

MAGA//ZINE

Issue 18: March 2021



MAKING MUSIC ACROSS THE TERRITORY

Music and Gospel Arts



Canada & Bermuda Territory

MAKING MUSIC

BY MARCUS VENABLES

As each issue of the MAGazine approaches and the department decides what stories and articles to share, sometimes a general theme presents itself which becomes the focus. We try to balance articles that are informative and inspirational alongside articles that highlight different types of music-making across the territory. We are blessed in Canada and Bermuda to have many great leaders. In putting together this issue, it dawned on me in the editing stage that the entire issue featured female leaders from around the territory and that became the theme.

Laura Rowsell (Glenmore Temple) shares her own personal journey as a worship leader through this time of virtual Sunday services. I know many readers will relate to her story and gain inspiration as many of us continue to navigate online worship. Stephanie Holloway (Gander Citadel) is a mother to two children and still finds time to continue her role as a leader within the corps. Stephanie shares why this is important as well as how she has found ways to make it all possible. Claudia Davison (Peterborough Temple) is a very active Salvationist and has recently released a new album. Stan Ewing provides a review that highlights Scripture references for each track as well as the contributing artists.

Our own department is also featured in this issue for a few reasons. Heather Osmond has welcomed a new baby girl and as she is on maternity leave, MAGA welcomes Wendy Woodland to the team. While Wendy is not a stranger to many in our territory, she answers a few questions so we can get to know her a bit better. Speaking of knowing, as one of the territory's most accomplished pianists, Rachel Ewing knows a thing or two about piano accompaniment. Over the next several issues she will explore and explain some of the concepts that have helped her over the years.

As you take a few moments to read these stories, I pray that they would encourage, educate, challenge, and inspire you. Just like many of you, I have not been making music in the same way as I was last year. Yet, life still ticks along. Babies are being born, children are growing up, and lives are still being saved by our music and its message. We can't succumb to our circumstances and tell ourselves "there's no point." As demonstrated in the stories told within this issue, we still need to model the importance of ministry to our kids. We still need to push those young pianists to get involved in ministry. We still need to encourage, engage, and collaborate with our worship leaders. But most importantly, we still need to spread the love of Jesus to everyone.

IN THIS ISSUE:

- LEADING WORSHIP VIRTUALLY
 - LEADERSHIP & PARENTHOOD
 - NEW MEMBER TO THE TEAM
 - THE CORPS PIANIST
- PLUS MORE**

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THE SALVATION ARMY MUSIC AND GOSPEL ARTS

DEPARTMENT, CANADA AND BERMUDA TERRITORY.

LEADING WORSHIP FROM A DISTANCE

BY LAURA ROWSELL

I remember the day very well. We were busy doing our Sunday planning for Glenmore Temple; creating PowerPoint slides, finishing the order of service, printing sheet music and making sure everything was “just so.” But God had other plans. At first, we heard the rumblings about the Coronavirus and that it could be serious. But we continued, thinking that it probably wouldn’t get that bad. Little did we know that we would receive an email on March 12, 2020, from divisional headquarters that stated we would not be able to meet for worship or any other activity in our building until further notice.

That day began a journey that has taught us many things. We have had to learn quickly how to use technology that we had never heard of, let alone know how to use. We had to think of innovative ways to make sure our congregation felt connected to one another and that everyone had someone to contact if they needed anything or needed to talk. We had to navigate the realities of working from home and finding ways to involve our corps people in what we were doing without physically leaving our homes. The list goes on. We also had to deal with the ever-changing reality of the pandemic and not knowing when something could drastically change that would leave us scrambling to adjust to new restrictions. It has been a year of many firsts and

steps in directions we never thought we would go. Yet, God has been moving, teaching, stirring, and planting during it all. The first week that our in-person service got cancelled, we were scrambling. All our planning was abandoned. Major Denise and I discussed how to move forward. Should we go online? Should we suggest other resources for people? Should we do anything? Overwhelmingly, we felt the Holy Spirit pushing us to keep our people connected and to make sure we were doing our part to help them stay connected to God. That first Sunday consisted of my husband, Steve and I going live on Facebook from our living room to lead an informal time of worship with a guitar and a cajon. Since that day, we have grown and evolved in ways we would never have imagined. We have hosted prayer meetings and Bible studies over Zoom. We have gotten creative with video editing to put together worship services, resources for kids, Christmas concerts, and videos of our congregation saying hello so people could see one another. We have been able to take our live worship experience to a different level with a lot of new equipment and learning over the last year, and we are so thankful for that because it helps us feel like we are still meeting together. It may look different, but the presence of God has been felt across the miles, wherever people are watching.

