

SA WORSHIP

MAGAZINE 

FEBRUARY 2020

WELCOME

2020 TO 2020

WHAT'S IN THIS ISSUE

**CLEAR COMMUNICATION:
TIPS TO HELP AVOID
BREAKDOWNS IN YOUR
WORSHIP SET**

**HOW TO USE
STREAMING SERVICES
TO TEACH NEW MUSIC
TO YOUR CONGREGATION**

**NEW
4 PART SERIES FOR
2020**

ISSUE NO.6

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Loops and Tracks for worship

Technology is becoming more and more a part of our worship services. Knowing how to effectively use the technology available to us is the purpose of this 2020 series.

Josh Powell is the leader of transMission (USA Southern Territory), a group that has integrated this technology into their worship sets for years.

It doesn't matter if you are from a large or small corps setting you will not want to miss this series.

NEW WORSHIP THEOLOGY SERIES

Adely Charles , Divisional Music Director for Florida, will be bringing you a new four part series on Worship Theology.

Adely is completing his doctorate in Worship Studies at Liberty University. His insights are aimed at assisting your ministry as you prepare to lead your congregations into a deeper experience of Christ.

AND AS ALWAYS...

- More interviews and conversations with leaders and worship bands around the Army world.
- Reviews of music technology that will help you lead your congregation.
- Worship leading tips to give practical advice for your ministry.

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Between two sacrifices

The section of the Christian calendar between Christmas and Easter is a significant period. Aside from the two key events themselves, we will have had Epiphany, there will be Palm Sunday, and most of the worship services in-between will be framed by the two most monumental sacrifices we know: God sending His Son to earth as a baby and Jesus atoning for our sins on the cross.

In our worship services, we will travel through Scripture from the birth of Jesus to His death on the cross. We will follow the accounts of His physical journey from Capernaum to Jerusalem. It can be so easy to point just to the “landmark” events of Christmas and Easter as we lead our congregations through this time, but there is much to learn along the way.

The character of Jesus is understood through the journey that He takes from the Sea of Galilee to Jerusalem. We understand more and more of how to live and how to love one another. The understanding of the new covenant is fully exposed as Jesus makes this journey.

With our pace of life, we can be so focused on what is coming that we miss the journey that leads us to it. This can be true in our worship leading. We need to encourage our congregations to focus on the lessons that we find along the journey from Christmas to the cross.

This journey introduces us to, and teaches us about, the covenant that we live under because of Jesus’ arrival to complete the covenant that God had with the Israelites. This covenant is sealed with Jesus’ sacrifice for us. But it is in the journey, like we see in the book of Mark, that we understand what the covenant means in our daily lives.

Let this be an encouragement as you lead your congregation in this season...

enjoy the journey

USE STREAMING TO TEACH THE CONGREGATION NEW SONGS

Streaming music has become common place in society and is now pretty simple. You can stream from a variety of platforms like Spotify, Soundcloud, and YouTube. I use Spotify.

I mainly use the playlists for songs that we may be doing at Youth Councils, Corps Cadet Retreat, or other special events, but have recently decided to use it for our Corps as well. I am careful to not put too many new songs in there, so there is a good mix of new songs and songs we've done over the past year. I do not put songs in there I know the congregation already knows. After that, I choose one new song to teach the congregation a month and will do it three of the four Sundays in the month. Our big focus right now is heading into Easter, so by the time Easter rolls around, in addition to more traditional hymns and songs, we'll have at least 3 more newer songs that have a great Easter message.

FOLLOW THESE INSTRUCTIONS TO MAKE A PLAYLIST:



- In Spotify, click **New Playlist**
- Search for songs you want.
- At the end of the song title you selected, click on the three dots (...). That should show **more** if you hold it there.
- Click **Add to playlist** and choose the playlist in which you want the song to go.
- After you're done creating your playlist, next to the **Play** button on the playlist itself, you'll see a circle with three dots in it. Click on the circle, and hit **Share**. You can choose the social media platform to share it on.

You can do the same thing on YouTube:

- Find a video you want and click on **Save**.
- After that, click the playlist in which you want to save it.
- Once you're done, go to **Library** on the left and scroll down to **Playlists**.
- Once you found the playlist, click on **View Full Playlist**.
- After that, click the arrow button that is **Share** and share it to your desired social media platform.



Hearing from our leaders

Hearing from our leaders is a new series of articles where SAWM writers will sit with Salvation Army leaders around the world and discuss contemporary worship in their settings. In the SAWM, we often hear from accomplished worship leaders, but this series is aimed at hearing from some of our top level territorial and divisional leaders around the world and hear their thoughts and perspective on the place of contemporary worship in The Salvation Army. In this first article, we speak to Commissioner Floyd J. Tidd, the Territorial Commander of the Canada & Bermuda Territory.

