

MAGA//ZINE

Issue 19: June 2021



PARTNERS IN MISSION

*Music ministry in the
Zambia Territory*



Music and Gospel Arts



Canada & Bermuda Territory



PARTNERS IN MISSION

BY MARCUS VENABLES

Every year, the Partners in Mission campaign pops into our Sunday services and corps bulletins. For those who may not be aware, all Salvation Army territories and commands contribute to the International Self-Denial appeal, which we refer to as Partners in Mission. It serves as an example of what it means to stand together in mission and ministry – shoulder to shoulder, hand in hand. The campaign gives us a glimpse into the work of the Army in other territories through videos and pictures and allows us to contribute through financial support. This year, Zambia is the highlighted territory.

As musicians, sometimes we don't know very much about what music ministry looks like in our partner territories. Children's homes, schools and other vital community impact projects are usually the focus for the campaign. This is outstanding work that truly changes lives. However, there are bands, choirs, and worship teams providing music to their corps, just as we do in our own territory. In this edition of the MAGAZINE, we see a little bit of what music-making looks like in Zambia. It is wonderful to read and will hopefully allow you to feel connected to musicians just like ourselves from a different part of the world.

Over the years, we have seen some musical fundraisers take place to support the Partners in Mission campaign. But can we do more? As Salvationists who are privileged to have so much, our challenge lies in how we can support others who don't have as much but are doing their best to make music for God's glory. Maybe it's giving all proceeds from a concert to Partners in Mission. Perhaps instead of buying that top-of-the-line amp or euphonium that doesn't really need replaced, you could donate the funds so another territory can purchase a new instrument, music, or uniforms. Every little bit counts and will go a long way to help further the work of The Salvation Army and the Kingdom of God.

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THE SALVATION ARMY MUSIC AND GOSPEL ARTS

DEPARTMENT, CANADA AND BERMUDA TERRITORY.

CHORUS

C/E F C/E G Am
How great His love that rescues us.
C/E F C/E G Am
How great His love, restoring us.
C/E F C/E G Am
How great His love, it's moving through our hearts
To change the world.
(1.) G : C | C | F | F : |
How great His love, His boundless love. (To Verse 3)
(2.) G
How great His love, His love. (To Chorus 2)

sons and the daugh-ters of God. His be-
pay with His life at the cross. His re-
mer-cy for all who are lost. His trans-fo-
19 C/E F Am
that is who we are His Spir - it has come in - to
22 F G 1. 2.3. C/E F
and filled our hearts. How great H
27 C/E G Am C/E F C/E
that res - cued us. How great His love, re - stor - ing

How to play from a lead sheet

THE CORPS PIANIST

BY RACHEL EWING

In the last issue of the Zine, I outlined some of the demands of being a corps pianist.

Playing contemporary music from lead sheets and chord charts has become so much more prevalent in the Army. The first time a lead sheet was put in front of me, I had no idea what to do with it. It contains so little musical information that I didn't really know how to approach it. You may feel similarly, and this article is here to help you! Perhaps you feel that your musical vocabulary is too limited to have success when playing from a lead sheet, but it really is the opposite. Once you understand how to approach it, you can play so much more freely. You aren't bound to every single note on the piece of paper. Understanding lead sheets and chord charts is a skill, and just like any other skill, it does require some practice and effort to make improvements.

Here are some general tips that really helped me overcome my debilitating fear of lead sheet reading and truly helped me make some great strides.

Your Ear is Your Best Friend

Once I heard the song, I understood the song. This is especially true if you are just working from a chord chart (no notated melody line). You need to have a musical understanding of how the harmonies change and when they change. I printed off

some chord charts of songs I liked and began listening and following along. This doesn't mean that your interpretation of the song is bound to what you hear. It just means that you have a good idea of the song as a whole (melody, rhythm, harmony). Take the time to develop your ear through ear training exercises. As your ear improves, you will get much faster at reading and you will notice a big change in your musical development.