One of the most difficult things I have had to adjust to as a leader is leading worship to an empty room. One of the greatest rewards of worship leading is facilitating a time for people to be in the presence of God, feeling His presence sweep through the congregation, and agreeing to the words we are singing as we lift our voices in praise together. These months of pre-recording videos of us singing songs and recording band selections have felt more like a production than a time of worship. What has helped me push past that feeling is hearing from people in the congregation that they have truly felt the presence of God through our Sunday worship, even while watching from their couch in their pyjamas. The process is so different than what we are used to, but I know that if we allow God to use us for His glory, He will do amazing things. I have been encouraged by people expressing how much our online wor-



ship has meant during this time of loneliness and isolation. It has helped people feel connected to others and uplifted them during times of sadness and anxiety.

I have grieved a lot over this past year. I have felt the loss of gathering as a church family for worship, the comradery with church family and friend groups, the loss of routine and some sense of normalcy. It has been a long road for all of us. But during a time when we could have given up and allowed our feelings to isolate us, we trusted that God had a bigger plan than we could have imagined. The biggest thing I have learned

throughout this time is that we can plan and plan (for months on end) for events, worship services, or anything else, and just like that, God can change our course and open our eyes to see how big He really is. His Spirit cannot and will not be contained by four walls! We have been challenged and frustrated, maybe even pushed to our limits throughout this pandemic. But God has not. He has been working just the same, maybe even more than before, to make us see that all we really need is Him. "My grace is sufficient for you, for my power is made perfect in weakness." (2 Corinthians 12:9)

YORKMINSTER MUSIC ACADEMY

BY ELIZABETH & GREG COLLEY

Music ministry has always been an integral part of the fabric of Yorkminster Citadel. It has a long and proud history of music-making in both senior and junior age groups. However, as our family services program grew, it became apparent that there was an opportunity to make a difference in our community with our youth music ministry. We expanded and rebranded our YP music sections to become the Yorkminster Music

Academy. This academy is a community service program that helps bring music into the lives of the youth, as well as to share the love of God to all who participate. It is a program that enables all children from ages 4-18 to experience the creative rewards of making music through either a brass instrument, the voice, or a tambourine. The youth are either members of the church or the community, and are provided quality music development and instruction.

MAGA//ZINE



The leaders of classes are all volunteers from Yorkminster, who are committed to giving their best for the growth of others. This program is focused on a Christ-led passionate pursuit of musical excellence, where the needs of each child are our first priority. Traditionally, every 2 months, all performing ensembles from the music academy participate in a Sunday morning service at Yorkminster - our Music in Worship Sundays.

This September, in our COVID response, we moved the music academy online. There has been a lot of adjusting to the programming as we navigate this new learning and teaching platform, but we are quickly finding and developing best practices that work in this setting. Originally, we were meeting for close to 2 hours each week, but we quickly discovered that this was just too much - for students and leaders. Now, it runs weekly from 6 - 7:15 p.m. During our rehearsals, we include a time of joint devotions and prayer for all students and leaders. We have also found that the focus for each stream is slightly different. Our singing company and timbrel streams have been focusing on creating virtual performances, and now meet alternating weeks at 6 p.m. for 30 minutes. The leaders create videos for the students to use outside of rehearsals for home practice. Guide tracks are also used for students to sing along with and to create their recording of themselves for the virtual ensemble. Our brass stream is focused on development, with our YP band also engaging in virtual performances. For the brass stream, we have purchased subscriptions to



SMART Music for academy members. This is an incredible web-based music teaching tool that allows students to access music online, hear how a piece of music sounds, play along with a recording of that music, and even have their own performance assessed for pitch and rhythm accuracy. Although nothing replaces an in-person class, this technology has allowed for the students to get feedback on their own playing in real time. Even the free basic version of this program is great for any beginning brass class.

