

SEPTEMBER 2024

# THE Zine

ISSUE 32

*Teaching*



MUSIC AND ARTS MINISTRIES



CANADA AND BERMUDA



# TEACHING: A SKILL FOR ALL

BY JAHRED WARKENTIN

This is the third installment in our musical fundamental series where we will be looking at teaching – an essential part of any Salvationist's musical life. Whether it be private music lessons, school music classes, summer camp, or a worship leader teaching a new song on a Sunday morning, we have all learned music from another person at some point in our lives. This is a natural outpouring of music and God's work in our life – as He blesses us with gifts, such as music, we seek to bless others.

We have so many opportunities to teach and learn music and we will explore just a few in this issue. Examples include looking at the privileges that private music lessons offer us in ministry, a recap of all the great teaching that has happened at camps across the territory this summer, and a success story of a Salvation Worship song being taught in the Harbour Light corps in Chicago. If you are reading this issue, chances are you have the capacity to teach someone something about music. We can spread the art that God has gifted to us and encourage growth of authentic worshipful praise within our congregations. It is my prayer that this is simply a starting point – a place for inspiration, for you to take what you know and pass it on to another. But also, a place for you to reflect and think about how you can be taught and continue to develop in your craft by learning from others.

Christ was our great teacher, and it is after Him that we should model our own teaching. All the attributes of Christ can be found in an effective teacher and student: humility, patience, kindness, and grace. Humble yourself to learn from anyone and everyone. Have patience for those who do not understand right away, show kindness to those who are timid, and give grace to those who have not practiced.

"In everything set them an example by doing what is good. In your teaching show integrity, seriousness and soundness of speech that cannot be condemned, so that those who oppose you may be ashamed because they have nothing bad to say about us."

Titus 2:7-8 (NIV)

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# TMS 2024

## recap

by Jahred Warkentin

Territorial Music School 2024 has drawn to a close, and we are left with lasting lessons and lifelong memories. Held once again at Guelph Bible Conference Centre, TMS marks the conclusion of the summer season and offers the chance to celebrate what the Lord is continuing to do in the hearts of young people across the territory. Salvationists aged 16-30, along with faculty, spent seven days exploring musical pieces and spiritual themes, culminating in a fantastic final festival at Guelph Citadel.

Under the leadership of Heather Osmond (Territorial Music and Arts Secretary), THQ's Music and Arts Ministries team crafted a week centered on worship and faithful discipleship. Guiding this vision were three distinguished musical guests: Reggie Brooks Jr. (USA Central) - worship stream and worship elective; Dr. Harold Burgmayer (USA East) – mainstream chorus and "A" chorus; Major Martin Corder (UK & Republic of Ireland) – "A" band. Additionally, Majors Ashley and Sheldon Bungay (Prairies & Northern Territories Division) provided leadership of our Bible sessions. With such a stellar lineup, students left spiritually enriched and musically inspired.

The Bible teachings on *courage and character* resonated throughout the week. Focusing on Old Testament figures like Micaiah, Abigail, Esther, and Daniel, students explored themes of speaking out, gentleness, trust, and faithfulness. These lessons became living leitmotifs, woven through the fabric of the camp as participants engaged in worship, musical collaboration, prayer, and evening socials. This year, beyond the breathtaking musicianship, students at TMS demonstrated a deep maturity and desire as young Salvationists to seek God wholeheartedly.





This year marked the return of the popular mid-week program, livestreamed on YouTube with help from students in the production mainstream, and the much anticipated final festival, which was presented both in person and online. The final festival was a dazzling display of contemporary and traditional repertoire. Highlights included “A” Chorus captivating the audience with their performance of *Stranger* by Donald Lawrence, asking “Do you know the Man?” The worship team led the congregation in powerful moments of corporate worship with *Goodbye Yesterday* and *More Than Able*. The two mainstream bands, the Burditt band and the Brown band (named for their respective bandmasters) performed *Deus Solus* by Andrew Wainwright, and *To the Chief Musician* by William Himes. Between musical performances, the media elective participants showcased their creativity with comedic short videos, adding a light-hearted touch. The “A” Band closed their performance with the demanding and triumphant *Festivity* by Major Leslie Condon. The entire festival was brought to a close with the massed chorus singing *Grateful*, a song made popular by Elevation Worship, that featured worship guest Reggie Brooks Jr., and no doubt left the audience uplifted and inspired.