Develop Your Music Theory and Harmony Skills

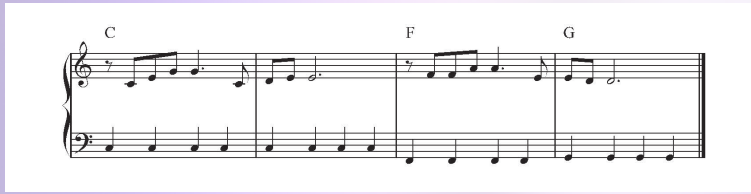
Unfortunately, there is no escaping this one! You need to understand how chords are formed or how musical sentences are structured. Know what notes are within what chords. Start looking for patterns and repetition (it happens more than you think!). Try to analyze what you see in front of you away from the keyboard, then come back to the piano and see if your knowledge helps your hands find their way faster and more efficiently.

There are plenty of resources online that will help you expand your knowledge of theory and harmony, so I won't really go into that in this article. Spend time understanding chord formations, chord symbols, and slash chords.

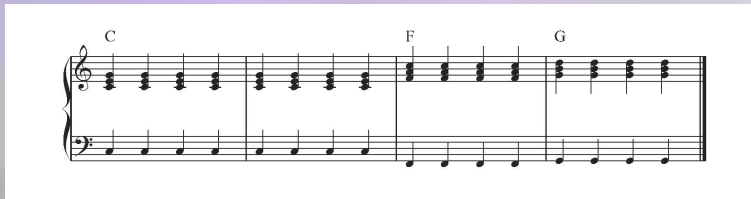
Let's get into some more specific application tips.

If you are a beginner, start by figuring out the melody in your

right hand. You can either use a lead sheet or you can do it by ear if you are just using a chord chart. Once you feel you have grasped the melody, start adding the root of the chord in the left hand (essentially just playing one note in each hand).

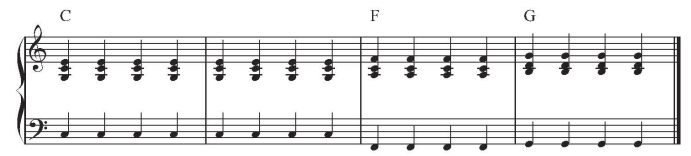


Once you feel confident that you understand the melody and root of each chord, take it one step further by playing chords in your right hand in root position along with the root of each chord in the left hand. You can play the chords held/sustained or repeated. Really try to feel the rhythm and pay attention to when the chords change. It will sound “blocked” because you are only playing root position chords in your right hand, but essentially you are now reading from a lead sheet!



1) Voice Leading

The goal is to branch out from the blocked feeling and being bound to root position chords. We can do this by understanding the relationship from one chord to the next, which we often refer to as voice leading. Try to make the chord changes seamless in your right hand by looking for common tones (notes that remain the same from one chord to the next) or by experimenting with inversions. We want to avoid jumping around the keyboard as much as possible so try to find inversions that allow the chord changes to be as close as possible. Let’s take a simple progression from a C chord to an F chord as an example. In root position, there is a huge jump from the C chord in root position to the F chord in root position. However, if we play our C chord in 2nd inversion and the F chord in 1st inversion in our right hand, the transition between the chords is seamless. The left hand generally always plays the root of the chord, unless a slash chord is suggested.



2) Creative Variation

When you get to this point, this is where you can have the most fun. This is where you get to truly express yourself musically. Experiment with different rhythms or repeated rhythmic patterns, either in the left hand or with your right hand chords. Try playing broken chords instead of blocked. Experiment with different registers of the piano based on the style or mood of the song. You are only bound to playing the correct chords in the right style. Beyond that, you can decide what other elements you implement into your playing. No two players will play a song the exact same way and I think that is what makes lead sheet playing special.



