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BUILDING SERVANT LEADERS: WORSHIP TEAM TRAINING AT MUSIC CAMP



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UNDERSTANDING WORSHIP VOCABULARY: CONNECTING WITH A NEW CONGREGATION

BY SIMON GOUGH

As a worship leader, have you found it hard to go and lead worship with a different congregation? It's more than just missing the feeling of comfort with a team you normally work with or using equipment you know in familiar surroundings. At times, I find choosing songs for a congregation can be a difficult task when I am leading them for the first time.

This is a complex conversation, but I want to focus on one reason why leading a different congregation can be a challenge. I believe that it comes down to worship vocabulary. Every congregation uses different songs to interact with God through praise and worship. They have an understood and established vocabulary that they use to connect with God. As they worship, they use this vocabulary, so they don't have to think about melody, rhythm, or working hard to understand a lyric. They can use each of these elements to interact with and focus on God. The song becomes their conversation with Him.

This is not to say that the use of an understood vocabulary is mindless. The goal is to get to a place where a song is entirely part of a congregation's worship vocabulary. They have mastered the singing of the melody, the placement of the rhythms, and the meaning of the song is understood both corporately and personally. Your leadership is vital in helping to make sure all these elements come together so that a song becomes more than just a song.

As a guest worship leader, I am always conscious of making sure I am including some of the worship language that the congregation uses regularly. I want to encourage them to engage with God during a service, and I don't want the service to become a concert where I'm using songs that I know, and everyone is busy trying to learn these new songs. This isn't to say that you can't introduce something new or bring some part of an established worship vocabulary to the congregation in a new way. Maybe it is experimenting with a different arrangement or putting songs together that adds new meaning to what is being sung.

Our worship vocabulary should always be growing and changing. As we discover new things about God, and as we experience His new mercies every morning, our interaction with Him should grow and change. The danger of an established worship vocabulary that becomes stagnant is that a congregation can become numb and "go through the motions" with the same songs. Corporate worship should be a life-giving part of our walk together in Christian community.

Bless you as you work to keep the worship vocabulary of your congregation vibrant and meaningful.

TAKE MY LIFE (I AM YOURS): A SALVATION WORSHIP SUCCESS STORY

BY JAHRED WARKENTIN

In the heart of Chicago, Jonathon Weller stands in front of his corps, ready to lead worship for many who find themselves overcome by the deep darkness of addiction, disease, loneliness, shame, and other issues few can fathom. Time after time, Weller finds himself coming back to a song that has resonated with so many among his congregation. Jonathon spoke with me about his use of *Take My Life (I Am Yours)* in congregational worship.

Laura Rowsell's song *Take My Life (I Am Yours)* was released in the Canada and Bermuda Territory's Salvation Worship Volume 3 in 2022 and has since found a home in various corps within the Army. Harbour Light corps in Chicago (USA Central Territory) is one such place where Weller (music program assistant/pianist/worship leader) has used the song countless times to speak into congregation members' lives. With a congregation diverse among many attributes like race, age, social class, sexuality, sobriety, denominational upbringing, and church affiliations, it can be hard to find music that works for everyone, but Weller says this song serves a wide range of people. "It's got the old words which some people already know and love, and then it's got that kind of updated chorus which I think works really well." Weller also spoke about some of the practical implications that support the song such as the lower key (for a predominantly male group), its sing-ability, and the depth of lyrical maturity within plain language.



Weller's first foray into the song was by reading through the lyrics when the latest Salvation Worship volume came out. He was captured by how much it would resonate with the journeys of recovery his congregation members were going through. But in using the song with his congregation, Weller has noticed a curb-cut effect where decisions made to serve one group of people go on to serve a much larger group. While resonating with this song in his own context, he realized how beneficial these words could be to the corps of his youth. "Those words work at any congregation like, the middle-class corps may not have as many people dealing with this stuff [addiction recovery, houselessness, extreme poverty] but they're dealing with their own crap."

