

# MAGA//ZINE

Issue 3: June 2017

# WORSHIP

NOW traditional/contemporary  
worship in 2017

Meet the TMS Faculty

Interview with  
Dr. Harold Burgmayer

Music and Gospel Arts



Canada & Bermuda Territory

**THIS ISSUE:***Leading Others in Worship**Congregational Singing**Meet the Guest**Adult Music Camp***UPCOMING EVENTS:**

June 30 - July 2

Commissioning Weekend  
(Newfoundland)

August 26 – September 2

TMS & LDI  
(Jacksons Point)

October 23-25

Territorial Social Services  
Conference  
(Mississauga)

November 2-6

Divisional Congress  
(Bermuda)**WORSHIP NOW**

BY MARCUS VENABLES

**W**elcome to the third issue of what we affectionately call “The Zine.” In past issues, we’ve focused on the current ministry of the territorial staff sections including the start-up of the new Canadian Staff Songsters and NEON. We followed that with an edition that highlighted youth music ministry ranging from divisional groups to local corps programs. For this June release, the primary theme we wanted to cover was worship. Specifically, the ways in which we engage our congregations and communities in worship, and how it can be enhanced. With this in mind, we see two articles written by Simon Gough and Buhle Dlamini talking about leadership. It is our hope that you can take some ideas from these individuals and apply it in your specific ministry.

We are also including a few special features on the upcoming 2017 Territorial Music School. This includes a separate interview with the music guest, Dr. Harold Burgmayer, and a look at the TMS faculty. If you are a potential camper, or you are a leader in your corps, we encourage you to share these articles with others to help spread the word for TMS this summer. We know it will be another fantastic week of worship and learning.

The last feature in this issue is a look at the inaugural Adult Music Camp for Canada & Bermuda. Salvationist in attendance from across the territory share their highlights to give you a glimpse into a great weekend with the hope of many more to come.

MAGA has been able to travel across the territory, with more visits on the agenda, to connect with various local corps leaders and musicians. The thing that is starting to become apparent is the broad way in which we are reaching people through music. We encourage you to continue to find what works best, and to centre that entirely on worshipping our Lord and Saviour. Right now, today.

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# Leading Others In Worship

## Encouraging Participatory Praise & Worship

BY BUHLE DLAMINI

I never sought to be a worship leader, it kind of found me. The moment I started to lead others in worship many years ago in my homeland of South Africa, it felt like coming home. Psalm 33 opens with “Sing joyfully to the Lord, you righteous; it is fitting for the upright to praise him.” This is not just a suggestion but an invitation, a command. Why sing to the Lord unless it is joyful? For me, worship is an authentic experience and expression of joy. I truly believe that God created singing and music so that we can experience joy in worshipping Him. Now, I know that for most of us in the Army, worship and singing/music is almost synonymous, as it should be. But in truth, worship encompasses more than music. Worship can be proclaiming how great God is and bowing down, reciting the same phrases over and over. Think of the 24 elders we read about in Revelation who proclaim day and night “Holy, Holy, Holy is the Lamb.” But God gave us music and the ability to sing and play instruments as our expression of worship. I think that’s just wonderful! I cannot imagine worship without the joy of music.

Now, this is great when you have an angelic voice and you are gifted musically. But what about the many ordinary people who come to our services every Sunday, many of whom would never consider themselves to be musicians? Are they not meant to worship joyfully as well? This is where worship leading comes in. In verse 3 of Psalm 33 the psalmist says, “Sing to him a new song; play skillfully, and shout for joy.” We are encouraged to sing and play skillfully, and even shout for joy. As a worship leader you get an awesome opportunity to guide a congregation of varying musical abilities in a joyful musical experience of worshipping God.

Over the years I have been privileged to lead others in worship and I have learned a few things along the way. There are three important goals that leaders should consider as they lead others in worship; create the right atmosphere, model activity and listening to the Holy Spirit. I have grown in these areas through my years of leadership, but I am still learning as I continue to serve in this form of ministry. Let me expand on these three areas I highlighted:



### Creating the Right Atmosphere

Creating the right atmosphere in worship is not as complicated as it sounds. I have found that as much as the aesthetics are important, they are not really what makes the atmosphere right. It all starts with the welcome. Often the worship team starts with an upbeat song before inviting the congregation to join in. This is a great way to ease people into a new song. I typically greet the congregation, make a few relaxed remarks, invite them to stand, and join us in singing, clapping and dancing to the songs. My own mood as a leader greatly affects the atmosphere so I make sure that we have a time of prayer as a team beforehand. This time of prayer plays a massive role in making sure that before we get on that stage, we have connected with God and have the right mood, which in turn, sets the atmosphere. As a worship leader, you can create a joyful atmosphere as well as a sombre, prayerful atmosphere depending on what is needed for a specific part of the service. A cheerful, loud voice leads to a joyful atmosphere at the

beginning of the service and a quieter, softer one brings the congregation into a prayerful mood.