3) Hand Importance

When we start as beginning pianists, we often learn that the right hand is the most important because it contains the melody. As soloists, we strive to balance melody and harmony between our two hands. And while it is true that the right hand is important, when it comes to playing from lead sheets, I don’t think it is the most important hand. Unfortunately, it becomes the hand that we pay the most attention to simply because we still need to make sure we are playing the right chords. As you develop, try to draw your ear to what your left hand is doing. As an accompanist, I was always taught to favour my left hand over my right hand because it provides a solid foundation for a song and it allows the melody and harmony to sit on top of it. In lead sheet playing, it’s the same. The rhythm, the groove and the foundation of the harmony all come from the left hand. As well, don’t fall into the trap of thinking that the drive and energy of a song comes from guitar and drums. The piano has an important place within that groove and can really add another layer to a solid baseline. As well, your ear can start to

predict how the harmony changes in a song if you start tuning in to what is happening down in the bass end. I encourage you to spend time listening to what your left hand is doing and give it equal importance.

4) Be Flexible

Every group you play with will operate differently depending on the strengths and weaknesses that each person brings to the table. The greatest strength that you as a musician can bring to a group is your ability to adapt easily depending on what the group needs musically. Maybe the singer isn't overly confident and requires some support from the piano with the melodic line. Even the most beginner player can support them by playing the melody in the right hand and playing chords (blocked or broken) in the left hand. If you are a bit more advanced, you can work the melody into the top voice of your right hand and still be able to play some of the chord in the other part of the hand or even between both hands. Maybe you don't have drums on a Sunday and one of the songs is driving and upbeat. Your left hand can provide a rhythmic energy if you use it the right way. Try not to just learn a song one way. Practice it with multiple versions and be ready to pull out whatever version will work best based on what the song needs. Don't just be a one trick pony!



It's been several years since the first time a lead sheet was placed in front of me at the piano. I can honestly say I have learned to love playing this way. It allows me to be creative and it just gives me so much more freedom at the keyboard. Put in the hard work away from the piano by learning how to read chords, understanding how to formulate chords in the hand, and practice reading and deciphering chord charts and lead sheets quickly and efficiently. These tools will only help you become more successful and I bet you will start to really enjoy this method of playing. Most of all, don't give up. God has given you a talent and He wants you to use it to glorify Him.

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



**READ PART 1 OF THIS SERIES IN
THE MARCH 2021 MAGAZINE.**



**WATCH RACHEL DEMONSTRATE HOW TO PLAY
FROM A LEAD SHEET IN THIS VIDEO!**



MUSIC MINISTRY IN THE ZAMBIA TERRITORY

By Hachiwa Chibamba
Territorial Songster Leader

Music has been a part of Zambia's everyday life for as long as anyone can remember. As an integral part of our cultural heritage, music has contributed to the establishment and shaping of our country's cultural identity. In the Salvation Army Zambia Territory, gospel music is used to worship and praise God. It echoes the hope of salvation and other Christian beliefs.

Although conventional brigades like songsters, bands and timbrels are still very active in corps, at the divisional and territorial level, we have embraced a new music brigade called the *Hosho* group. The group plays traditional local percussion instruments called *hoshos*, which are like shakers. The *hoshos* are used alongside traditional music drums called *ingoma*, and the players sing mostly church hymns. It is a wonderful heavenly celebration and jubilation!



Hoshos and Ingomas
(traditional shakers and drums)



A notable new development in our territory is the youthful group called "praise team." These teams attract youthful worshippers who are talented and committed to using modern musical instruments like keyboards, guitars, and drums. The first territorial praise team was commissioned in Zambia in 2015.

Zambia was declared a Christian country in 1991 by the second Republican President, Dr. Frederick Chiluba. This had a profound impact on the development and promotion of gospel music in the country. Not only did the Christian declaration serve as a plea for God to bless Zambia, but it also resulted in the inclusion of the declaration into the Republican Constitution. This has fostered Christianity and Christian worship across the country. Due to the declaration, there has been an unprecedented establishment and presence of worship spaces. The increase in Christian awareness and the large presence of churches has also necessitated an increase in the demand for gospel singers. This phenomenon has further influenced the development and growth of the gospel music industry in Zambia. Gospel music is commercially produced and no longer restricted to religious contextual settings. One of the most significant results of the declaration has been the development, commercialization, and promotion of the local gospel industry.

