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Romans 12 *Therefore, I urge you, brothers and sisters, in view of God's mercy, to offer your bodies as a living sacrifice, holy and pleasing to God—this is your true and proper worship. 2 Do not conform to the pattern of this world, but be transformed by the renewing of your mind. Then you will be able to test and approve what God's will is—his good, pleasing and perfect will. (NIV)*

It's vitally important to always seek opportunities to learn and grow. As individuals, leaders, and followers of Christ, we can sometimes become stuck in a rut. Sometimes these ruts are the various rhythms of seasons in our lives. Other times, they can be due to staleness and a lack of effort on our part to continue our growth and development journey. You might be thinking that there's no problem with that, especially if we are doing well at something; that perfecting and working hard at it is not a bad thing. I would agree with you there in that trying to do our best is a Godly pursuit. I believe this becomes a problem when rigidity comes to how we apply these skills or the wisdom that we are pursuing.

Romans 12 is a familiar passage to many of us, particularly the first couple of verses. It calls for us to give all of ourselves or our whole lives as a sacrifice to God. This is our true and proper worship. It also warns us against becoming too much like the world around us. We can see the flaws of a world that desperately needs God's grace and love now more than ever. In verse 2, we are called to "be transformed by the renewing of our minds." Thinking back, I can recall several times where I heard this verse used by leaders at a teen camp, trying to explain to a group of young Christians who were under constant peer pressure to partake in all the temptations of the world. The renewing of the mind came in a reset to God's plan for us.

As a leader, I look at this verse differently now. The patterns of the world might be the patterns or ruts you may find yourself in whether it be in your life, in leadership, or in ministry. They are not bad things to be involved in, but we need to ask ourselves if we have conformed to these patterns rather than listening for what God is calling us to do.

There is a reason that we should not conform to these patterns and instead should focus on renewing our minds. Verse 2 goes on to explain why we should do this. It is because once we have renewed our mind, "then you will be able to test and approve what God's will is – His good, pleasing and perfect will." How many times as a leader have we found ourselves frustrated because we weren't sure what God wanted us to do next? I wonder if the problem was that we found ourselves stuck in patterns or ruts and we were not finding opportunities to renew our minds. The renewal allows us to find perspective and focus that can help us to see beyond the blockages of this world that perhaps we have created.

I hope this will encourage you, as I have been encouraged, to find ways to renew your mind so that you can continue to learn, grow, and become more able to see God's will for your leadership and ministry.

Well done, good and faithful servant.

SA Worship Magazine would like to celebrate the life and ministry of Lex Roberson. Lex had a profound impact on contemporary worship music in The Salvation Army as a founding member of transMission (USA Southern Territory). His contribution through recordings, performances, camps, and mentorships cannot be understated. Below is an excerpt from a tribute that was published in Southern Spirit.

Remembering Lex Roberson

A close friend of The Salvation Army's USA Southern Territory, Ronald Alexander (Lex) Roberson, was Promoted to Glory on March 30, 2022 as a result of medical complications.

Lex came into contact with The Salvation Army first through his mother, who was an employee at what is now the Evangeline Booth College in Atlanta. That relationship led to Lex being acquainted with Salvationist young adults and the eventual formation of "Quarter Past Three," a Christian rock band.

Lex's long-lasting relationship with The Salvation Army stemmed from his work and service with transMission, the contemporary worship outfit of the USA Southern Territory. He was a founding member of the ensemble in 2003, touring 31 states as well as Canada, England, Germany, Mexico, Moldova, and Romania across two decades.

Through transMission and other opportunities, Lex participated in countless Youth Councils, young adult gatherings, and Commissioning weekends, as well as the 2015 International Congress in London. He served not only as the group's bass guitar player, but also as a songwriter and arranger, and Lex's work appeared on a number of Salvation Army recordings, including Sing Praise, Children's Praise, and those of the Southern Territorial Songsters.

He shared a love of blues and gospel music with his father, and Lex was a gifted teacher and communicator. He lived by the mantra of "first God, then you, then himself," and had a personality that was simply larger than life. He brought joy to many with his infectious laugh and tender soul, and Lex prided himself on being a loving husband and father.