### Modeling Activity in Worship

As worship leaders, we also have to model what the congregation needs to do during the praise and worship service. You are not a worship leader because of your beautiful voice; you are there to lead by example. Most songs have movements and actions. As a leader, you should be the most animated person in leading those actions. When we are free in our worship, we give the congregation permission to be free too.

You can't afford to be too self-conscious. I have led congregations that I was told were dead and saw them come alive because I simply model what is to be done in worship. Don't underestimate your influence as a leader, but allow God to use your enthusiasm and joy to rub off on your congrega-

tion. Sometimes I stop and show my congregation how they need to clap for a particular song, and they usually love being invited to participate.

### Listening to the Holy Spirit

This is the most important part of the worship leading experience. Worship leading is not just about singing the songs, but very much about what you say before and after the songs. You can prepare beforehand what biblical verse you will say before a song, but often it is the things you don't prepare that God uses to speak and challenge the congregation. You have to continually ask

God to speak to you and through you as you lead. Often God challenges you so that you can challenge others. Don't be afraid of emotions as He reveals things to you and challenges you. As you become vulnerable in front of your congregation, God uses your sensitivity to speak deeper into the hearts of His people. He can often minister to the congregation in a powerful way, even before the message is preached, simply through a Spirit-led worship experience. When the Spirit places something in your heart to say, take the leap and watch Him work.



**Buhle Dlamini** is a social entrepreneur, sought-after speaker, author of five books and President of MindGro Consulting in Canada. In South Africa, he's the joint-CEO of ForGood, a co-founder of Heartlines (a mass media project producing values films for TV) and co-founder of Columba Youth Leadership Academy. Among other academic qualifications, Buhle holds a certificate from Harvard University in Fundamentals of Strategy.

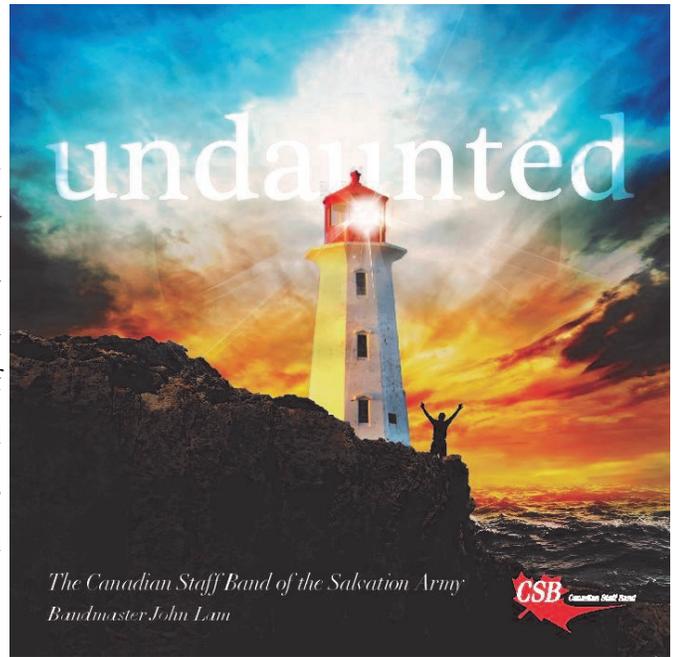
Before going into business, he was involved in ministry by serving on the SOS Mission Team in 1998 and then at THQ in South Africa as Director of Youth Ministries 2000 until 2002. He also worked in the PR Department as Corporate Liaison. Recently, he served on the Territorial Advisory Board of The Salvation Army in South Africa under Commissioner Cox, General of The Salvation Army.

Buhle is now based in Pictou County, Nova Scotia, where he and his wife Stacey serve as worship leaders at the Westville Corps. Buhle and Stacey will be at TMS this summer leading the Worship Stream.

## New CD From the CSB

The Canadian Staff Band is set to release their 2017 CD. In February, the band took on this special project to feature many new works that haven't been recorded. The project gained even more significance in that it was the band's last time working with recording engineer Ted Marshall. After more than four decades of sitting in the booth saying his infamous line "It's a bit dodgy," Ted has decided to hang up his headphones, pack up the microphones and retire. The band celebrated his career and ministry at their 48th anniversary festival on May 27th by making a special presentation.

([Read more about Ted's career in the December 2016 MAGAZINE.](#))



You won't want to miss out on getting your copy of this recording. Visit the band's [website](#) for more information.



### CSB ITINERARY

Jun 30 - Jul 2	Commissioning (St. John's, NL)
Jul 29 - 31	Old Orchard Beach (ME, USA)
Sep 30	Basakoli Concert
Oct 1	East Toronto
Nov 18	Fall Festival

[www.canadianstaffband.ca](http://www.canadianstaffband.ca)



The summer season is almost here. It is the laziest time of the year for most SA bands, so here are a few things to consider.

