

CHAPTER TWO

SUNDAY MORNING

A Lifeline to the Church

*Enter into His gates with thanksgiving, and into His courts with praise;
be thankful unto Him, and bless His name. —Psalm 100:4 (KJV)*

A CALL TO WORSHIP

A visitor, it is said, walked into the quietness of a Quaker meeting, turned to someone nearby, and inquired, “When does the service begin?” The answer came back, “As soon as the meeting is over.” Far more than a clever play on words, this response illustrates how our **service** should emanate out from the meeting hour on Sunday. Salvationists “worship and proclaim the living God, by daily living which demonstrates all that we profess with our lips.”¹

“A lot is at stake on Sunday mornings,” says Nancy Beach in her engaging book *An Hour on Sunday*. Some opt for a sleep-in, the Sunday paper, watching a ballgame, or supporting their child’s sporting event. A few are undecided on whether to go to service that day while others rush to church, just making it. She notes that it is a big challenge to get a visitor to come back.² In many places the members of the music sections are among the most faithful because of their week-to-week responsibilities in the worship service.

While our culture may show signs of apathy and even disdain for church, there are also signs that people are engaged in a profound search for spirituality. Whether that seeking is a byproduct of economic uncertainty or the hard knocks of life, our society shows a genuine hunger for truth, for hope, for inner peace, and genuine community. **We must act on a belief that Sunday mornings at our local corps can be a gateway to God’s dramatic work in the hearts and lives of people.**

Chapter Two aims to assist current and emerging music leaders, and their corps officers, in making Sunday morning worship vital and vibrant. We ask:

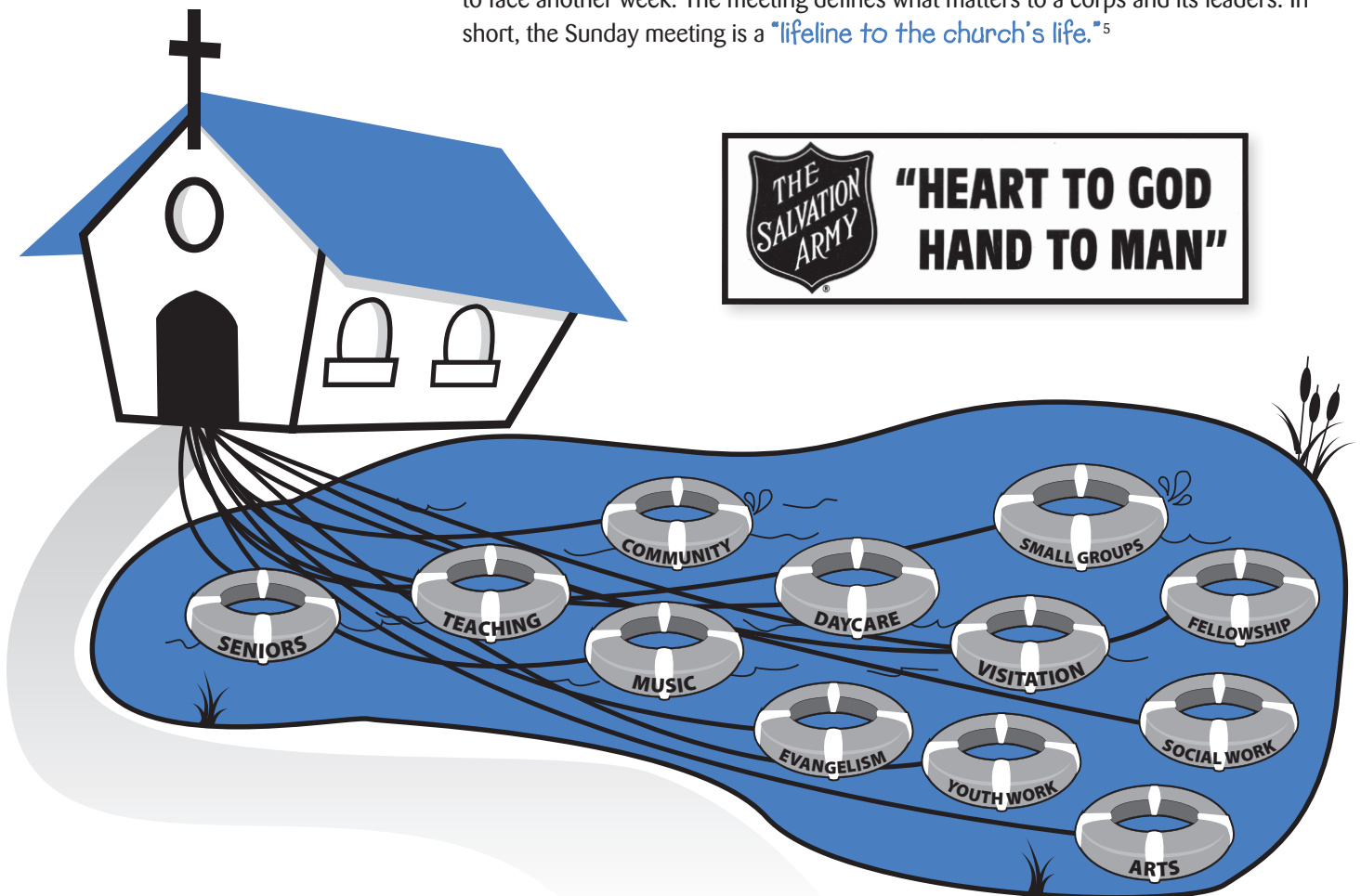
- **What word, what song?** How is the uniqueness of the church community reflected in the service order and choice of songs for Sunday worship?
- **What plan?** What worship elements will intentionally connect to our present congregation?
- **What offering?** How do we assure that our music is an offering?
- **Who makes this happen?** How can corps officers partner with the ministry team to make the Sunday service a true worship experience?
- **How to make this work?** How can music leaders best manage their allotted rehearsal time to meet the weekly demands of Sunday worship and more?



Heart to God, Hand to Man

In Chapter One we pointed out the danger of activity becoming the enemy of adoration. “Service flows out of worship,” cautions Richard Foster.³ The Salvation Army is well known for extending its “hand to man.” A healthy corps will care for the poor, visit the infirmed, and minister to youth and elderly with weekly programs. Nancy Beach contends that all these good works necessarily reach back to Sunday worship.

Our old slogan rightly commences with “heart to God.” Commissioner Robert Street reminds us, “Christ says ‘Come to Me’ before He says ‘Go into the world.’ We find the springs of our spiritual life in our turning to God in private moments of prayer and devotion, as well as in our worship together.”⁴ The Sunday meeting is what unifies the congregation’s mission. It is what propels the people to want to serve God during the week. And it draws them back the following Sunday to be restored and invigorated to face another week. The meeting defines what matters to a corps and its leaders. In short, the Sunday meeting is a *“lifeline to the church’s life.”*⁵



Richard Foster speaks for many of us when he says, “Many times we may not ‘feel’ like worship. Perhaps you have had so many disappointing experiences in the past that you think it is hardly worth it. There is such a low sense of the power of God. Few people are adequately prepared.” Then Foster resolutely advises, “But you need to go anyway. You need to offer a sacrifice of worship. You need to be *with* the people of God.”⁶ Isaac Pennington says that when people are gathered for genuine worship, “They are like a heap of fresh and burning coals warming one another as a great strength and freshness and vigor of life flows into all.”⁷

Deep calls to deep

So how do we draw people toward the warm glow of Sunday morning worship? There are “attractions” that can kindle such a fire:

1. If we purchase tickets to a movie, we do so expecting to be touched by the emotion of that film. Singing in particular can be a medium for the **expression of emotion**, reaching to an inner place.
2. Prayer is countercultural. In a world of ever-present ringtones, tapping keystrokes, background music, and noise, finding a **place of real stillness** leaves even the skeptic with a sense of wonder and awe. “Tis to the quiet heart He loves to come,” states one Salvation Army songwriter.⁸



3. Art and beauty draw us closer to God. C. S. Lewis called these “drippings of grace,” which can awaken a thirst for God. Countless pairs of ear buds and blaring speakers attest to the draw of music on our daily lives. When we **peer into a piece of music**, it is like a mirror that provides a glimpse deep into our souls.

4. The **stories of changed lives**, testimonies to dramatic transformation, touch our own story. An intangible is unearthed. We recognize Christ in each other and affirm there is **something more** we want in our lives. In true worship we are changed, as we take our first baby steps in faith, confession, asking for forgiveness, or praying for a loved one. A changed life is infectious.
5. We can plan and rehearse with all the right techniques and methods, yet the moment of revelation and measure of worship is **Spirit touching spirit**, our spirits ignited and warmed by divine fire.



Let’s consider ways to craft services with the potential for God to do His mighty work in the hearts of our worshiping community. As Nancy Beach reminds us, “Our goal is for God to anoint our work, resulting in what we call **transcendent moments**.”⁹

WHAT WORD, WHAT SONG?

As corps officers and music leaders, we can limit the dynamism of **the hour on Sunday** when we fall back on prescribed blueprints from our own history. “Tradition is the living faith of the dead. Traditionalism is the dead faith of the living,” states church historian Jaroslav Pelikan. How easy it is to succumb to a pattern of the “same old, same old,” mirroring the choices and actions of our predecessors. A simple first step is to ask which traditions are still vibrant and retain value. This could be the family altar time, the pastoral prayer, or the singing of hymns that link us to former generations.