The place of gospel music in the Army can be linked closely to its role in the Zambian society as an integral part of worship, or even as a form of worshipping on its own. As a Christian nation, we embrace all forms of worship, and gospel music continues to have a significant place in the everyday lives of people in our country.

The government has also recognized the religious, social, and economic impact of gospel music. The National Arts Council was formed to support and develop arts and creative industries, but the Salvation Army has not yet received much support.



Territorial Senior Songsters

The Salvation Army has attracted a wide variety of musicians. Several individuals and groups have become prominent household names within the Army in Zambia today. Gospel music has become music for all occasions. It is not uncommon to hear gospel music on busses, at secular parties, or at political and other social gatherings including night clubs. As Salvation Army musicians, we try to make sure our compositions, performances and messages are clear to the listener, regardless of where the music is being played.

Our strategy to nurture music in the Army has always been to maintain the singing companies, YP bands and timbrel brigades that eventually integrate into senior groups from the corps level up to the territorial level. The church deliberately keeps each group busy at every level, particularly when there is a divisional event. All groups will actively participate in these special events. When we have a territorial gathering, all territorial groups are called upon to participate. Rehearsal schedules are busy year-round because members of territorial groups are also members in divisional groups and are active at their own corps. This is our way of life, though it can be slightly expensive as attending rehearsals requires traveling. Belonging to any of these groups is taken as a serious response to the calling of God.

Last year, one of the board members for musical groups in the Zambia territory came up with an idea. Brian Sitwala (songster leader at the Libala Temple) had the idea to create a platform called Quality Music. He invited me and others such as Vernon Sitwala (territorial youth songster



Hambayi Mweene
Territorial Bandmaster



Brian Sitwala
Libala Temple Songster Leader



Vernon Sitwala
Territorial Youth Songster Leader



Zambia Territorial Band

Notable among the many efforts by THQ has been the organization of musical camps each year.

It is gratifying to see so many leaders and members of musical groups working hard to minister through music. We continue to struggle with resources and equipment. The brass bands and praise teams still need a lot of external assistance with securing instruments. Most brass bands here play with very minimal instruments. Songster brigades require music materials, uniforms, and uniform accessories. Alongside musical ministry, brigades at the territorial level are also involved in charitable works within the community.

leader) and Hambayi Mweene (territorial band-master) to take turns teaching music theory and practical lessons to members of all music groups in the territory. This is to help us ensure that we can bring our territory's musical standards to a level that will meet the musical standards in our ever-changing society and support the work of the Army in Zambia. This is not a cheap undertaking considering our geographical location and cultural set up. By the grace of God, we continue to strive and reach for our goals. The Quality Music online platform is one step forward towards the territorial leadership's efforts to develop music in Zambia.



The Territorial Band volunteering their time at the Training College

We continue to work hard for the Lord. We praise God for giving us the gift of music and we look forward to serving and sharing the gospel in Zambia through music ministry.



CANADA & BERMUDA TERRITORY
PARTNERS IN MISSION

Self-Denial

Heart to God, Hand to Man



2021 Target: \$2.3 Million

Support the international ministry of The Salvation Army

[Salvationist.ca/PIM](https://salvationist.ca/PIM)

A FLAIR FOR THE DRAMATIC

BY WENDY WOODLAND

Is it easier to remember points from a sermon from five months ago, or a scene from a play or movie? No disrespect to the captivating speakers out there, but I'm venturing to guess the former may be easier to recall. Imagine then, bringing Scripture and the Gospel to life so that people are touched to the core of their being and challenged by the messages conveyed to them. Would this impact you on a deeper level?