In January, when all schools moved to online learning, the academy leaders were quite concerned that this might be too much screen time for the students. However, when the students were asked about a possible pause to the academy, they were very passionate in their concerns that the academy continue. To them, it was their community, their safe space, and their place to connect with their friends. In a time when so many other things were being "taken away," this place and time was so special. The thought of pausing the academy quickly went away, and it continues weekly to this day!

The Music Academy gives purpose to our Tuesday nights, providing a goal and gives everyone a sense of accomplishment - something positive they can hold on to during this time of isolation and separation. It gives everyone an opportunity to come together, make great music, connect with their friends and most importantly, praise the Lord.

LEADERSHIP & PARENTHOOD

BY STEPHANIE HOLLOWAY



I was just two months old when I attended my first Salvation Army Congress. I grew up in the church, being at the corps almost every day of the week. I participated in singing company, timbrels, band, junior soldiers and any other programming that was offered. When I was a bit older, I remember arguing with my parents because I didn't want to go to the evening service. Unfortunately, that wasn't an option, but they did let me go without wearing my junior soldier uniform. We would head off to church and I would sit with my grandparents, playing games while my brother fell asleep on my grandmother's lap. Commitment to church activities has always been an important family value. My son, Luke, attended his first



band retreat at only two months old! Growing up, my parents played in the band and sang in the songsters and because of this, I learned what it meant to be committed. When I started my own family, I knew I wanted it to be the same.

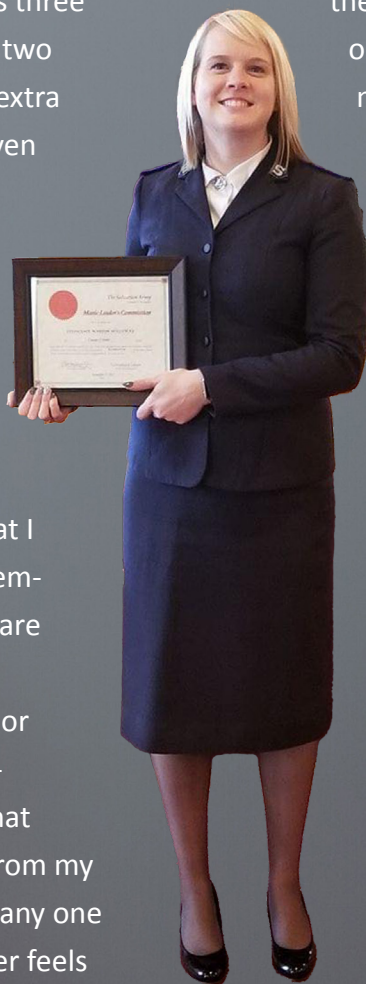
Presently, I am the bandmaster and choir leader at the corps in Gander, Newfoundland. Luke is 17 months old and my daughter, Jessica, is three months old. Twice a week, we pack up two diaper bags with bottles, snacks, toys, extra clothes, and head to the church. We even bought a playpen to leave there so the kids can take naps if needed. I'm so thankful that my children will grow up being a part of our corps family with so many people who love them.

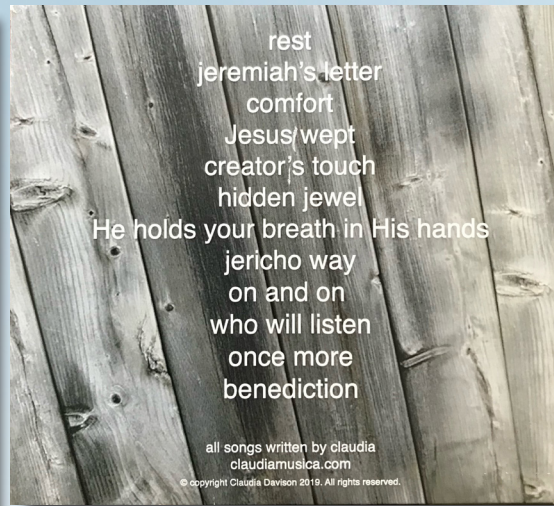
Of course, I wouldn't be able to do what I do without the support of the band members and the congregation. Rehearsals are not always as quiet as they used to be. Some days, my children have bad days or meltdowns, but my band members fully support me and have let me know that they're happy I haven't stepped back from my roles just because my kids are small. If any one of my children start screaming, whoever feels they are able will come along and take them out. For example, if we have three cornet players that night, one of them will tend to the kids. My husband and my parents both play in the band so sometimes they take care of them during rehearsals. Luke loves going to church and is always itching to get out on the platform on Sunday mornings. He has his own baton (a pencil with no eraser) and leads the band with me. He also loves to sing along with the

band, especially in rehearsals when we are playing a meditative or prayerful piece but doesn't know quite yet to cut off with the bandmaster. I'm just praying that he doesn't do that on a Sunday morning!