In our humanness, we are apt to replicate what we grew up with. Or we try to live in the afterglow of a mountaintop experience we personally long to savor. Our congregation was not present at either of these places; therefore it is not their experience. It is far more beneficial to prayerfully ask the Spirit **what music, what word, what prayer will touch our people today**. I am fond of the analogy of ministry as “a generous flood of life-giving river,” suggesting vibrant refreshment, power, and even positive ions!¹⁰

“A simple first step is to ask which traditions are still vibrant and retain value.”

"Hmm ...
What
song
will
touch
our
people
today?"



What do we see? Whose vision? Where do we start?

What we offer the fellowship of believers must come from taking careful stock of the ever-changing landscape of our community. While tradition and history have value, be sure to keep worship fresh by living in the moment, reflective of where your people are now. In many churches, whole services are designed around a specific people or culture, with some young (contemporary services), older (classic, traditional), or a blend of generations (blended, mosaic).

The Holy Spirit's work is not confined to one style of worship. In fact, as Hillsong songwriter Darlene Zschech says, an *old song*, shared in a moment of adoration, becomes a *new song*.¹¹ The Salvation Army affirmation statement on worship says, "We sing the ancient song of creation to its Creator, we sing the new song of the redeemed to their Redeemer, we hear proclaimed the word of redemption, the call to mission and the promise of life in the Spirit."¹²

What music?

Just speaking about church music is loaded emotionally. To add cultural adaptation to the discussion intensifies an already arduous quest. For instance, some find it difficult to recognize that Salvation Army music-making in their neighborhood, in this day and age, may not rest in the exclusive realm of a brass band. And yet, I have worked in an inner-city corps for years and have been consistently surprised by the level of appreciation for even a beginner's band playing simple hymn tunes, something that seems far removed from that neighborhood's musical preferences.

One can hardly imagine a silent Salvation Army, devoid of its free-flowing music-making. **For an officer to discover with his or her ministry team what this sounds like is an "Army essential."** Where there are no capable live musicians, this may mean using a CD of a brass band playing hymn tunes or an iWorship DVD track as folks enter the chapel or to accompany congregational singing. Aspire to some kind of live music-making by establishing an after-school music school, the specifics of which we consider in the next chapter. Where there are already musicians, the officer and team of music leaders choose to respect what is already happening, hopefully well-represented in a weekly commitment to rehearsal and Sunday meetings. **Officers should pose three essential questions to their music leaders: "What is the mission/purpose of your group?" "What can I do to help you?" and "How can I belong?"**



What we offer the fellowship of believers must come from taking careful stock of the ever-changing landscape of our community.

New song?

The church has proven over generations that there is great value in structure, even ritual. Yet there are times when we should ask if the order of service template has grown tired, or at best, predictable. Is it time to revisit the Song Book or venture into more contemporary songs? Forbearance is essential with bridging classic and contemporary song. There is a time for the bedrock songs of the church that carry the doctrinal heritage of our faith. On the other hand, one of the ways that God speaks to His people, at this moment, is through *new song*. It is a theme repeated over and over in the Psalms.

The music used in a corps will often reflect either the preferred musical style of its music leaders and corps officer, or, better yet, the preferred music style of the people of the corps. What might work best would be the preferred music styles of all, since preference is so personal. It is of vital importance for the music leaders and officers to identify the musical languages that most successfully communicate with their people.¹³



Sharing the vision

Often, a veteran music leader struggles to see the potential for widening the reach of even historically mainline ensembles like the songsters and band on Sunday mornings. The leader may need help in catching that vision. Someone, possibly the officer, can share ways to ease the musical section into a fresh avenue of expression. The goal is for the congregation, following the guidance of the Holy Spirit, to become the sole proprietor of our song.

In my long service as bandmaster, there were two occasions when my concept of Salvation Army banding was sorely tested and stretched. In both cases, our paramount concern in making adjustments to our music-making was to maintain the vitality of our congregational song, which benefited our Sunday mornings as a worshipping body.

Throwing the baby out with the bathwater!

The first occasion followed attendance by our officers at a church growth workshop. The relevance of the corps band and songsters was brought into question. This conversation, with my strong feelings to the contrary, fortunately didn't get past the leadership circle. Later, I learned that the church growth advocates were not aware of the number of Salvation Army corps with resilient, longstanding "homogeneous groups" called corps bands. In many places, corps bands were the sole support for congregational singing.

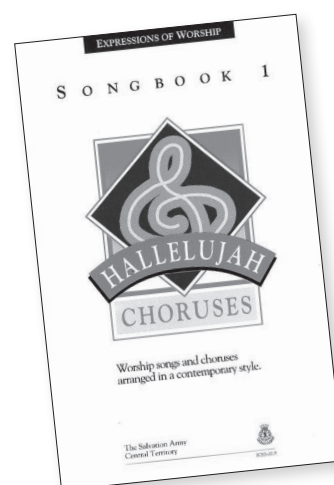
The officer, himself trained as a Salvationist musician, was delighted when, as bandmaster, I opted to reach toward the musical style that was being advocated, with hopes of reaching a wider audience. We began to use the then-new *Hallelujah Choruses* with our still-intact corps band. Looking back, it may seem odd that the first praise and worship choruses sung at our corps were without the aid of a guitarist or even an adequate drummer.

Within a decade, we had not only an outstanding corps band but a genuinely effective praise team. Some Sundays the corps band traded off leadership of the congregational singing with the praise team. Joint efforts proved anointed, particularly on "high holy days," when both groups and congregation united as one exultant voice.

A change of scenery

Those banner days were short-lived. Within a span of just a year and a half, thirty-five soldiers moved on, mostly due to relocation for school and vocation. This included a number of key musicians. The corps band was severely handicapped, and not even one guitarist could be found to lead worship choruses, although we had two fine drummers! We could sense that the praise team was sorely missed, and thankfully, the corps officer was not ready to give up on live music-making.

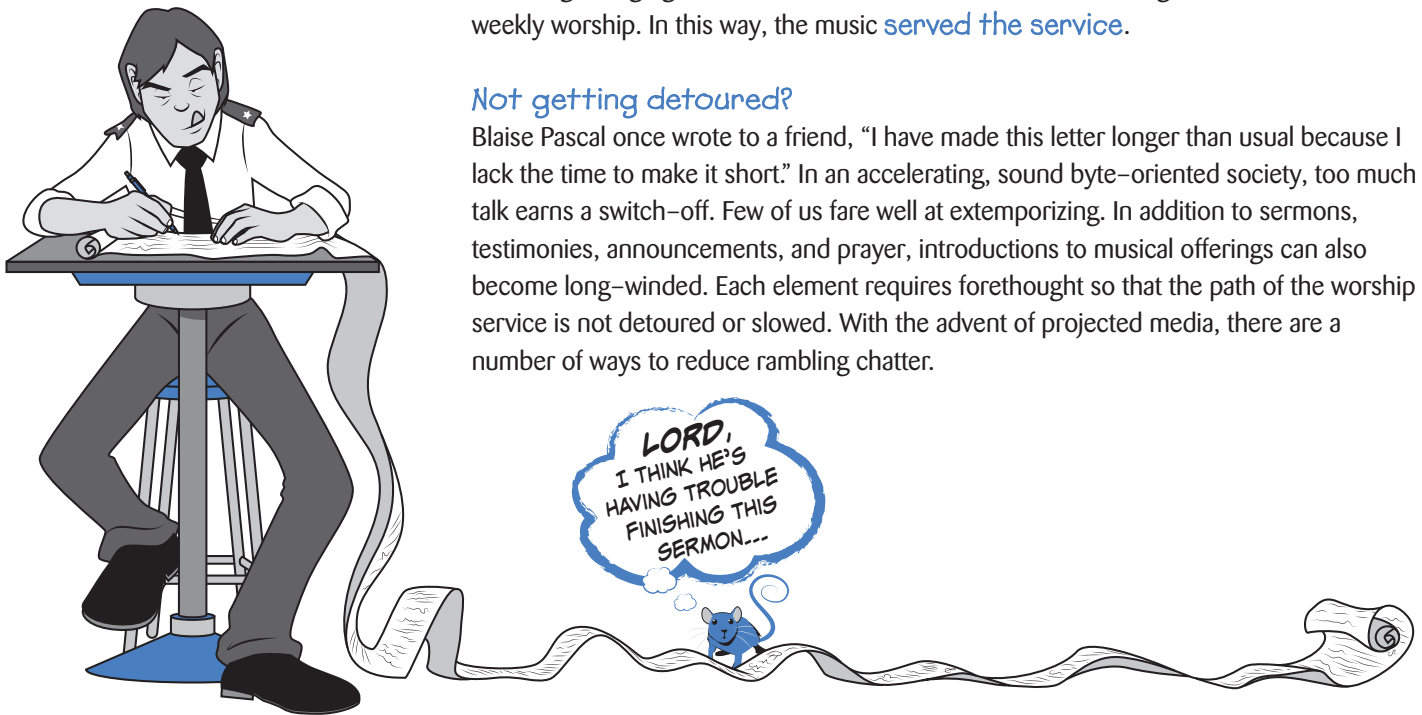
Despite our losses, we determined to again create anointed moments of transcendence in music. We moved the ensemble down next to the piano in the congregation, and I led the singing and band selections from the piano with the ensemble in a supporting role. Again I was indebted to the *Hallelujah Choruses* series, which offered a nice mix of Salvation Army songs, hymns, and new worship choruses for piano with the option of adding brass and rhythm players. (See Chapter Fourteen for details on practical Salvation Army brass publications, including the *Hallelujah Choruses*). The physical placement of all the meeting participants off the platform was certainly a plus, as it brought us closer together, facing in the same direction, as one voice.



In one instance, adapting to the available conditions at hand brought a congregation suffering loss closer together as a family. In both cases, the congregation benefited from *new song*, bringing a vibrant freshness and relevance some thought we lacked to our weekly worship. In this way, the music **served the service**.