The human experience is a narrative one and given the power drama has in capturing imaginations and stirring emotions, MAGA is currently creating a dramatic arts resource with materials that can be used to enhance the presentation of the Gospel. MAGA's resource page will also share links to content from other Salvation Army territories and will consequently be a truly collaborative offering. But why, you might ask? Simply put, we are asked as Christians to "Go into the world. Go everywhere and announce the Message of God's good news to one and all." (Mark 16:15 MSG) That "great commission" is achieved using many methods of ministry to reach people and open their hearts to God's voice; drama is indeed one of them.

In any instance, drama causes one to have an emotional response. Whether the storyline is suspenseful, gloomy, humorous, exciting, heartbreaking or infuriating, there's something in human nature that causes a heart response to the theatre, a story recita-

tion, a movie, and even a video game. It's quite simply who we are as people and this is not new news! Jesus himself used the art of storytelling (the many parables found in the Bible) to share the love of God, to explain His divine purpose, and to teach in such a way that people would understand, remember, and apply it to their lives. With stories, we are moved to think, to act, to do and to be something more, something new, something deeper and richer because we remember them, and they change us.

This was not lost on the pioneers of The Salvation Army. General Evangeline Booth was known for her dramatic flair and methods used to preach the message of God's love and hope for all. Often costumed, in character, and employing the dramatic, the "White Angel of the Slums" sang, spoke and people listened. In the late 20th century, who can forget the many musicals written by former Generals, Gowans and Larsson?

General John Gowans was known as a gifted poet and presenter of script and is another example of using the dramatic to win souls for Christ. Bringing stories about the gospel to life enriches their spiritual lessons and insights. It can leave a lasting impact.

Dramatic arts ministry provides an opportunity for people to connect, both amongst themselves as actors and with the audience. Whether the piece being produced is a large-scale musical with costumes, choreography, and a cast of fifty or a simple interpretive monologue taken right from Scripture, being well placed, and well performed, it can be used by God to touch the hearts and minds of those who hear and see it. To assist our corps ministries, MAGA's dramatic arts resource will provide materi-

als for Salvationists who may feel inspired to develop this ministry in their own corps.

Do you have a flair for the dramatic? Have you written scripts that have been used to bless your own congregation that you would like to share with others? Would you like to have access to a variety of scripts and dramatic arts ministry "how-to" resources for youth and adults? Then keep watching for updates as we lift the curtain at MAGA; this is just the first act!





SALVATION WORSHIP TEXT REVIEWS



Your Kingdom Reigns is a joyful praise anthem that unifies the connection between the individual, the church and Christ. The melody is intuitive and can be easily adapted to have a stripped back sound. The lyrics give us an opportunity to acknowledge God's greatness and praise Him for who He is. This is a well-rounded chart, and I'm excited to use it at Meadowlands on a Sunday morning!


Rabekah Heintzman

Never has it been so abundantly clear that we are not in control. *Solid Rock* comes at the perfect time for us all as we are reminded of how much we need the Lord. This song is a beautiful, poetic reminder of our firm foundation, the One to whom we belong. It's a desperate call out to cling to something, someone unchanging, dependable, and solid.

Phylicia Rawlins

Let the Beauty of Jesus is a beautiful rendition of the old chorus by Albert Orsborn that brings a new life to the lyrics. The added verses make this song a great addition to any worship set as it declares how worthy God is of our praise. The beauty and goodness of God compels us to go into the world and tell others about His love. It draws us closer to Him, giving us a desire to come to Him as we are. The melody is simple to learn yet effective in building to the bridge, where we ultimately declare our praise. I've already sung this as a solo in worship and look forward to adding it to our worship sets in the future!

Dayna Curtis



The lyrical message of *Come, Oh Burning Spirit, Come* combined with the musical message really makes for a time of reflection and rejuvenation. The lyrics of the chorus have such a powerful message, especially the last two lines that say, "Satisfy our soul's desire, now we trust You for the fire." The instrumentation and vocal melody also help to deliver that message in an impactful, but catchy way. It makes you want to play this song over and over again. I really enjoyed listening to this song and I would love to see it become a staple worship song.

