

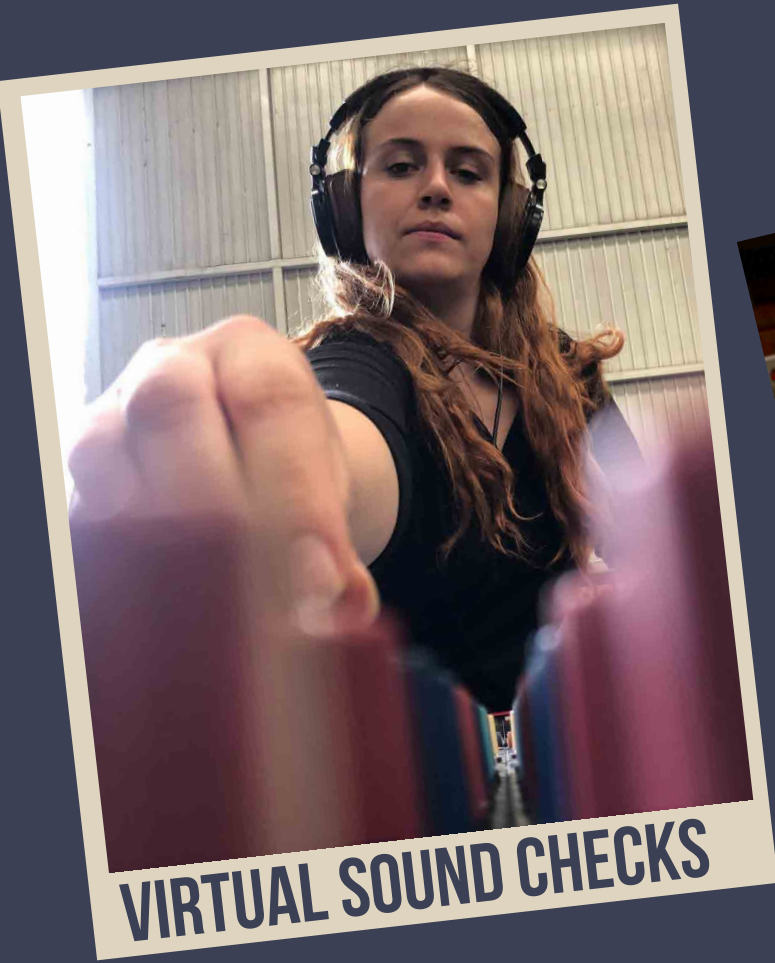
# SA WORSHIP

MAGAZINE



November 2021

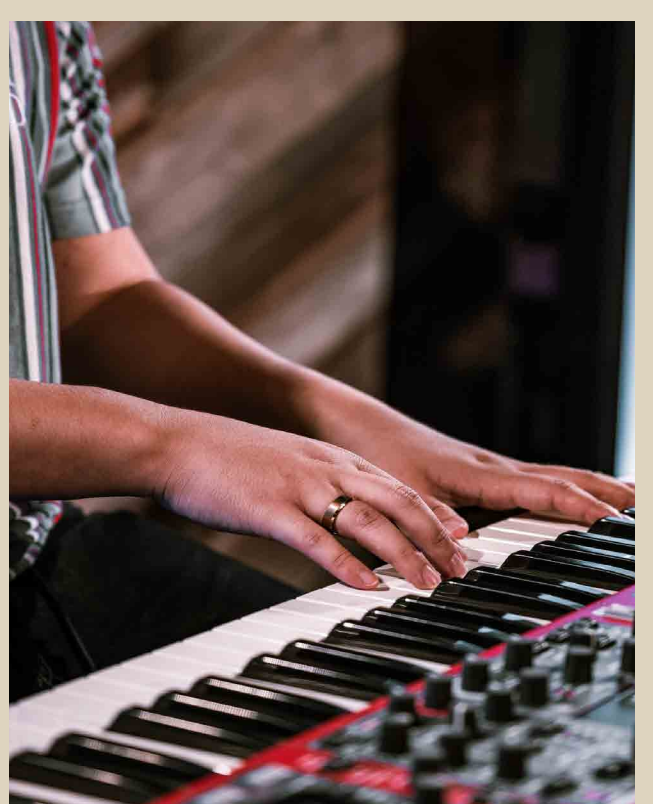
## MEET THE WRITERS FOR SALVATION WORSHIP 2022



**VIRTUAL SOUND CHECKS**



**WORSHIP THEOLOGY  
WHAT WILL CHANGE?**



**NEXT LEVEL KEYS**

ISSUE NO. 13

# TABLE OF CONTENTS

- 2** Editor's Article  
Work with the body
- 3** Key Pointers For Keys Playing  
Nik King from the UKI Territory talks keys
- 7** Salvation Worship 2022 Writers  
Meet the writers who will share their songs in 2022
- 14** Worship Theology  
What will change? Dan Casey, Australia Territory
- 17** Virtual Sound Checks  
A new way to perfect your mix for church sound
- 20** Sharing Good News  
Meet Dan Elson from the UKI Territory



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# WORK WITH THE BODY

You don't have to do it all on your own.

God has gifted His church with leaders who have diverse talents and gifts. Very few of those leaders can do everything. As 1 Corinthians 12:12-27 says, we are all part of the body, and we all have a function that allows us to do what we have been called to do.

