



Season 11: Episode 1 | Joel Auge | How a New Worship Initiative is Uniting Churches Across Canada

Hello and welcome to Scripture Untangled, a podcast by the Canadian Bible Society. My name is Joanna la Fleur. I'm a friend of the Canadian Bible Society and I'm going to be your guide for today's episode.

Today, Joel Auge will be interviewed by seasoned journalist Lorna Dueck. Today on the podcast, we're joined by Joel Auge, a creative force whose work blends innovation, entrepreneurship, and faith. Joel is a serial entrepreneur and the author of multiple patents, including in the blockchain space.

He's launched and led companies like Fanzly, HitGrab, RealmSmith, and Mythroll Armory, always looking for fresh ways to solve problems where others might not even see possibilities. But beyond his entrepreneurial ventures, Joel is also a gifted artist and singer-songwriter who has shared his music on platforms like Crossroads and Yes TV. So, in this episode, we're talking with Joel about Royal Anthems, a powerful new worship initiative he's leading as executive producer at Crossroads.

Royal Anthems was birthed out of a desire to hear what God is stirring in Canada and its worship leaders, and the result has been nothing short of remarkable. Since launching in 2024, Royal Anthems has already connected leaders across every province, seen songs sung in nearly 1,500 churches worldwide, and released singles and videos that are uniting the body of Christ across denominational lines. Now with

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the release of their full debut album, *The First Gathering*, Royal Anthem is amplifying a uniquely Canadian sound of hope, unity, and revival for this moment.

So let's dive in with Joel Auge.

Lorna Dueck: Joel, it is exciting to be with you again.

We are friends from a way back, colleagues who've worked together, and I gotta get caught up on this latest, but before we start on the worship music, of all the things you've enjoyed doing in the text space, why now worship for the Canadian church by the Canadian church? Why?

Joel Auge: Wow. I mean, the why is a good question. I think it has a deep Scriptural background in that we're ultimately trying to fulfill Jesus' prayer for believers in His high priestly prayer from John 17:23, which is, you know, He says, *"I am in them and you and me so that they may be brought together in complete unity. Then the world will know that You sent me and have loved them even as You've loved Me."*

So, to us, we wanted to build, you know, there's a lot of unity work that we're doing at Crossroads in partnership with the local church. And so, we have prayer lines now that we're partnering with the local church through a service called *Anyone Pray*.

A local church can use our volunteers to answer prayers locally. But we also saw a deep, I guess a vacuum, I guess you'd call it a hole, where many, many contemporary worshiping churches in Canada are using, you know, British, American, Australian worship songs. And it's not that those songs aren't amazing.

It's just that we as the Canadian church, we're not creating these songs, these songs of praise. And given that worship is a response of the heart, it just felt natural for us to say, okay, well, maybe Crossroads through this project called *Royal Anthems* could

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help unify, distribute, build infrastructure for worship pastors and worship leaders to write songs for the Canadian church. So, it has a deep Scriptural kind of background.

Lorna Dueck: And you feel it's important Canada's churches not lose their voice in this great change that has happened in church music. Why?

Joel Auge: Yeah, I think the truth is, is that it's a response from every believer. So worship is, it's something that as God moves the believer's heart, if the worship is real, then he's asking us to sing a new song in a consistent way.

It's not, you know, it's not just a Canadian thing. It just happens to be that these songs that we're singing are just not from our own local churches. So for instance, there's a local context in St. John's Newfoundland, that where the pastors are dealing with issues for their local churches and the worship leaders are dealing with their congregants and they have a voice.

They're navigating what God is doing in their lives in the local church there. And so, the song that would come out of that church might be different than one that is the context of a song in Vancouver, British Columbia, or in Saskatoon, Saskatchewan. The context for worship is that God wants us and is asking us to sing a new song.

I mean, there are so many references in the Bible to singing a new song to the Lord. And that's because as believers, we are changed and our natural response ought to be, gosh, this is amazing. This deserves a song, right? So that's what we're doing.

Lorna Dueck: Okay. That is a great segue to somebody right now is going, oh no, more new songs. Can't we sing the old songs? Okay.

Tell me about that. Speak to them.

Joel Auge: Well, sure.

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I'll speak to them. I'll speak to them logically. Just at one point, the song that you're singing that is old was once new and it came from a believer's heart that was moved at that point.

And so, you are singing someone's new song. It just happens to be old to you. And as we though, are encouraged to read through Scripture.