Not getting detoured?

Blaise Pascal once wrote to a friend, “I have made this letter longer than usual because I lack the time to make it short.” In an accelerating, sound byte–oriented society, too much talk earns a switch–off. Few of us fare well at extemporizing. In addition to sermons, testimonies, announcements, and prayer, introductions to musical offerings can also become long–winded. Each element requires forethought so that the path of the worship service is not detoured or slowed. With the advent of projected media, there are a number of ways to reduce rambling chatter.



Canadian Salvationist Kim Garreffa cautions worship leaders to limit their *sermonizing* by respecting the time allotted to them. “If the Spirit is moving and people come to the mercy seat at worship time, that is different. But my officer and I always work together, and I allow him to dictate how much the worship time will be extended.” Kim adds, “I am, first and foremost, a servant to the congregation, to my worship team, and to my officer.”

A nugget every Sunday

“Our goal is to avoid a smattering of scattered mountaintop experiences,” says Nancy Beach. “We aim to see people in our services challenged, convicted, and changed with an increasing regularity.” She teaches that a good reference point for worship planning is to *recall when our soul has been either overwhelmed or quieted by music or art in the church*.¹⁴ This is a good conversation for corps officers to have with their music leaders. Many times after a service, I discover that the moment of transcendence was not in a point of a sermon but from a line of a song or a Scripture passage that seems to burn within me. A touching presentation in song or a challenge in testimony can act as a catalyst for anointed moments. Salvation Army worshipers yearn for more of what Fanny Crosby called “a foretaste of glory divine.”



“Can you recall when your soul has been either overwhelmed or quieted by music or art in the church?”

Spirit touching spirit, **UN**intentionally

A sermon based on James’ and John’s request to sit on either side of Jesus in Glory led to such a moment for me. The “God–Man sent to earth” squelched their arrogance and brought the conversation back down to earth, as Jesus defined greatness as being a servant of all. (Mark 10:43) The enigma for the disciples, and for us listening in, is the premise that learning to serve is the standard for greatness in God’s economy. I heard the familiar mantra: “No work is below us ... It is earthy, and even gritty, to befriend the forsaken.”

The speaker then quoted familiar lines of Bramwell Coles at a rapid fire pace, almost as an afterthought: “How can I better serve Thee, Lord? or Thou who hast done so much for me” ... until a three-letter word in the final phrase of the chorus stunned me. “Lord, for Thy service, *fit* me I plead.” Much like the disciples, I usually elected to grandstand and self-promote in the name of my faith. I knew in my heart that I was a far cry from ministering with a towel; I was unwilling in my heart to get my hands dirty, much less reach out to the unlovely.

Whenever I had previously considered this passage, I looked for ways to “pay penance” by forcing my sights **downward** toward the disenfranchised. On this Sunday morning I reversed course and chose to aspire **upward** to this brand of greatness, wondering how God could “fit” me for His service. Like many, I had wallowed in the words of servant models like Mother Teresa and St. Francis. Yet I had never come close to that dangerous place of vulnerability. On that Sunday morning, one little word became for me a transcendent “nugget.”

In response to those who may say that they are not being spiritually fed, some officers maintain that on any given Sunday, there will be such a **nugget** that speaks directly and personally to the heart. Some are intentionally planted by the worship planner and others in response to the Holy Spirit. God is there, anxious to meet with every member of a congregation. It is the responsibility of each congregant to “enter into His gates with thanksgiving,” (Psalm 100:4) expectant and seeking nourishment. As songwriter Richard Blanchard put it, “Bread of heaven, feed me till I want no more.”

Spirit touching spirit. **I**Ntentionally

A powerful example of creating intentional moments of transcendence is what some call “cardboard testimonies.” Before a worship gathering, individuals are each given a cardboard box which has been broken open to a flat surface. On one side, each person uses a large marker to prayerfully record a “giant” that has plagued their spiritual walk. On the reverse, a corresponding spiritual transformation is noted in large letters:



Giant	Flipside
Went through the motions	God moves me
Depression was my friend	God ended that friendship
Lying in religion	Living in relationship
Took a wrong path	Now I follow Jesus



Later in the meeting, with only an underscore of soft music, the testimonies are unveiled one at a time. First the side with the confession is held up, and then the flipside with the statement of redemption. The succinct yet powerful accumulation of testimonies creates an openness of penitence and consecration within the congregation. Those observing reflect on where they may stand with their own “giants” and may feel compelled to pray for those who daringly shared their confessions. A vital encounter takes place when our spirits recognize Christ moving in another. It follows naturally that we become more like Christ, making His light shine in us even brighter, which continues the cycle. This is just one more reason to “not forsake our own assembling together.” (Hebrews 10:25, NASB)

Final Phrase
 “Here at the Cross” (Bramwell Coles)
f *rall. e dim.*

Lord, for thy ser - vice, **fit** me I plead.

“Every Sunday, there will be one nugget which speaks directly and personally to the heart.”



WHAT PLAN?

Mining for gold, with **IN**tentionality

In order to create these possibilities, effective worship planners try to envision how the worshipers will respond to all aspects of the worship service:

... by varying topical themes

Nancy Beach teaches that a balance is required between topics that are **vertical**, about God and His nature, and those dealing with human relationships, which we call **horizontal**. After a series of weeks of one or the other, it may be time to shift the focus. Holidays, of course, suggest meeting topics, and we can also draw a rhythm from the seasons. September and January are good times to discuss new beginnings; topics related to fresh-start resolutions, such as time management, physical fitness, finances, and spiritual disciplines.¹⁵

... by targeting your audience

Targeting the make-up of your Sunday congregation, considering their needs, worries, and issues, makes it easier to connect with them in worship services. For the newest arrivals or the unchurched, drama, contemporary music, and multimedia presentations are familiar and prove an effective entry point. To determine if your service is reaching the unchurched, ask yourself what would be attractive and compelling enough for the parents of your child's dance, music, or athletic teams to want to return to your corps again.

... by catering to diverse musical tastes

Several generations ago, Marshall McLuhan taught us that the packaging affects the message. As he said, "the medium is the message." This principle is played out every day in our media with the branding of everything from fast food to corporations and political candidates. If there are radio stations for nearly every conceivable musical preference, then what music we choose for worship goes beyond which church holiday we may be observing. It says something about our brand of church.

Some music in church culture speaks deeply to the generation of my four young adult daughters but earns limited airplay from their parents. The same is true for my parents' generation. They are understandably confused by the appeal of a rock and roll band—once deemed the devil's music—singing songs about Jesus. From the seventies on, the music of pop culture has infiltrated the church. Via the information highway, it has rapidly become a global language.

Among the older generations, there are those who quietly rebel against what Thomas Begler calls the **juvenilization** of the church, which requires all generations sharing a worship space to sing the preferred songs of adolescents.¹⁶ Unfortunately this juvenilization has trickled down into today's congregations, which are sorely void of holiness teaching and preaching, and its foremost participatory proponent, holiness hymnody. Into this vacuum, we pour our "young" worship songs, stalling a great deal of maturation into spiritual adulthood.¹⁷ The well-intentioned focus to meet kids where they are brands youth culture as the most accepted culture, which unobtrusively "exalts young people as the spiritual gold standard of authenticity and passion."¹⁸

Fortunately there are church musicians, including Salvationists in praise bands, who seek to remedy this imbalance by cherishing the richness and depth of our sung theology. Knowing several generations are in the room with diverse tastes and passions, these song leaders try to touch the different generations with different styles. Sometimes

Should all generations have to sing the preferred songs of adolescents?

F C
 We wan-na see, We wan-na
 G C/G G G (Echo part)
 Hail, Je - sus, you're my King. Hail, Je -
 C G/B C
 Your love is__ a - maz - ing, stead - y and
 D Bm
 I am a friend of God,__ I am a friend o

we pray that some folks can adjust a bit out of their culture while we stretch a bit out of ours. Some mainline churches have responded to this diversity of tastes by becoming like a movie multiplex, offering different style services which cater to different target audiences at different times.

... by ministering to the children

Excusing the young ones to junior church or including a children's five is a hybrid of this mentality. The family sits together for much of the adult service and then the children receive age-appropriate spiritual instruction. If your congregation includes young couples, a well-managed nursery is a must. Parents are not going to come to church to watch their children. They can do that more easily at home.

What's the plan?

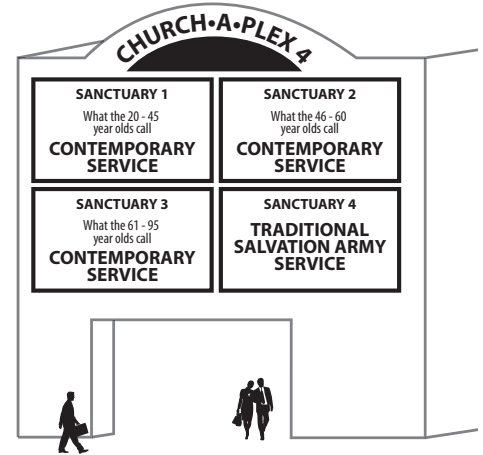
A former boss of mine was fond of saying "failing to plan is planning to fail." There is a lowest common denominator afloat which permits "anything for Jesus" in our offerings. This requires little, if any, forethought. Habitually the bar is set so low that, "even if only one person is reached, we did not labor in vain." We might understand the good intent of this oft-maligned prayer, but the subtext reads, "Why should anyone listen? We're not at all prepared." We tend to forget the depth of God's holiness, and our unworthiness, when we approach God with a careless, even cavalier familiarity.¹⁹

We must aim higher, so that every person present experiences the life-changing beauty and power of God's presence. In The Salvation Army we believe in the priesthood of all believers, meaning that a child can hear from God as profoundly as the adult morning speaker. As a military metaphor, this might be called total mobilization.