Too many leaders think they have to do everything on their own. God has gifted us differently, and I think it is time that we allow others on our teams (or some who aren't part of our team) to use their gifts so we can serve our congregations more effectively.

When I was a young worship leader, I felt confident that I could lead the congregation as well as play and rehearse music with my team. I knew that I was not an organizer. I asked a friend, who wasn't actively part of the worship teams at the time, if she could be the manager. She organized schedules for musicians, reminded me to have leadership team meetings, and helped in many other little ways. I wouldn't have succeeded without her support.

I have worked with great congregational leaders who have a gift for sensing what the Holy Spirit is doing in the hearts and minds of those during a service and can communicate with the band what to do next but were not very strong at rehearsing a group. Having a worship leader (or band/music leader) assist the congregational leader allows each person to focus on the area that is their strength. Having a competent musician in your group that can give direction for arrangement, balance, and other vital aspects of playing will help the rehearsal be more efficient and allows everyone to be successful.

Having an intentional assessment and evaluation of your worship set is vital to improving how you can better serve your congregation. Perspective from someone who is outside the group provides a healthy and informative role so you can make improvements. It helps us to gain perspective from someone who isn't on stage where we are hearing the sound. It helps us assess ourselves as leaders and get feedback on what is working well or what needs improving. It is valuable feedback that helps you serve your congregation more effectively.

Using the gifts and talents of the body of Christ to compliment our own leadership gifts will help us be better leaders and ultimately will help us serve our congregation to the best of our ability.

# KEY POINTERS FOR KEYS PLAYING

Welcome! If you are reading this, you probably have an interest in playing piano, want to play keys in a worship team, or want to improve your skills. Playing keys in a worship team is a very different discipline to playing piano in a service or accompanying and requires a different set of skills. In this article, we will cover some of the main factors of keys playing, compare the differences between this skill and playing piano, and look at some good ways to advance your keys playing in a worship team.

## FINDING MY PLACE

When you are

playing solo piano, your playing has to cover the rhythmic, harmonic, and lead basis throughout the song. When you are playing in a worship team, much of this will be covered by other instruments.

For example, rhythmic groove is covered by drums, bass and guitar, harmonic interest by acoustic guitar and BV vocals, and lead by lead vocals and electric guitar. If all these components are covered, where do the keys fit in? The best solution is simple but difficult...listen. Listen for "gaps" in the music, listen for when the music needs drive into a new section, listen for opportunities to create a thicker texture of sound, adjusting timbre to sections in the song. When you begin to tune in to the sound around you, over time, you will find the spaces. If you continually play with the same players, you will begin to notice how each musician plays and will learn to respond musically within the group. Obviously, this type of playing is much less scripted and more organic - each song could require a different type of playing, but overtime, your musicianship will be heightened and you will become a much more effective player. However, this is certainly not a rule that will work in all circumstances. Your playing must be adaptable.

keys

that will work in all circumstances. Your playing must be adaptable.

## BE ADAPTABLE

Having found your musical place in the team and where you can add value, you now have to be adaptable. Learn to adapt your playing to different settings. For example, where the rhythmic interest needs to come from the piano as there is no kit player, or perhaps your acoustic guitar playing is missing and you need to provide much more harmonic presence. Perhaps the style of song lends much better to instrument lead coming from the piano than the guitar. In all these examples, learning how to adapt your playing to the needs of the team and the needs of the song will enhance your overall playing.

## OVERPLAYING

If you are used to accompanying congregational singing or playing on your own then you will understand that the piano needs to provide both rhythmic and harmonic interest as mentioned previously. When you come to playing in a team, these aspects can often be transferred across to a worship team setting and you begin to overplay. The overall sound will become busy, musical roles in the team become blurred, and the overall sound is compromised. There are some simple solutions to this and sometimes you only need to point them out to hear improvements. Here are some prevention points for overplaying:

- Kill the octaves. Don't forget, you have a bass player, so don't pinch his notes. Remove the lower octave you play in your left hand and let the bass player create the groove.
- Much of the groove will come from the drums and acoustic guitar. When they are going "full throttle," don't join them. Instead, find a way to compliment what they are doing rather than get in the way.
- Don't play the tune. The tune is for the vocals so don't play the whole tune with your right hand pinky finger! Instead, find the interesting motifs in the melody and feature in your playing. A repetition of a motif in right hand octaves can create an effective sound and can help reinforce the melody.

## WHAT SOUND?

If you are used to playing with just a piano sound then being thrown into a world where key players have 1000's of varieties of sound can be quite daunting. Don't panic! Here's some help. If you are a beginner then perhaps start introducing a new sound combined with the piano sound; a soft pad under a piano sound is a good starting point. You will hear the new sound of a pad creating texture whilst still having the familiarity of the piano sound. I encourage you to experiment at home with sounds; listen to the original song and try to recreate them or find suitable options. Try these sounds in rehearsal and ask people for feedback. Remember, your playing will have to adapt and respond depending on the sound. For example, if you are using a long, wide pad sound then playing repeated eighth notes or changing harmony quickly will just create a mixed and muddy sound.

If you are unsure of where to find sounds, here are some possibilities:

1. Many electric pianos or keyboards have some options of sounds built in – try these and note the useable ones.
2. Purchase sounds – there are some small companies that recreate sounds used in worship songs. You can download these for a small fee and play through your sound system using appropriate software.
3. Create your own – some more advance keyboards such a Nord's allow you to adjust many parameters of their sounds on the keyboard and then save them. Experiment with different effects and see if these could work in your team.