Upon first introduction, the song was not a "hit" in the traditional sense. "Fifty percent of our congregation probably is not actively singing along...for whatever reason." So, knowing how impactful the song could be, Weller set out to make sure the congregation knew the song. "With *Take My Life*, when I introduced the song, I kind of taught it. You know, it's like, 'hey, we're gonna have choir practice really quick. I'm gonna teach you this song.'" Familiarity with a song is the top priority for Weller, who says familiarity is going to have the greatest impact above genre, arrangement, or any other musical attribute. "I know that the guys who were here when I introduced it before are gonna remember it and the guys who weren't here are gonna pick it up fairly easily." Slowly, Weller began to see more comfortability while worshipping with the song and began "seeing guys who are a bit more reserved and have come out of that event... occasionally see a couple of their hands go up and that's really cool."

The song has become so much to so many. A chorus built upon the relatable struggle with doubt, running from God, and spiritual darkness; and the everlasting truth that in these times, we belong to God, is matched with verses that make self-sacrificial declarations, to give our lives to Christ for rejuvenation, praise, and offering.

*'Cause I am Yours, even when the doubt sets in,
Even when I'm running in the opposite direction.
And I am Yours, when the night is dark and I can't see,
You're always standing next to me
And I am reminded that I am Yours,
That I am Yours.*

You can check out *Take My Life (I Am Yours)* and all its supporting material [here](#). Have a song success story you want to share? Contact us to include the story in the next issue of SAWM!

Jahred.warkentinesalvationarmy.ca

BEYOND THE BAND:

HOW TO INTEGRATE NON-TRADITIONAL INSTRUMENTS INTO WORSHIP TEAMS

BY JAHRED WARKENTIN

Do you have musicians in your congregations who do not fit into the "traditional" worship team instrumentation? Perhaps a brass player who wants to play punch brass? Or perhaps a violist, clarinetist, or other orchestral player who would love to use their gifts and musical stylings? You may even have an instrumentalist who falls outside common western canon of musical instruments, like a sitar, koto, or dulcimer player. Congregational worship is for all and when working together, these instruments can elevate our praise and create a truly unique and beautiful sound. Here are five tips to help you include these types of instruments in your worship team.

Use Your Ears

Our greatest skills as musicians comes not from our hands or mouth, but from listening through our ears. When looking for a place to include non-traditional instruments, try to listen for melodies, rhythms, riffs, or motifs that they could play in a song and restructure your accompaniment to support them. Rather than trying to make their sound fit your band, fit your band around them. Sometimes these parts may not be written down and must either be transcribed or learned by rote.

Listen to Other Music

When preparing for rehearsal, don't just listen to the studio recordings of the songs you are going to play - listen to music (sacred and secular) that includes the non-traditional instruments you are looking to add. This could be music that is in the native genre or style of the instrument, or fusion music that incorporates elements of different styles. Listen for how the instrument is used and appreciate and take note of what it does well. With the accessibility of music sharing today, you are guaranteed not to be the first person to include whatever instrument into your ensemble.

Use Resources

There are many resources that have supporting instrumental parts for modern worship music. Don't be afraid to look for parts beyond the lead sheet and piano score. Websites like [Praise Charts](#) and the [Worship Collaborative Series](#) provide orchestrations of contemporary and traditional church music. If your instrument falls outside these categories, you can likely find an instrument in the same range and play their part - or use it as a jumping off point to create a new part!

Ask For Help

There are many talented composers, arrangers, and musicians across the Army world, and it has never been easier to get in touch with them. If you are struggling to fit someone into your group musically, or you have run out of creative ideas of how to incorporate some musical element, reach out for help. Territorial music departments are there to serve you and would be happy to assist. They may even have arrangements already created! Or maybe a budding composer in your corps or a neighbouring corps would like the opportunity to arrange something for your worship team - you don't know until you ask.

Experiment/Practice

Adding new elements is always tricky at first. It should always be intentional and is not meant to be something you throw together on a Sunday morning. Take some time in your week to practice with your team or spend some time one-on-one with your new instrumentalist. This will help you see where they can best fit the group, and it will take some experimentation to figure it out. Swap musical parts around and continue to worship through the experimental phase. This is how a team and musicians grow. This is where faithful service shines and where new ideas flourish.