SAWM: Commissioner Tidd, you have led The Salvation Army around the world. When you hear the words “contemporary worship music,” what comes to your mind?

CT: A few things actually. I think that the immediate default often is the sense of contemporary worship, in a lot of people’s minds, means that there are a couple of guitars, a piano, a drum kit and a few singers. I would step away from that immediate response. Worship music for me is a sense of what is there in music and word that actually resonates with who I am, and the world in which I live today, and connects to the God that I am worshipping, rather than a style or instrumentation. It’s that, of the world I live in, what is it in the music and words blended together that actually make me connect the world I live in and the God I worship.

SAWM: When you hear the words “Salvation Army contemporary worship music,” what does that evoke in you?

CT: What that evokes, in my mind, is a great sense of potential. It’s a great opportunity for us. We, as a movement, have been gifted with music and we have always been a contemporary music worship movement even from the earliest days of using, or taking, contemporary tunes and putting

words that give the message of Gospel, words of devotion, against those tunes. Instrumentation that was contemporary to the day was part of our worship and embraced from the beginning within The Salvation Army. I think we stand on the brink of an opportunity to embrace all of that even further.

SAWM: Do you think that The Salvation Army has done a good job of being current with the times and changes in worship music, while still being “Salvation Army?”

CT: I think we have struggled in this space. The sense of “what does it mean to be Salvation Army” is a question in itself, let alone “what does contemporary worship music look like?” In a similar manner to the broader discussion of “what does it look like to be The Salvation Army in the 21st century?” the question of “how does The Salvation Army worship in the 21st century,” worship [music] is a part of that. I think we are coming out the other side of that. I think there is a sense of the giftedness that we have in music and the opportunity that is created for us to worship in a contemporary mode that still allows us to be The Salvation Army.

SAWM: Do you find in the different parts of the world you have been in that the



“Worship leaders, by definition, means that there are followers. So is the congregation following? And if they are not, asking “What is it that I am doing as a worship leader that is preventing them from following?” because the aim is to help people step into that throne room.”

CT: I think it is at different paces. Not only in different continents or countries but within different places in a single territory. There would be places in Australia that would be, in some cases, further along in the development of this. There would be places in Canada that are further along than other places in Canada. It will come at a different pace in different places. I think that there is a wave that comes and it is important for each worshipping community to find its pace that doesn't disrupt and create disunity, but actually continues to move towards effectively creating a worship experience for people to be part of where they can connect to God and hear from God.

SAWM: When you have noticed that contemporary worship has been led well, what have you noticed? What are the things you have taken away when you have thought it was done well?

CT: I'll use a phrase that I have used when I have talked to worship leaders. I've said to them that “you have led us past you into the throne room.” When I sense we, as a congregation gathered, have moved into the throne room, there is a sense that we are in the very presence of God. That is, when it has been done well. In some cases, the performance hasn't been great but at the same point in time, the experience of entering the throne room has been phenomenal.

SAWM: So it's more about the engagement of the congregation rather than the musical elements necessarily?

CT: I think that when music and worship leaders are sensitive to whether or not the people they're leading are following, then I have a worship leader rather than a performer. Worship leader, by definition, means that there are followers. So is the congregation following? And if they are not, asking "What is it that I am doing as a worship leader that is preventing them from following?" because the aim is to help people step into that throne room.

SAWM: The Salvation Army has a rich history of sung theology. We have a songbook full of songs by generals, commissioners and soldiers that are specific to The Salvation Army. It seems that we are not writing anywhere near as many of our own songs anymore. Do you think that is important for us to do, or should we just keep using the best of what is out there for our worship services?

CT: I think it is a combination of both. I think we have been really blessed in the Church universal with the gifts that God has blessed people with, to write, to compose pieces of worship, that help all of us in our worship. By the virtue of media in which worship music is globally shared, I think that we want to embrace that. I do think that we need to check and make sure that it has a good, solid theology. As we talked about, part of our worship is a sung theology, so we want to get that right. I am really encouraged by two things. First, when our composers take some of our Salvation Army songs and give them a fresh melody.

This does a couple of things. Not only does it make it contemporary, but it also makes me think of the words I am singing. Because the melody is different, I am working a little more at engagement with the words rather than it being by rote. Fresh melodies give fresh perspective on the words. Second, I think that we need to continue to encourage writers, Salvation Army writers, who understand a Wesleyan Salvation Army perspective on Scripture and the world in which we live, and the mission that is uniquely Salvation Army.