## PLAYING THE SOUND

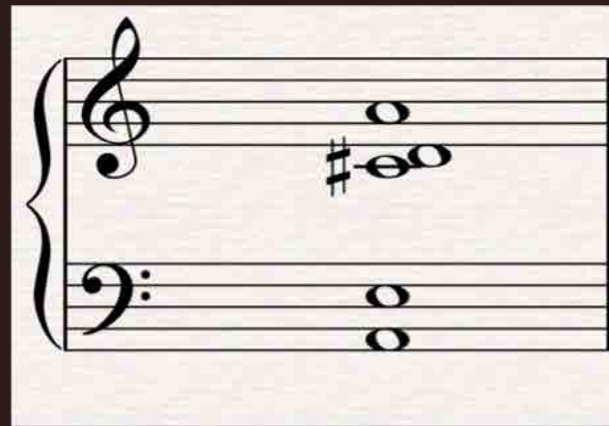
Here are some suggestions on creating a contemporary sound using harmony:

- Freedom. When you accompany in the traditional form, you will most likely play exactly what is notated on the score. In a contemporary set up, the form is much looser with sometimes just chords given. Develop your understanding of chords and voicings so they become second nature to you in order for your playing to be most effective.

- Don't resolve. We are taught in harmony lessons about how suspension leads to resolution (i.e. 4-3 suspension). Whilst this is true in

other styles, in worship music, this isn't always the case. Try not to resolve, especially when you get to a '5' (dominant) chord. Now

try going one step further by playing both the suspension and resolution together! For example, in the key of D and on chord 5 (A) play A,D and C# together in the right hand. Get used to this sound and now try playing this in all harmonic keys.



## BONUS WEB CONTENT

SEE NIK PLAY THROUGH THESE  
EXAMPLES AND OTHERS AT

[WWW.SALVATIONWORSHIP.COM](http://WWW.SALVATIONWORSHIP.COM)

- Hold on. Try finding a note that works well for a complete verse or chorus and hold it in octaves. A little like an inverted pedal, the note will glue the harmony together and provide a consistent sound. Here's an example:

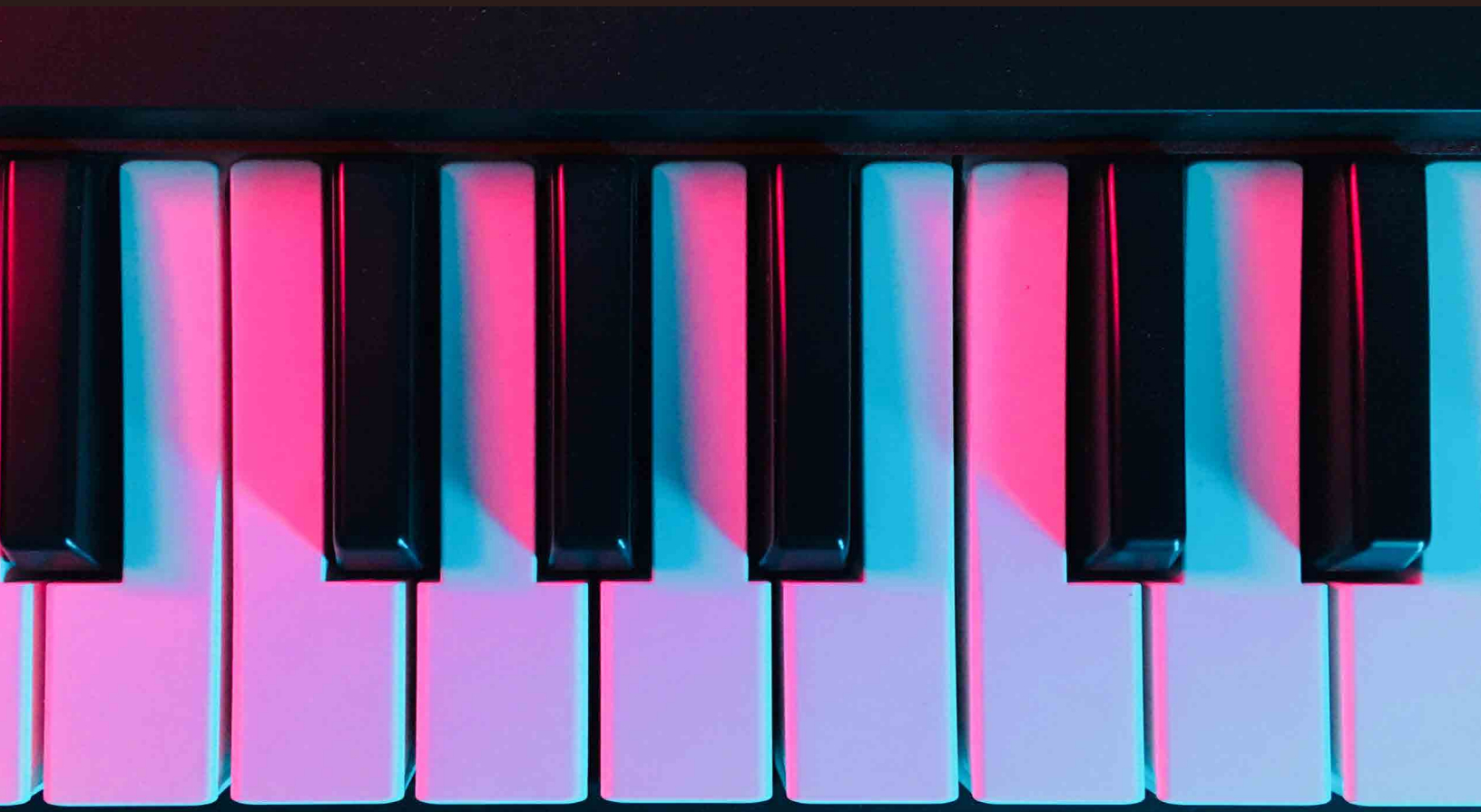
In the key of A, hold the note E throughout:

Chord	A	E	D	F#m
Relation of note E to chord	fifth	root	second	seventh

See in the table above how the relationship between the chord and the note changes but the sound still works. Experiment and see what you can hear working or not working as well. Remember, don't think of harmony as right or wrong notes but rather strong or weak choices.

- Keep it simple. Try playing a simple rhythmic feature that can be repeated in various parts of the song. A rhythmic pulse of quarter notes could work well in a "square" 4/4 meter song. It would provide enough interest for the listener and player without getting in the way of the drums or the guitar rhythmic patterns.

Nik King  
Assistant Director Music and Creative Arts  
United Kingdom and Republic of Ireland Territory



# Meet the Writers

The 2021 SAWM Song Search has concluded. This year, we had more writers and more songs from which to select. We wanted to introduce you to the writers who have had songs selected for publication in Salvation Worship Volumes 3 and 4, coming in 2022. We also wanted to say thank you to everyone who has sent in their songs and encourage them and anyone else out there to continue to find the 'new song' (Psalm 96) that God is putting in their hearts.



## Andrew Kinsey

Southwark Community Church  
United Kingdom & Republic of Ireland  
Territory

Some of my earliest memories growing up include listening to my dad play guitar and singing songs he had written to put me to bed. Music was a part of my life before I could even walk, and I have always loved different kinds of musical expressions.

I first picked up a guitar at 10 years old and was soon playing in different church bands and projects. In my later teens and early twenties, I was part of some semi-successful secular rock bands. For a while, I thought that was the direction I wanted my life to go, but I started to feel that there was something missing in my

life. It was during this time that I recommitted my life to Christ and my life started to head in a different direction. During this faith journey, my music started to reflect my faith and my lifestyle. I started to play in a wide variety of worship groups in my division. Since then, I've had the pleasure to lead worship across the country and be part of several awesome bands and projects. I also started to write songs that reflect my personal experience of being a Christian and I've found the whole process of writing songs helpful in my walk with God.

***Nothing but Jesus*** 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 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.



## Laura Rowsell

Glenmore Temple  
Canada and Bermuda  
Territory

My music ministry began when I was just a kid and my officer parents started having me sing in church. At the time, my home church helped to develop that passion and skill in me. It developed even more as I spent summers working on camp staff and studied at Booth College in Winnipeg after graduating high school. I have worked for The Salvation Army for almost 10 years now, first as a Youth Director and now as a full-time Worship Director at Glenmore Temple in Calgary, Alberta. I



am so thankful for the passion God has given me for leading His people in worship; I'm not sure who I would be if this seed hadn't been planted in my life at a young age. I'm so thankful for people who have mentored me and continue to mentor me along the way. My husband Steve and I have been married for 14 years and have lived in Calgary for the last five years. We love to hike in the mountains and are always up for an adventure!

I've never been much of a songwriter. I have always wanted to be, and I have admired the way people are able to put together simple words to create the most beautiful, poetic phrases about faith, hope, love, and life. Over the last few years, I've felt God putting melodies and words into my heart. I've been trying to work up the courage to turn them into something. The words of the hymn *Take My Life*, though simple, have always been challenging and beautiful to me. One morning during an online church service, God breathed this new melody for these ancient words into my heart and it was almost completely effortless, as if He was sitting next to me and singing it over me. The words of the chorus, "I am Yours, even when the doubt sets in, even when I'm running in the opposite direction" expressed a feeling I was wrestling with in my own heart at the time. I know that feeling isolated and alone is something many people can resonate with after the last few years in the thick of the pandemic. I was feeling particularly low, and I was too busy being saddened by everything around me to run towards God (even though I should have) and instead, I kept running toward everything that only fed that sadness. This song is a real, raw reminder that we have doubts, that we make bad decisions, that we often get ourselves into dark times that seem hopeless; but God is always waiting there to remind us that we are held, we are known, we are His. We must be intentional every day about running toward Him and choosing to say, "Take my life and let it be, consecrated, Lord, to Thee."

## Osei Stewart (Major)

Hawaii Kroc Corps & Community Center  
USA Western Territory

Music has always been a big part of my life, but especially as God has used it to draw me to Himself and to minister to me in meaningful ways. I use music to reach those who need a touch from the Saviour. God is in the music. God is in the lyrics, and He brings inspiration to me to draw closer to Him and to better understand His word and purpose for my life. It serves as a way for me to express my relationship with Him so others may understand my testimony of God's work in my heart and life. I currently sing tenor in the USA Western Territory Staff Songsters where I can share my gift of singing and music. I also participate in music ministry at my corps.



The song *Emptied* came about because I was going through a rough patch in my walk with the Lord. I had begun to shift focus on 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 what would be my 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 could be useful for the Kingdom work He had 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.