The band members love having my two kids there and are quick to reassure me that I don't have to feel bad if they act out. There are also many ladies in the congregation who support me by taking one of the kids out if they are hungry or making too much noise. It takes a village and along with my parents and church family, I have the best village imaginable.

Staying involved in ministry, let alone in leadership, while raising a family is a challenge. Parenting can take a toll on our priorities which often means we need to step back or let go of commitments. So many of us have grown up in the church, being in the building all the time and surrounded by those who have influenced our lives and helped shape us into who we are today. Yet, when we become parents, we decide it is best to remove ourselves and our children during this stage of life. I think that as our children grow and learn to admire their parents during their formative years, they need to see us being involved in ministry within the church and in fellowship with other believers. Through the help of this community of faith, we pray that our children will develop and carve out their own sense of faith and commitment as they grow.





CD REVIEW

BY STAN EWING

Almost 20 years ago, Claudia and Neil Davison relocated with their family to Peterborough, Ontario. Since that time, they have made a significant contribution to the life of the Peterborough Temple corps. Claudia is currently the CSM, songster accompanist, conducts Bible studies regularly and plays second trombone in the senior band. She does all of this on top of being a mother and a high school teacher! If that wasn't enough, she still seems to be able to find time to write books, songs, and produce CD's that feature her own music!

Comfort is her fourth CD. Claudia is at home with all styles across the contemporary spectrum, whether it be soft rock, swing, or country, and on this album, she demonstrates her ease in any or all the above genres. There are 12 tracks and the majority of which are based on scriptural texts, which I will highlight here. *Rest*, based on Matthew 11:28, "Come unto me, all you who labour." The title track, *Comfort*, based on Isaiah 40:1, "Comfort ye, my people." *On and On*, from Isaiah 40:31, "They that wait upon the Lord shall renew their strength." *Who Will Listen*, from Isaiah 53:3, "He is despised and rejected by men." The track *Once More*, based on Haggai 2:6, "Once more in a little while, I will shake heaven and earth" is presented in a reggae style, and *Jeremiah's Letter* is written interestingly, in a 5/4 time signature. Claudia also includes some of

her high school students for a few songs. *Creator's Touch* is an instrumental piece that features a flute solo, and there is even a swing number based on the story of Zacchaeus entitled *Jericho Way*, which features the upright bass and even a lick from Claudia herself on trombone! Her son, bandsman Canaan Davison, also gets in on the act with a cornet solo in *He Holds Your Breath*.

Claudia always includes one or two songs sung in Italian, a doff of the cap to her Italian heritage. Her parents emigrated to Canada several years ago, and through contact by a neighbour who attended the corps in Chatham where they had settled, they started attending the Army there and eventually became soldiers. The rest, as they say, is history! A great story in itself. The final track is appropriately named *Benediction*, based on words from the Psalms. The CD was recorded and produced at Haggarty Sound Studio in Peterborough. Barry Haggarty is a well-known musician in the area, an excellent guitarist, and is featured prominently throughout the album. If you are interested in obtaining a copy of the CD, you can contact Claudia on her website, www.claudiamusica.com. In these days of isolation, I highly recommend that you obtain a copy of this CD, sit back, and be encouraged and uplifted by songs of comfort from this talented musician.

Welcome WENDY

THE MUSIC AND GOSPEL ARTS
DEPARTMENT HAS SOMEONE NEW!



As mentioned in the introduction, Assistant Territorial Music Secretary Heather Osmond and her husband Matthew welcomed their second child, Rose into the world in February. This is obviously exciting news! And with it comes a maternity leave. While Heather is off over the next year, the department welcomes Wendy Woodland from Corner Brook, Newfoundland. Marcus Venables spends a few moments asking some getting to know you questions to introduce her to the territory!

