Session 1:
Constance Cherry, *The Worship Architect*: A blueprint for designing culturally relevant and Biblically faithful services (Grand Rapids: Baker Academic, 2010)
1. p. 42-45
2. p. 43
3. p.47
4. p.55
5. p.70
6. p.100-102
7. p.114
8. p.154-156


4. Street, *Called to be God’s People*, p. 10.


9. I am further indebted to Nancy Beach for the basic concepts of this section, drawn from pp. 23-34 of *An Hour on Sunday*. This quote is from p. 34.


13. Street, *Called to be God’s People*, p. 9.


16. ibid., p. 59
18. Adapted from an email from Colonel Richard Munn, June 6, 2012.
20. Street, Called to be God’s People, p. 11.
22. ibid.
23. Williamson, God’s Singers, pp. 111-112.
30. From a conversation with Salvationist Carol Jaudes, a former Broadway artist, now Eastern Territorial Arts Ministries Director.
33. Quoted from a tribute written by Derick Kane, THQ—United Kingdom Music Ministries Newsletter, Issue 35: December, 2011.
35. Reuben Welch. We Really Do Need Each Other: A Call to Community in the Church, Impact Books, p. 10.


39. I am indebted to Peggy Thomas for the two meeting outlines that follow, adapted to Salvation Army context, as presented in a Worship Arts Convocation workshop, Ladore Conference Center, April 6, 2013.

40. Beach, *An Hour on Sunday*, p. 168.

41. The Canadian Staff Band usually travels on the first weekend of each month. Therefore former bandmaster Brian Burditt managed his rehearsals over a four–week cycle to successfully be ready for these monthly outings.

42. I am indebted to Colonel Richard Munn for his provocative workshop title: “Worship—A Jewel on the Crest.” It symbolically wedds Tozer’s missing gem of worship with a significant Salvation Army emblem.


**Session 2**
Harold Burgmayer, *The Beat Goes On! Music as a Corps Ministry*  Chapter 1

1. My first recollection of hearing the minstrel/ministry comparison was a conversation with then Lt. Colonel Jim Knaggs regarding an engagement that clearly was not ministry-driven. For that reason we opted out. I recently inquired of the now Commissioner Knaggs as to his recollection of using these terms. He replied, “I can tell you without reservation that the idea did not come from reading anything I know of, but rather from our experience and particularly facilitated by your own witness among us.” (From an email of August 16, 2011.)


3. From July 29, 2011 correspondence with jazz professor Paul Scott, professional bassist and Salvationist from Regent Hall, United Kingdom.


18. Gwenth Redhead. Concert evaluation comments made during a presentation to the Eastern Territorial USA Music Committee. (Date?)


**Session 3**
Harold Burgmayer, *The Beat Goes On! Music as a Corps Ministry* Chapter 5

1. This humorous exchange was adapted from “40 Ways to Wreck a Meeting” by Lt. Colonel Ray Steadman-Allen from *The Officer*, SP&S, 1984.


4. ibid., p. 84.


7. ibid.

8. ibid., p. 109

9. ibid., p. 121.


11. ibid., p. 8.


15. The author was privileged to be a working member of the most recent Song Book Council which decided to put words in the piano tune book for all verses for songs of irregular meter.


18. I am grateful to Kim Garreffa (Canada) and Tom Scheibner (USA East) for the clarifications on CCLI, copyright, and public domain. Copyright extends for the life of the longest surviving author plus 70 years for works created after January 1, 1978. Works registered before January 1, 1978 carry secure copyright coverage for 95 years. Works registered before January 1, 1923 “have fallen into the public domain (PD).”

19. CCLI offers a Church Rehearsal License which allows legal copying and sharing of commercial recordings of songs as shared audio files via email, flash drives, or worship planning websites. It also covers copying of legally purchased digital downloads. These copies are intended for rehearsal purposes only, and are not to remain as permanent copies for personal collections. This agreement does not cover duplication of rehearsal or performance recordings of copyrighted material or duplication of downloads from free streaming websites like YouTube.

20. These Song Book titles are courtesy of Major Christine Clement, editor of the 2015 *Song Book of the Salvation Army*.

21. This information is courtesy of Lt. Colonel Trevor Davis, music editor for the 2015 Tune Books.

22. I am indebted to an article from the Band Training Correspondence Course on the Metrical Index by Colonel Charles Skinner for much of this section’s content.


**Session 4**
Harold Burgmayer, *The Beat Goes On!* Music as a Corps Ministry Chapter 18

1. I have heard Bob Sorge speak on “watching the river of God flow.” He also describes the same in his book *Exploring Worship*, Oasis House, 2001, pp. 87-88.


3. These three test questions were adapted from Doug and Tami Flather, *The Praise and Worship Team Instant Tune-Up*, (Zondervan, 2002) pp. 46-57. The authors present similar questions as a progression: Tier 1 -- Atmosphere (appealing to emotions); Tier 2 -- Content (thoughts and themes), and Tier 3 -- Song direction (orientation up and/or out).


8. The Music and Gospel Arts Department in Canada hosts www.saguitarsons.ca, giving members access to hundreds of transposable lead sheets (melodies with guitar chords) of songbook hymns, popular Salvation Army songs and choruses (such as "They Need Christ" and "If Crosses Come"), Sunday School choruses and much more! It is ideal for guitarists and worship bands who would like to play tunebook hymns or Salvation Army melodies, but have no guitar chords to guide them. The tunebook songs have been put into more guitar-friendly keys, and often lowered to suit contemporary congregations better. Chords have also been simplified and tailored to be more guitar-oriented. There is a small initial access fee, which includes use of a free Finale Notepad download, where keys, chords, and even notes and lyrics can be modified to suit particular corps situations.


11. I am grateful to Canadian Salvationist worship leader Kim Garreffa for this series of illustrations of ways to color various verses.

12. These insights on orchestrating a worship band arrangement are gleaned from an email from Kim Garreffa, dated July 29, 2011.

13. These suggestions to enhance the stylistic approach to “arranging” come from Paul Scott, a professional bassist, professor of jazz, and soldier at the Regent Hall Corps in Britain.

14. This instrumental technique listing is adapted from The Praise and Worship Team Instant Tune-Up, Doug and Tami Flather, p. 67.


16. Some ideas on transitions in this section are taken from correspondence and an article by Kim Garreffa on Transitions at the http://www.themeonline.ca/e-worship-worship-team, as well as from Doug and Tami Flather, Instant Tune-Up, pp. 68-76.

17. The essence of the discussion in this section on transitions in keys and tempos is based on Flather, Instant Tune-Up, p. 67-73, with specific comments on clapping found on page 73.

18. The essence of this step-by-step preparation for rehearsal planning is gleaned from Flather, Instant Tune-Up, pp. 98-99, combined with my own experience.


20. From an email response from Richard Hayes, head of HighPower Productions, a sound reinforcement company. He also oversees installations of Salvation Army corps sound and projection systems.

21. Once again I am indebted to Doug and Tami Flather for their excellent chapter on running a worship team rehearsal found in The Praise and Worship Team Instant Tune-Up, pp. 103-108.