Looking ahead to 2025, we eagerly anticipate another year of musical and artistic worship across the territory. Next year, TMS will return to Jackson’s Point Conference Centre, promising to be a not-to-miss event.





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# BEYOND THE NOTES: THE POWER OF VULNERABILITY IN PRIVATE MUSIC LESSONS

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by Dawne Warkentin

Teaching private piano, voice, and theory lessons for over 33 years in three different countries, I have often said that a counselling degree would have been a great benefit to my career. My experience has been that private lessons provide teachable moments that extend far beyond music literacy and performance. I have come to believe the reason for this is that private music lessons compel a vulnerability that naturally develops interpersonal skills and opens the student to a deeper vulnerability before God.

Simply being willing to take private music lessons requires some vulnerability from the student. It can be very challenging for some people to learn a new skill, open themselves to feedback, and eventually be able to perform in front of an audience. Private music lessons almost force an exposure of one's weakness, strength, and innermost emotions.

I have found that the vulnerability required to take private lessons naturally builds into trust between the teacher and student. Private lessons might be the only one-on-one, regularly scheduled relationship the student has with someone outside of their family. Over time, trust begins to develop, and the student can freely express their frustrations or lack of patience with a musical technique or passage they are trying to master. I have found it is a natural extension for the musical frustration to be expressed about other areas of their life. As the teacher, my job is to create a safe place to work out those challenges musically while recognizing there might be crossover into other areas of the student's life.

As musical challenges are met successfully and celebrated, such as a good result on a Royal Conservatory exam, a placement at the local music festival, or a successful University entrance audition, the student's self-confidence is bolstered for when the next challenge arises. Often, this newly increased self-confidence can cross over into other areas of the student's life, whether academic challenges or relational/social challenges. The celebration of overcoming a musical challenge provides an opportunity for joy and ultimately praise to God.

Music is meant to tell a story, communicate emotion, and make a human connection with others, the world, and God. For notes to transform from mere pitches and rhythms to an expression of personal connection, the musician must risk being vulnerable with their personal connection to the music. As the teacher and student work through techniques to develop the skill of expression, trust and vulnerability grows deeper.



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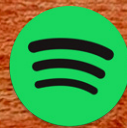
I have had many students burst into tears after expressing their deepest feelings through playing a musical phrase. As a teacher who follows Jesus, these times have made way for discussions in how the student's expression of music relates to their understanding and relationship with God. These moments of deep musical expression have often led to deep moments in God's presence. Vulnerability in expressing self-connection in music has been a catalyst to prayer either right in the musical moment if safe for the student, or later when the student has gone home.

It has been a valued privilege to walk with my students through the many teachable moments that cross over between music literacy and life lessons. I have often teased some of them that they might make my novel, telling my cherished stories of the non-musical things that have happened in lessons. My biggest lesson as a teacher is that everyone can benefit from private music lessons if there is a desire to learn. Even those without obvious natural talent can benefit from opening themselves to the beauty and vulnerability learning an instrument provides.





# SALVATION WORSHIP VOLUME 8



Salvation Worship Volume 8 has been released with the full set of resources that you have come to expect from this publication. It is available for free download at [www.salvationworship.com](http://www.salvationworship.com).

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

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

### HE'S MY POWER

Simon Gough,  
Ladarion Jones,  
Lensky Petion

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

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

## I KNOW YOU, LORD GRACE CARROLL

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

\*paraphrased from the Devotional written by Major Carolyn Simpson

### I KNOW YOU, LORD

Grace Carroll





## MARANATHA DOMINIQUE BRADLEY

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

## PRAISE TO THE LORD SIMON GOUGH

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



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

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

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





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# TAKE MY LIFE (I AM YOURS)

## A SALVATION WORSHIP SUCCESS STORY

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by Jahred Warkentin

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

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





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works really well." Weller also spoke about some of the practical implications that support the song such as the lower key (for a predominantly male group), its sing-ability, and the depth of lyrical maturity within plain language.