Matthew Cadigan

Boundless Love is a such a joyful song! It invites us to exalt the name of the Lord for His immeasurable love for us. "His beloved creation, His sons and daughters." While the world bombards us with so many negative messages that try to destroy us and keep us away from our true identity, this song portrays so many theological truths that remind us of God's boundless love and mercy that is accessible to all of us. His love rescues, redeems, and transforms us, even if we are lost. I especially love the line, "His Spirit has come into our lives and filled our hearts." What a powerful and true declaration! I enjoyed the blend of so many instruments including brass, drums, the old organ sound, and electric guitar. It created a joyful atmosphere of praise and worship! Thank you for also having a French translation available to us. It allows us to be united with the rest of the territory as we can sing this song in our own language in the Quebec division.

Juan Chirinos



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NOW AVAILABLE

A PUBLICATION OF NEW SONGS FOR
SALVATION ARMY CONGREGATIONS

Micro Music Camp

By Katie Fuentes



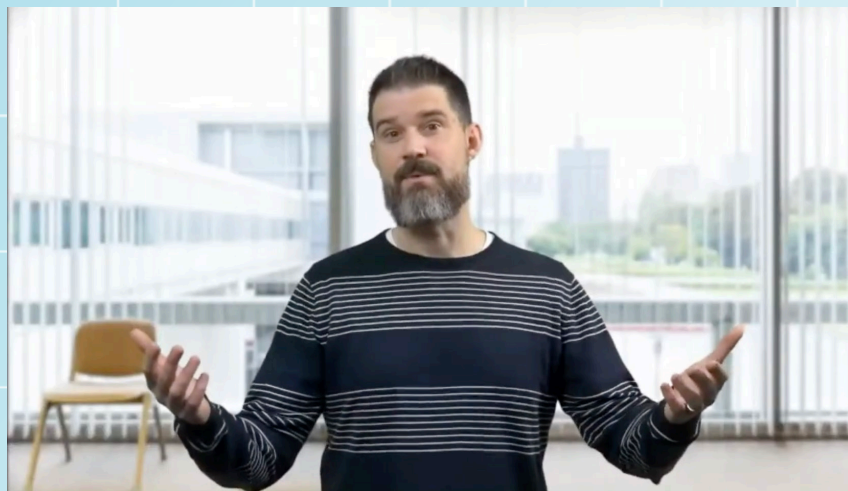
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YOUTH