# SAWM Song Search Statistics

For the 2021 SAWM Song Search we received

**44 songs** from

**24 writers** in

**7 territories** around the world

# John and Natalie Hanchett

Hedge End Corps

United Kingdom & Republic of Ireland Territory



We have shared in music ministry since meeting in 1998. In over 21 years of marriage, God has been so good to us and has given us many opportunities to lead worship in a variety of settings. It is always a joy to find ways to provide engaging and meaningful worship experiences. This ministry is part of why God has placed us in each other's life journey.

We attend Hedge End Salvation Army with our two daughters, Alana (15) and Bethany (12). It is a vibrant and family-orientated expression of church. We are involved in many ministries, including music. Natalie works for the UK & Republic of Ireland Territory as a Territorial Community Engagement Lead. John works as a music teacher. Our passion is to see people find their true self and reach their God-given potential through the love and acceptance of Jesus Christ.

To be in communion with the Holy Spirit is personal and utterly intentional. We come into every activity in life looking for the Holy Spirit's guidance. Within moments of worship, our connection with the Holy Spirit can lift our souls to extreme connection, allowing a freedom in our response. As we read in Acts 2, we pray this song helps to bring worshippers into the roaring presence of the Holy Spirit. Moments of encounter that are truly powerful and life changing. We pray the Holy Spirit will enable big dreams to be dreamt, raising an Army of Holy Spirit fuelled believers.



## Dan Elson

Liverpool Walton Corps

United Kingdom & Republic of Ireland Territory

Music is just a natural part of who I am and how I express my faith. I grew up in The Salvation Army and had a good musical background in brass playing, singing, and contemporary worship. Presently, I am a member of my corps band and worship team. In my professional life, I am the Outreach Mission Partner for Music and Creative Arts in the UK & Republic of Ireland Territory. My music tastes are varied, as are my playing habits, so I have had experiences being part of jazz bands, rock bands, and choirs. As a singer/songwriter, all these experiences as well as my classical composition training have helped develop my God-given gifts. My prayer is that whatever style of music I write, there will be someone who is brought closer to God when they hear it.

I have always been comforted by the idea that God is far more than I can imagine or understand. It's a good job because, like any one person, my experience of the world, perspective, and skill set is limited. The Bible tells us that, "with God all things are possible." I wanted to express my desire for the God who does immeasurably more to use me to do more than I can do on my own. A lot of modern worship music out there is reflective or "epic" but there seems to be a move away from joyful, upbeat music. I am on a mission to write songs that are full of the joy of the Lord. I hope that *Immeasurably More* captured something of that!

## Nik King

Music and Creative Arts Team

United Kingdom & Republic of Ireland Territory

I am currently the Assistant Director for Music and Creative Arts (contemporary music/song) in the United Kingdom and Republic of Ireland Territory. I've worked for the Salvation Army for the last 11 years and I'm passionate about engaging everyone in a lifestyle of worship across many genres of music and creative arts. I'm married to Emily, and we had a "lockdown baby" born last year (2020). I enjoy sports of all kinds and sitting down to watch a good film!

I wrote *O to Be Like Thee* ten years ago. Although its initial outlet was intended for congregational worship, there was no outlet at the time and so I arranged it for SATB and it was published in the mixed voice series of *Sing to the Lord*. It followed a trend of setting older lyrics to a new tune and spoke to me as a declaration to become more like Jesus, to seek His face and long to reflect Him in my life.



## Nathan Keys

Southlands Community Church  
Canada and Bermuda Territory



I was born in Northern Ireland and moved to Canada with my family when I was 14. Growing up in the church, I was the classic introvert and in some ways I still am. During worship, I would sing very quietly and would be nervous if someone heard me sing. Who would have thought that the quiet British kid who would feel anxious if someone heard him sing would be leading worship for the last eight years! Since starting to lead worship in 2013, each Sunday I would feel nauseous and anxious to lead, but I would continue to

give everything I have to God to honour His name. This is how I know I lead only by God's strength and not my own. In 2018, I had a calling placed on my heart to start a music ministry on top of my existing ministry at my corps. That calling was to use the gifts God has given me to spread the message "to worship in Spirit and truth." (John 4:24) This ministry is about demonstrating a heart of worship by example, whether it be posting scripture, covering songs that have depth and meaning, or creating original songs that reflect the grace and holiness of God. If this calling required perfection, I would not be where I am today.

When I'm writing songs, I do a deep dive into the Psalms. This is where I get so much of my inspiration. *Who Can Dwell* 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. The verses ask the questions, and the chorus is the answer. The bridge is what glues the verses and chorus together. It reminds us that the one who is blameless and righteous before God is not because of who they are or what they've 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.

## Dominique Bradley

Romford Corps

United Kingdom & Republic of Ireland  
Territory

I've been a member of Romford Salvation Army nearly all my life. I have always enjoyed being part of the musical sections, including growing up through the YP band, singing company, and various other instrumental and a cappella groups. I now continue my music ministry by playing keyboard in our worship band *FulPhilled*. I also occasionally bring out the euphonium and cello to play during the Christmas carolling season. I started song writing in 2018 and I love using this medium as an act of worship. I also enjoy the creative challenge and process that it brings.