He is survived by his devoted wife, Amy Forrest Roberson, and three children: Jack, Anna Kate, and Ellie; and a large group of devoted friends and colleagues.



SAWM SONG SEARCH

The Salvation Army logo is a red shield with a white border, containing the words "THE SALVATION ARMY" in white, serif, all-caps font. It is positioned between the words "SAWM" and "SONG" in the main title.

1 MONTH TO GO

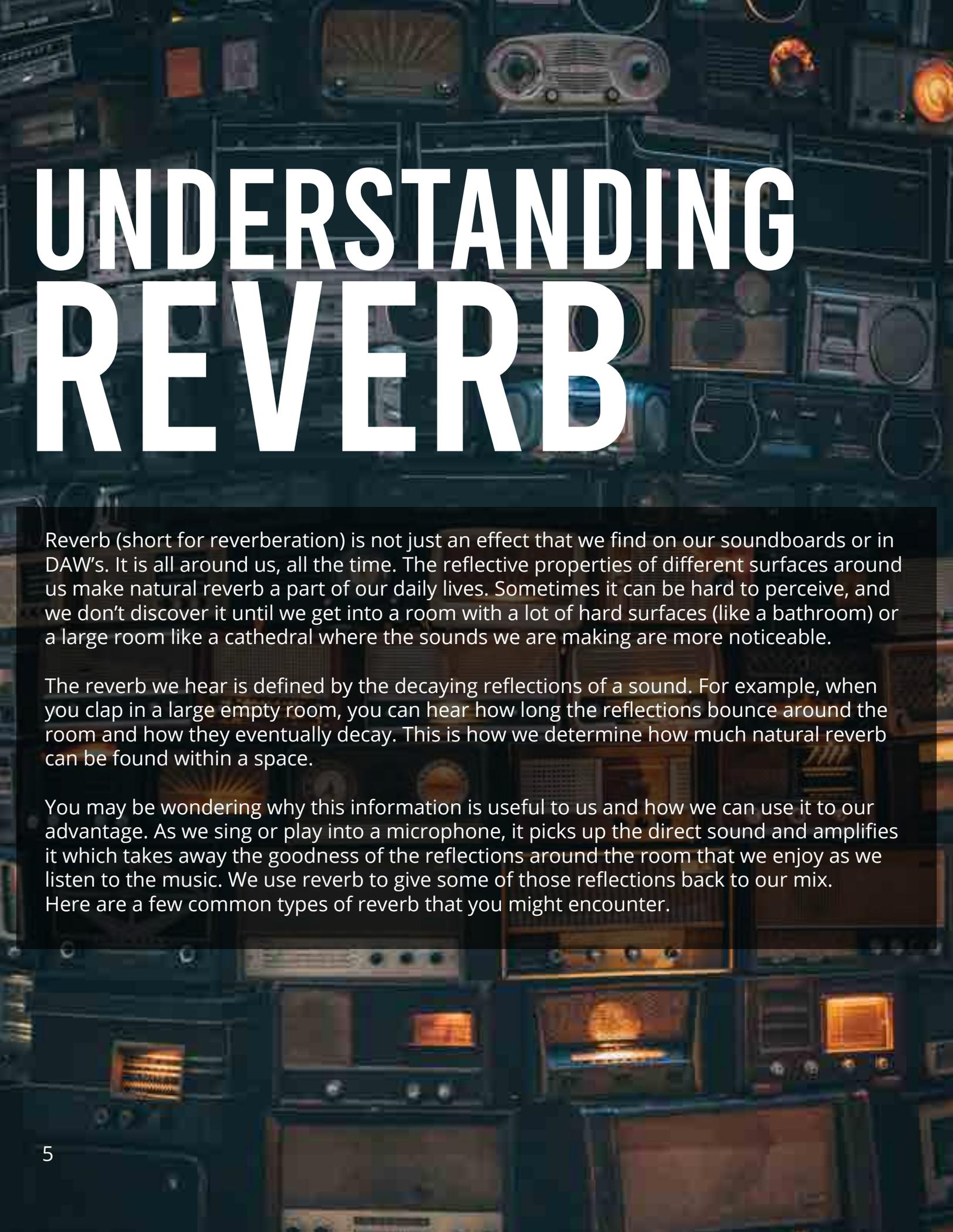
IT IS TIME TO FINALIZE THOSE LAST FEW LYRICS, POLISH UP THOSE MELODIES, AND GET YOUR DEMO TRACKS RECORDED TO SUBMIT YOUR SONGS TO THE SAWM SONG SEARCH.