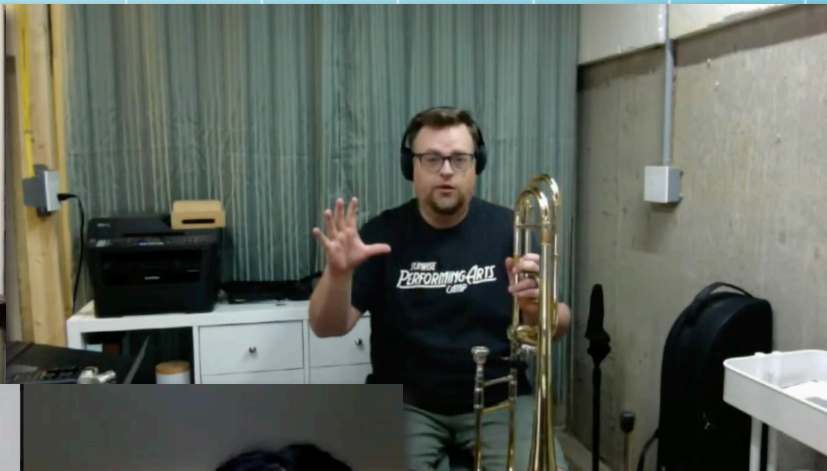
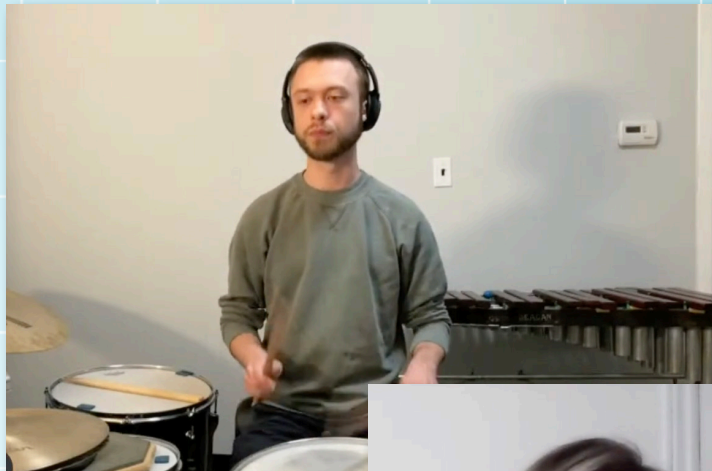
This Spring Break, Ontario Youth hosted a virtual afternoon of music, masterclasses, and fun. Micro Music Camp 2021 was a great success that featured live-streamed main sessions and a chance for young people to learn from experienced musicians in The Salvation Army. Vocal, Brass, Percussion, and Worship classes were offered that covered topics such as warmups, technique, practice ideas, performance tips and more. When youth were not in a session, they were able to connect with one another in Gather Town, a virtual “80’s video game” style space for video calls and playing games.

In our opening session, we were blessed with a message from guest speaker, Matt Hodgson, who is a member of the New York Staff Band. His encouraging message reminded us that God loves to watch us play and He takes delight in us and rejoices over us with singing (Zephaniah 3:17). We were also led in worship by TransMission from the USA Southern Territory. This was followed up by a showcase from our talented masterclass guests including Cathie Koehnen, Miriam Khalil, Andrew Poirier, and Matt Moore.

In the vocal masterclass, we were able to hear the perspective



of a Juno award winning opera singer, Miriam Khalil, who was interviewed by an amazing choir conductor, Cathie Koehnen. In the brass masterclass, Andrew Poirier led us through some every day practice tips to become a better brass player. Matt Moore led our percussion masterclass through a range of tech-



niques from basic strokes to dynamics and playing mallet instruments such as the xylophone. Lastly, TransMission shared their planning process for choosing a setlist, some rehearsal techniques, and how to lead a congregation. In the closing session, the results of a TikTok poll showed that Bongo Puppies should be our next music camp elective. We have some logistics to work out there, but we can dream! Overall, the participants had a great time connecting and learning how to grow their gifts and talents. We want to thank our amazing volunteers who helped make this event happen; Janette Brown, Sarah and Phil Rayment, Heather Robertson, and Marcus Venables.

Did you miss out on Micro Music Camp this year? Head to our YouTube channel "Ontario Salvation Army Youth Department" to view the sessions. While you are there, you can also check out a series of

episodes called "For the Youth" that feature some fun time, worship, and the Word.

<https://www.youtube.com/channel/UC3xO2mE8oZm-rM3qYAU8Tk0Q/featured>

We also have some exciting news! Ontario Youth is looking forward to launching a new creative ministry this year as we expand beyond our amazing youth bands and choruses. Stay tuned to our social media @ontsayouth for the big announcement this summer.

Maple Leaf Brass

Recent Maple Leaf Brass titles:

No. 91	Song Arrangement	All to Thee	[Harrison Venables]
No. 92	Swing Arrangement	Glory	[Olaf Ritman]
No. 93	Song Arrangement	Be Thou My Vision	[Marcus Venables]
No. 94	March	Canadiana	[David Rowse]

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



SAWM SING SEARCH

YOUR PRAISE IS ALWAYS ON MY LIPS

PSALM 34:1

SEND YOUR SONGS TO
SIMON.GOUGH@SALVATIONARMY.CA

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!