I mean, did you know, I talk about this a lot, but like Psalm 96, *Sing a new song to the Lord, sing to the Lord, all the earth.* Psalm 33, *Sing to him a new song, play skillfully and shout for joy.* Psalm 98, *Sing to the Lord, a new song.*

Psalm 149, *Praise the Lord with a new song.* Isaiah 42:10, *Sing to the Lord, a new song.* Even in Revelation, it talks about how we are to, *...and the end, they sang in the heavenly realm, a new song to the one who was worthy to open the seal.*

So, we're cultivating what is ultimately already happening in our spiritual, in, you know, if you're a believer like me, you believe there are spiritual things happening. And we're ultimately kind of just joining in. So, it's a call to the Canadian church, to join in with new songs to what is already happening.

Lorna Dueck: Wow. That's a pretty winsome case for singing new songs. And so, you reach across the country at Crossroads, you invite different churches, different denominations, and you create a song writing camp.

Tell us how this works.

Joel Auge: Well, we started last year, this would have been a year and a half ago, actually a year, just over a year ago, we started the first Royal Anthems Song Camp. And we invited 22 worship leaders from churches from as many provinces as we could, we got 10 provinces.

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And they all came together from churches that have worship leaders and pastors who had been serving in their church for at least five years. So the bar is pretty high in the sense that we're not just inviting artists, not that there's anything wrong with artists, but we're specifically targeting, these are worship leaders who are singing contemporary songs in their local church, and they have to have been serving in that church for a long time. And we felt, you know, just in a true sense of humility, bringing them together, saying, hey, encouraging them to use their gift of leadership to actually write songs that might serve their local churches.

And it was, it was the most amazing, I'm sure most people would not even believe, how amazing it was. Year one, year two was just as amazing. We just had it in May.

And just humble servants from local churches from across Canada who serve week in and week out locally, they're singing songs to serve the encouragement, the very lives of the people who are there in their communities every week. And we brought them together to write songs. Some of them had never written songs.

Some of them had written a few on their own. But most of them had never written songs together.

Lorna Dueck: Yeah, like, how does that work? I don't want to do podcasts with 22 people.

Like, how does this work where you put a whole bunch of people together, and you get one beautiful voice out?

Joel Auge: Yeah, it was remarkable. It was re-markable. We kind of prayed, and we put three people in each room.

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We had seven writing rooms, and one had four people in. And we had, so we had 22 writers. And we just, together at the beginning of the day, we would pray, we'd worship together, we'd get a message from a lead pastor, and we'd go into the rooms, and those groups would write a song, and then we'd have another session, and we'd write another song.

And by the end of the first day of last year's camp, we had 16 songs written. And we did a showcase of the songs. Hey, everyone, show your songs.

And everyone was in tears. Everyone was blown away. I still get emotional thinking about how amazing the treasure trove of just pure talent, so there's talent, the talent side, so that inspires awe in anyone.

But then of just the words and humble hearts of these leaders across Canada from the local church, just like crafting just amazing stories and amazing songs for our people to sing.

Lorna Dueck: And a lot of Scripture in them, a lot of Scripture. I'm going to pull one of my favourites.

There is a cloud. There is a cloud. Tell me the story behind this new worship song, There is a cloud.

Joel Auge: Yeah, it's a song. So that one happens to be a song I co-wrote. So, thanks for bringing it up.

That's amazing. So we went, I was in a room with Ryan and Wendy Wegner from Hope City Church in Edmonton. We'd never met before this, before this song write.

And I just had this idea that kind of had been sitting in my phone really for a few years, honestly. And I'd never really shared it with anyone, maybe one other person.

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And I brought it to them and they were like, "Oh, this is amazing. Let's, let's finish this whole idea."

And the idea comes from 2 Chronicles chapter 20. No, actually, sorry.

It's first, this one's from 1st Kings. Yeah, this one's from 1st Kings. And it's this is the story of when Elijah is praying for rain.

And he sends his servant up to the hill to look over the sea to see if there's any clouds. And the first time there's no clouds, second time there's no clouds. The seventh time, he makes him go back seven times.

And on the seventh time, there's a cloud just the size of his hand. And then he tells his servant to go get the king ready because there's going to be a downpour. So, there's so much faith in the song.

There's so much perseverance in the idea of, of persisting in prayer to see God do what you know, He can do. And even if it takes time and time and time and time again, that you would persist in prayer that you would keep asking the Lord for, for the things that are His, and ultimately, they're His, right. So, when He wins a battle, it's His, when anything that is good that has happened to you or to anyone around you, it's Him.