1. Always blame wrong notes on summer chops.
2. If you are late, cottage country traffic is the go to excuse.
3. Flugel horn player will still insist on using the flugel tune books.
4. Percussionists take the months of July and August off.
5. Tuba players believe washing white shirts is optional.
6. Trombone players still play *ff* on everything.
7. Guitar player almost gets to play with the band. But remembers he can't read music.
8. Teachers will still complain about report cards being due.
9. Bandmaster witnesses incredible miracle when all four parts are covered.
10. Bandmaster loses salvation when 2<sup>nd</sup> part leaves to setup the post service ice cream.
11. Bandmaster enjoys ice cream after the service. Salvation restored.

But in all seriousness, enjoy the summer, use your junior bandsman to fill the open seats, and always remember to glorify God through your music making.

# WHY ISN'T MY CONGREGATION SINGING?

BY SIMON GOUGH

I recently read an article by Kenny Lamm that points out that we are heading towards an almost pre-reformation era form of worship. This model puts the congregation as listeners and spectators, while professional musicians provided their worship for them in an unfamiliar language (Latin). While this may be a bit of an extreme example, we should be cautious to guard against a move in this direction.

The vibrancy of worship that has been developed in our tradition since the reformation, such as worshipping in native languages and even delineated by denominations within our protestant tradition, is based upon people singing corporately and raising one voice together in praise to their creator God. There is beauty in the statements that we sing together, mixing our shared experience in a crowd of praise as we put ourselves aside and worship. It is especially important to us as Salvationists since a lot of our "liturgy" is based around our congregational songs. Protecting the congregation's ability to express their love for God through singing should be a high priority for us as worship leaders.

What can we do as worship leaders to promote congregational singing? I have a short list of friendly reminders for ourselves which should help to encourage singing. I call them the three P's.



## 1 Preparation

There is a lot that should go into being prepared to lead God's people in worship. In the interest of length, I have narrowed my focus. The type of preparation I am referring to here is specifically about a few key musical functions that you need to keep in mind.

### *Key of the song*

It is better to have the key of the song in a comfortable range for the congregation rather than a range that shows off your vocal talent. As a general rule, congregations sing most comfortably between A below middle C and fourth line D in the treble clef.

### *Rhythms in the song*

If people are struggling to fit the words in, they will find it hard to engage and will not enter into worship. Maybe a song just needs to be done at a slower tempo until the congregation is comfortable while learning a new rhythm. Maybe you need to alter the rhythms slightly so that it is easier to sing, especially if you believe the song is worth learning but is more challenging vocally.

### *Sound of the song*

If we are trying to get others to sing, we need to walk the tight rope of leading confidently so that we draw people in, while not being too loud so that people can't hear themselves or others. We have to take care not to let a time of worship become a concert. Also, be sure to work with your sound team, or take the time yourself, to make sure instruments (both acoustic and plugged in) and vocals are balanced properly.

### *Knowing the song*

There is nothing more difficult than trying to engage in worship when the worship leaders don't know the song, the arrangement, or the parts and harmonies that they are supposed to be singing. Remember that this is your service to God in leading His people. Coming prepared properly to do that is the least that you can do. Knowing the song also applies to knowing the congregation as well. If your congregation doesn't know the song, you may need to be really firm and bring out the melody while reducing the other harmonies until they get comfortable.

## 2 Punctuation

When I refer to punctuation, I am highlighting the things that complement our congregational songs to add to our worship experience.

### *What do we say?*

Thinking and preparing what we say during

a worship service when we are not singing is very important. The link, or down time, between songs can either leave people feeling flat and distracted from worship, or it can be a continuation of worship they had entered into while singing. This might mean writing it out and rehearsing. Maybe you need to record or video yourself so you have something to review, critique, or show to others for feedback.

### ***Scripture***

Use scripture. I don't know how much more plainly I can put it. The public reading of scripture is important and as leaders we need to be modeling that with vigour. Use the truths, challenges and comforts that scripture provides as you lead the congregation. This gives you a chance to get out of the way and let the word of God speak for itself.

### ***Harmonies***

As we are singing, the harmonies we add can reflect God's beauty in the creation he has given us. In The Salvation Army, we have been very good at adding harmony to congregational singing. I remember as a child when the band, piano, or the worship team would stop singing and the voices of the congregation would fill the sanctuary with beautiful music. People were singing different parts (and it just happened there was no one leading) and lifting different voices to God in praise, but these differences made one beautiful sound. This has

been a distinctive for us. We need to be mindful that we safeguard this tradition and use it where we are able.

## **3 Participation**

Our final "P" is an obvious one. If the congregation is not participating then it's more like the pre-reformation form of worship that we discussed at the start of this article. There are a few additional things to think about when we are discussing participation in worship.