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

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

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

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

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

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# CAMPS ACROSS THE TERRITORY



## BRITISH COLUMBIA

### Senior Performing Arts Camp – Caitlin West

Amidst the nostalgic fun of a *Toy Story*-themed week, the Senior Performing Arts Camp at Camp Sunrise welcomed a record number of campers, uniting them in a profound experience of friendship through creativity, connection, and most importantly, Christ. The theme of friendship in Christ was woven into every aspect of the camp, from chapel time to majors such as band, drama, worship, guitar, and media arts, all of which celebrated the bonds formed among campers. Electives like cooking, ukulele, sports, and creative arts offered even more opportunities for fun and connection.

In the evenings, the camp came alive with activities inspired by the movie including RC car races, life-sized games, campfires, and a Western Roundup that had everyone line dancing for hours. Through it all, we continually returned to our guiding verse from John 15:13: “There is no greater love than to lay down one’s life for one’s friends.”



### Junior Performing Arts Camp – Jillian Penney

You’ve got a friend in Him! The campers and faculty at Junior Performing Arts Camp were reminded of the friendship we have with Jesus through a *Toy Story*-themed week of fun. We got a chance to hang out with Buzz and Woody, Bo Peep, Mr. & Mrs. Potato Head, the aliens, and even Zurg throughout the week as campers spent time in their majors, chapel, wide games, cabin challenges, camp rec activities, themed dinners, and the epic Pixar Pier midweek carnival. In our camp chorus, we were blessed with a gift of song from the Angola Territory’s music camp called

*Camihando eu vou pra Canaã* (I am walking to Canaan). JPAC ended with a final performance at Cariboo Hill Temple where campers used their gifts and talents of brass band, singing, guitar, ukelele, dance, drama, and media to praise God and share the message of God’s love and friendship with family and friends.







# PRAIRIES AND NORTHERN TERRITORIES

## Beaver Creek Music Camp – Andrew Moulton

Built around 1 John 2:6 and embracing a “Broadway” theme, campers explored the characteristics of Jesus through a different musical each day so that they could learn to live their own lives as Jesus did. Campers spent much of their time immersed in music through band, vocal, and theory classes where they worked hard to learn and improve their musical capabilities. However, from swimming, juggling, scavenger hunts and carnivals to campfires, cabin points, talent shows and engaging electives, there was a healthy dose of traditional camp fun injected into the busy schedule. The greatest camp highlight was the encouragement that the campers provided to each other through kind words, high fives, and often chants! Thanks to an awesome faculty, talented musical guests, and most importantly, the hard work of the campers, we had an excellent final program where the campers truly shined and shared the love of Jesus through their music.



## Pine Lake Gospel Arts Camp – Brian Gallimore

Over 50 kids from across Alberta came to Pine Lake on July 29th to experience a week of fun through learning about the Bible and the arts. As a faculty, our goal is to develop a relationship with the young people of our division and teach them the arts on the side. We offer four streams that students can choose as a focus for the week which include instrumental, vocal, praise & worship, and drama/media. This year, our theme was the Olympics. The kids and faculty were split into six countries where they came up with a team name and a cheer to use for the week. We played several games and activities that used these teams to compete against each other. Our Bible program focused on what it means to be an ambassador for Christ, just like an Olympian is an ambassador for their country. Our theme verse was 2 Corinthians 5:20a which says, “We are therefore Christ’s ambassadors, as though God were making his appeal through us.” The kids also had the opportunity to try many different activities like rock climbing, BMX biking, archery, and swimming. The week concluded with a final program where the kids performed what they had learned throughout the week for their family and friends.