IN JUST TWO YEARS, WE HAVE PUBLISHED 20 SONGS THAT HAVE COME IN THROUGH THE SAWM SONG SEARCH. WRITERS FROM ALL ACROSS THE SALVATION ARMY HAVE SHARED THEIR CONGREGATIONAL WORSHIP SONGS.

WE WANT YOU TO SHARE YOUR VOICE IN WORSHIP AND CONTRIBUTE TO THE SAWM SONG SEARCH. GIVING OUR CONGREGATIONS THE WORDS OF WORSHIP TO SING IS A GIFT THAT CAN HELP GOD'S PEOPLE CONNECT WITH HIM.

SEND YOUR SONGS TO
SIMON.GOUGH@SALVATIONARMY.CA

ENTRIES CLOSE SEPTEMBER 2



UNDERSTANDING REVERB

Reverb (short for reverberation) is not just an effect that we find on our soundboards or in DAW's. It is all around us, all the time. The reflective properties of different surfaces around us make natural reverb a part of our daily lives. Sometimes it can be hard to perceive, and we don't discover it until we get into a room with a lot of hard surfaces (like a bathroom) or a large room like a cathedral where the sounds we are making are more noticeable.

The reverb we hear is defined by the decaying reflections of a sound. For example, when you clap in a large empty room, you can hear how long the reflections bounce around the room and how they eventually decay. This is how we determine how much natural reverb can be found within a space.

You may be wondering why this information is useful to us and how we can use it to our advantage. As we sing or play into a microphone, it picks up the direct sound and amplifies it which takes away the goodness of the reflections around the room that we enjoy as we listen to the music. We use reverb to give some of those reflections back to our mix. Here are a few common types of reverb that you might encounter.

Hall – Emulates the long reflections found in large rooms with a lot of surfaces. These have long reflections.

Chamber – This gives a long sounding reverb but within a more controlled environment. In early chamber reverb recordings (for example, The Beatles at Abbey Road Studios), a speaker is used to pump the recorded sound into a highly reflective chamber and then a microphone in that room picks up that sound and sends it back to the mixing desk.

Room – Room reverb was created in a similar fashion to chamber reverb but emulates a more normal-sized room. This type of reverb is versatile and gives a more natural sound to the track.

Plate – This emulates a man-made space rather than a real-world room. It picks up the reverberations off a steel plate and works well for vocals and snare drum.

Spring – Spring reverbs work similarly to plate reverbs by picking up the sounds of a spring coil rather than the plate or rooms. This is a very bright type of reverb.

Adding reverb to your live, streamed, or recorded mix can provide a commonality of sound that makes it feel like everyone is within the same space. It has been described as the glue that helps instruments to stick together in a good way. Recorded and streamed services can have a flat sound so the use of reverb is an important tool to create the sound that you would expect from a live room.

One important note about reverb is that you don't want to overdo it! A general rule when adding reverb to a track is that it should be added slowly (ideally through an aux send or track, depending on where you are working) until you notice it and then dial it back down until it is almost gone. This is a general rule that will help you make sure that you don't oversaturate your mix and lose the definition in some of the sounds.

The use of reverb can bring out the best qualities in a sound that is coming into your soundboard or DAW, as long as it is used with discretion and care.