Ephesians 4:15 admonishes us to speak the truth in love. First we need to decide who we are trying to reach. As stated in Chapter One, one goal is to transform "spectators into participants." Different arenas and thereby different audiences, be it an open-air, worship service, or a concert, call for different approaches. Too often any intentionality is confined to the safety of our fine-tuned box (pun intended) with our "club offerings." For bandsmen this can be a well-worn march book or a shortlist of Sallie devotional favorites, both having questionable relevance to an uninformed listener. Praise band leaders can just as easily fall into the comfort of a Top Five list.

A planned service is not less spiritual than one that seems to unfold spontaneously. Experience and time spent in prayer and the Word aid the subconscious germination of ideas for worship through the Holy Spirit. It is a balancing act to know when to make a dramatic change in direction, but a circus performer wouldn't dare get on that tightrope in front of a crowd without hours of preparation and coaching. Even in my worship experiences in Africa, what gives the impression of being spontaneous is born out of years of repetition and prayer. The songs are familiar and the movements even standardized, allowing for a freedom of joyous expression in the Spirit.





This echoes the **generational resonance**, as Major JoAnn Shade calls it, of using a classic hymn that we can picture our grandparents singing. All the more reason that we should nurture our collective memory of these treasures in song! A few years back, a visit to a Lutheran Christmas Eve service sung in German uncannily linked Herr Burgmayer to his ancestors in Bavaria.

The overall target length of the service, and particularly the flow of the meeting, is of vital importance. The entire worship team strives to be on the same page in regard to the content, intentionality, and length of each respective meeting element. Various models of worship design are outlined in Appendix 2.1. The influences of Revivalism, Methodism, the Quakers, and Pentecostalism have marked Salvation Army worship. Elements of church liturgy and the lectionary bring richness to the worship experience. Other worship leaders may prefer a free-and-easy approach, with lots of inspirational singing and a strong appeal following a Bible message.



"Why do you wear those uniforms?"



"You don't observe communion?"

Salvation Army worship

In a presentation entitled "Worship—The Jewel on the Crest," Colonel Richard Munn identifies eight features unique to Salvation Army worship:

SIMPLE BUILDINGS ... where the poor are comfortable.

PORTABLE HOLINESS ... worship in gyms, outdoors, and social service centers.

HERITAGE OF BRASS BANDS ... a uniquely unifying component.

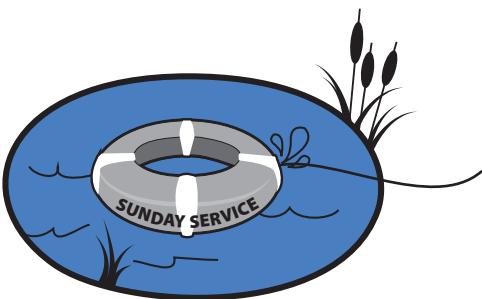
LATIN AMERICAN AND AFRICAN PENTECOSTALISM ... an increasing presence.

PAGEANTRY ... ceremonies, flags, crest, drums, enrollments, and more.

THE PRIESTHOOD OF THE BELIEVERS ... cherished, if not implemented.

We called ourselves a "**CHURCH**" three or four decades ago ... and then, reluctantly.

RELIGIOUS-CHARITABLE nomenclature.²⁰



We should not assume that the unchurched, the newcomer, young people, or even longstanding stalwart soldiers comprehend or embrace the richness of our often exuberant style of worship and outreach. If the Sunday service is a **lifeline to the church's life**, then it defines what matters to a corps and its leaders. Colonel Munn reminds us that our unique altar furnishings, sacramental position, and military metaphor all emanate from the Salvationists' concept of God. This continues to evolve over our history into the Army's working theology of worship, as Munn outlines:

THE SALVATION MEETING

The God who saves ... Our call to the mercy seat

THE HOLINESS MEETING

The God who is holy ... Our holiness table

THE PARISHIONERS

The God who has a special care for the poor ... Our special calling

THE ARMY

The God who is militantly opposed to evil ... Our quasi-military structure

THE SACRAMENT OF THE ORDINARY

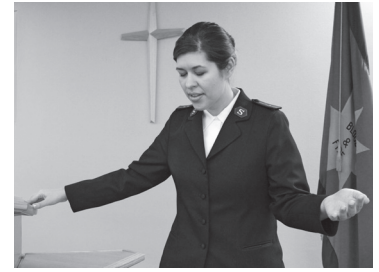
The God who is everywhere present ... Our sacramental theology

THE HUSBAND AND WIFE TEAM OF OFFICERS

The God who is egalitarian ... Our female preachers and leaders

THE ONE ARMY IN MORE THAN 125 COUNTRIES

The God of the whole world ... Our internationalism²¹



“It is not about me or my group, but focused on meeting with God, here today, in this place, at this very moment in time.”

Meeting with God

Another essential hallmark of Salvation Army worship has been a freedom in worship, in response to the promptings of the Holy Spirit. We can allow for freshness in our order of service. For example, should the use of the mercy seat be limited to after the sermon or should it be open all the time? The meeting leader learns to read the room and act as a conduit for response and reflection. One might pause, awaiting God's direction to move forward. While projected images aid focus in worship, they needn't restrict us from using an unplanned song, creating a “God moment” in response to the Spirit. We can feed the words, call out a chorus number, or have the projectionist catch up to the chorus on the fly. What is essential is to guard these holy times by not allowing any *business* of church—announcements and unnecessary chatter—to infringe on the experience of the Holy. We hold our gifts loosely, even daring to deviate from the tech sheet and remain consistent with our ministry mission. Everything says, “It is not about me or my group, but focused on meeting with God, here today, in this place, at this very moment in time.”

Play skillfully for your community of faith

The Psalmist exclaims, “Sing to Him a new song; play *skillfully*, and shout for joy!” (Psalm 33:3) It is a call to musical excellence, yes, but is about more than getting every note in the right place. *It is a summons for leaders to become “experts in the styles of music which work best for their community of faith,”* some of which are far removed from those with which they may have grown up. We must seek to “*become fluent in our faith community's primary musical languages,*” working continually to become better and better.²² David understood this when he said, “I will not offer burnt offerings to the Lord my God which cost me nothing.” (2 Samuel 24:24, NASB)



“To play skillfully is a summons for leaders to become experts in the styles of music which work best for their community of faith” Dave Williamson.



Nairobi Central Corps Songsters present their vibrant songs, in expressive African style.

In this light, there are a number of challenges with playing skillfully in Salvation Army culture. For one, in this day of a preponderance of recordings and instantaneous communication, a bandmaster in Africa can hear an offering by the International Staff Band based in England within minutes of an actual performance. Today's media increasingly allows Christians from all corners of the globe to celebrate with the very same praise songs. In a positive sense, we embrace the multiculturalism of One Army when Westerners attempt to assimilate into our music-making cultural elements such as the drumming and dance of Africa or the brass sections in salsa worship bands in South America.



Considering the ever-burgeoning musical sophistication of Army music-making, a natural tendency is to try and emulate the Sunday morning offerings used in a city like London in an American suburb like Levittown, Pennsylvania, my hometown. It is possible that the concept of playing skillfully can become about the music leader's elevating the people into a learned preferred style. More often, it is meeting the people where they can freely celebrate the Giver, not the gift. The old song reminds us, "Tis a gift to be simple." Years ago, Erik Leidzén acknowledged this when he declared that his Salvation Army offerings were written for "the little old lady in the third row."

In Chapter Fourteen, we substantiate that a Salvation Army brass band is remarkably effective in a variety of styles. In the past several generations, bands have learned to pepper our meetings and concerts with rock, country, jazz, and Latin stylings. If our ministry goals are connection and communication, using idioms that our congregations understand can help members feel natural speaking their musical language in praise and worship to God.

Other expressions?

We can also ask if we have added other art forms, such as dance, timbrels or drama, to our toolbox, perhaps in combination with established songsters, band, or praise band. Bringing in special guests, musicians, or artists can lift the expectations of a Sunday morning. Do we effectively use children, who can bring their own spontaneity to any occasion? There are, of course, traditions that transcend generations. *Silent Night*

sung by candlelight to close a Christmas Eve service unites worshipers across generations, even centuries. But perhaps the other 90 percent of a Christmas service can be out of the mold. The church should be the first place searching for freshness. In order to do this, worship planners rub shoulders with worshipers, listening, searching, and noticing what inspires them. It takes courage to take a risk, step out, and permit an idea to break new ground, but sometimes we need that new song.²³



? 2 BARS REST

1. Recall times when your soul has been overwhelmed or quieted by music or art in the church. What were the circumstances, and to what effect?
2. Consider specific ways that your services can be honed down or permitted the freedom to change course.
3. Are you fully utilizing the mercy seat? Discuss with music leaders/pianists signals or approaches to be taken when there is a response at the mercy seat.
4. Do you agree that on any given Sunday, there can be nuggets, such as a phrase of a song or Scripture portion, that can touch each individual congregant uniquely?
5. How easy is it to follow what is happening in your worship service? How much would the language you use be understood by non-Christians?
6. What do you think are the primary musical languages of your corps? What can you do to enrich your musical vocabulary to embrace the place where your congregation will feel a freedom in worship?

WHAT OFFERING?