### ***Is the Congregation singing?***

Again, this might be stating the obvious, but we need to be aware enough in our leadership to recognize if people are singing or not. Then, we need to be open to feedback about why this is the case. Some of the factors in "*Preparation*" might help fix this.

### ***Do you know if the congregation is singing?***

When a worship leader stands in front of the congregation to sing and has their eyes closed the whole time, it makes their job a whole lot harder. I feel that part of leading worship is reading the congregation's response to what is happening. People's posture can tell you a lot about how they are feeling, but also about how they are entering into worship. I know you can't "judge a book by its cover". I am most comfortable when I am standing with my arms folded

across my chest, but there are still many ways that looking at your congregation can assist you as you lead.

### ***Are you taking part?***

Maybe you lead every week, but if you don't, how are you entering into worship when you are away from the stage? Even if you are up there every week, how do you take part in other acts of worship like fellowship, studies, or other parts of the service? Congregations see their worship leaders when they are leading and when they are not. What you do is noticed by those you will lead. Authenticity is an integral part of worship leading, and that can't only be evident when you are in front of the congregation.

Leading God's people in singing His praises is such a privilege. Especially in The Salvation Army, we need to be safeguarding that time where we sing our liturgy.

Giving glory, honour, and praise to Him with our voice is something we are called to do in scripture over and over again. Here are some scriptures that highlight this:

Psalm 96:1-2

Psalm 5:11

Psalm 33:1-3

Psalm 9:11

Let's work with our congregations to continue this anthem of praise that has rung out around the world for generations.

# Meet the TMS Faculty

*Where are you from?*

I live in Whitby, ON with my family and we attend Oshawa Temple.

*When did you last attend TMS?*

I last attended TMS in 2009 as a faculty member; but before that, my last year was in 1996 as a student.

*What can students bring to camp to bribe you?*

Cash always works, but ice cream and chocolate are good substitutes.

*What is your biggest pet peeve?*

Musically speaking, I would have to say that playing on after a conductor stops drives me nuts.

*Any insider info on your repertoire selection?*

It's hard :) Music doesn't have to be new to be good, so I'll be choosing a variety of pieces that span the years.

*What are you most excited for at camp?*

I'm really excited about a week where we can grow spiritually and musically. From 1990-96, this camp had a significant impact on my life, and I look forward to being a positive influence on others.



## Andrew Burditt - Brass Stream

*Where are you from?*

Gander, Newfoundland, now living in Toronto.

*What was your favourite TMS year?*

When Kevin and Jacqui Larson were the guests back in 2014.

*What can students bring to camp to bribe you?*

Any flavour of potato chips.

*What is your biggest pet peeve?*

Saran Wrap - having to use it is the worst thing ever.

*What are you most excited for at camp?*

I'm always excited to see young people from all across the territory come together to find renewal and rejuvenation in Christ.



## Heather Osmond & Susan Kroeker - Women's Chorus

### Dave & Lori Wilson Worship Stream



### Kevin & Sheryl Slous Free time/Activities



*Where are you from?*  
From Johannesburg, South Africa, now worshipping at Westville Corps, NS where my wife Stacey Jeffery-Dlamini was raised.

*When did you last attend TMS?*  
I have never attended the Canadian TMS.

*What can students bring to camp to bribe you?*  
I'm not easily bribed, although a smile and French Vanilla iced cap can melt me.

*What is your biggest pet peeve?*  
Uninterested and disengaged attitudes.

*What are you most excited for at camp?*  
Meeting new people and making lasting friendships.



## Buhle & Stacey Dlamini - Worship Stream

## Captain Nick Samuel - Brass Stream

*Where are you from?*  
Originally North-West England, now living in Cambridge, Ontario.

*When did you last attend TMS?*  
This will be my first year at the Canadian TMS.

*What can students bring to camp to bribe you?*  
Chocolate, Cadbury's chocolate.  
British Cadbury's chocolate. Mmm...

*What is your biggest pet peeve?*  
It's so hard to just choose the one! Ungrateful people.

*Any insider info on your repertoire selection?*  
Yes: it will be music... written by a composer... on paper...

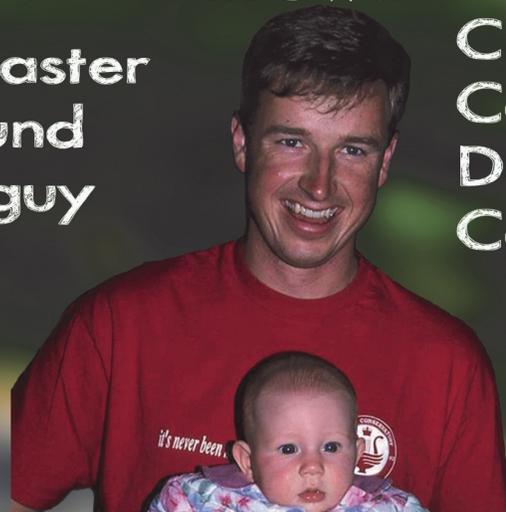
*What are you most excited for at camp?*  
The Bible studies, and spending time making music for Jesus with people who are passionate about Jesus.