MV: Welcome to the Music and Gospel Arts department! You might be new to some of our readers, so can you tell us a little bit about your musical journey?

WW: I grew up participating in the musical groups at my home corps, St. John's Citadel. I was involved in all the musical ensembles, attended music camps in my division as well as National at Jackson's Point, and started formalized training in voice and piano. I had a deep love for theatre and performance, so I pursued a Bachelor of Music in Voice with a minor in Theatre at Memorial University. While in that program, I spent my summers furthering my musical theatre training in professional gigs and studying in programs at Holland College in PEI, and Dalhousie University in Nova Scotia. After convocation, I was accepted to study at the American Musical and Dramatic Academy in New York City, but it just didn't work out for me to get there. I completed a second degree in Education and started my career as a middle and high school Choral Music and Theatre teacher. Since then, I have enjoyed countless solo performances in the classical and theatrical realm, recording a CD with a local guitarist, touring the province with various performers, organizing choral festivals, singing under names like Jon Washburn and Elmer Isler, and creating dramatic scripts for use in music ministry. Currently, other than performing as a vocalist at every opportunity, I am part of the artistic teams of the Atlantic Boychoir and Atlantic Girls Choir, as well as the conductor of the Bay of Islands Musical Arts Choir. I am involved at my corps, Corner Brook Temple, as the bandmaster and pianist. I also solo at various special events at corps within the province.

MV: You've experienced and participated in many types of music-making within The Salvation Army from small to large scale. What would you say is your natural form of music-making?

WW: Music is such a powerful tool for inspiring people. Whether it's playing in a band concert, doing a dramatic presentation, or singing a heartfelt vocal solo on a Sunday morning, I enjoy all aspects of music-making. However, I am a singer

through and through. Connecting with people is what truly matters, and nothing stirs my soul more than someone who says they were blessed by my offering.

MV: You spent several years working and hosting a show at Rogers TV in Corner Brook. How did you get into this and what did it involve?

WW: I was involved in several productions produced by the CBC, one of which was my own Christmas special entitled "Christmas in Corner Brook." The director of that show ended up working with Rogers TV. When Rogers took over the cable business in Newfoundland, I was asked to produce and host a local magazine show which would produce three episodes a week. I accepted the position and became the host of the show Corner Brook Café which ran for 16 seasons, and eventually became the station manager. We produced around 1400-1500 episodes of that program from 2001-2017. It was a challenge but also a lot of fun and added to the community mosaic. My responsibilities included story ideas and development, script writing, booking guests and executing the show as the host. The content was varied and included interviews with a wide variety of people including sports icons, Premiers, and even representatives of local community groups. We also included weekly musical guests, many of whom I had the privilege of performing alongside.

MV: How has music presented opportunities for you to share your faith?

WW: Being a Salvationist musician and wearing our uniform often says so much without using words. The Salvation Army is well-known in Newfoundland and being seen at a community event or an ecumenical service wearing the uniform is an indicator of the faith it represents. Years ago, I was working at a summer festival and on Sunday morning, I put my uniform on to go to church and I didn't need to say anything. When I walked down the hall of the residence, they knew what I was

about. It can be a powerful silent witness. I also remember when the Junos were held in St. John's and many concerts took place in advance of the awards night. I was a featured artist for the gospel music concert and that night, the words I sang allowed me to share my faith to an audience of mixed beliefs.



MV: The department has many ongoing projects that you've most likely seen from afar. Now that you are part of the team, what excites you the most?

WW: I am really looking forward to this year with the MAGA team. Everything about it excites me. Currently, seeing the wealth of resources that are available for music ministry at the corps level is overwhelming but also really encouraging. Music and media in worship is important. Knowledge is key so I'd like to help spread the message that we have resource materials to support corps whether you have large or small musical groups. I'm also looking forward to being part of the creative process for whatever projects lie ahead. I have no doubt there will be so many experiences over the course of this year. The team is made up of some incredibly talented people and I am privileged to be a part of it.



MV: The pandemic is obviously ongoing, yet it is very different even within our own territory. What are some of the challenges your own music making has faced and what are some of the things you've been able to reevaluate?