TELL ME WHY



There's a story of a newly married couple who were preparing their first Sunday lunch, a traditional roast dinner, after church. The husband took the beef, chopped its ends off, and placed the now three pieces of meat in a roasting tin inside the oven. His wife was a little perplexed. She had never seen this technique before and asked, "Why did you chop the ends of the beef?" Her husband replied that he didn't really know but that, "It's just what my Mum always did." A few weeks later, they went to the husband's parents for Sunday lunch. They watched as the man's mother dutifully chopped the ends of the beef and placed all three pieces in the oven. When they asked her, "Why do you chop the ends off the beef?" The mother's reply was that she wasn't too sure but that it's what her father had always done. A little while later, both couples went over to the grandparent's house for Sunday lunch. They watched Grandpa take the beef and place the whole thing in the oven without making any cuts. Perplexed, they exclaimed, "Why didn't you cut the ends off the beef?" to which he replied, "I haven't done that since I got my new oven, which is big enough to take the whole joint of meat in one!"

The passing of generations means that it can become easy to fall into the habit of doing things without really understanding why and, as this apocryphal tale illustrates, when we lose sight of why, our actions perhaps lose some of their meaning. In this instalment of the Worship Theology series, we're going to reflect on the origins of why three particular practices of Salvationist worship emerged and consider ways in which our contemporary actions might re-capture something of their original intention.

THEATRES, SKATING RINKS AND DRINKING SONGS - CONNECTING WITH CULTURE

Upon his, perhaps reluctant, arrival in London in 1865, The Salvation Army's founder William Booth was moved by two plights he encountered. The first was abject poverty as thousands crammed into the East End's slum dwellings in dire living conditions. The second was that for these masses, Christianity appeared to make absolutely no difference to their lives. In 1868, William published a piece of research in which he argued that in Bethnal Green (an East London suburb with a population of 180,000), only 2,000 people attended churches on a Sunday morning whilst around 20,000 attended public houses. ¹ This reality incensed him, and Booth was scathing of the churches of the day for practicing their worship in ways that failed to connect with working class culture. Booth's overwhelming theological conviction was that salvation was boundless and that as such, the church urgently needed to find ways to relate to those who were not engaging with its established means and methods.

In other words, for Booth, the priority was usually for missional effectiveness over maintaining established practices. If the "Smells and Bells" of middle-class Anglicanism didn't float the boats of the masses who were drowning in a sea of poverty, vice, and ignorance, then Booth was all for dispensing with them.

This is partly why early Salvationists held worship in skating rinks, dance halls, theatres – sites of working-class culture – instead of churches and chapels. It's why they ditched hymns and organs and replaced them with popular instruments and songs set to the tunes of secular music (try singing, "Here's to rum and whisky drink them down, drink them down" to the tune we associate with Storm the Forts of Darkness and you'll know what I mean).

This principle of adapting methods and means to communicate effectively in different cultural settings is a New Testament missional principle. All throughout the book of Acts, we see the first Apostles learning to speak new languages, both linguistically and culturally, in order to express the Gospel. The challenge for the contemporary Salvation Army comes, I think, as we consider the question, "In what ways does our worshipping life today connect with those in our surrounding communities?" It's easy, with the passing of time for the "stuff" of our worship (songs, instruments, style) to become the thing that we hold onto tightly without realising it's no longer connecting with the people we're trying to reach. The principle of early Salvationism is that "mission matters most" and, whilst we could discuss this statement much further, it gives us a nudge to be prepared to let go of our own preferences in worship for the greater missional good.

REFLECTION QUESTION: THINKING BACK TO OUR CHURCH SERVICE LAST SUNDAY, WHAT ASPECTS MIGHT HAVE CONNECTED WELL (OR NOT SO WELL) WITH PEOPLE FOR WHOM CHRISTIANITY CURRENTLY MAKES NO SENSE TO?