Working with artsy types

Unfortunate negative stereotypes are associated with church artists, and Salvationist musicians are not exempt. The mainstream media would have us believe that artsy types are temperamental, difficult, moody, and deaf to criticism. They are characterized as stuck in a flighty, undisciplined lifestyle, which permits sketchy punctuality and meeting attendance. As one pastor quipped, “I just leave those artsy types alone.”²⁴

However, an honest appraisal would acknowledge that most artists within the Church have hard-working servant’s hearts. In order to master their craft, they follow a disciplined regimen. And most are never late! Some years ago, for the jacket of an album that spotlighted up-and-coming soloists titled *We Are an Offering*, I wrote:



The act of offering one’s musical gift encompasses days, weeks, even years of forethought and preparation. Each day begins with warm-ups to develop a pleasing quality of sound and the ability to get around the instrument.

It can be a lonely life in a spare practice room. Armed with only an instrument and a few simple accoutrements—a stand, pencil, and music—the performer, day in and day out, sacrificially gives much to hone his skill to eventually share his gifts for public offering.²⁵

The corps officer will wisely acknowledge and respect worship leaders. In The Salvation Army, this includes song leaders, bandmasters, timbrel, dance, and drama leaders.





Salvationist worship leader, Mark Hood.

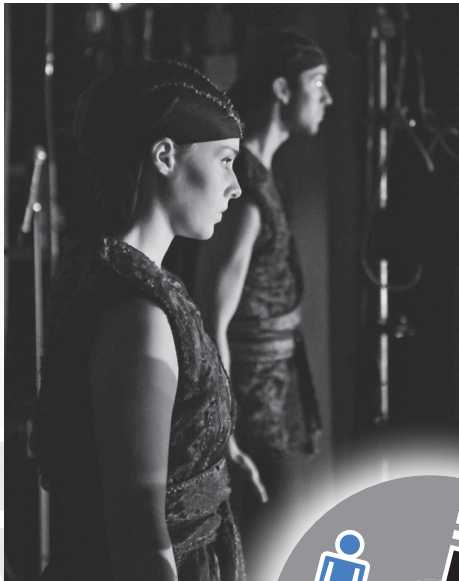
These local leaders are **people of purpose** who sacrifice time and energy in hopes of connecting with the congregation. “Church music is a functional art which must be judged by how well it serves God and the church in a particular cultural context.”²⁶

Salvationist songwriter Mark Hood rightly points out that “generations of Salvation Army kids grow up looking for validation and self-worth from how well they play or what group they play in, or in what chair they sit ... We tend to glamorize musicians in the church and elevate them to higher status levels. The problem is that we musicians begin to find our own sense of significance in **what we do** for Jesus, instead of **who we ARE** in Jesus.”²⁷ We fully intend for music and arts in our corps to be a functioning **ministry** from week to week in Sunday worship. But artist-leaders, because of their training, can easily slip into a **minstrel** mindset, where the focus falls to the praise of people.



Eugene Peterson counsels artists and church leaders alike:

A life of excellence comes from a life of faith, from being far more interested in God than self ... As a pastor, I encourage others to live at their best and provide guidance in doing it. But how do I do this without inadvertently inciting pride and arrogance? How do I stimulate an appetite for excellence without feeding at the same time a selfish determination to elbow anyone aside who gets in the way? ... The difficult pastoral art is to encourage people to grow in excellence and to live selflessly, at one and the same time to lose the self and find the self.



Peterson continues, “It is paradoxical, but not impossible.”²⁸ The difference from the real cutthroat art world is the grace that can be extended. The pastor allows the musician-minister to maintain artistic integrity, assuming that they will strive to be the best they can be on a given Sunday, judiciously using the gifts and personnel available to that leader. The rest is left to the Spirit.²⁹

Sharing the limelight

It can be difficult for up-front performer types, like teachers, worship leaders, and most involved in the arts to share the limelight. By nature, perfectionists will never find anyone up to their ability, so they focus on doing things themselves.

They thereby resist empowering others. The ministry team should not allow a few *performers* to undermine the corps’ ability to reach its arms out and involve the wider church body in offering their gifts.³⁰ The sum of the whole will always be greater than the sum of the parts. This takes measured restraint, and a willingness to share the “stage.”

In Chapter One we introduced Kierkegaard’s theatrical metaphor in which the congregation performs for God, the Audience of One, while the worship leaders are directors. This

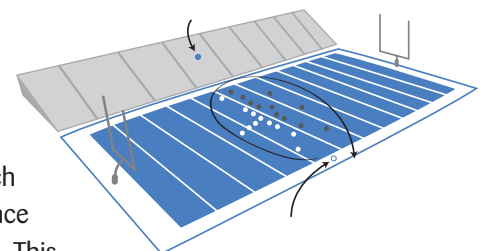
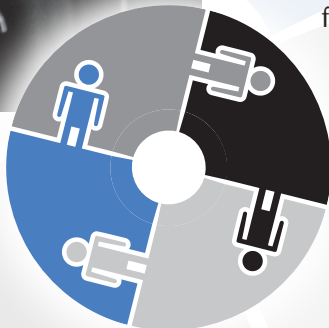


illustration is helpful in getting the focus off the “Entertain me ... Bless me with a song ... Inspire me with your sermon” mentality of what can sometimes seem like *pew potato* congregations. But it proves troubling for church musicians whose lifelong pursuit has been the applause of their audience. Kennan Birch turns the metaphor in a way that clarifies the all-important interactive relationship of the artist in the church to the Master Artist:

The Artist has given me a ticket to the concert of life. His all-consuming music touches every part of me. Everything I see, hear, touch, taste, smell or even comprehend is part of the music of the Artist. May I never forget that I am the audience, and not the Artist; that I am the receiver, and not the Giver ... May I never choose to ignore the music of the Artist or attribute the music to me and happenstance, for therein would lie my greatest offense ... May my life not be known for the things I have done, but for the music I hear, the praise I express, and for encouraging others to listen to the music ... But the greatest experience lies not simply in enjoying the music and applauding the Artist. It is found when I lay down my life and become an instrument in the hands of the Artist, and He begins to play His music through me. That is where I find meaning and purpose, and a heart that becomes fully alive.³¹

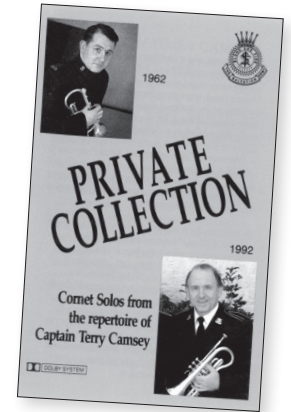
Ever since Jubal was dubbed “the father of all those who play the harp and flute” (Genesis 4:21), or the Holy Spirit first equipped the artisan Bezalel to craft the Tabernacle furniture (Exodus 31:1–5), artists have viewed the world *positively*, with sincere sensitivity, out of a big heart. In *Windows of the Soul*, Ken Gire commends all those who offer their artistic gifts when he writes, “We learn from the artist, from those who work in paint or words, or musical notes, from those who have eyes that see and ears that hear and hearts that feel deeply and passionately about all that is sacred and dear to God.”³³ It may sound obvious, but the music leader needs to know that the corps officer sincerely *wants* the music to work on Sunday morning. *As a pastor, choose to cherish and place your benediction on the lives and ministry of your artist-musicians.*

Pastor Reuben Welch speaks as though he has just been welcomed into a new appointment when he says,

I myself am on my own journey. I don’t come out of a vacuum. I’m in the process of my own pilgrimage. And I know that you don’t come out of a vacuum either—that you are on your journey. And what I believe with all my heart is that in the grace and mercy of God, our providential meeting together can be God’s time for some new and fresh thing.³⁴

Corps officers must embrace, and even celebrate their leaders. And yes, leaders can do the same for their corps officers. The Apostle Paul reminded fellow believers, “*Be devoted to one another in brotherly love. Honor one another above yourselves. Never be lacking in zeal, but keep your spiritual fervor, serving the Lord. Be joyful in hope, patient in affliction, and faithful in prayer.*” (Romans 12:10–12) With hopeful hearts, corps officers and locals venture forward. “*Consecrate yourselves, for tomorrow the Lord will do amazing things among you.*” (Joshua 3:5)

“We need torchbearers who not only play notes, but reach through those notations to the music those penned notes try to capture. For me every time I play is a personal conversation ... a prayer ... between me and God ... the giver of the gift. How privileged we are.”
—Cornet soloist Terry Camsey³²



? 2 BARS REST

1. What are ways that corps officers can support their musicians and artists in becoming the best music ministers they can be?
2. How can we be sure that the artistic endeavors of our corps are anointed by the Holy Spirit?
3. How does one savor something he or she has done artistically that God has blessed, without being prideful about it?
4. What do you and the leaders around you consider to be your spiritual gifts? Is there opportunity for those around you to exercise their gifts as God intended? How can we confirm one another's gifts to benefit the church body as a whole?
5. How can you unveil and utilize the gifts of those who have never contributed to a Sunday morning service?



WHO MAKES THIS HAPPEN? Ministry as a Partnership

A worship team

Picture yourself as the bandmaster, songster or worship leader when an officer comes into a new appointment. I recall an officer sincerely inquiring how our worship committee worked. (It must have been working very well!) I grin now to think that he was humbly suggesting he would like to be a part of that process. *Yes, yes, yes! Most music leaders are happy to play through possible tunes, be asked for suggestions on theme-related songs, or look for appropriate music to steer a meeting in a certain direction.*

The effective meeting planner bears in mind that music groups require preparation time, particularly an opportunity to rehearse the tunes for Sunday. It is safer to ask the meeting pianist before a meeting if they know a chorus than to have her try to sort out the best key while the corps officer transitions into a prayer meeting. An email reminder from the meeting planner asking for any suggestions or clarifications can put the supporting cast on the same page, relieving a great deal of Sunday morning *performance pressure*.