WW: When the pandemic started, like so many others, I was nervous and a little bit scared because there was so much uncertainty as to what was going to happen. My professional life stopped when things shut down. I was a substitute teacher and schools had closed. My performances were all cancelled as were choir rehearsals. The corps shut down as well, so I went from being very busy to doing nothing. Singing was hit hard and is still a challenge. In Newfoundland, we have been lucky that infections were low, so performances were able to start again over the summer in 2020. At the end of July, I did a

solo concert for a small but appreciative audience and it was at that event I realized that music is truly a gift. By the end of September, some sort of normalcy had resumed with drive-in services and choir practices, always following the guidelines of strict spacing and wearing masks. Going through the pandemic allowed us to see the power of the arts and the importance it has in the lives of so many people, both as participants and listeners. When people came together for a choir rehearsal or church service, singing together was an incredible feeling. For some, there were tears because they missed it so much and felt so disconnected. The power of song and the human voice unites and uplifts. This is why music is such an important tool for worship and the Christian experience.

MV: The last few questions are purely so we can get to know you a bit better. What is your favourite food? Hobbies? Favourite movie? Favourite Salvation Army composer? Favourite Scripture verse? Tim Hortons or Starbucks?

WW: My favourite food – that is a tough question! I hate seafood. I know! A Newfoundlander who hates seafood – go figure! I love food that is fresh, tasty, and colourful. If chocolate was a food group, I know I would meet my daily requirements. I am a DIY queen who loves to paint, garden, sew curtains and clothes, upholster and upcycle furniture. I love the outdoors – walks, hikes, skiing, snowshoeing, or just being in the garden with my koi fish and a book.

I have so many favourite movies that I can't possibly pick just one! I love movies!

William Himes is my favourite composer. I remember singing Isaiah 40 in manuscript form and I was hooked.

My favourite Scripture verse is one I have recited many times in my life. "I can do all things through Christ who strengthens me." Philippians 4:13. Simple but so powerful.

Tim's or Starbucks? That's easy. Grande, dark roast, misto!



THE CORPS PIANIST

BY RACHEL EWING

Like so many of our MAGAZINE readers, I grew up in the Army and have credited a lot of my musical development to my upbringing in the church. Beginners band, YP band, singing company, senior band, songsters and the list goes on.

I was also fortunate enough to start piano lessons from a very young age.

My mom taught voice lessons in our home and my dad was very involved in Army music-making, so it was just natural that my sisters and I had a musical upbringing. I've dabbled in many facets of music over the last number of years. When I was a teenager, I decided to try out being an organ scholar at one of the Anglican churches in Peterborough. I would go to their service on Sunday morning at 8:30 a.m. and then dash over to Sunday school to play with the YP band before going to the Sunday morning meeting. It was a most unusual experience for me at the Anglican church and weekly, I felt like I was out of my depth. They wanted Chopin and Debussy on the piano for preludes and musical selections. Then, I would hop over to the organ for the hymns and fake my way through the preces and responses, breathing a sigh of relief as I walked out of the doors, thanking the Lord that I didn't hit a wrong foot pedal that morning! There wasn't anything wrong with the highbrow preludes or the organ playing. It was just that I missed the brass

band, and I didn't understand how a Chopin Nocturne fit in during a church service. Eventually, my organ teacher pulled me aside and said, "I think you need to figure out where to pour your energy into. I think we both know that the organ is not the instrument for you, and I think you belong over in the Army hall." I practically jumped, skipped, and hopped out of the door. I didn't feel comfortable, even though I appreciated the challenge and the opportunity to try something out of my comfort zone.

At the corps, I had already been playing for the singing company and songsters for some time. I loved playing the piano, and my parents rarely had to ask me to practice. I am thankful to two of my musical influences at the corps, Darlene Carr and Marilyn Ryerse. They helped me prepare offertory selections and gave me the opportunity to play them out at our night meetings. I started learning how to play from the tune book, listening to Darlene and Marilyn in our morning and night meetings so I could imitate everything they were doing. Then, I started to play for congregational singing. It was a natural progression and without being given the opportunity, I wouldn't have learned what I know now. I had a great ear and I started attempting to play songs and prayer choruses by ear, without using the music. Once I could do that, I tried to play the same song in all the different possible keys. These aren't miraculous concepts – it was trial and error, learning what worked and didn't work.