BUILDING SERVANT LEADERS: WORSHIP TEAM TRAINING AT MUSIC CAMP

BY SIMON GOUGH

Music camps have been a significant training ground for Salvation Army musicians for a long time. Camps provide a focused environment away from the distractions and obligations of normal life, giving young people the opportunity to make significant growth as players and musicians. In recent years, worship teams have been added to the camp experience in addition to band and vocal. What can we teach young people about how to lead worship well so they can take this information back to their corps? We can focus on the following ideas:

- What are worship leaders and team members? They are servant leaders! They facilitate the interaction between God and His people through music. This is the most important thing to impress upon your team at camp.
- What is the most important part of a worship song? It's the lyrics. They are what the congregation use to sing prayer and praise unto the Lord. The melody carries the lyrics, so it is important as servant leaders to be sure that we are assisting the congregation to worship. Presenting the lyrics and melody in a clear way is vital.

At camp, we are blessed with a lot of time to spend together as musical groups. Where weekly rehearsals of corps ministry groups are time-limited, we have the opportunity in a camp environment to spend more time learning about more than just the music and technique. We can discuss the reason why we do certain things in a worship setting. Unlike choir or brass band music that is notated in firm arrangements,





worship team music often utilizes a chord symbol and a melodic line. This gives the group a lot of room to shape the arrangement of each song. It can be a point of growth for young musicians to spend time learning about how to craft an arrangement of a song through spreading out the sound, or creating a pocket for the vocal line, or learning about other musical tools that enhance the overall arrangement.

Focused time in a music camp environment also gives the students a chance to ask questions. Try starting a session without your instruments. Sit together and ask the students if they have questions about what the group is doing or how things are coming together. Ask them about leading in their context at their own corps. Ask them about their involvement and what their worship team looks like. Give them the opportunity to discuss their worship context or provide suggestions on how they can positively contribute. You want to help them be set up for success as a member of their corps worship team when they leave camp.

In addition to all these ideas, there are also functional needs of a worship team while at camp. Here are the big three that you need to have covered:

Resources

For band and choir groups, they are used to needing chairs and stands, and then they are ready to go! Unlike these acoustic groups, there are many technical requirements that allow a worship team to be successful at camp. This is a largely amplified group (apart from drums at times). They need to be heard by others in the group, and by the individual playing the instrument. Some resources you will need to help facilitate this include XLR cables, instrument cables, DI boxes, microphones, and speakers. All of this will run through a sound system.

Personnel

In addition to a leader that directs and instructs the group, the next vital role is a sound technician. It is essential to have an individual who can competently and confidently manage and run the audio for the group. They should understand how to balance a mix of the instruments both from a front of house mix as well as in monitors.

Flexibility

Just like other camp ensembles, there will be different levels of ability within your group. Leaders should be able to pivot if necessary. It is helpful to have options for songs based on strengths and weaknesses of the group. There is a lot of room to arrange songs in a way that best suits the students. If you don't have a guitarist that can rip lead lines, try seeing if your keyboard player can help. If your singers cannot sing harmony, perhaps the acoustic guitar can add some of those harmony lines. Use the gifts of the students in the group.

Every camp is unique, and each group of students is different, but these are some big ideas to think about to help your worship team be successful. With these in place, you can build a week of experiences that will help the students grow in their ability, hopefully inspiring them to return to their corps and be a servant leader in their local setting.



BRING THE RIFF TO LIFE: A STEP-BY-STEP GUIDE TO *GOODBYE YESTERDAY*

BY JAHRED WARKENTIN

Has your church been worshipping to the new track *Goodbye Yesterday* from Elevation Rhythm? Have you not been able to nail down that guitar line? You have your overdrive on, but the line still doesn't feel full. Or maybe you are a single worship leader on an acoustic guitar who wants to add the riff to your chording. Either way, we are going to cover that riff that keeps getting stuck in your head and bring it out to your fingers!