Who can we depend on?

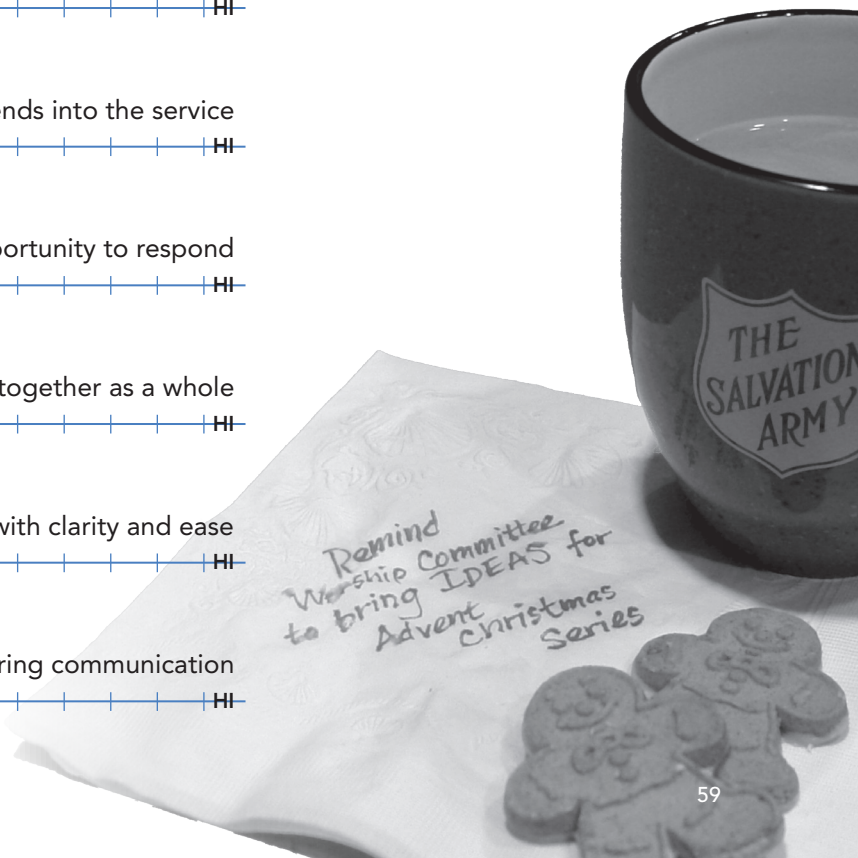
There is wisdom in the officers learning something about the personalities and possibilities around them. Observe and respect each individual's make-up. There will be those who copiously highlight their specific responsibilities, are hard-pressed to move ahead or alter a plan, and most of all, dislike last-minute requests. Others live in the moment and may struggle to see the bigger picture. Some music leaders find it difficult to function without a theme.

In terms of service intent, most music leaders wish for more than a few tune numbers left on the conductor's stand. Also disconcerting is passing off the major points and supporting Scripture to the tech person just before the service. Especially in the first year of a new appointment, the corps officer needs to discover how the music sections best

function leading up to Sunday morning. Conversely, the musicians learn what they can expect from their new corps officer. *Men and women of integrity know how to extend grace to one another, agreeing to do their best in the situation with what they have.*

Evaluate the following elements of worship by placing an “X” on the continuums below which you feel best describes your worship service:

Atmosphere	
Like a funeral parlor LOW	Joyful and contagious HI
Music	
Dead LOW	Alive /bright HI
Welcome to Visitors	
Visitors ignored LOW	Warm and friendly HI
Order of Service	
So predictable don't need a bulletin LOW	Good balance of familiar and spontaneous HI
Theme	
No clear theme LOW	Theme seen throughout meeting HI
Bulletin	
Looks like a classified ad LOW	Attractive, well-prepared HI
Announcements	
A distraction LOW	Blends into the service HI
Response	
No opportunity to respond LOW	Clear opportunity to respond HI
Flow	
Disjointed LOW	Parts fit together as a whole HI
Transitions	
No clear flow LOW	Parts lead to next with clarity and ease HI
Language	
Archaic and mostly religious jargon LOW	Clear endearing communication HI





Collaborating as a worship committee.

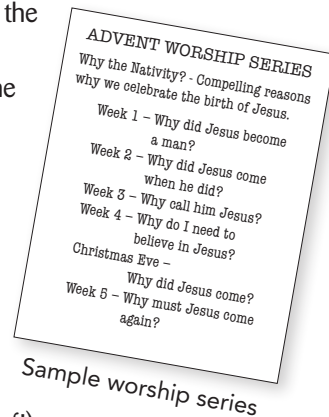
The Worship Committee

The writer of Proverbs states, “Plans fail for lack of counsel, but with many advisers they succeed” (Proverbs 15:22). One way for the officer to encourage an exchange of worship planning ideas is by scheduling periodic worship planning sessions that cover the essential components of a six- to eight-week series of Sundays. It speeds the process for the officer to have settled on a theme or topics for the series of services beforehand. The members of the worship committee (music and arts leaders, as well as the pastoral team)

can then brainstorm to facilitate a creative process.

During the imaginative phase, any negative judging of ideas is discouraged. Any and all input can be stepping stones toward a crystallization of a concept. Occasionally a fresh idea *will* synthesize (the one you wish you had thought of!).

Once an approach is agreed upon, assignments for either an individual or a group are made to give the meeting practical legs. They sit with it, sing through it, pray through it, and hone in on an effective order of meeting components. On Sunday, they set a *huddle* time before the service for the *cast* to go over any last-minute reminders and to pray.



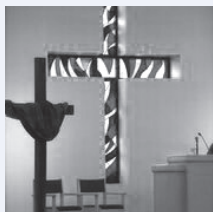
Sample worship series



Pre-meeting prayer huddle.

“sanctified amazement” (*term of endearment*) \ˈsan(k) - tə - fīd ə - ˈmāz - mənt\ in light-hearted church lingo, the happy result of the Holy Spirit unifying various components

of a worship service (the choice of Scripture, sermon topic, songs, or special music) thematically without the worship leaders having consciously planned or communicated the same.



Beyond “sanctified amazement”

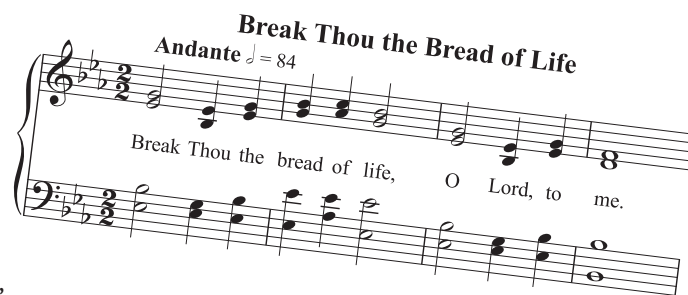
The order of service for many corps remains virtually unchanged from week-to-week, requiring only a mere typographical alteration of the date, sermon, and song titles to the Sunday bulletin. In other places, there is hardly a plan, possibly a list of components, or occasionally the worship leaders stand in “sanctified amazement” when the Holy Spirit miraculously brings things together. As Peggy Thomas says, “We can be more intentional. The Holy Spirit can actually move two weeks *before* a worship service.”³⁵ One way to give the service focus and direction is to center all the worship components around a theme or series of topics which reinforces a word, Scripture text, or holiday observance such as Advent, Palm Sunday, or Mother’s Day.

The God who speaks/The people who respond

With a little imagination, worship planners can disturb the “boilerplate” template—or lack of one! They can do this by varying the order of service and by recognizing the need for *the worship experience to become a dialogue between the God who speaks and we, the people who take the means and time in the service to respond*. This is in line with our discussion in the previous chapter of a God who longs for a relationship with us. In Robert Schaper’s words, “Worship is the expression of a relationship in which God the Father *reveals* himself and his love in Christ, and by his Holy Spirit administers grace, to which we *respond* in faith, gratitude, and obedience.”³⁶

God's presence is **revealed** (shown in gray) and challenges us in worship through:

- **The Gathering:** Prelude music, call to worship, songs, prayers of the people, greeting one another, doxology, testimonies of praise, musical selections, dance and drama, interpretive prayer, song, and Scripture.
- **The Word:** Scripture, sermon, prayers to illuminate the Scripture, video clips that comment on the Word, a solo or drama that reflects a text or story.



God's people **respond** (shown in blue) in worship through:

- **Response:** Times of reflection, congregational singing (vertical and horizontal—discussed further in Chapter Eighteen, p. 382), intercessory and spontaneous prayers, testimonies, and invitation to salvation or discipleship.
- **The Sending:** Congregational song/chorus, challenge/charge, benediction, announcements, postlude.³⁷

A FOURFOLD PATTERN FOR WORSHIP



BALANCING



Balancing revelation and response

Looking at what might be considered the template of a standard Salvation Army meeting,³⁸ we see a comparatively small amount of time given to the **worshippers' response** (**Response and Sending**) to **God's revelation** (**Gathering and Word**).

Praise Band (3 songs)	Gathering
Announcements/Offering	Sending/Response
Welcome/Call to Worship	Gathering
Prayer	Gathering
Song	?
Scripture	Word
Drama/Solo/Testimony	Gathering/Word/Response
Songsters/Band Selection	?
Sermon	Word
Invitation/Song	Response
Benediction	Sending

In this model (other than the announcements and offering time and the possible inclusion of a testimony) the opportunity for worshipers to respond to the challenge and revelation of *God's Word* follows the sermon almost exclusively. And that is if the officer chooses to make an appeal or use a sending-out song. The abundance of *Gathering* elements reflects the *pew potato* posture (see Chapter One, pp. 32–33) of many churchgoers who wait for worship leaders “to entertain, even bless me.”