I'm telling you all of this because I started somewhere, just like anyone else. You can also accomplish these same feats if you put your mind to it and spend the time figuring it out, but you have to start somewhere. I think the key reason for sharing this is to show that I was given an opportunity because two people saw potential in me. How many people can you name in your own corps that have so much potential, but just need to be given a chance? Why not step aside and help them develop? Can you encourage a young person to provide special music for your in-person or online service? Can you give someone the opportunity to play for a congregational song? With online services, there is an added benefit in that it gives someone a

chance to build their confidence by practicing at home and filming or recording in a comfortable setting. You essentially have removed the pressures of having to do it in front of an entire room full of people. I can't think of a better way for someone to get started.

If you are more advanced, it can sometimes feel like there are so many demands on the corps pianist that you don't know where to start or you feel like you will never measure up. Not to mention, the ever-changing reality of music and styles that we find within our Army these days. Just like my organ story – they wanted me to be able to play different instruments, in completely different musical styles, and make it look like it was no effort at all. These days, we want someone to accompany congregational singing, play for the songsters or singing company, play contemporary music from lead sheets and chord charts, play background music, play for the offering, and play by ear when somebody strikes up a prayer chorus. It is a lot!

We all start somewhere and I'm here to encourage you and help you figure it out. You don't have to be perfect, because that isn't achievable; you just have to make a start. Over the next few editions of the MAGAZINE this year, I'm going to be including articles to help you think about some of the different aspects of being a corps pianist. Hopefully, you will be able to apply some of these concepts to your current situation. My first article will focus on lead sheet and chord chart reading, since this has become prevalent in contemporary worship playing. Many people shy away from this because it is a little bit out of their comfort zone, but I hope some of my tips will help you discover why this style of playing has become one of my favourite ways to interpret music at the piano. I'll also be sharing some of the tips I have learned in accompanying and playing for congregational singing. Hopefully, a little bit of everything to help you on your musical journey!

**DO YOU PLAY PIANO AND WANT TO ASK RACHEL A QUESTION?
CONNECT WITH HER TODAY!
RACHEL.EWING@SALVATIONARMY.CA**

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BRASS PARTS FOR SALVATION WORSHIP

BY MARCUS VENABLES

With the release of Salvation Worship, it now provides another opportunity for blended worship in our services. This publication is not a replacement for the Hallelujah Choruses series or Praise Charts, but rather a complement to them in our worship. The format to how we can merge groups together in our services is also a little bit different. We have provided both punch brass parts as well as brass pad parts alongside the standard lead sheet, chord chart and piano chart. So, what are these brass parts and how should you use them?

Punch brass is modelled similarly to Praise Charts in that the parts are decorative alongside the rhythm section and singing. The level is varied to some degree in terms of range, technique, and rhythm. The preferred instrumentation is two cornets and two trombones. Some mixing and switching of instru-

ments will work, but keep in mind that these parts are extra and shouldn't be doubled up. Using just one or two of these parts is also appropriate.

The brass pad parts are a newer idea and can be considered somewhat unique. Unlike the Hallelujah Choruses where the band parts can serve as stand-alone accompaniments, the four-part brass pads in Salvation Worship are used as background harmonics that enhance the worship team. For example, if you only have a piano player or acoustic guitar providing the accompaniment, adding in the brass pads with either a few players or the entire band will help build a larger sound. These parts are simple in nature, using primarily only whole notes and half notes, and can be played by standard brass band instruments.

Punch Brass 1 Br (Cornet Bb)

Let the Beauty of Jesus

Words by Natalie & John Hanchett, Albert Orsborn
Music by Natalie & John Hanchett

Verse 1 & 2
Chorus

Brass Pad 1 Br (Cornet Bb)

Let the Beauty of Jesus

Words by Natalie & John Hanchett, Albert Orsborn
Music by Natalie & John Hanchett