# ONTARIO

## Junior Music Camp – Jahred Warkentin

Junior Music Camp welcomed over 100 enthusiastic campers to Jackson's Point for an unforgettable Lego-themed adventure. Each day was packed with diverse activities including Bible and worship sessions that taught us we are God's master builders and which we solidified in song during massed chorus. Lots of music was made during mainstream events with three brass bands as well as vocal and musical theatre streams, offering something for every budding performer. Campers dived into a range of electives like Lego building, sports, science experiments, and guitar. Whether exploring their musical talents, building Lego masterpieces, or discovering new interests, campers experienced a week filled with fun, learning, and spiritual growth. The engaging atmosphere of the camp and the variety of activities made it a memorable and enriching experience for all involved.



## Senior Music Camp – Katie Fuentes

God was on the move at Senior Music Camp and His presence was felt through everything we did. Inspired by the movie *Inside Out*, we looked at different emotions portrayed in the Bible. Our main passage was Psalm 139 which reminds us that God our Creator knows us inside and out. We finished each worship session by declaring together that we are beautiful, beloved, and blessed children of God. Through team games, campfires, a carnival, a colour war, karaoke, and our nightly pavilion parties, there was no shortage of fun. When campers weren't rehearsing in band or vocal, they could also participate in activities such as canoeing, rock climbing, archery, board games, sports, podcasting, timbrels, and conducting. We were blessed to have Greg Payton from the USA Southern Territory as our special guest who not only shared his talents but his testimony and heart for ministry. Overall, it was an incredible week with campers deciding to follow Jesus and growing closer to Him. We are so thankful for the faculty who help create a fun place where people can belong, grow, and experience Jesus.







# ATLANTIC

## **Starrigan SMC – (from the final program)**

What an inspiring and heartwarming celebration! On August 10, 2024, Camp Starrigan came alive with the talents of the campers at the incredible Senior Music Camp. From soulful worship teams to energetic bands, every performance was a testament to their faith and creativity. The faculty also honoured outstanding campers who exemplified kindness, leadership, enthusiasm, talent, and love for God throughout the week. Great job by all!



## **Scotian Glen Camp Create – Christine Richardson**

Seventy campers, faculty, and staff came together for a week of learning and exploring creative arts at Camp Create 2024. The overnight nature of the camp creates a unique experience that allows everyone to discover themselves, meet new people, grow in their relationship with God, and experience new ways to use their gifts. Though this was a music camp, we did a lot of other activities too from arts and crafts, summer games, water activities, and more. This was a wonderful way to spend a week, to build upon a foundation in Christ, and even planting a seed of faith in the lives of all who were in attendance. Many people return year after year to experience this beautiful camp we call Scotian Glen. It truly is the place to be!







## 2024 Territorial Christmas Recording

The Territorial Christmas Recording is available as both a CD and streaming card. A streaming card is a postcard sized item that can be given away at kettles and special events. It will have the artwork on the front and will include a streamlink and QR code on the back so anyone can scan and access the music online. In addition, the back of this card will have plenty of blank space for your ministry unit to customize and personalize. Share your social links, website, or a Christmas greeting to the community. We recognize that there are still many who prefer to have a physical copy so we will be producing CDs as we have done in the past.

The deadline to order the recording is **October 8, 2024.**

\*\*\*This item is non-refundable and non-returnable | November 13 is the expected delivery date

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NEON | Leader Simon Gough  
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Festival Chorus



Scan the QR code or visit  
[www.salvationist.ca/christmas](http://www.salvationist.ca/christmas)  
for tickets and more details.

## COMMENTS & SUGGESTIONS



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

# Maple Leaf Brass

## Recent Maple Leaf Brass titles:

No. 130	Song Arrangement	The Wounds of Christ	[Dale Pittock]
No. 131	Hymn Tune Arrangement	Abide With Me	[Timothy Howard]
No. 132	Carol Arrangement	The Shepherd's Journey	[Ruben Schmidt]
No. 133	Meditation	Agnus Dei	[Olaf Ritman]

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