Main/Verse Riff

The original recording is in Ab, and the guitar player is tuned down a half-step (Eb Ab Db Gb Bb eb). One of the bass strings is tuned to the tonic chord (1 in the key). For every note of the riff, we are going to play the open-string root note as a drone. This is the secret to that thick sound on one guitar. Tuned a half-step down and played in Ab it looks like this:

The image shows a musical score for a guitar riff in the key of Ab. The score is written in 4/4 time. The top staff is a treble clef with a key signature of two flats (Ab). The bottom staff is a bass clef with a key signature of two flats (Ab). The riff consists of a series of chords and single notes, with a drone bass string (the 1st string) playing the tonic chord (Ab) throughout. The notation includes a key signature change to Ab and a tempo marking of 110. The riff is played in a descending sequence of chords: Ab, Gb, F, Eb, D, C, Bb, Ab. The notation includes a key signature change to Ab and a tempo marking of 110. The riff is played in a descending sequence of chords: Ab, Gb, F, Eb, D, C, Bb, Ab.

Notice the up-strums as they are an essential part of the sound of the riff.

While this sounds awesome, it is not immediately apparent how we can change keys without re-tuning our entire instrument. But with a little bit of knowledge on the intervallic relationships between adjacent strings and frets, we should be able to take this riff and play it just about anywhere.

For the remainder of this article, we will remain in standard tuning (E A D G B e) and grab our trusty capo. Remember that the distance between the 5th and 4th string is the same as the distance between the 6th and 5th and the 4th and 3rd. They are all a Perfect 4th away from each other. This means that without changing the fret positioning/fingering, we can play this riff in three different keys just by jumping strings!

Key of E

The image shows a musical score for a guitar riff in the key of E. The score is written in 4/4 time. The top staff is a treble clef with a key signature of one sharp (E). The bottom staff is a bass clef with a key signature of one sharp (E). The riff consists of a series of chords and single notes, with a drone bass string (the 1st string) playing the tonic chord (E) throughout. The notation includes a key signature change to E and a tempo marking of 110. The riff is played in a descending sequence of chords: E, D, C, B, A, G, F, E.

To view keys of A and D, check out the [full article](#) on [SAWorshipMagazine.com](#).

Now by placing our capo on the first fret and sliding all our fretted notes up one fret, we can move our riff up a semitone.

Key of F

To view keys of Bb and Eb, check out the [full article](#).

Of course, we can continue to do this by moving our capo higher and higher. Here are the keys available by placing your capo on fret 3. Keys of G, C, and F.

A second possible way to play this riff and keep some of its character with a bit of a different sound is to have the drone string above the riff. In the key of G, it would look like this:

Key of G

Watch out not to hit the drone string during the pull-off.

I think this version sounds great with the opposite strumming pattern because the drone is on the opposite side. Try it out both ways and see what fits your context!

Chorus 2 Riff

The riff for the second chorus can also be played on just two adjacent bass strings and then moved around without changing the shape to fit the key you need. Here are a few examples:

Key of A

Key of G

Acoustic Lead

If you are leading this song on your own with an acoustic guitar, check out the full article on [SAWorshipMagazine.com](#) for a version with the chords and riff together.

Have a worship song or riff you have been dying to play but just can't seem to get it right? Send it our way and we'll break it down in the easiest way possible. Send your song requests to jahred.warkentin@salvationarmy.ca.

ALBUM REVIEW

BY JAHRED WARKENTIN



Revolution Worship (Australia Territory) have given us a new potent and polished EP entitled *We Believe* with authentic lyrical craft and beautiful washy worship sounds that will fill the hearts and mouths of Salvationists around the world.

After releasing several singles and a collection of acoustic versions of their songs, this new EP has five brand new tracks and accompanying material so you can use these songs in your own corporate worship setting.

Sing Your Praise tells of the great power and strength of Christ and our praise response to the might He displays. The chorus is catchy and is especially uplifting after the bridge with the drum hits synced to the lyrics "We sing Your praise."