Gaus                      ROB                      Brown



Quartermaster  
& all round  
helpful guy



Chief  
Counsellor &  
Day Care  
Coordinator

**TMS**  
Territorial Music School  
1967 - 2017

# Meet the Guest

## Who is Dr. Harold Burgmayer?

The music guest for Territorial Music School 2017 (formally known as National Music Camp) is Dr. Harold Burgmayer, bandmaster of the Chicago Staff Band and Territorial Music Secretary for The Salvation Army's U.S. Central Territory. Many people will know Harold for his compositions, but MAGAZINE decided to go a little deeper and find out if there's more to the Burgmayer than meets the eye.

*MAGA: Can you tell us something about your background?*

Harold: I grew up east of Philadelphia in a town called Levittown, Pennsylvania. My Dad was my first cornet teacher. He began numerous kids on instruments over the years, a model for me in my later years as Divisional Music Director. I am proud to say that I was a home-grown leader, that is, most of my musical education was through the corps, music camps and as a member of the Pendel Brass and Singers, whose leaders included Ken Strehle, Bill Flinn, Ivor and Janette Bosanko. In 1973, I ventured to Manhattan to study architecture and I was privileged to play in the New York Staff Band under Bandmaster Derek Smith. I worked in

architecture for a time, during which I was involved in leadership of the band and songsters of the Philadelphia Citadel Band. In 1981, I followed Ivor Bosanko as Divisional Music Director of the Eastern Pennsylvania and Delaware Division (Pendel), which included leadership of the Pendel Brass and Singers. We recorded 16 albums and toured to South America, Scandinavia, Canada, Virgin Islands, South Africa and the West Coast USA (including marching in the Rose Parade). One of the highlights of each summer was our summer music interns program that spanned seven weeks at Camp Ladore and is well represented in music leaders across the US. I worked for thirty years with my wife Priscilla at the Philadelphia Pioneer Corps developing the after-school music and arts school. In 2015, I became the Territorial Music and Gospel Arts Secretary and assumed leadership of the Chicago Staff Band.

*MAGA: When did you start writing music?*

Harold: Influenced by Ivor Bosanko, I began writing songs, primarily with words from the SA Song Book, while still in architecture school in the late 70s. Ivor also used some of



my early pieces with the Pendel Brass and Singers. Another important mentor was Robert Redhead. The Canadian Staff Band performed and recorded some of my early pieces. The real advent of my desire to pursue music composition coincides with a commitment to Jesus Christ made in the spring of 1977. Hardly a day goes by without writing something.

*MAGA: What is your favorite SA piece?*

Harold: That's tough. I have so many pieces that are favorites: The Call of the Righteous, Corpus Christi, and None Other Name. These pieces do everything Salvation Army pieces should do, where the message is clearly and succinctly expressed. Also, I have always admired the devotional music of Leidzen, Goffin, Himes, Curnow and Downie.

*MAGA: Any special music camp memories? Who did you attend camps with and where?*

Harold: I grew up attending my divisional camp at Camp Ladore and then ended up being the program director for the Ladore Music Camp, and the Senior and Junior Conservatory weeks over my 34 years as a Divisional Music Director. Especially memorable were the grand finale united songster and band pieces we put together each year, including in some years over 550 participants. A yearly highlight as a teen was the annu-

al pilgrimage to the famous territorial music camp at Star Lake. In 1976, Leslie Condon was the guest and the TMS provided two periods a day for some of us to study arranging and composition with him. I was so encouraged by that week in his class and playing in Star Lake Band under his leadership that I never looked back in wanting to be a Salvation Army arranger and conductor. I feel I made a significant contribution to Star Lake conducting primarily vocal groups from 1979 until my departure to the Central Territory in the summer of 2015.

*MAGA: Tell us one of your most exciting musical memories?*

Harold: On tour with the Pendel Brass in Argentina in 1989, we played to a packed opera house in a city in the south called Bahia Blanca. Applause would begin measures before the end of pieces and we might have played five encores. Another was a concert in South Africa in the famous South Rand corps. The gathering crowd was worshipping in song and dance even as we tried to pray before we came out. We had a sensational moment in the Spirit concluding that concert affirming our oneness in Christ with They Shall Come From the East. Our concert at Old Orchard Beach in 2001 was probably the most memorable: This was an outstanding ensemble, having toured the West earlier that season. This program had everything, a variety of brass expressions, strong singing, out-

standing soloists, drama, dance and innovative supporting media.

*MAGA: Do you play any video games?*

Harold: No. I leave that to my grandkids.