As worship leaders, we then spend an inordinate amount of energy bringing our congregants “into” worship, or as is sometimes heard, “preparing them to meet with God.” This imbalance sharply contrasts with the vibrant expressions of our evangelical movement. From its inception it was response-driven, not only deliberating with extended altar calls, but allowing manifold opportunities for singing and testimony in *response* to the moving of the Holy Spirit.



More than an “hour on Sunday?”

Our “spectator clocks” have been conditioned by television to go off at the hour mark ... The exception is if we are given the opportunity to interact, where we lose track of time ... If those we lead in worship have a sense of being rushed or pushed in their process of personal interaction with God, they shut down and revert to being spectators. But if they have a sense of being nurtured into worship ... they will likely let down their defenses and allow God to work ... It takes time to do business with God.

—Sally Morgenthaler

Changin' it up (a little at a time)

The following meeting outline seeks to balance multiple opportunities for response over the course of the meeting. It does break a few taboos. For instance, the praise band offers just one song at the start, but this allows the praise band to help facilitate a response as part of the appeal and sending out following the sermon.

Praise Band (1 song)	Gathering
Call to Worship	Gathering
Drama	Word
Response Song	Word/Response
Solo	Response
Prayer	Response
Songsters/Band Selection	*
Sermon	Word
3 Songs	Response
Announcements/Offering	Sending/Response
Benediction	Sending
Benediction Song	Sending

*Peggy Thomas suggests that the music and arts sections can with some imagination (while seeking to appeal to multiple senses—sight, sound, touch, etc.) fulfill or support any of the components of an effective worship service, including the sermon, Scripture, prayer, and invitation.

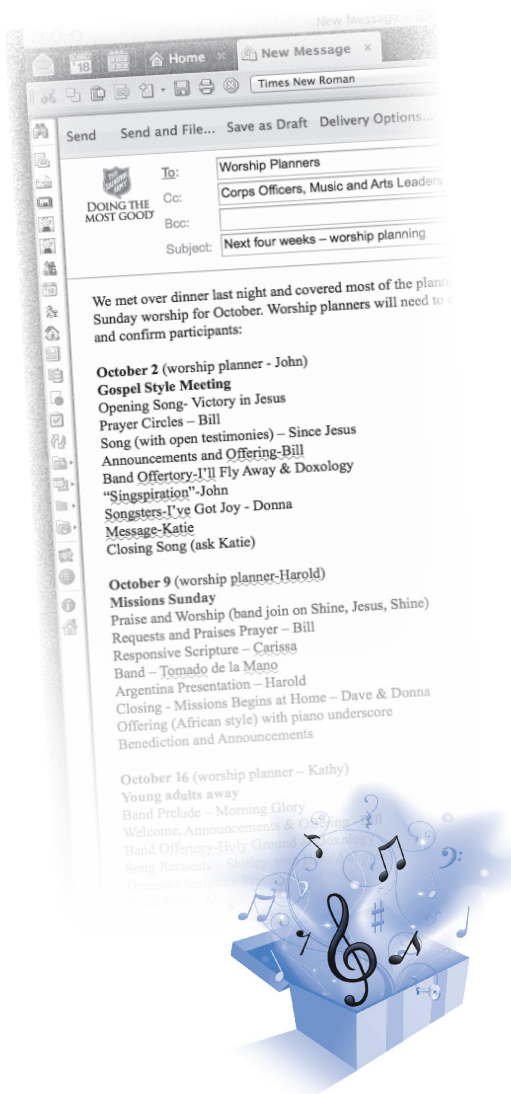
With fifty-two Sundays in a year, it is easy for ideas to get old quickly and the order of service to look quite identical from week to week.³⁹ Being consistent in our preparation week in and week out can be challenging. Despite the obstacles, **I have observed and experienced marvelous partnerships between corps officers and their musician-artists.** These happy confluences resulted from hours of dreaming, prayer, dialogue, planning, and rehearsal.

I have also experienced Sundays where communication, imagination, and forethought were severely lacking. Officers can avoid this by sharing their best intentions for a meeting, particularly in regard to message content. A brief conversation or communication can enlighten others on the worship committee. Suggestions can then be made to enhance worship. Mutuality develops as the musicians become versatile enough to anticipate the officers' stream of thinking. In exchange, growing expectation and trust are garnered among the officers, the ministry team, and the congregation.

THE REHEARSAL LEADER'S TOOLBOX—Working the Plan

Seasonal rehearsal planning

Repertoire selection is key! Having just the right musical offerings for each Sunday is an on-going challenge. If an ensemble or worship team embraces a selection because of its depth or appropriateness to an occasion, the music leader's work in rehearsal is eased. Selecting music well in advance makes the rehearsal leader's job in the weekly practices less stressful. Many music and worship leaders divide the rehearsal year into two terms: September through December and then January through May. Four considerations aid effective repertoire selection over a term:



1. The “church” calendar

The worship team can first identify the Sundays for which holidays will be observed. These include: Thanksgiving, Advent, Christmas, Lent, Palm Sunday, Easter, Mother’s Day, Father’s Day, and Memorial Day.

2. Salvation Army observances

Next the team identifies Salvation Army program-related Sundays. Examples are: Rally Day, Harvest Festival, Music Sunday, World Services Ingathering, women’s or men’s emphasis, or Corps Cadet/Junior Soldier Sundays where the youth plan and carry out most of the meeting.

3. Sermon series

The officer-speaker can help by providing themes for an upcoming sermon series and other isolated Sundays. The music leaders can then begin to look for pieces best suited for those Sundays. Together they can bring ideas to the periodic worship committee meeting to carve out a six-to-eight week plan for upcoming worship services.

4. Special meetings or upcoming concerts

The corps officers and worship team are wise to take into account any other events or concerts your groups may be working toward, and in what season. It is a good discipline to work from a theme and stick to it.

Salvation Army/Holiday Observances

September 10	<i>Sunday School Promotion</i>
October 7	<i>Homecoming</i>
October 2	<i>Senior Soldier Day of Renewal</i>
November 4	<i>Corps Cadet Sunday</i>
November 18	<i>Thanksgiving Sunday</i>
	<i>Junior Soldier Enrollment</i>
December	<i>Advent Series</i>

Weekly Corps Band Spring Schedule

2/20	<i>Spiritual Medley as singalong</i>
2/27	<i>Just As I Am/There is a Redeemer</i>
3/6	<i>Breathe/Turn Your Eyes Upon Jesus</i>
3/13	<i>Lord Make Calvary</i> <i>(Pendel Brass away)</i>
3/20	<i>(Corps Retreat)</i> <i>Jason – Give Me Jesus solo,</i> <i>Gospel John (for fun) and</i> <i>Here At the Cross</i>
3/25	<i>(Tenebrae) What Wondrous Love</i> <i>(with video) When I Survey</i>
3/27	<i>(Easter)He is Risen/He is Lord</i> <i>Closing song – Thine is the Glory</i>

Chances are very high that you'll see this little title again in this book! I wonder where that is? umm, maybe back on page 51 of this chapter?

Failing to plan is planning to fail

Once the list of selections for Sunday worship and other performances for a term has been established, the next step is for the music leaders to map out realistic rehearsal objectives over a period of weeks. This means honestly assessing the group’s ability to absorb the projected list and carefully calculating the rehearsal time available. **Plan two or three weeks rehearsal**

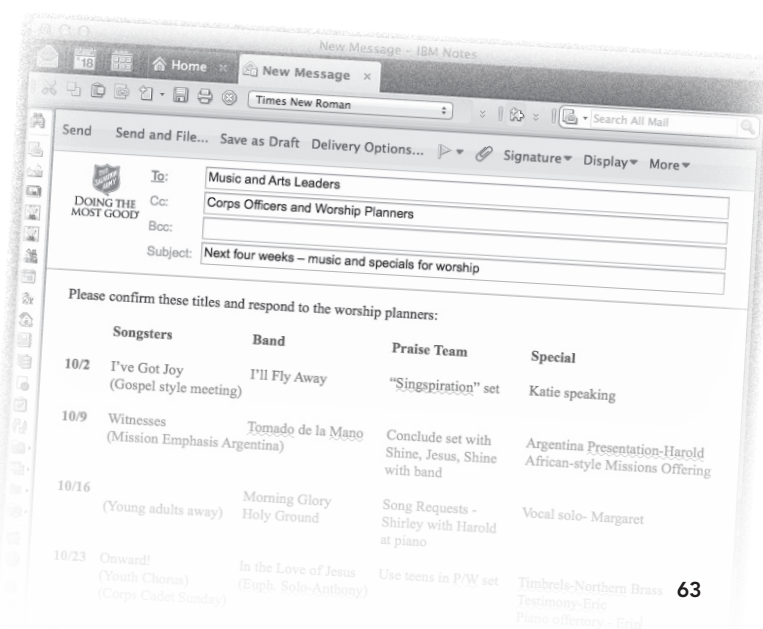
time per selection for adults, and four to six weeks for children.

There is nothing wrong with choosing simpler music with quick rehearsal turnover or repeating songs to balance the time needed for more difficult selections. On the other hand, you may have to abandon or put off some more challenging works because there just isn’t enough rehearsal time available to be ready when needed. Hold in reserve a few easy, backup pieces for Sunday absences related to divisional/territorial events or holidays. Senior sections are given a little breathing room when youth music sections take responsibility for the music for meetings on a periodic basis.