The first single released from the EP, *Christ of Calvary*, slows the record down with a simple melody that is later enhanced with harmony that is both comfortable for men and women. The song shouts of the great overcoming of the cross and its impact over our lives. This would be perfect for Easter or services with a focus on the cross.

Worthy is another slower song with a medium build that focuses on Christ's worthiness of our praise. The backing ostinato-like electric guitar arpeggios push the track forward with the foundational drumbeat. Thanks to the singable melody, this song could easily be driven by a solo acoustic guitar or a piano on a Sunday morning.

The penultimate track, *Your Love*, has a very catchy synth intro and riff that is found in instrumental breaks throughout the track. However, it is the regular piano sound that drives this song into a bridge with a huge build, reminiscent of your favourite big Australian churches. This song highlights the beautiful attributes of God's love and the freedom His love has granted us.

The title track, *We Believe*, is a musically intricate song declaring doctrinal proclamations in the chorus. This is accompanied by a falling melody in the verses and backed by large ambient pads and luscious counter-guitar parts.

*We believe that you died and rose again.
We believe by that same power we are saved.
We believe that through You, all things are possible.
We believe, Oh Lord,
We believe.*

This EP holds its own against any worship album produced by a major label, all while remaining theologically sound and accessible for congregational use. Check out the album and supporting material [here](#) and follow Revolution Worship to be hip on their next release!

FROM THE SINGER TO THE MIXER: A SINGER'S GUIDE TO MICROPHONE TECHNOLOGY

BY SEAN VAN GULIK

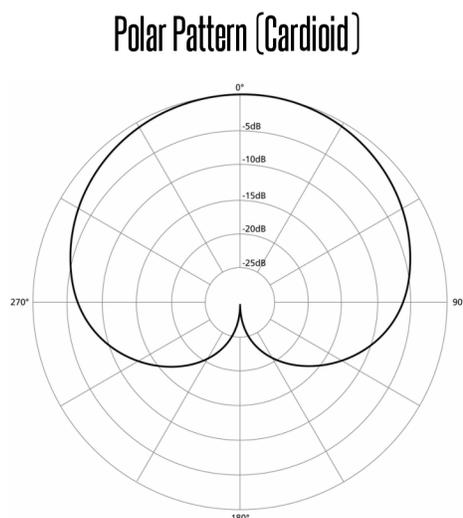
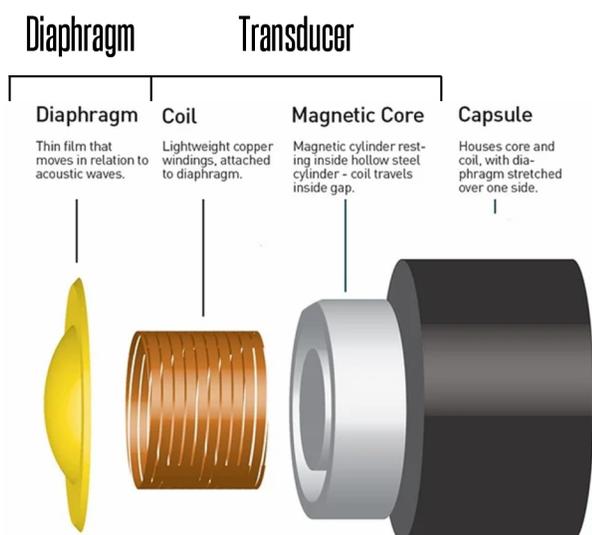
When singing at your corps, understanding the technology behind the microphone is just as important as mastering vocal technique. A great worship experience relies not only on your voice but also on how well you interact with the equipment that amplifies and enhances it for the congregation. This guide focuses on the technical side of microphones—how they work, the different types, and how to apply that knowledge to ensure your voice leads the congregation with clarity and power, creating an uplifting and spiritually resonant atmosphere.