One of the pieces in our songbook, as I look through our songs of the past, that I think may be lacking from our worship experience, is that there have always been a number of reflective songs and there have always been a number of songs around carrying out our mission rather than everything being focused on telling God how great He is. There should also be this surrender of ourselves to God to be blessed that we might bless others. Saying "God, we are committed to Your mission." This becomes a sung commitment back to God rather than just a praise of God. There is also that response from us that has always been helpful.

SAWM: A horizontal covenant as well as the vertical one.

CT: It's like the two sides of the great commandment. Love God, and I think our worship experience does do a fair job of allowing us, and giving us, the language to express our love and our praise to God. But the other side of that great commandment was this mission in the world of loving others. So we also need a sung theology and a worship experience that is a response to the word of God, that is about our commitment to Him, that is about how we are changed.

We will continue this interview with Commissioner Tidd in a later edition of SA Worship Magazine.

We, as a movement, have been gifted with music and we have always been a contemporary music worship movement, even from the earliest days...



Instrumentation that was contemporary to the day was part of our worship and embraced from the beginning within The Salvation Army. I think we stand on the brink of an opportunity to embrace all of that even further.

Commissioner Floyd J. Tidd

UNDERSTANDING WORSHIP THEOLOGY

“Worship is man’s full reason for existence. Worship is why we are born and why we are born again. Worship is the reason for our genesis in the first place and our regeneration that we call regeneration. Worship is why there is church, the assembly of the Redeemed, in the first place.” (1)

Worship theology! Why is that biblical concept so crucial for us as Salvation Army local officers to grasp? Why bother? Isn’t that essential only for those who are attending the training college? Can’t we just lead our corps congregations through the hymn tunes and contemporary songs we choose for corporate worship every Sunday – isn’t that enough? Remember, we do not get paid for this; the effort we put in each week should be enough since we are volunteers, right? Ever had these and other questions cross your mind? Have you ever misunderstood worship to be only associated with ‘praise and worship’ during corporate worship? You are not alone. I found myself with those same questions a few years ago – I was theologically dry, spiritually frustrated, and burned out as a local officer. If you can relate, then I pray that this article will help you realize what authentic worship is and how you fit in as a worship leader in God’s Kingdom.

Dr. Vernon Whaley, Dean of the School of Music at Liberty University, states the following regarding what true worship is not.

True worship is not measured by the songs we sing; by the atmosphere, space, or environment we create in which to worship; by the number of Scriptures we read; or by the technology we deem important for facilitating worship. Worship is not determined by our preference for praise band, pipe organ, orchestra, or acoustic instruments. It is not defined by vocal selections (a cappella or with accompaniment) or by a musician’s instrumental skill. In fact, musical expressions may not be essential for biblical worship at all. (2)

What is true biblical worship then? I believe an understanding of worship theology will help us answer that question. Comprehending the why, what, and how of biblical worship is imperative to recognize how our role as worship leaders function. Furthermore, it will help us to stay away from false worship – “It is possible to have an experience of worship, but not according to the will of God and, consequently, unacceptable with God, because God hates idolatry. Idolatry is simply worship directed in any direction but Gods’...” (3)

Let us begin with the ‘why’ of worship? – Why were we created? What is our purpose? To love, adore, glorify, magnify and give all praises to our God. Author Daniel I. Block said it best, “To be human is to worship.” (4)

A.W. Tozer agrees and mentions, "By nature man has to admire something. Within his very being he has to adore, and if he loses his ability to adore in his spirit and soar in his heart, he will find some other way to do it. He will get out there somehow. Because of how he was created, man is drawn to mystery wherever he finds it. Some mystery creates within a sense of awe, and when he finds it, he will worship." (5) God desires that we worship Him, and Him alone. He longs to have a relationship with you; one that is not superficial, not just a Sunday event. He longs to have intimate communion with His greatest creation – you and I, His image-bearers (Genesis 1:26a, 27 NLT). He deserves it all, "And you must love the Lord your God with all your heart, all your soul, all your mind, and all your strength." (Mark 12:30) That's the purpose of our worship!