He is the perfecter, the Author of our faith. He is the maker of all good things. So, taking that Scripture, popping it into a song, a song, really ultimately of revival of a downpour of what God could do in our nation.

Lorna Dueck: Wow. So, Scripture is deeply connected to the process, isn't it? Of writing these songs.

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Joel Auge: Yeah, we were right now we're developing a little bit of a songwriting, it's like a songwriting guidebook, I guess you could call it. Just the things that we would ask people to have as they prepare for these songwriting sessions. One of them is like, every room must., you should have your Bible open right there in front of you. There's so much of our words, the hopes and dreams that we have are already in the Scriptures.

So even aligning our own words to what the Scripture says. There's a certain amount of soundness and responsibility that you can imagine a worship pastor who has been serving in their church for a certain amount of time, needs to present to their church, to their leadership team, to their pastoral team. Like if you're going to be picking songs, you want to make sure that the words that you're putting into the mouths of believers are actual truth. If they aren't true, then you don't want to seed someone with untruth in their daily walk.

And what's interesting is melodies, songs, you know, they kind of stick around. So, there's something about putting Scripture in a song that helps the believer commit it to their heart, which is where we're told to capture it. So that's really helpful.

But yes, we have every songwriter, every room has a Bible and has Scripture in it. We invite songwriters to keep writing with the Bible open to reference if they're saying something. And then we have pastoral oversight.

We invited a senior pastor, we have a team of writers and leaders who speak into songs before we select them for recording, before we choose to do anything with the song. It's all kind of vetted through this idea of, you know, we are serving the local church here. We can't just put anything in their mouths.

Lorna Dueck: And it was important to the formation I was reading how the songs had to be inspired by real experiences at the local church level. Musicians were asked to

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have an ear to listen to what was happening to people in the pew and form worship. Why was that important?

Joel Auge: Well, I mean, for the same reasons you would want any kind of conversation or any real experience.

You can feel when something is real, and you can feel when something is unreal. I mean, we've been made, you know, we're amazing humans are amazing pattern recognizers. We know we can tell when something's not right if it doesn't fit.

So, the experiences that are happening in one set of pews in one church, it's very likely that that same either area of suffering or area of sin or area of victory in someone's life is transferable to other people's experiences. So we knew kind of going in, as a songwriter, if you have someone, you're ministering to in an ongoing way on Sunday morning, you know that Edna's there in row number two in her pew, and she's always there in the same spot. And you have a heart for her, and you know her situation.

There's a really good chance that Edna's situation, if it impacts the songwriting, because you care about Edna, that there is an Edna somewhere else in the nation experiencing something that then that song can minister to.

Lorna Dueck: So, what are the must-haves? What are the must-haves in a worship song?

Joel Auge: Oh, I don't know that I'm good enough to exactly tell you what the must-the must-haves are. From a purely theological perspective, it has to be theologically sound.

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In a worship song, we look, specifically Royal Anthems, we try to look for something that's very vertical in nature. So whereas some songs are very introspective, like they're about me and my situation, we try to align our songs vertically so that it's about the Lord or to the Lord, speaks of Him and His nature, you know, speaks of the victory that He's brought to the world, speaks primarily about Jesus, you know, we're very focused on Jesus. And, you know, if it accomplishes that and can be poetic and can be beautiful, those are amazing bonuses.

Lorna Dueck: That's a home run then. You know, and it's such a challenging time with anything to do with delivery to an audience. Like, you know, as we both know, media is not the world it was when you and I were working together.

And so, finding an audience, helping Canadian worship music find its audience, teach us a bit about how challenging it is for the sound of Canada's Christian music to find its way to its audience.

Joel Auge: Yeah, that is a really good question. So, there was a little bit of an aha moment that happened early on in the Royal Anthem's kind of planning, even prior to the first event.

And that was, you know, when inviting worship leaders and pastors from the local church, we recognized, oh, these folks are the folks who choose the songs on Sunday morning. So if we could pull from them, from the song pickers, from these pastors and local churches, the songs of their heart, maybe we could participate in making these heart songs, and then they might choose them on Sunday morning. So, it's kind of this virtuous circle of like, hey, these are the folks who are picking songs, but also, they don't have the infrastructure or the space, I guess you would call it, to write songs very often.