*MAGA: Give us some random knowledge. Favorite sport? Food? Movie?*

Harold: I was an avid baseball fan, which has migrated from the Los Angeles Dodgers (my Dad grew up as a Brooklyn Dodgers fan), and then the Boston Red Sox (my first games were in historic Fenway Park). Then I spent many years rooting for the Philadelphia Phillies (with little regard for New York teams). When we moved to Chicago, my wife Priscilla (who loves baseball) gravitated to the Chicago Cubs a season before I did. I love scallops, lobster, chicken or a great pasta dish. Favorite movie is tough. I favor films which touch on history or a biopic. Some years back I might have answered with titles like Braveheart and The Mission, maybe in part because of the music.

*MAGA: What can the students expect from you at TMS?*

Harold: I enjoy bringing an ensemble together quickly and then taking those ensembles to a place they may not have ever been. I like to take on challenging music together. In all of that, the message matters most.

## ADULT MUSIC CAMP BY CRAIG LEWIS

Every year at music camp, as the kids are registered and dropped off, you are sure to hear one of the parents lament the fact that they are too old to go to music camp. That all changed in 2017! Under the leadership of camp directors, Judy & Bill Way, and supported by the full MAGA team, the first ever territorial Adult Music Camp (AMC) was held on the May long weekend at Redeemer University in Ancaster, Ontario. Delegates representing six of the nine divisions (Prairies, Ontario Great Lakes, Ontario Central East, Maritimes, Newfoundland & Labrador and Bermuda) gathered together for a time of music making, Bible study, and fellowship.

The special guests for this inaugural camp were William and Linda Himes. Bill, as he is affectionately known, is a world renowned composer and conductor who recently retired after a 38 year stint as the Bandmaster

of the Chicago Staff Band and Territorial Music Secretary for the USA Central Territory. He spent his time at AMC taking turns conducting both the band and the women's chorus. Linda specializes in teaching people how to study the Bible, and she skillfully walked us through the book of Jude while giving us a template to use in our own personal studies.

Rounding out the musical leadership were Marcus Venables and Bill Way (Brass) with Heather Osmond and Rachel Ewing (Women's Chorus). The musical selections of the band at the concluding program were: Canada 150 (Venables), Overture to the Marriage of Figaro (arr. Himes), Our God (Venables), I Come to Thee (Johnson), Jehovah Roi (Himes) and Legacy (Himes & Curnow). The Women's Chorus contributed Battle-Ready (Himes), Breathe on Me (Himes), It Is You (Wicker), That Same Old

Story (Thomas) and That You Love Me (arr. Himes). The quality of presentations from both groups was excellent, which belied the fact that the groups had only been together for five rehearsals.

When not in rehearsal or Bible study, the emphasis was on fun and fellowship. This was clearly evident in the 'get-to-know-you' games, as well as the murder mystery dinner, complete with full costumed involvement from all the delegates. On talent night, we were both entertained and blessed by the musical, creative and dramatic arts presentations of those in attendance.

The response for this first Adult Music Camp was overwhelmingly positive, and as such, we look forward to making it an annual event. So watch this space; you won't want to miss it!

Watch a few of the music selections from the weekend on the MAGA YouTube channel or by clicking play.





#### John Avery - Meadowlands Corps

I have been involved in the organization of music camps from 1971 to 2005 – when our beloved Divisional Camp Selkirk closed its doors. There were some great moments, guests, and music making during those summers; so you could imagine the excitement I felt when the Adult Music Camp was announced.

This past weekend has immersed me into my past with great musical moments, wonderful guests in William and Linda Himes and meaningful fellowship that only the Army can bring. There were times when I was spiritually moved not only by Bandmaster Himes' musical interpretation but also in his personal sharing of his compositions. The music making was truly inspiring with a complete Army band compliment including soprano and bass trombone. I'm not sure how you managed that MAGA.

Thanks to all of the MAGA team for an unforgettable weekend and I'm looking forward to doing this again next year!

#### Warren Jones - Cedar Hill Corps, Bermuda

Coming from one of the world's most isolated locations, Bermudians don't easily have the chance to experience the bigger Salvation Army music world. Five Bermudians attended and the weekend provided us with a fantastic opportunity to spend time with musicians of the highest calibre and an enriching Salvationist experience. Although diverse in our musical experience, each member of our group noted that that they were not made to feel out of place or intimidated by what was put before them.

Having that much time with Bill Himes was unique and special. After playing so much of his music, to be able to hear him tell of the inspiration for his writings and to hear his story will make it ever so more rewarding to play his music in the future.

Then there was his wife Linda. Wow! What a time in exploring God's word. Who knew that the book of Jude carried such a powerful punch. More than that, we were given tools on how to search God's word for meaning and understanding. It was really interesting to do my devotion the morning following her first session and find myself focusing on what the writer was saying and to whom it was being said. Lessons that won't easily be forgotten.

This was a great weekend and I hope that it is the first of many. I would encourage anyone who did not make it to add it to your calendar for 2018. It is an event not to be missed.