Verse 1 & 2
2nd time
Chorus



SALVATION WORSHIP
NOW AVAILABLE

A PUBLICATION OF NEW SONGS FOR
SALVATION ARMY CONGREGATIONS

MAGA//ZINE

Putting it all together is both easy and challenging! The way in which worship teams, brass bands and choirs read and play music is varied. For example, a worship team might only use a chord chart. Even though the road map may be decided and rehearsed, this may change during live worship. Bands and choirs are a bit more strict due to the number of musicians and precise in-depth arrangements/orchestration being used. Salvation Worship seeks to find a middle ground. The arrangements were developed by honouring the original songwriter's intentions, and then further developed by the recording artists and arranging team. On the music provided, the full road map is laid out based on the recorded arrangement, but clear indications are labeled for each section of the song such as Verse, Chorus, Bridge etc... This may take some time for bands to get used to, but it allows an opportunity to engage and listen. As they listen to the worship leader/singers and they learn how the song goes, they will become more comfortable with following the sections and jumping around the song as needed.

If you are just getting started, keep it easy and try to stick to what is written on the lead sheet and chord chart so everyone can stay together. Overtime, as everyone becomes more comfortable, if the worship leader/singer wants to repeat sections or if the Spirit moves during a song, everyone should be able to stay on track based on the ease of finding a section by it's label. It means that we have more options for blended worship. Often our time of blended worship is strict and stringent so that we all start and end together. It also usually entails a more challenging or overbalanced brass band part. The brass pads exist to enhance and add colour. The level is very simple, you could even have junior band members play along.

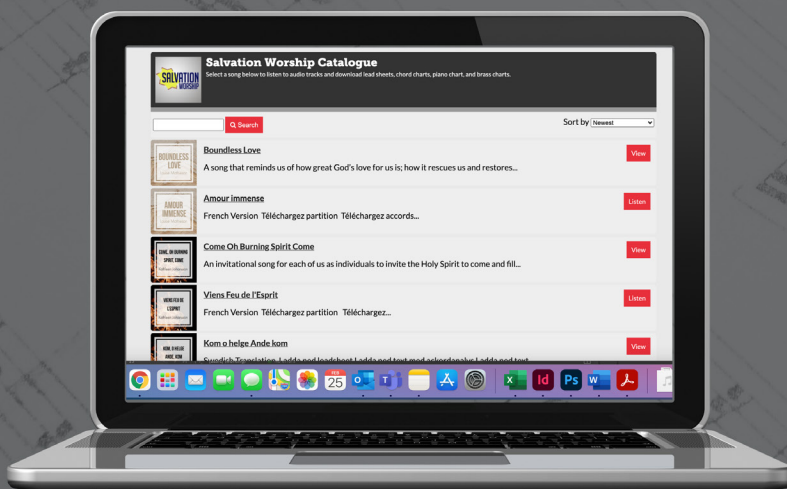
Our hope is that by attempting to cater to all levels of musical support, any congregation can use these songs. Each song is beautifully written, arranged and recorded to assist worship. We believe that this is only the beginning of even greater

The image shows a sheet of music for the song "The Beauty of Jesus". A magnifying glass is positioned over the "Verse 1 & 2" section, which includes a chord chart for Dm7 and a musical staff with notes. Below the main sheet, there are several staves for different instruments, labeled "Punch I B", "Punch II B", "Punch III B", "Punch IV C", "Pad I B", "Pad II B", "Pad II E", "Pad III B", "Pad IV E", and "Pad IV B". Each of these staves has a "2nd time" label and a dynamic marking of "p".

things for Salvation Army song writing and worship ministry. We are excited to see how God uses this project and how it develops well into the future.

Find everything on our website:

<https://salvationist.ca/music-gospel-arts/salvation-worship/>





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Maple Leaf Brass

Recent Maple Leaf Brass titles:

No. 88	March	The First Noel	(Aaron Duke)
No. 89	Song Setting	His Providential Care	(Kenneth Smith)
No. 90	Song Setting	When He Cometh	(Jonathan Rowse)
No. 91	Song Arrangement	All to Thee	(Harrison Venables)

<https://salvationist.ca/music-gospel-arts/publications/maple-leaf-brass/>

COMMENTS & SUGGESTIONS



Feel free to send us your ideas, articles, videos, posters and pictures. This newsletter is meant to cover all music ministry types from across the territory, and we need your help to reach every corner. Forward any information to Marcus.Venables@salvationarmy.ca and we'll do our best to put you in our next issue!