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So, we kind of tackle, we kind of get two birds with one stone in that these are the song pickers, let's help them write songs that we would then pick for Sunday mornings. And then let's get, that gives them ultimately a small distribution of these churches who know these pastors who've written these songs and know these songs, have written them together and want to encourage each other. And so that kind of propels these songs, at least into the local church.

So that's kind of level one.

Lorna Dueck: I almost wish there was a little Canadian sticker on them, because like, as I think we noted at the beginning, Canada is the fourth largest consumer of congregational worship songs in the world. So, our churches like to go through the songs, and I'm sure Canadian songs would be very, very, very meaningful right now.

Joel Auge: For sure. And they have been. I do want to kind of stress the point. This is not like Canada's never written original worship songs.

Lorna Dueck: Oh yeah, I know, Steve Bell, Brian Doerksen, let's go on and on. Right,

Joel Auge: The Vineyard Church movement, there are so many amazing things that have come out of Canada.

What's interesting though, is that it really hasn't happened in the last, what, 20 years? And really, there are some amazingly large, massive machines around music and churches around the world.

Lorna Dueck: Tell us a little bit about that, because there is a machine that's very complex.

Joel Auge: There, for legal reasons and for the protection of songwriters' rights, there's all kinds of infrastructure in the world for managing songs.

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And so some really well-organized, music-focused churches have done great at producing a lot of high-quality, high-caliber songs. They tend to be large American churches or just large, large churches that have a lot of infrastructure and resources.

Lorna Dueck: Australian, Hillsong.

Joel Auge: Australian, some in the UK as well. But just ultimately, they focus on music first, and they're large enough to resource people working just on music. And the Canadian church is relatively small, though we are the fourth largest consumer.

That's spread across the average church size of 180 people. So, we don't have the infrastructure that, in our nation, that other nations might have. But we, and we do have this other obstacle, which is this immense geography and distance between churches to try to get it all sorted for touring.

And it's very challenging to kind of build the relationships. So yes, the challenges are that there is no apparatus for songs in the churches to make it across Canadian churches in the same way that there are in other nations. And also, we're so far apart, it's very difficult for us to build things together.

Whereas in other nations, other large, developed nations, in the UK, Canada, or in the UK, Australia, the US, they work closely together to make songs happen in church. And so, we're trying to build that. We're trying to build that at Crossroads through Royal Anthems.

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Lorna Dueck: Okay.

Now, I also feel I need to explain to people in my demographic when I invite them to church, the music has changed, I tell them. And it has a big, big space in the congregation. And how would you explain to a newcomer what they will encounter in today's church music?

Joel Auge: Oh, gosh.

Well, it varies dramatically, I will say that. And the expression of worship is different. We deal with that commonly.

There are a number of different churches that play a part in our movement. And some songs that we write would be more, you know, they'd be more gospel-oriented. So you might find them in a less liturgical context.

And some songs, you know, we wrote a song last year called, *How Great a Love* is what it's called. And it's really a communion song. It really focuses on communion.

And some liturgical churches only do communion once a month. They don't do it every Sunday. And so the different contexts drive the song need.

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And then there's the style question, which is like, some churches just have an organ. And some churches only have, you know, a guitar and a vocalist or a choir. And the great thing about music, honestly, the great thing about worship music, if done appropriately, is it can fit those contexts.

We just have to serve those contexts well. And the believer is still at the heart of what God is about. He's about the heart, the turned heart of someone who ultimately will give their life to Him.

So He'll use whatever. He might use our songs. He might use big, showy things on a Sunday morning at a church that has 4,000 people in it. And it'll feel like a concert. But at the same time, you know, I remember as a young worship leader, I was 19 years old. I came to the Lord when I was 18.

And I was in a Finnish Pentecostal church. And there were 30 old people, like in their 80s at this church, this congregation in Northern Ontario. And most of them didn't even speak English.

They were, Finnish was their first language. And the senior pastor there saw us at a concert the previous week and invited us to his church. And I was like, are you sure? Are you sure you want us to do this? And he was so encouraging.

And he wanted to encourage the people in his congregation to say, listen, this is what the Lord is doing in young people today. And he's using music in this way. And he let us play four songs on a Sunday morning.

Let me tell you, as itinerant worship leader at that time, those 40 people in that church raised enough money for us to sustain ourselves for the next three months as worship leaders. And God truly met our needs. But then the pastor, I remember the

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senior pastor saying after the service, he came to us and said, here's the gift that we got.

