Put My Trust*, is used widely by many prayer meeting leaders. It reminds us that it is not about self-confidence, talent, ability, ambition or resources, but that we must be prepared if our desire is truly to be filled and willing to die to self.

The Easter season often doesn’t pass without singing Isaac Watts wonderful hymn:

When I survey the wondrous cross  
On which the Prince of Glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.

See, from His head, His hands, His feet,  
Sorrow and love flow mingled down;  
Did e’er such love and sorrow meet,  
Or thorns compose so rich a crown?

Forbid it, Lord, that I should boast  
Save in the death of Christ, my God;  
All the vain things that charm me most,  
I sacrifice them to His blood.

Were the whole realm of nature mine,  
That were a present far too small;  
Love so amazing, so divine,  
Demands my soul, my life, my all.

The concluding line, “demands my soul, my life, my all,” can only be read one way. I am called through the cross of Christ, and inspired by the words and music to make that self-sacrifice. Right there, right then! There can be no waiting, no considering for a time, no walking away without the haunting voice of Jesus ringing in my ear.

In all of this, the music calls us to worship. When the worship leader has already been to the altar and experienced the death to self, only then are they in the right place to really help others to get to the same place.

I was in a corps a few months ago where the worship leader, a young woman, led invisibly. It was her voice we heard, her song choice, her talent on display, but yet she was invisible. Do you understand what I’m describing? Have you experienced it? Seen it? Heard it? Have you been in that place when only the voice of God seemed to surface?

Afterwards, I approached her to tell her how much I appreciated what she had accomplished. What I think I really meant was this: I was grateful that she allowed the Spirit of God to accomplish what was needed on that day for my spirit and for my own personal worship.

Think of all of the needs, desires, depth of sin, sadness and sanctification that sits in any Army hall. The diversity of need means that the leader who dies to self will allow the Spirit, who alone knows these needs, the room required to minister to people.

Article By Lt-Colonel Fred Waters  
Territorial Secretary for Business Administration  
Canada & Bermuda Territory

# Subscribe to



**Follow the link**

**<http://eepurl.com/dN845D>**

**and receive your copy of  
the newest SA Worship  
Magazine quarterly.**

**Check out our bonus  
resources online at  
[www.saworshipmagazine.com](http://www.saworshipmagazine.com)**

# NEW

## Salvation Army Worship Music

You may have missed a gem from last Christmas season, but make sure you don't miss it again this year. *The Light Has Come* is the latest recording from transMISSION (USA Southern). Mixing carols you know and love with some great original songs, this album has something for everyone. If you are looking for an album to listen to this Christmas on repeat, this is the one.



EP III is a brand new release from The Singing Company (USA Central). With an indie rock feel to the album, EP III includes both well-known hymns and original songs that vary from smooth piano and saxophone sounds to guitar driven rock. This album is filled with lyrics that remind us about the unity we have as the body of Christ.



The debut album by Bearers (New Zealand, Fiji, Tonga and Samoa Territory) is entitled *Home*. This isn't an album with a laid back South Pacific island vibe. Combining high energy synths, soaring guitars and catchy pop melodies, *Home* is an honest, real and relatable expression of worship that perfectly captures the energy, excitement and enthusiasm of youth in The Salvation Army.



# MUSIC WITH A MISSION



In February 2018, the first EP from NEON (Canada & Bermuda Territory) was released. The five-track EP, entitled *Brighter in the Dark*, was the driving force that inspired NEON to collaborate with the World Missions department. All of the proceeds raised from this recording go directly to projects that will benefit partner territories around the world. In addition to raising funds for Partners in Mission, NEON wanted to raise awareness about this program and how people can get involved. They shot a music video and have been sharing it on social media.

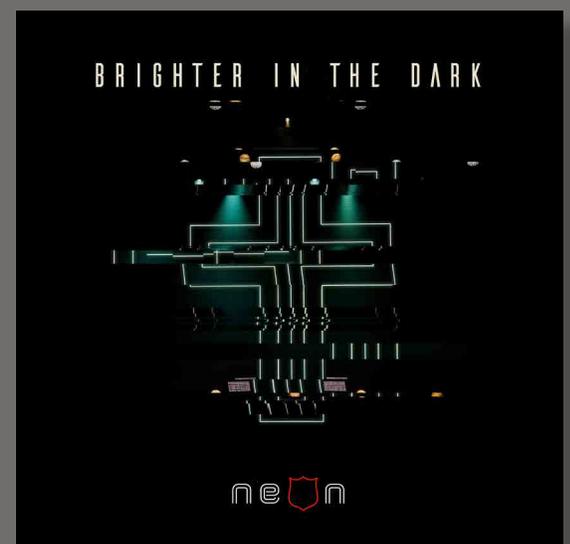


“The aim with the music video was to use social media as a platform to inform a different demographic about what the Partners in Mission program is able to accomplish. We tried to be creative in how we showed the work that World Missions does, in a way that hadn’t been presented before. If we, through our music, can help practically in any way, we have a responsibility to take that opportunity. The song we used for the video (*Brighter in the Dark*) talks about how

God’s love can shine in the dark places where there is need. It presents Jesus’ calling in our lives to be salt and light in the world.” – Simon Gough

You can still contribute to the efforts of the Partners in Mission program in the Canada & Bermuda Territory.

Purchase the *Brighter in the Dark* EP as a digital download card by contacting [Simon\\_Gough@can.salvationarmy.org](mailto:Simon_Gough@can.salvationarmy.org) or download the EP on iTunes.



# HELP!

*My congregation  
isn't singing.  
What do  
I do?*

## QUICK TIPS FOR Worship Leaders

### **Keep the volume of your worship team in check.**

A person in the congregation should feel they are a participant, not just an observer. They should be able to hear themselves and those around them, not just the two or three people singing into a microphone.

### **Choose music that your congregation sings well.**

If you are only using pieces that you like, but the congregation is not engaged in worship, the song choice needs to be adjusted.

### **Be discerning as you introduce new music.**

If you only sing the same select songs over and over again, congregations may lose interest. It is important to introduce new music at a rate that your congregation is comfortable learning.

### **Use long instrumental breaks with caution.**

While a well-timed instrumental solo can be effective, if it is used too often, your congregation may not be responsive and may lose interest. This may make them feel isolated from the worship time.

### **Give the congregation the music.**

Project music onto the screen, like a lead sheet for example, or print it off and give it to them. Projecting only the words doesn't teach people how to sing. They have to guess at the melodic line and what comes next.

### **Be an encourager.**

Ask yourself, am I leading the congregation into the song or just expecting them to sing it? Stop encouraging the culture of singers versus non-singers. Anyone can sing!

### **Be sure to make the melody clear to hear.**

Limit over-embellishing the music. This distracts from the words and melody. Make it singable.

### **Have the instrumentation drop out occasionally.**

Allow the congregation to hear their voices singing together. It builds unity as a worshipping community.

### **Pick appropriate keys for congregations to sing.**

Be sure to pick keys that are in a comfortable singing register for both male and female voices, as well as age range.



Subscribe - <http://eepurl.com/dN845D>  
Website - [www.saworshipmagazine.com](http://www.saworshipmagazine.com)

**SA WORSHIP MAGAZINE**

# WORSHIP COMES FROM A THANKFUL HEART

**C. TOMLIN**

Issue No.1 Released November 21, 2018  
Published by the Music and Gospel Arts Department of  
The Salvation Army Canada & Bermuda Territory  
For information, contact  
[Simon\\_Gough@can.salvationarmy.org](mailto:Simon_Gough@can.salvationarmy.org)