TESTIFYING TO WHAT GOD HAS DONE - THE POWER OF PARTICIPATION

A powerful aspect of early Salvationist worship was the inclusion of testimony, both in song and spoken word, as a means of expressing God's transformative work in the life of one individual to inspire and challenge others. It's said that Richard Slater, a prolific Salvationist musician and songwriter sometimes known as "The Father of Salvation Army music," was converted at the Regent Hall Salvation Army on Oxford Street following the testimony of Harriet Craddock, a young maid. Slater, a highly educated Philosophy lecturer who had been a nominal Christian but had lost his faith during his teenage years, heard the young, uneducated teenage servant testify to the difference Christ had made in her life in a direct and profound way. The story goes that she stood up and testified, "I used to sweep the dust under the carpet until I got saved... now I even sweep under the carpet." The power of her testimony given in worship made a significant impact on Richard Slater and our worship (sung and spoken) should give people the opportunity to express what a difference God has made in their lives.

The why which underpins this aspect of Salvationist worship is that we believe that God is at work in the lives of ordinary people and thus ordinary people have something worth saying. I'm a big fan of learning theology, biblical studies, and doctrine, and I currently spend a significant part of my life helping to teach and encourage those on the journey to full-time Salvation Army leadership.





At the same time, our tradition is one of participation in worship from the whole body regardless of their education, their rank, or their position. Salvation Army worship, at its best, is inclusive and participatory, not being led by an exclusive few or professionalized pastors but gives the opportunity for all kinds of people to be involved. The testimony of a young, uneducated

house-maid changed the course of Salvation Army music. What other things might we be missing out on if we don't maximize the opportunity for the widest group possible to participate in worship.

REFLECTION QUESTION: HOW MANY PEOPLE HAD THE OPPORTUNITY TO PARTICIPATE IN WORSHIP LAST WEEK? WHICH VOICES MIGHT BE MISSING FROM OUR WORSHIP?

MARCHING AS TO WAR - THE JUKEBOX OF JUSTICE

As we use instruments in worship on a Sunday, it might raise an eyebrow (or a smile!) when we consider why brass instruments first made an appearance in Salvationist worship. In Salisbury (UK) in 1878, an appeal was made for some bodyguards to protect the Salvationists gathering to preach and worship in the open-air marketplace who were attracting opposition.

This call was answered by four members of the Fry family who pitched up with their brass instruments and offered security to the gathered group as they preached a somewhat unpopular message against the injustices of evil. Salvation Army music has always had a sense of protest about it and has provided a soundtrack for the Army's war against all that stops people from experiencing life in all its fullness in Christ. This is quite a unique aspect of our hymnody. If you flick through a Salvation Army Song Book and compare it with the hymnbooks of other traditions, you will find a much greater proportion of songs which speak about fighting battles against evil, storming forts of darkness, and turning the world upside down. Within our tradition, music is both a motivator and a means of Kingdom action within the world.

I was completely inspired a few years ago when, in 2016, Europe was in the thick of a migration crisis as refugees fled Syria. Captain John Clifton and Major Nick Coke organised a carol service, complete with brass band, outside the UK Houses of Parliament. The service was entitled More Room at the Inn and was dedicated to refugee children stranded away from their families. The words of popular carols were altered to help people think about a great injustice and evil in the world ("In the bleak midwinter/Far away from home/Children sleep as refugees/Scared and alone"). This is Salvation Army worship music at its finest and true to its roots: the jukebox of injustice fuelling the fight against wrong.

Last autumn, an article appeared in Christianity Today magazine which studied how the 25 most used worship songs reported to the CCLI Copyright database compared to the Psalms. ²

It reported that the word justice appeared once in passing in the top 25, whilst it appeared 65 times in the Psalms, and that there are zero references to the poor or poverty in the top 25 whilst victims of injustice are frequently mentioned in the Psalms. Whilst this might be a lamentable omission, the same isn't historically true for Salvationist music. In my opinion, contemporary worship leaders should find ways to write and lead songs which inspire and fuel the battles against evil and injustice.

REFLECTION QUESTION: HOW COULD I USE MUSIC IN THE FIGHT FOR SOCIAL JUSTICE?

I'm sure that this list isn't exhaustive but, in considering the whys of just three aspects of our worship, hopefully it has provided a starting point for reimagining and motivating innovation and creativity for the future.