And we were blown away. And he's like, he strongly believed, he strongly encouraged us to say, these people were moved to this point. And then he handed us this gift.

And it just, yeah, it changed my perspective. It changed my perspective forever on what God will do to reach his people.

Lorna Dueck: Wow.

And so you, I want to explore a little bit of what you've seen in your personal life, because it wasn't always smooth. And you had to figure out this line to just take us back a bit to what happened after that group, and as it grew and then as it fell.

Joel Auge: Sure.

We toured, we were in a band called Capstone, and we toured Canada, the US, the UK. We did it pretty much full time for four years in a Chevy Extencab truck. Very often, we would be sleeping on the gear in the cab of the truck, just to get from spot to spot to be able to lead worship.

And eventually, we all were young men. We all wanted to have girlfriends and lives. And we did.

We went our own separate ways. I was then signed as a solo artist to a label in the US, Integrity Music, which is a big record label for worship music. And I was there for another four years, ultimately kind of played and wrote songs.

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I was signed both as an artist and as a songwriter. So, I have this kind of weird brain, I guess. I love both the artistic side of things, and I love the business side of things.

So, I was able to see the minutiae of the way the record music industry and industry at large kind of works, and started my own publishing companies.

Lorna Dueck: Because you were chasing this idea of artists need to be paid.

Joel Auge: Yes, I really...

Lorna Dueck: And there's some secular artists that you helped quite nail that one, no problem.

Joel Auge: Yeah, he's doing fine now. His name is Shawn Mendes. So, we built a company...

Lorna Dueck: You're the business side behind Shawn Mendes.

Joel Auge: Well, I wouldn't go that far. Shawn Mendes has a business mind of his own and an amazing business manager. But we teamed up with them to build a company called Fancy.

And Fancy was this opportunity for artists to get monthly payments for the work that they do. Because the music world is very... It's seasonal, in a sense. It's kind of... You can imagine, it feels... So, you're on tour, you go play for 30 days in a row.

You'll make a lot of money in those 30 days. If you're a really, really successful artist or a really well-known artist, you'll make a ton on ticket sales. You make a ton on merchandise.

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You'll make some money on recorded music, but not as much. But that ends pretty quickly. If you're an independent artist, you tour, you make money, you come home, you work at Starbucks or you do something else that kind of sustains you while you're planning, working on, trying to make it to the next time you can go out and do music.

So, we built a system, a piece of software, a mobile app platform that allowed artists to connect with fans so that the fans could get a backstage pass, ongoing life stage pass to your existence beyond just the tour. And it happened monthly. And so we did this just at the same time.

We started almost the same time as Patreon started. And now Patreon is, I think, a \$15 billion company. And does very much the same thing as what we did.

Lorna Dueck: And somehow the church tries to find an audience. Yeah, so talk to us about people of God who want to keep the church's music heard, circulated. What do we need to know about that?

Joel Auge: Well, I think it's pretty, there's a lot of evidence that shows that without the support of patrons, music, art, the creative aspects of church life and a spiritual walk just wouldn't exist.

I mean, there are so many of the beautiful monuments, the churches, the songs of the, like I think throughout classical music, throughout architecture, I mean, very often believers were the ones who were the donors and sponsors and patrons of that work.

Lorna Dueck: That's how this podcast gets done. It's right.

Yeah, it still is the way. Yeah, God uses different gifts and weaves them together.

Joel Auge: That's right.

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So, my gift might be of writing songs, but I know there are many people out there and Royal Anthems would not have existed without other patrons whose gift is managing money or make it, you know, being able to support those things. I mean, we are hands and feet. We are different parts of the body, and we need each other to sustain this kind of, this forward movement of the Good News.

Lorna Dueck: You know, it's really a beautiful thing to see how the change has been so significant and yet we must run with technology. We must run and change the delivery systems. You know, when I see the need that there is for music to find its audience, why is it always important to begin Sunday worship with the audible, with music, with the idea that we're gathering in a space? There's a creative space we're creating for our expression to God.

Why is that important to begin that way?

Joel Auge: Yeah, it's a good question. You know, theologically speaking, I mean, it's requested of us that we bring a song of praise to the Lord when we gather together. So that's just, it's a Biblical thing.

But then also, I would wager, my heart wants to say that it's because God understands humanity really, really well because He built us. And so He knows that as a soft, fertile heart is more likely to grab onto the lessons He wants to teach us. And music for some reason does that.