*Where Heaven Meets Earth* was inspired by a member of our congregation who was talking about the Celtic concept of “the thin places” – locations that are spiritually beautiful. The place where Heaven meets earth. As the verses focus progressively on God, Jesus, and Spirit by inviting them to come to us, the song also reminds us that Heaven can meet earth right where we are if we listen to God’s voice and open our eyes to see His glory around us.

*Father Lead Us* 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.

Although originally written for our local context, this song is a vision and prayer that I’m sure will resonate with other church communities that wish to grow together under God’s leading, with Jesus’ healing, and in the power of the Holy Spirit.

# What Will Change?

As we pursue a worshipful life, how are we changed? What aspects of our life will we adjust as we practice worship acts and pursue worshipful prayer?

In the final article from Worship Arts Australia, Dan Casey explores the transformation required by true worship.

We are currently living in a cultural climate that exacerbates the constant recognition of self. Based on sales of self-help books, apps, and Google searches, we are living in a world where most people are looking for meaning, purpose, and happiness. Unfortunately, this can encourage an attitude of focusing entirely on the inward self. Now don't get me wrong, this isn't always a negative. It is important to look after yourself and do your best to live a healthy life; however, if this search ends up constantly focused only on your inward journey and self-discovery, you will never be fulfilled. A sole inward focus is like a seed that is planted but never watered. In questioning how we will change in worship, the first thing we need to discover and unpack is exactly where our focus is directed. Is it on Jesus? Or have we thrown a Jesus disguise on the real areas of our attention, wrapped it up, and called it a day?

I love the heritage of The Salvation Army: a church that was grown out of a desire to see souls won for Jesus! What could be better? "A rebellious pure heart." That's what comes to mind every time I think of The Salvation Army's origins. Thinking around this revolutionary beginning, I always come back to the difference between acting with The Spirit and acting in your spirit. Acting with The Spirit is a partnership, acting in your spirit is a solo act.

This seems fairly self-explanatory, but it is important to realize how easy it can be to act in your own spirit. This isn't always an intentional thing. Even in a well-established relationship with Jesus, we still often default to acting on our own without noticing. This emphasizes how we need to actively ask the Holy Spirit to fill us and guide us every day.

William and Catherine Booth were wise enough to offer themselves as a sacrifice to God. They didn't act in their own spirit; instead they consistently partnered with the Holy Spirit and God used them to impact their world. He inspired them to adopt worship practices that looked vastly different from other churches and gatherings. William Booth took secular songs and changed the words so that the atmosphere was inviting and familiar yet radically different. This is an idea that helped the Booths evangelize effectively within their world, however was not of the world. This is an important distinction. Sometimes I believe we concentrate so much on not being like the culture of our world that we end up less able to live, relate to, and provide care in it. We have been called to be in the world, not of it. How can we impact our world by insulating ourselves from it?

Let me be clear. I see the original concept of The Salvation Army and the methods originally used as an example of right focus. Our congregational worship was a vehicle to appeal to those who needed Jesus but was also a powerful statement reclaiming 'secular' music in the name of Jesus, redirecting it as a means of glorifying Him! This cannot happen by the will of man. This can only happen through the Holy Spirit's power transforming our view from an insular self-directed focus, wholly toward Jesus. Maybe, just maybe, the way forward is total dependence on the Holy Spirit to lead us to what He knows will deliver God's Kingdom on earth? I think sometimes we get so fixated on how we believe things should look, and what we believe we should be doing, that we forget the simple mission of Jesus is to save the world.

The most effective way to not conform to the ideals and opinions of the world is to have a heart that is focused on Jesus, not ourselves. Changing outward behaviours and appearances has limited usefulness if our hearts are just as self-centered as any "worldly" person. The interesting thing here is that the heart renewal is linked with a mind able to know and do God's will. A heart focused on Jesus is therefore a heart focused on the purposes of His Kingdom, which is the salvation and reconciliation of humanity to God. So, if we are looking for a better way forward with our worship practices, maybe that way, as we focus on Jesus, is to prioritize the lost?

I have been involved in a whole heap of different worship moments, groups, events, and expressions, and the question of what

***"I appeal to you therefore, brothers, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. Do not be conformed to this world, but be transformed by the renewal of your mind, that by testing you may discern what is the will of God, what is good and acceptable and perfect." Romans 12:1-2***

These verses provide us with much information. Paul is speaking to both a Jewish and Gentile congregation, who have certainly had their differences of beliefs and traditions. This is a back to basics from Paul: stop focusing on the outward matters - food, sacrifices, and all kinds of conventions, but solely focus on God and everything else falls into line. I think we sometimes read this scripture and immediately think that not conforming to the world means that we need to be different in every single way. Not being worldly certainly requires us to be different, but we fall into the trap of focusing only on the practical, external, and visible. Don't listen to the same things, don't dress the same, don't speak the same, etc. Of course, these can be some obvious indicators of a changed life, but as stated before, we live in a self-obsessed world. I think Paul is referring to our heart's direction in this verse.

is next, how will we change, what is new, always seems to come up. However, what I do not hear as often is questioning what we are currently doing and evaluating its impact. Is our worship impacting the lives of our community? Are we seeing the Kingdom of Jesus expand with eternal and temporal decisions? These are all questions I do not have the power to answer for your context - they are challenging enough in my own sphere of influence. But these are questions that I think we as worshippers need to be asking ourselves every day. If we are not seeing the Kingdom grown, is there a point to what we are doing?