#### Ron Wong - Kingston Citadel

I went to Adult Music Camp for three main reasons.

1. As a bandmaster, I rarely get the chance to play. It was a treat just to sit and play with the band and rebuild some lip muscle and improve my sight reading and technique skills.

2. I've learned how to conduct on my own over the years, so it was a pleasure

and privilege to sit beside Bill Himes during one of the mealtimes to get his perspective on the tension between the ears (listening to what is happening in the various sections of the band) and the eyes (techniques of reading the score).

3. I took both a cornet and trombone with the idea that I would be fine to play either, but played cornet. I was also interested to learn more about trombone

playing since I am self-taught. I was fortunate to spend about fifteen minutes with Craig Lewis learning how to lubricate and maintain such a fine brass instrument. I wouldn't have learned so much had I not attended this music camp.

I remember saying decades ago that it would be nice to have a music camp for adults. I am glad and blessed that Adult Music Camp came to fruition.

AROUND THE TERRITORY

2017  
**TMS**  
Territorial Music School  
1967 - 2017

August 26 - September 2  
Jackson's Point Conference Centre

Guests  
Dr. Harold Burgmayer (Music)  
Chris Stoker (Bible)  
Details at [www.samagacb.com](http://www.samagacb.com)

**LDI**  
LEADERSHIP DEVELOPMENT INSTITUTE

2017 Jackson's Point Wednesday Night  
Concerts

July	August
July 5th—Yorkminster Citadel Band	August 2nd—Mississauga Temple Band
July 12th—OCE Divisional Candidates Farewell ft. Heritage Brass (At Georgina Corps)	August 9th—
July 19th—Junior Music Camp 1	August 16th—North York Temple Band/Music Camp
July 26th—Let All Creation Praise: A Campfire Worship Experience	August 23rd—Senior Music Camp
	August 30th—Territorial Music School (8:00pm)

Please join us on Wednesday evenings for an evening of music and worship beginning at 7:30pm. A free will offering will be collected during each concert, with all funds raised donated to the Salvation Army's Mombasa Children's Home for Orphaned and At Risk Children in Kenya. All concerts will take place in the Auditorium at 36 Salvation Army Road, Jackson's Point, unless otherwise noted.



**MOBILIZE – NEWFOUNDLAND & LABRADOR**

**2017 DIVISIONAL CONGRESS & COMMISSIONING**  
GLACIER ARENA • MOUNT PEARL

JUNE 30 TO JULY 2

General Andre Cox and Commissioner Silvia Cox  
International Leaders of The Salvation Army

Commissioners Brian and Rosalie Poddie  
Chief of the Staff and World Leaders for Women's Ministries

Commissioner Susan McMillan  
Territorial Commissioning Canada and Bermuda

Featuring the Canadian Staff Band

**mobilize**  
UPWARD | OUTWARD | ONWARD

Visit [Salvationist.ca/MobilizeNL](http://Salvationist.ca/MobilizeNL) for congress details, schedule and information on discounted hotel rates

**THE SALVATION ARMY** 21<sup>st</sup> Annual Spring Festival 2017

**mobilized to evangelize**

**Saturday, June 3, 2017 | 7:30pm**  
Ruth Seaton James Auditorium

*featuring...*

The Salvation Army Bermuda Divisional Band  
Miracle Temple Youth Choir  
2015 Bermuda Idol Winner Samantha Smith

Patrons \$30 Single | \$50 Mr/Mrs  
General Admission \$20 Adults | \$15 Children

CDs will be on sale at the Spring Festival

Bermuda Divisional Band "Isle of Angels" \$15

2015 Bermuda Idol Winner Samantha Smith FREE \$10

Tickets may be purchased from:  
The Bermuda Divisional Band Members  
Salvation Army Churches Islandwide • Salvation Army HDQ (Tel: 292-0601)  
Proceeds to support the ministry of the Salvation Army Bermuda Divisional Band

# Maple Leaf Brass

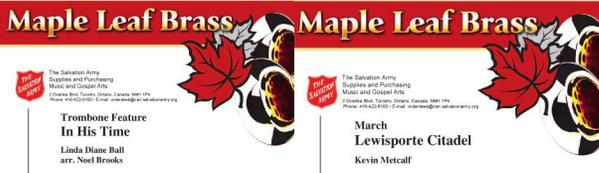


## Turn Your Eyes Upon Jesus

Arranged by Jonathan Rowsell

The latest release from Maple Leaf Brass is a beautiful arrangement by Jonathan Rowsell of the chorus Turn Your Eyes Upon Jesus. It is written with the intention of closing a concert or church service, though it can easily function as a Sunday morning band selection.