Subsequently, what is worship? It is our wholehearted love, adoration, and devotion given to our Holy, Majestic, Just, Loving, Omniscient, Omnipotent, Omnipresent, Unfailing, Immutable, Faithful, Gracious and the list of attributes goes on and on – GOD. We love God because of who He is. Authentic worship is what Adam and Eve exemplified briefly in the garden before the Fall. Their focus and purpose was to do that which God created them for – His worship through an intimate relationship. Tozer cites, "Adam and Eve's unique purpose in the garden was to bring pleasure, joy and fellowship to God, which is the foundation of all genuine worship."(6) Jesus Christ has made this pursuit of authentic worship evidenced in Eden possible today because of His personal sacrifice for us sinners (Romans 5:8). "Great is the Lord, He is most worthy of praise! He is to be feared above all gods." (Psalm 96:4) He alone is our proper object of worship.

Last but not least, how do we worship? "Through Christ, we have access to the Father by the Spirit..." (7) We worship God through our faith in Jesus Christ by the guidance of the Holy Spirit. Paul says in Romans 3:22, "We are made right with God by placing our faith in Jesus Christ. And this is true for everyone who believes, no matter who we are." With the Spirit's help, we will worship God in spirit and in truth, "For God is Spirit, so those who worship him must worship in spirit and in truth." (John 4:24) The methodology of worship is displayed in His Word and by His Spirit's leading, we will learn to worship Him like Jesus. Dr. Vernon Whaley shares, "When we worship 'in spirit,' we yield to the Holy Spirit, we are led by the Holy Spirit, and we submit to the Holy Spirit's work in our lives. Worship in spirit also involves our emotions, our inner feeling, our passions, our motives, our ambitions, and the deepest desires of our hearts – all totally dedicated to honoring Jesus." (8)

How does all that relate to leading worship at the corps? Through our proper understanding of Biblical worship, we will lead others in authentic worship. Knowing who God truly is will thrust our right praise of who He is. Worship is formational (2 Corinthians 3:18), transformational (2 Corinthians 5:17), relational (vertical/God, horizontal/one another), missional (Matthew 28:18-20) and reproducible. As worship leaders, we are storytellers of God's Love Story – His perfect creation, our rebellion in the Fall, His redemption through Jesus Christ, and ultimately His consummation (Ephesians 1:10, Revelation 21-22). If what we believe is not biblical, we are putting ourselves and the congregation we lead in eternal danger. We cannot lead others to worship God whom we don't know personally.

Whether you are a songster leader, bandmaster, pianist or worship team leader at the corps, you must immerse yourself in God's Word to not only learn about who He is, but also teach what you've learned in private to the community of faith. That's the next topic I hope to share with you in the next article. "Here is the very heart of biblical worship: God speaks, and we respond..." (9)



Adely Charles is a first-generation Salvationist. He serves as the Divisional Music Director of The Salvation Army Florida Division. With his team, they provide music and arts education as well as discipleship and mentoring of the local leaders and Salvationist artists in Florida. He has been a guest instructor and performer at music camps in Mexico, Jamaica, Bolivia, Argentina, and, most recently Romania. Adely received a Bachelor of Arts with an emphasis in classical guitar performance, a Master of Arts in Biblical Studies and currently is finishing a doctorate in Worship Studies at Liberty University.

Acknowledgements

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- 2 Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B & H Academic, 2012), 12.
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- 8 Elmer L. Towns and Vernon M. Whaley, *Worship through the Ages: How the Great Awakenings Shape Evangelical Worship* (Nashville: B & H Academic, 2012), 13.
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Open our
eyes
Lord
We want to
see
Jesus



LOOPS

PART I: INTRO TO PADS IN WORSHIP

JOSH POWELL

Leading God's people in worship is an awe-inspiring privilege, especially when surrounded and supported by a group of gifted musicians! Some leaders are blessed to be able to consistently rely on a core group of worship musicians to create huge sounds and atmospheres to support worship, but most of us don't always have that luxury. And that's ok! Offering what we have is real and authentic, whether that be with a 10-piece worship team or unplugged with a single guitar. But if you feel like you want to explore incorporating other sounds and techniques into your worship leading, there are great options at our disposal!

This is an interesting time to be a worship leader simply because of the sheer amount of technology and resources that are available to help us in creating the best sounding worship support with the least amount of distraction. Over the next few issues of this publication, we are going to be looking at various techniques and technologies that have the potential for making your team sound bigger and fuller than they are. We're going to be looking at incorporating pads, in-ear monitors, stereo tracks, and multitracks in our worship leading.

Worship Pads

Pads in worship are not anything new or groundbreaking. For decades, keyboardists have been playing drawn out chords or drone notes using a string, synth, or choir setting on their keyboards in various worship applications. It creates an atmosphere, or a base, for other instruments to build on. It's definitely not necessary, but it can make a big difference by filling out the sound, which may help you play less and better achieve the feel you are going for. Not everybody has a keyboard player who can cover this part, but the good news is that this is easy to do with some simple technology that most would already have.