This question lands my proverbial plane at an evangelical position in worship. In evaluating our worship practices, gatherings, creative and musical vehicles, perhaps we should look back at the strategies of our Founders. Maybe we should be looking at what the world is doing, meet them where they are at, and show them how vastly different their pursuits can be when they are directed by a focus and love of Jesus instead of a focus of self.

So how will we change? Honestly, I don't know. But isn't that the point? It's not up to any human to provide a simple explanation of what is next and off we go. Worship is an expression of our hearts in response to what Christ has done. If our hearts are focused on ourselves, then we will not see the Kingdom grow through our worship practices. But if our hearts are focused on Jesus, we continuously ask the Holy Spirit to transform our minds to the mind of Christ, and the will of God, which is good, acceptable, and perfect, will transform our world.



Special thanks to the Worship Arts Australia team for contributing to our Worship Theology series this year. We hope you have been challenged and encouraged by their words as we continue to be more like Christ as leaders.



There are two factors that can cause frustration during a worship team rehearsal. The first occurs when musicians are sitting and waiting for the technical pieces to be ready so the rehearsal can begin. The second occurs when the sound team are bombarded with requests for different monitor levels while they are still trying to set up how the sound is translating through the house system. These issues are valid concerns for everyone involved, but how can we eliminate these situations when we have limited resources and a largely volunteer-based team of people?

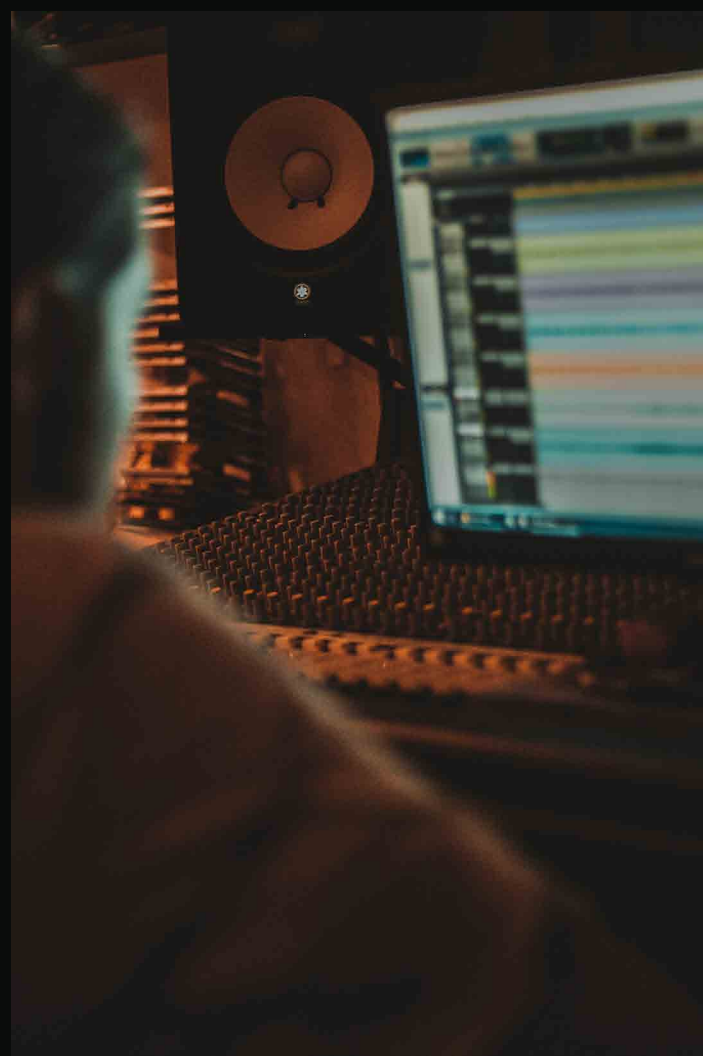
# VIRTUAL SOUND CHECKS

Virtual sound checks give the sound team a chance to refine the sound of their worship team without everyone being present. The idea is to get a multitrack recording of the music and then play it back through each individual channel on the sound board so you can change the parameters such as EQ, compression, balance, panning etc. This allows you to establish a good mix for your church sound.

Here are a few ways that you can use a virtual sound check to improve the sound of your service. We'll start with set up, but it is also encouraged that you to research your specific equipment so you can apply it to your own situation.

# STEP 1: RECORDING THE SOUND

You will want to use a multitrack recording so that you can manipulate each instrument separately. Many digital desks can give you an onboard USB option to record and playback multitrack files. Analog desks will require the tracks you want to playback to be routed into a Digital Audio Workspace (DAW) in a one-to-one fashion. For example, if you want to record and playback 10 channels, you need to input 10 channels into the DAW. *Focusrite*, *Zoom*, and *PreSonus* are examples of brands that make devices which can take multiple analog signals and digitize them. Pro Tools is an example of a DAW but is quite expensive. There are other inexpensive or free options such as *Reaper* or *Garage Band*. Once the sound is recorded, in whatever way is functional for you, you can send it back to your soundboard where you can practice mixing.