Break down the plan into weekly doses

Once music and worship leaders have settled on the repertoire for a term, they begin to envision a corresponding plan of attack for rehearsals over the long term. One well-known bandmaster rehearses items in four-week cycles. **He lays out a four-week grid to completely prepare his next concert over four rehearsals.**⁴⁰

It is impossible to cover a full program every rehearsal, so he may slot a march or solo accompaniment for weeks two and four. A devotional selection may be slotted for weeks one and two and



used on the Sunday following. The major works should be rehearsed every week, but perhaps covering just isolated sections in detail. Carefully come up with a strategy over the long term.

The final week before a performance (in this case, the Week 4 Rehearsal) limits the time for “nitty-gritty” work, giving more attention to a run-through of the program.

FOUR-WEEK REHEARSAL PLAN GRID

The bold numbers [6] are a possible rehearsal order with an estimated time allotment [10'] for each piece.

The bold highlighted titles [**Morning Glory**] must be performance-ready for that coming Sunday worship or concert.

REPERTOIRE for upcoming 4 weeks	WEEK 1 REHEARSAL ready for October 2	WEEK 2 REHEARSAL ready for October 9	WEEK 3 REHEARSAL ready for October 16	WEEK 4 REHEARSAL ready for October 23
Morning Glory	6 Morning Glory 10' (back half)	7 Morning Glory 10' (front half)	2 Morning Glory 10' (finish for Sunday)	
I'll Fly Away	2 I'll Fly Away 10' (finish, play down)			6 I'll Fly Away 10' (review for concert)
Tomado de la Mano	4 Tomado 15' (transitions from back)	3 Tomado de la Mano 10' (finish)		8 Tomado de la Mano 10' (review)
Holy Ground		1 Holy Ground 10' (overview, work transitions)	3 Holy Ground 10' (finish)	
St. Clements Variations	7 St. Clements 10' (final section)	6 St. Clements 15' (front two variations)	4 St. Clements 15' (work back half, review opening)	3 St. Clements 15' (play down, review trouble-spots)
The King	3 The King 15' (overview)	2 The King 10' (by section)	8 The King 10' (details, spot check)	4 The King (review) 10'
In the Love of Jesus (Euph. Solo)			6 In the Love 10' (euph. solo overview)	2 In the Love 8' (finish)
Northern Brass		Northern Brass 10' (overview)	7 Northern Brass 10' (work from back)	Northern Brass 12' (finish, rehearse with timbrels)
Song Accompaniments	1 Victory in Jesus (2+1) Since Jesus (2+1) Closing Song _____ 10'	4 Shine, Jesus, Shine 5' (with praise team)	1 Closing Song _____ 5'	1 Closing Song _____ 5'
Devotions/ Announcements	5 Chapter 2a (John) 20'	5 Chapter 2b (Katie) 20'	5 Chapter 3a (Dave) 20'	5 Chapter 3b (Emma) 20'

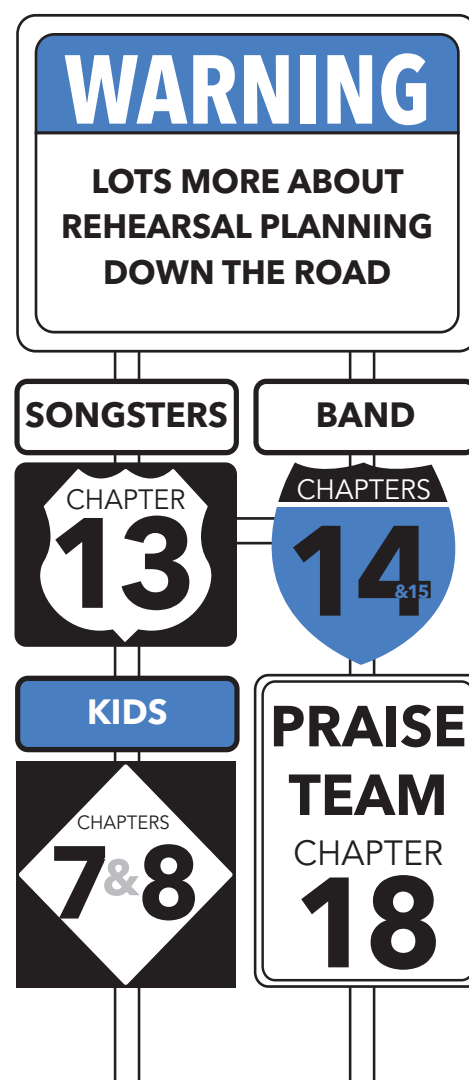
A plan of attack

Next, music leaders hone in on a **plan for the weekly rehearsal**. Factors such as anticipated absence or lateness, the time it takes a group to become focused, and the deadlines for that week weigh heavily on the rehearsal order. Estimate the time and rehearsal placement best suited to work through each piece. The pace of the rehearsal should vary in style and tempo to keep interest high.

Music sections, be it worship band, brass band, or songsters, are well advised to commence and conclude rehearsals with moderately demanding pieces. Rehearse the most challenging music in the early to middle of the rehearsal when musicians are likely to be most receptive and attentive. Aim to get things absolutely correct early on, including the piece's style. Allowing compromises with dynamics, phrasing, articulation, expression, (or wrong notes!) are difficult to unlearn. Pace is crucial. For instance, an extended amount of work on a series of slow devotional songs will tire the singer's voices quickly. Here is one possible rhythm for an adult rehearsal:

1. Old material/Warm-ups—Gathering time/Just get going! (bright)
2. New material—Go easy on the detail (devotional)
3. Current material—Hard, nitty-gritty work (polish)*
4. New material—Just read, get overview (keep relaxed)
5. Old material—Spot-check transitions or selected trouble spots and then sing or play Sunday's songs on the platform, creating a confident finish.*

*Some groups include devotions, prayer, and announcements as a break about two-thirds through rehearsal. Others prefer it at the conclusion.



1. Consider ways that seasonal or term planning can benefit your week-to-week rehearsal regimen. Look for ways to more efficiently manage the rehearsal time available, yet be properly prepared for Sunday worship or a concert.
2. Plan an evening's rehearsal of current repertoire at your corps. Stick to the time constraints you currently have. Carefully craft the rehearsal sequence and strategies to maximize effectiveness.

Worship – A Jewel on the Crest?⁴¹

Over half a century ago, A.W. Tozer famously described worship as “the missing jewel of the evangelical church.” The remainder of Tozer’s statement is less familiar, but well worth considering as Salvationists: “We’re organized; we work; we have our agendas. We have almost everything, but there’s one thing that the churches, even the gospel churches, do not have: that is the ability to worship. We are not cultivating the art of worship. It’s





the one shining gem that is lost to the modern church, and I believe we ought to search for this until we find it.”⁴²

As Salvationists, we should not be pulling out of the parking lot on Sunday wondering if we have met with God. Something significant can happen each Sunday if we worship in spirit and in truth, reach out to our people with intentionality, and seek moments of transcendence. Worship is not only the ultimate purpose for which we were created, it must be the vital **lifeline** to all that we do as a movement. Yes, “the service begins as soon as the meeting is over.” As one benediction has it, “Go in peace and serve the Lord.”

Is the search for the missing jewel still on in The Salvation Army today? That’s a question worth asking each and every Sunday.

? 2 BARS REST

1. In Psalm 69:9, David wrote, “Zeal for your house consumes me.” Ask yourself, “How is my zeal for God’s church? Is my passion for the Bride of Christ increasing or waning from Sunday to Sunday?”
2. Are you intentional in your worship planning? Do you have a worship committee that regularly looks at the effectiveness and flow of the worship service? How can we best communicate with each other to keep everybody on the same page?
3. Have your worship services remained fresh and vibrant? Is there a vehicle for a free flow of ideas? How could the exchange of ideas be improved? Survey the sample worship planning models and meeting plans found in Appendix 2.1. Glean ideas that may benefit your corps’ Sunday worship.

WORSHIP DESIGN RESOURCES

Alternative Worship: *Resources from and for the Emerging Church*, Johnny Baker et. al. (Baker Book House). Includes resource CD.

Designing Worship Teams: *Discovering and Birthing the Drama of Twenty-First Century Worship*, Cathy Townley (Abingdon Press)

God’s Singers—The Worship—Leading Choir, Dave Williamson (in:ciite media), available in leader’s or singer’s versions.

Emerging Worship: *Creating Worship Gatherings for New Generations*, Dan Kimball (Zondervan)

Five Keys to Engaging Worship, John Chisum (Engage Press)

In His Presence: *Appreciating Your Worship Tradition*, Robert Schaper (Thomas Nelson)

Praying Twice: *The Music and Words of Congregational Song*, Brian Wren (Westminster/John Knox Press)

The Worship Architect: *A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, Constance Cherry (Baker)

The Worship Workshop: *Creative Ways to Design Worship Together*, Marcia McFee, (Abingdon Press)

Taking Flight with Creativity: *Worship Design Teams that Work*, Len Wilson and Jason Moore (Abingdon Press)

The Words We Sing, Nan Corbitt Allen (Beacon Hill Press)

TOOLS FOR WORSHIP

Hallelujah Choruses CD/DVD congregational accompaniment tracks.

For more information, see The Salvation Army Brass Band Publications listing at the conclusion of Chapter Fourteen.

Hymn Tune CDs—The Chicago Staff Band and Norridge Citadel bands have recorded 218 melodies from the *Salvation Army Tune Book* onto 12 CDs for congregational use.

Salvation Army Song Book, including comprehensive thematic, metric, and Scripture references, as well as word and tune searches and applications. (The Salvation Army)

Salvation Army Tune Book, in miniature 1st cornet tune book or piano version.

(The Salvation Army)

The Worship Sourcebook, John Witvliet and Emily Brink, eds. (Baker Book House)



Sunday morning worship, Oruro, Bolivia.