Understanding Microphone Basics

Microphones work by converting sound waves (your voice) into electrical signals, which can then be amplified, recorded, or sent to a livestream. The way a microphone captures sound depends on its internal design, which affects the quality of your vocal output.

Key Components of a Microphone

- **Diaphragm:** A thin membrane inside the microphone that vibrates when hit by sound waves. This vibration is converted into an electrical signal.
- **Transducer:** Converts the diaphragm's vibrations into electrical energy. This can be a coil of wire (in dynamic mics) or a capacitor (in condenser mics).
- **Polar Pattern:** The directionality of the microphone or how it captures sound from different angles. Understanding polar patterns is crucial for positioning the microphone correctly.



Types of Microphones and How They Work

Different microphones are designed to handle different environments and vocal styles. Here's a breakdown of the main types:

Dynamic Microphones

- **How They Work:** Dynamic microphones use a simple design involving a diaphragm attached to a coil of wire, placed near a magnet. When sound waves hit the diaphragm, it moves the coil within the magnetic field, generating an electrical signal.
- **Best For:** Live performances. They are durable, can handle high sound pressure levels (SPL), and are less sensitive to background noise.
- **Application to Singing:** Dynamic mics are perfect for high-energy performances, especially in loud environments. For singers, the Shure SM58 is a classic dynamic microphone choice because of its rugged design and ability to cut through noisy stages. When singing into a dynamic mic, position it about 1-2 inches from your mouth, and adjust your distance depending on your volume.



Condenser Microphones

- **How They Work:** Condenser microphones use a diaphragm placed close to a backplate, forming a capacitor. When sound hits the diaphragm, the distance between the diaphragm and the backplate changes, altering the capacitance and generating an electrical signal. Condenser mics require external power, typically through phantom power (+48V).
- **Best For:** Studio recordings and livestreams. They are more sensitive and provide a greater frequency response and detail.
- **Application to Singing:** Condenser mics are ideal for capturing subtle nuances in your voice, making them great for controlled studio settings. When using a condenser mic, experiment with distance and angle to find the sweet spot that captures your tone accurately without introducing too much room noise. A pop filter is essential to minimize plosives, and you should also use a shock mount to prevent unwanted vibrations from impacting the recording.



Wireless Microphones

- **How They Work:** Wireless microphones are not a type of mic in terms of diaphragm technology. Typically, they are dynamic microphones, but the way they transmit sound to the mixer changes. As the name suggests, they have no wire directly connecting them to the mixer. Instead, they have a transmitter on the microphone, and a receiver that plugs in to the mixer.
- **Best For:** Situations that require the freedom to move around the stage without being tethered to a cable.
- **Battery Management:** Always use fresh batteries for each service to avoid signal dropouts. Keep spare batteries on hand and consider rechargeable options for sustainability.

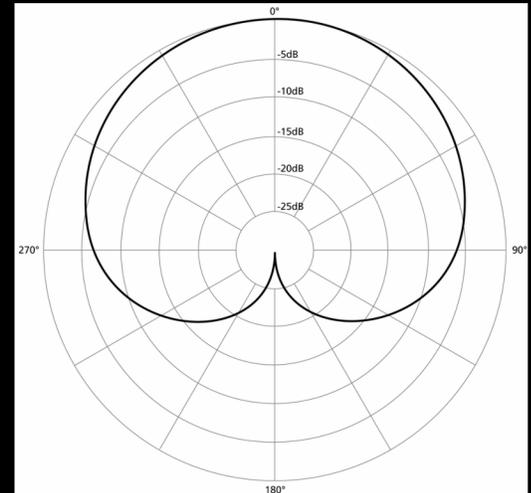


Understanding Polar Patterns

Polar patterns define the directionality of a microphone—how it picks up sound from different directions. Here's a look at common polar patterns and how to use them:

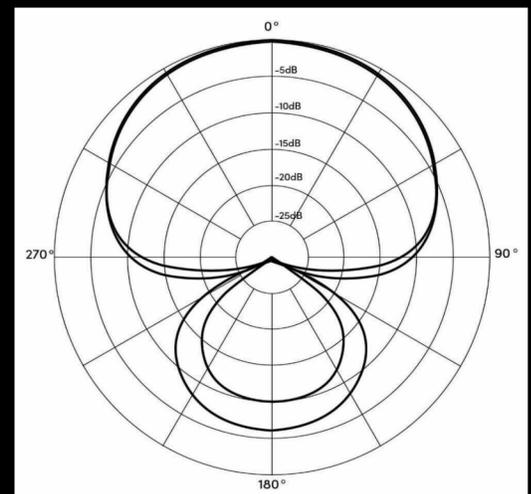
Cardioid Pattern

- **How It Works:** Cardioid microphones pick up sound from the front and reject sound from the sides and rear. This is the most common pattern for vocal microphones, especially in live settings.
- **Application to Singing:** When using a cardioid microphone, position yourself directly in front of the microphone for the best sound. The microphone will naturally reject ambient noise but be mindful of positioning to avoid feedback from nearby monitors or speakers.



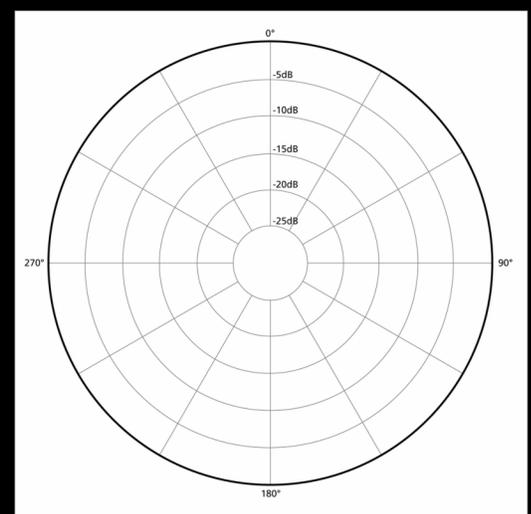
Supercardioid and Hypercardioid Patterns

- **How They Work:** These patterns are more directional than cardioid, with a tighter pickup area in the front and slightly more sensitivity at the rear. This can help isolate your voice even further in noisy environments.
- **Application to Singing:** Supercardioid and hypercardioid microphones are excellent for live performances where sound isolation is critical. These mics allow you to focus your vocals more precisely but require careful positioning to avoid picking up unwanted sound from the rear.



Omnidirectional Pattern

- **How It Works:** Omnidirectional microphones capture sound equally from all directions. They are not commonly used for live vocals due to their lack of directionality, but they can be useful in certain recording situations.
- **Application to Singing:** Omnidirectional microphones are best for capturing a natural, ambient sound in studio settings. If you want to capture the room's acoustics along with your voice, this might be the right choice. However, be aware that it will also pick up any noise or reflections from the surroundings.



Dealing with Feedback

Feedback occurs when the microphone picks up sound from the speakers, creating a loop that results in a loud, high-pitched noise or a hum. Feedback can be a big distraction in your worship service. Understanding the relationship between your microphone, monitors, and speakers is crucial to preventing distracting feedback. Remember that the goal of any AV team is to provide a distraction-free environment for worship.

- **Microphone Positioning:** Keep your microphone pointed away from monitors and speakers. If you're using a cardioid or supercardioid microphone, take advantage of its rejection pattern by positioning the rear or sides of the microphone toward the speakers.



- **Monitor Levels:** Keep your monitor levels at a reasonable volume. If you need more sound in your monitors, try repositioning them or using in-ear monitors (IEMs) instead of simply increasing the volume.

To learn about feedback and how to deal with it in more detail, [check out this issue of the Zine.](#)

Understanding the technology behind microphones and related equipment is important for any singer looking to optimize their sound. By knowing how microphones work, selecting the right gear for your voice, and applying proper technique, you can enhance your performance whether you're at your church or in the studio. Combine this technical knowledge with your vocal talent to be an effective worship leader at your corps.



SALVATION WORSHIP VOLUME 8



Salvation Worship Volume 8 has been 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.