# STEP 2: LEARN YOUR SPACE

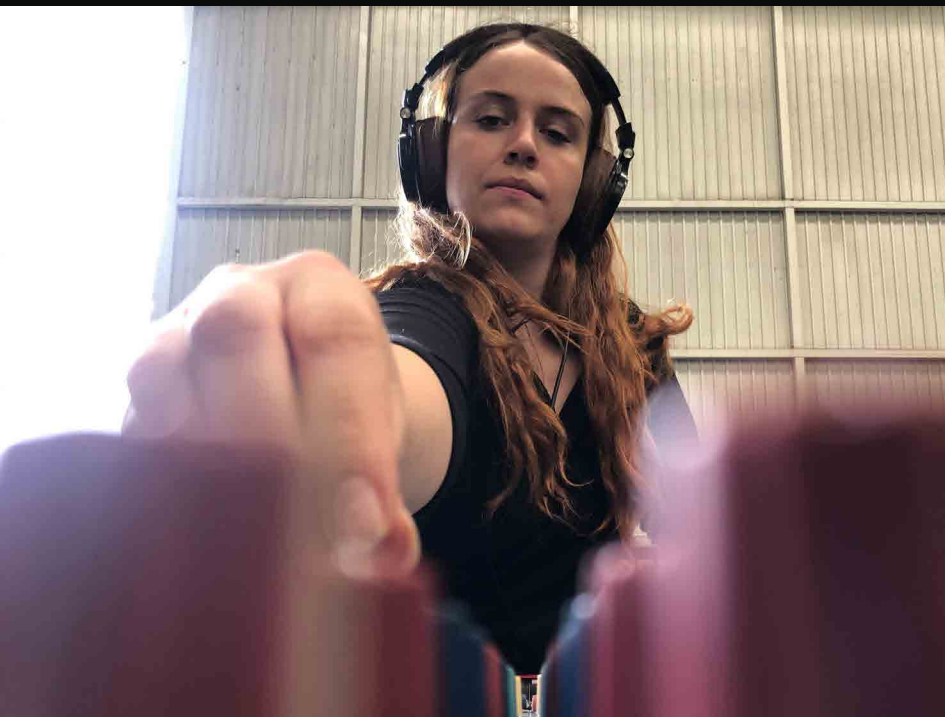
During a service, you are in the sound booth so it can be hard to get the perspective from different areas of the room. Play your track and then walk around the room to get a sense of the following:

- Are there any spots where the bass is booming?
- How clear are the vocals around the room? Can they be heard?
- Are there any points of sound reflection in your space?

If you listen carefully, it can help you as you EQ different channels and get a sense of what the room is going to add to the sound that comes out of the speakers. **IMPORTANT!** Without people in the room, the sound will be different. It won't be a copy and paste situation. You will have to make small adjustments once the congregation are present and there is a live band in the room. However, this step will help give you a baseline understanding of the room and what you should be listening for on a regular basis.

## STEP 3: PLAY WITH EFFECTS

Go through effects such as reverbs, noise gates, and compressors. See what they do to your sound. An easy way to do this is by going through one by one from one extremity to another. Start by applying one type of reverb and turn it up to 100% then down to 0%.



How does it sound? Give yourself time to learn how these effects change the sound in the space. Once you have gone through everything, try to manipulate each effect as needed to get a good sound for your recorded tracks.

## STEP 4: PLAY WITH EQ

Go through each track and add or remove different frequency ranges to see how it impacts the sound of each instrument or voice. Learning what frequencies to add or take away will enhance the clarity of

the overall sound of your group. Once you have done this, you should repeat step 2 so that you can hear the changes you have made in the context of your space.

**IMPORTANT!** Each instrument is different. Invest time in learning how to EQ the instruments that your worship team uses regularly. Make sure that you do not EQ singers as one sound. Listen to each vocalist and EQ them individually.

## STEP 5: COMPARE YOUR MIX

See if you can find a recording of the song you have used to practice with and compare mixes. Obviously if you are trying to compare to an eight-piece worship band with choir backing and horn/string sections, you may not be able to achieve the same sound. The idea of comparing your mix is to see if you are getting an overall audio picture that you are happy with.

Virtual sound checks are a great way to rehearse what you bring to the sound of the church service, just like anyone playing an instrument would do. It's also a beneficial way to train new people on the sound board before they assist with the sound for a live service.

# GOOD NEWS

Dan Elson  
Liverpool Walton  
UKI Territory

Outreach Mission  
Partner for Music and  
Creative Arts

## What is your new role?

I am the Outreach Mission Partner for Music and Creative Arts. It's a long job title and I'm still establishing just what the role entails, but the long and short of it is I help local Salvation Army corps and centres across the UK and Ireland use music and the arts to reach people in their communities. It means my role is varied - from filming and editing Dance Fit tutorials to writing kids musicals, from supporting community bands to training dementia-friendly singing group leaders.

## What excites you about your new role?

The endless possibilities! Whatever we can do to grab people's attention and point them towards God's love is worth doing and doing well. Whether it's something that I feel quite at home doing (like writing worship songs for the under 5s) or something I'm entirely out of my comfort zone doing (like exploring the visual arts through bible journaling), I'm ready to throw myself into it and see how God will bless the outreach work that we're doing.



## How do you see worship playing an integral role in the life of corps as they engage the community?

Worship has to be part of everything that we do. After all, worship means acknowledging God's worth in our lives. If you came along to *Singing by Heart* (our dementia-friendly singing groups), you would see people worshipping through music. If you came to *Dance Fit Tots*, you would see under 5s and their parents worshipping through movement and song. If you picked up our new *Drawing Closer* resource, you would see people worshipping through art. When we engage people from our communities and draw them into a worship experience, we see that they start to get to know God and that is what we are all about.

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