It softens the heart. It's really hard. And Jesus rebukes a few times, people whose hearts have been hardened.

And so, a soft heart is just, it's ready. It's ready for new things. And a hardened heart is something that we ought to fight against.

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So, I suspect that there are many, many amazing, beautiful church contexts where it's the senior pastor who goes like, no, no, no, we need to do three or four songs in the morning. We need that for our people to be able to, I'm going to preach on this thing. And, or I have, this is my message or this is my homily.

We need to do music this way this morning to make sure that this lands, this either hard or rebuking or changing or this message that I'm trying to deliver. They'll use music as the instrument to soften the heart. I think that's very common.

And it's a beautiful thing, really.

Lorna Dueck: Wow. Wow.

As we close, Joel, I want to go back. I want to circle back to the Bible. And you challenged us.

What a big role the Bible gives to worship. Now speak as the worship leader. What role should the Bible give to the worship leader?

Joel Auge: Yeah, so I think, well, I can answer the question in two ways.

Like what role does the Bible play in a worship leader's life? I think that's one way of answering the question and I'll answer it another way as well, which is like, what does the Bible actually say about the role of the worship leader? The first I would say that's similar to us desiring songs to soften people's hearts as we learn from the Word, from our pastors. As worship leaders, that's our responsibility as well. We need a softened heart.

Very often, like I'll speak for myself at least, as a songwriter and someone who loves to worship, I kind of, that place where I have, I pull open the Scriptures and I'm inspired by what the Holy Spirit is trying to teach me. That I very often turn into a song

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just so I can remember it. Just so that I can inspire my, I can tell my soul, just wake up and do the thing, soul.

And the songs will do that for me. I know that that's not the same thing for everyone, but certainly for a large portion, proportion of the audience, people who are listening to songs, that will be the case. So that's what Scripture can do in a heart for a worship leader.

The other side is the Scriptural use of worship. There is this Scriptural, there's this, one of my favorite stories in Scripture, actually, and it's from 2 Chronicles. And I kind of mentioned it earlier, but yes, in 2 Chronicles in chapter 20, Jehoshaphat, King Jehoshaphat is facing a huge invading army from two different sources.

And Jehoshaphat is seeking out God's guidance and he's praying for deliverance. He's praying for deliverance. And God tells Him to, when you face these other armies, put your singers and worship leaders at the front.

So like, not your spearmen, not your arrows, not your boyars and fletchers, actually your singers and worshipers. And so he put them, he obeyed, and he put them at the front of the battle. And as they began to sing, God caused the two invading armies to turn on each other.

And Judah didn't even have to fight at all. The victory came through them being obedient and worshipping the Lord. And then actually singing these songs out, God who is infinitely wiser, more just, who knows what the solution ought to be will prepare us with worship.

That's what He'll do.

Lorna Dueck: He'll prepare us, wow. We need to close, but not before we tell our audience how they can connect with Royal Anthems.

Scripture Untangled

Season 11: Episode 1 | Joel Auge | How a New Worship Initiative is Uniting Churches Across Canada

Joel Auge: Well, we have a website called royalanthems.com. Anyone can go there, hear about the mission, the vision of the project. Listen to all of the songs. All of the songs are there on a link.

And the other way is just to follow us. We really focus on Instagram as our main kind of social outlet. So, we have a ton of stories of these songs being written, the writers who wrote them, the behind the scenes, the singing of them in churches around the world now.

Lorna Dueck: And if I want to pick a song to sing next Sunday, if I want to pick a song to teach with my worship team.

Joel Auge: You can do it. You go to royalanthems.com forward slash songs.

You can download all the stems. You can download all of the charts for all of the songs and use them in your church like as soon as you want to. They're all free.

No payment. Just use them. They're also available through, you know, if you're using CCLI in your church through song select, they're available on multitracks.com. All the different places where you might get church music is where you'll find Royal Anthems.

Lorna Dueck: Royalanthems.com, find your song, click and you can use them for free.

Joel Auge: That's right, for free.

Lorna Dueck: Okay.

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I hope that we expand your audience through this. It's wonderful. Crossroads has a unique role in Canada in figuring out how to use media technology to put the Holy Spirit's mighty wind through the church and through the Canadian public.

So thank you, Joel.

Joel Auge: Thank you, Lorna.

Lorna Dueck: Thank you. Beautiful to have you with us. Bye-bye.

Joel Auge: Nice to be here. Bye.