Written By Capt. Callum McKenna



References:

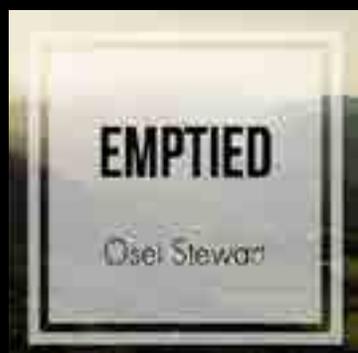
1 Booth, William, 'The East London Christian Mission Under the Superintendence of William Booth', Revival Magazine, 6 February 1868, p.1

2 <https://www.christianitytoday.com/ct/2021/september-web-only/rhodes-ccli-top-25-worship-songs-singing-justice-songs.html>



On July 20th, Salvation Worship Volume 4 was released with the full set of resources that you have come to expect from this publication. It is available for free download at www.salvationworship.com. We were excited that all resources were available at the same time for this volume. In the past, we had a delayed release for the choral charts, but we were able to tweak the schedule to make it all happen at the same time. Special thanks to Music Editorial (UK) for their partnership with us in creating these choral arrangements for songster groups and community choirs.

You can read a short excerpt from the writers of each of the 5 songs below.



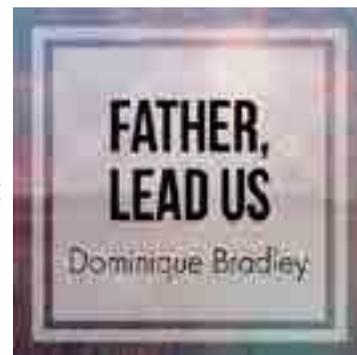
EMPTIED – OSEI STEWART

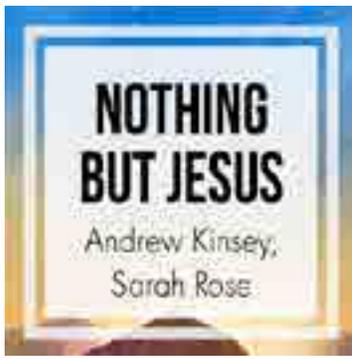
This song came about because I was going through a rough patch in my walk with the Lord. I had begun to shift the focus onto me and what I was doing in my own strength. I had abandoned God in some ways and was so far away from Him, even though I was a full-time corps officer. While lying in bed after reading Philippians 2, I fell asleep and dreamed a complete song of surrender to God – from lyrics to melody, piano, strings, etc. Based on Philippians 2, the song reminded

me that if Jesus was emptied and lowered Himself for me, I need to do the same and give over my selfish ways to Him so that I can be useful for the Kingdom work He has called me to do. The song is a call to have the same mind of Christ so that the focus can be on serving others above ourselves.

FATHER, LEAD US – DOMINIQUE BRADLEY

This song was based on Romford Salvation Army's corps vision that was created under the leadership of Captains Mark and Julia Cozens in 2019: *As disciples of Jesus, we will be passionate, prayerful, and led by His Spirit to deepen our relationships with Him and others, leading them to Christ. Our church will be a growing, diverse, friendly, and inclusive family, totally dependent on Christ, which serves and enhances our local community.*

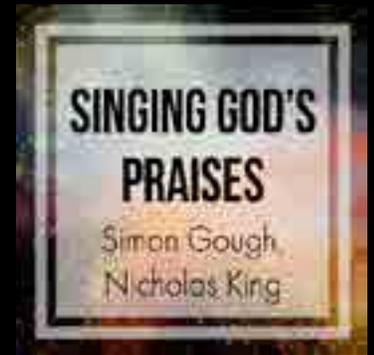




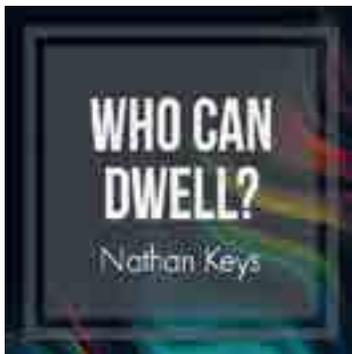
NOTHING BUT JESUS – ANDREW KINSEY AND SARAH ROSE

This song came to me during some free time I had at a Salvation Army leaders conference. I was reflecting on the faithfulness of God and how He was all I wanted and needed in life. I had the idea to rework the hymn and a new melody came to me. I sang it to my friend, Sarah Rose. She wrote some lyrics and helped me bring the song to life. It is a song that is a declaration that Jesus is all we need in life. He has the power to make us whole and restore our lives. I hope that when people hear this song that they are reminded of His goodness to us.