For only \$10, you will receive a very functional piece that is suitable for a wide range of bands. You can buy it at: [www.samagcb.com/maple-leaf-brass](http://www.samagcb.com/maple-leaf-brass)



### Other recent Maple Leaf Brass titles:

- |                             |                    |                 |
|-----------------------------|--------------------|-----------------|
| No. 43 Trombone Feature     | In His Time        | Noel Brooks     |
| No. 44 Festival Arrangement | Our God            | Marcus Venables |
| No. 45 March                | Lewisporte Citadel | Kevin Metcalf   |
| No. 46 Festival March       | Canada 150         | Marcus Venables |

### Resource Corner

Music theory is often a love-hate relationship for musicians. Common things like names of notes and key signatures are right in our wheelhouse, and the crazy inner depths of tri-tonal chord substitutions are kept on the down-low and only spoken out loud by theory monks. It is important to find new ways of keeping our minds engaged and possibly learn more about the music we practice and perform. The link below serves as a great tool that gives so many different options of learning and exercise. It ranges in a variety of levels from beginner to university grade knowledge. It doesn't just focus on sheet music theory either; it is very broad in its reach with the inclusion of fretboard identification and piano intervals. Check it out and share with your students and fellow musicians so that perhaps one day we can all gather together in music theory heaven.

<http://www.musictheory.net/exercises>



Church musicians have the opportunity of sharing in devotions with each other during rehearsal time. If your group is not currently pursuing this as part of your rehearsals, you are missing out on an important aspect of Christian fellowship. However, at times it is difficult to come up with material on a weekly basis, especially if you are a smaller group. We would like to recommend the Words of Life daily devotional series by Major Beverly Ivany. Using these devotionals every so often will keep things fresh for the group, and ensure there is substance to the devotional time.

Follow the link below to order this great Salvation Army resource.

<http://www.salvationarmy.org/ihq/wordsoflife>

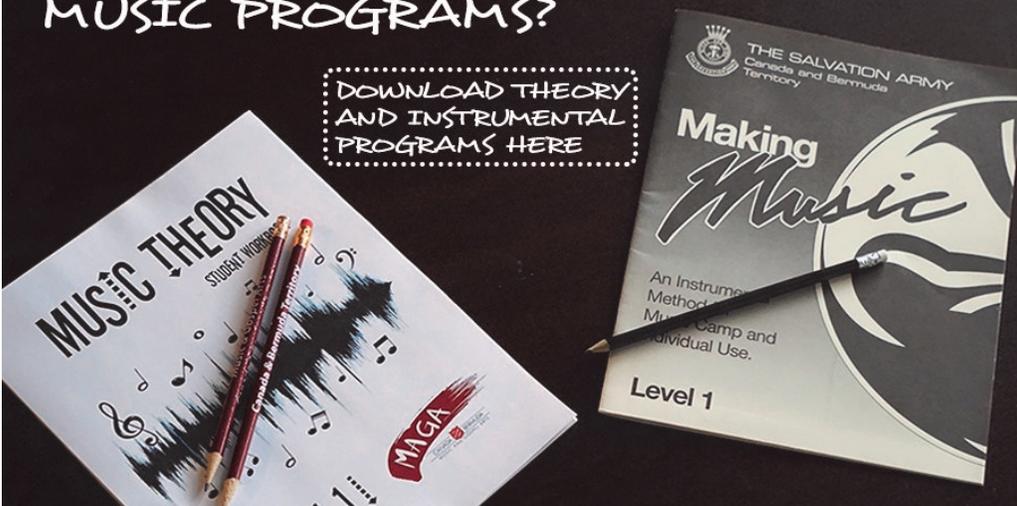
AVAILABLE THIS SUMMER



Download for free at: [www.samagacb.com](http://www.samagacb.com)

READY FOR SUMMER  
MUSIC PROGRAMS?

DOWNLOAD THEORY  
AND INSTRUMENTAL  
PROGRAMS HERE



## PERCUSSION COURSE

MAGA is excited to be releasing a brand new multi-level percussion course suitable for music camps and other music programs.

These books are designed to be accessible for many types of teachers, and are aligned with the current Music Theory books offered by MAGA.

No longer will you need to send your percussion students off to a corner of the camp with some sticks to fend for themselves (like some scene out of The Hunger Games). Instead, they can start learning the basics and work their way up to advanced rudimentary practice. It's the twenty-first century, people! Percussionists are musicians too!

This is a free resource and will be available as PDF downloads at: [www.samagacb.com](http://www.samagacb.com)

## *Comments and Suggestions*

Do you have an upcoming event? Or do you have content suggestions? Feel free to send us your ideas, articles, videos, posters, pictures. This newsletter is meant to cover all music ministry types from across the territory, and we need your help to reach every corner. So forward any information to [Marcus\\_Venables@can.salvationarmy.org](mailto:Marcus_Venables@can.salvationarmy.org) and we'll do our best to put you in our next issue!

In addition, if you want to sign up for our email subscription, fill out your information at [this link](#) to get our content right to your inbox. <http://eepurl.com/ckPCc5>

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