In each volume of Salvation Worship, we release biographies about the songwriters, as well as a small passage from each writer about the inspiration for their song which you can read below.

HE'S MY POWER SIMON GOUGH, LADARION JONES, LENSKY PETION

HE'S MY POWER

Simon Gough,
Ladarion Jones,
Lensky Petion

LENSKY PETION: My name is Lensky Petion and I am from the West Palm Beach corps. This was my first time participating in a joint writing session with multiple people. I was a bit nervous at first, but once I realized I had a piano nearby, I eased up a bit and started playing. With the support of the others on this writing team, we came up with a melody and once the chords were nailed down, it was smooth sailing. Ladarion and Simon mainly wrote the lyrics, and I took those lyrics away to work on the chords. It was an absolute honour to work with other talented songwriters and bring this song to life.

SIMON GOUGH: What amazing opportunity to co-write with some talented individuals at the North American Worship Leader's Conference, specifically the songwriting stream. Getting to share ideas and build this song out in a compressed amount of time helped focus the mind and get a wonderful song of praise out.

I KNOW YOU, LORD GRACE CARROLL

The author of Psalm 119 claims they are lying in the dust, and the lyrics of this song express a similar sentiment ("Here I lie defeated in the dust") of defeat. But are we truly defeated? Is defeat a reality or is it just a feeling? For many, feelings of defeat lie in the messages we tell ourselves, or the thoughts we are thinking. For instance, "I will never be able to get out of this mess" or "I'm not good enough." We are not defeated because "God's strength is made perfect in our weakness" (2 Corinthians 12:9). The chorus of *I Know You, Lord* reads, "For I know You, Lord, all Your goodness I have seen." We find hope and encouragement by remembering the goodness of God – what we know is true. As you listen to or sing this song, take heart that God understands you and journeys alongside you as you seek to truly know Him.

*paraphrased from the Devotional written by Major Carolyn Simpson

I KNOW YOU, LORD

Grace Carroll



MARANATHA **DOMINIQUE BRADLEY**

At a time when I felt life was just too busy to spend time with God, one of the small group members from my church talked about the Greek expression, *Maranatha*, that had helped him in his meditations. Found in 1 Corinthians 16:22, it can be translated as "Come, Lord," which inspired this song, drawing on Paul's prayer for the church in Corinth. It reminds us that rather than waiting for us to come to Him, God is willing to come to us wherever we find ourselves, whether in the quiet, in grief, or in the hectic throes of everyday life. All we need to do is ask.

PRAISE TO THE LORD **SIMON GOUGH**

This song was arranged using the amazing melody and lyrics that are familiar to so many across the church world for a territorial congress. The desire was to keep the inherent understanding people have of this song as part of their own worship language alongside the wider language of the church as a whole and energize it. My hope is that by presenting something familiar in a new light, it would speak across generations and preferences as well as other factors that can sometimes divide our worship. I hope that it provides the opportunity for people to come together and give their praise to the Lord.



SEE, AMID THE WINTER'S SNOW **ALAN WILLIAMS**

Born to Salvation Army Officer parents, Alan's music education began in Glasgow, singing with the singing company and with his first notes played on a cornet. Ongoing music tuition took place at both at school and in the corps in Norwich, before formal music education at Colchester Institute of Music and Performing Arts gained Alan a First Class Bachelor of the Arts (Music) degree, where he studied Composition, Trumpet, and Singing. Currently working for The Salvation Army as an Editor in the Music Editorial team, Alan is also a member of The International Staff Band. At Bromley Temple Corps, Alan is the Young People's Band Leader and a keen bandsman and songster.

This setting, using Edward Caswell's familiar words and the verse of the melody by John Goss, was written as a response to the difficulty of finding relatable Christmas worship group repertoire that can engage a whole congregation; those who, at this time of year, just want to sing traditional carols and those who are looking for something more modern. The straightforward melodic patterns should be easy for all to pick up and "*Sing through all Jerusalem: Christ is born in Bethlehem.*"



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