To do this, you will need 3 things:

- 1. Worship pad loop files.***
- 2. A device to play audio files (cell phone, tablet, computer).***
- 3. A way to connect your device to the sound system.***

Prep your files

There are many sites online where you can download pre-recorded worship pads. They come in bundles with all 12 major keys so that whatever key you are playing in, there is a corresponding pad. Pads are also really long files, most of them more than 10 minutes long so that you don't have to worry about looping them mid song. Most of the bundles you download are available inexpensively, but there are a few that offer free pads as well, such as churchfrontpads.com. When you download these files, you can load and play them back through any mobile device.

Set up your device

Once the pad files are on your audio device (mobile phone, tablet, computer), you need to connect your device to the sound system or speaker. Typically, this technique works best when you can play these pads through the same sound system you are using for your guitar and vocal microphone, but you can run them through a separate speaker as well. To connect to a sound system, you'll need a 3.5mm (1/8th inch) to 1/4 inch Y cable and a direct box.

The 3.5mm side of the cable connects to the headphone output of your device, and the 1/4 inch side of the cable connects to the 1/4 inch input of the direct box. For pads, you will only connect one of the two 1/4 inch ends to the input of the direct box. It doesn't matter which end you choose, but the unused end just hangs free. Then you'll connect the output of the direct box to an input channel of your mixer with a standard XLR mic cable.



TRACKS

Application

Pads in worship are intended to sit low in the mix; they don't have to be very loud to be effective. They are supposed to just fill the empty space. Using the simplest set-up (pad files playing through mobile phone), you can simply start the pad track (most pad tracks will come with a fade in), and then begin the song like normal. Because pads have no rhythm or arrangement (meaning they just hold variations of the same chord throughout), you don't have to worry about keeping in time with them or losing your place. They simply support you.

Pads are also great to cover transitions between songs. Let's say you are finishing *Cornerstone* in C and you are transitioning into *O Praise the Name*, also in C. Using a pad in C would be a perfect way to bridge the gap between the two songs which might buy you a second or two to get the next tempo in your head before you begin. As well, since the pad files are usually more than ten minutes in length, you don't have to worry about restarting the pad.

LOOPS AND TRACKS FOR WORSHIP

Take it to the next level

In the simplest case, you can run pads through your phone or tablet and let a sound person control the volume, but you can take this technique to the next level by adding a volume pedal in between your phone/tablet and the direct box. This will allow you to gradually fade in the pad and control how loud you need it to be at any given point. Sometimes you need it to really fill the room in the drop after a big bridge, but you don't need it that loud to transition to the next song. A volume pedal (like an Ernie Ball VP Jr), can let you make musical decisions as you incorporate the pad into your worship leading. In this instance, the ¼ inch end of the Y cable will connect to the input of the volume pedal, and a separate ¼ inch (instrument cable) will connect the output of the volume pedal to the input of the direct box.

Streaming Services to teach

AVOID WORSHIP SET BREAKDOWNS

WITH CLEAR COMMUNICATION BEFORE WORSHIP

As part of your team, you need to have someone leading the worship (congregation) and the music (team). These roles can be performed by one person or two people, depending on the comfort level of your group. A music leader and worship leader, if they are not the same person, should work together to plan the worship time by choosing repertoire and planning rehearsals.

MUSIC LEADER

The music leader needs to indicate tempo, dynamics, the “road map” of the song, and any changes that are being made. They need to be visible to the group, and the team members need to commit to watching and following their direction.

WORSHIP LEADER

Worship leaders are responsible for leading the congregation through the service. Their responsibilities are mostly in the service itself, but they should be comfortable working with the music leader before and during the service.

Prior to worship, it is important to communicate with your officers/pastors so there is an awareness about different aspects of the service. For example, during a response time, they may want the musical support of your team as they lead or they may want you to lead the congregation.

Your audio/visual team are an integral part of the worship team as a whole. Working with them before the service will help eliminate technical distractions. Balancing microphones and instruments, as well as checking over lyrics that will be displayed, is just as important as rehearsing the music.

Being able to hear yourself and other musicians in your group is vital. Working with your sound team to have effective monitoring helps the group communicate and work together musically.

Avoid confusion for the congregation by checking that song lyrics match your arrangement and the projected words on screen. If the words can be displayed at the back of the room, singers will not need to look at a stand and can therefore engage more with the congregation. Keeping a physical copy of lyrics on your stand is a good backup in case the words on screen fail or are changed incorrectly.



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