SINGING GOD'S PRAISES – SIMON GOUGH AND NIK KING



Singing God's Praises is intended to be a song that congregations can use to proclaim how they want to live their lives. It's a song that declares how we choose to sing praises to God in all situations. I believe that if we want others to be inspired by Christ in us, we need to have joy as we share God's goodness with those who may not know Him. Sometimes, it can be hard to do this through certain times and seasons in our lives, but with an understanding that we have the enduring love of God with us for all our days, we can have that song of praise ready for all who meet us to hear.



WHO CAN DWELL? – NATHAN KEYS

This song was inspired by Psalm 15. I love the imagery of a back-and-forth conversation between asking and answering the question of who can dwell with God that the psalm speaks about. It reminds us that the one who is blameless and righteous before God is not because of who they are or what they have done, but rather it is because of those who call on the name of the Lord. Those who are washed by the blood of the Lamb can be called children of God, therefore making us worthy to stand before God.

SALVATION WORSHIP VOLUME 4 IS STREAMING NOW. CLICK TO LISTEN.

S P R E A D I N G O U T T H E S O U N D

Worship songs need to be clear and easy to follow. This doesn't mean you need to have simple arrangements. Most teams will have instruments that play in similar registers. You need to be aware of the instruments in your group and how they are contributing to the overall sound. Spreading out the sound ensures that multiple instruments are not playing the same notes regularly.

To spread out the sound of your group, you need to try to work in different registers. The register refers to the specific octave you are playing in. Doing this can accomplish two things:

- 1) Make a smaller ensemble sound fuller
- 2) Give clarity of sound to a larger group.

The chords used by piano and guitars, as well as the melody being sung, are usually in similar registers. This congestion can make a good arrangement sound muddy or undefined. If you can spread out the register (octave) that some of the chords are played in, or spread out the notes of a chord (playing arpeggios), there will be more definition to the sound. This clarity will help the congregation to easily identify the melody.

The more instruments you have playing the same notes, the greater the volume those notes will be. You need to be constantly aware of balancing the melody. The melody carries the lyrics which the congregation worships through. This, rather than the chords or rhythm of a song, is the most important part.

Chords played in the same register as the melody

Piano	Guitar	Melody
		

The same chords spread out and played in different registers

Piano	Guitar	Melody
		

NEW MUSIC RELEASE

We love to be able to share new and exciting projects with you that are being released around the Salvation Army world. One of the newest releases is Revolution Worship from the Australia Territory. Under the leadership of Dan Casey, Revolution Worship has released a new song entitled Our Redeemer.



In a YouTube video about the song, Dan shares:

"This is a song that speaks of the redemptive nature of our God. And whilst our own circumstance might look frail and might look like no good is going to come from it, our God is our Redeemer.

I see this as kind of an anthem for the Army at the moment, in a usable song that we can sing in our congregations and in our youth and young adults; something that we can use to declare God's redemptive power and goodness over our situation as The Salvation Army."

When talking about the direction of Revolution Worship, Dan says:

"We see this as the first release from Revolution Worship which is basically our outlet for cutting edge worship in The Salvation Army in Australia right now. We are going to be using it in all our youth camp and youth events, but we will also be sending it out through corps and congregations so they can sing this too."

Keep watching this space to see more news about this exciting project as it continues to progress. Click this link to go to our web exclusive content for this song and be sure to look up Our Redeemer on your favourite streaming platform.

CLICK FOR WEB EXCLUSIVE

GET ACCESS TO THE FULL INTERVIEW FROM DAN CASEY,
THE LYRIC VIDEO, AND MORE WHEN YOU CLICK HERE

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<http://eepurl.com/dN845D>



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