

**Music practice within The Salvation Army: its History,  
Significance and Relevance in the 21<sup>st</sup> Century**

**Andrew James Blyth**

**School of Arts and Media, University of Salford,  
Salford, UK**

**Submitted in Partial Fulfilment of the Requirements of  
the Degree of Master of Philosophy, March 2015**

## **TABLE OF CONTENTS**

<b>ACKNOWLEDGEMENTS</b> .....	(iv)
<b>ABSTRACT</b> .....	(v)
<b>INTRODUCTION</b> .....	(1)
<b>BACKGROUND</b> .....	(6)

### **CHAPTER ONE: THE EMERGENCE OF AN EVANGELISTIC MOVEMENT**

(a) Introduction.....	(14)
(b) Background.....	(14)
(c) A Wesleyan foundation.....	(17)
(d) The primary use of Salvation Army bands.....	(25)
(e) Christian militarism .....	(29)
(f) Orders and Regulations.....	(33)
(g) Participation of women within bands.....	(39)
(h) Social class and composite of bands.....	(42)
(i) Commitment and example of musicians.....	(46)
(j) Conclusion.....	(51)

### **CHAPTER TWO: RICHARD SLATER ‘FATHER OF SALVATION ARMY MUSIC’**

(a) Introduction.....	(54)
(b) Father of Salvation Army music.....	(55)
(c) The progressive thinker.....	(62)
(d) The musician.....	(63)
(e) The Salvationist musician.....	(65)
(f) William Booth and Richard Slater.....	(69)
(g) Conclusion.....	(75)

### **CHAPTER THREE: MUSIC PUBLISHING PROGRAMME**

(a) Introduction.....	(78)
(b) The genesis of a publishing house.....	(79)
(c) Formation of the International Music Board...	(85)
(d) Commission of Inquiry.....	(89)
(e) The selection process .....	(100)
(f) Changes in publishing policy and practice.....	(104)
(g) Regulation changes.....	(109)
(h) Conclusion.....	(115)

## **CHAPTER FOUR: THE ROLE OF SALVATION ARMY MUSIC IN THE 21<sup>ST</sup> CENTURY**

(a) Introduction.....	(117)
(b) Connecting with community.....	(121)
(c) Connecting with corps.....	(132)
(d) Embracing other forms of instrumentation and music programmes.....	(137)
(e) Participation in non-Salvation Army groups.....	(147)
(f) Inclusion of adherent and non-soldiers to Salvation Army groups.....	(149)
(g) Connecting with the younger generation .....	(155)
(h) Conclusion.....	(163)

## **APPENDICES**

### **Appendix 1**

The first three general orders for Salvation Army bands.....	(172)
--	-------

### **Appendix 2**

Chronological listing of Heads of the International Music Editorial Department.....	(173)
--	-------

### **Appendix 3**

The Soldier's Covenant – The Articles of War.....	(174)
---	-------

### **Appendix 4**

Glossary of terms.....	(176)
------------------------	-------

### **Appendix 5**

Current brass and vocal annual publications.....	(180)
--	-------

### **Appendix 6**

References.....	(183)
-----------------	-------

## **TABLES AND ILLUSTRATIONS**

### **Table 1**

United Kingdom Territory Band and Songster membership...	(9)
--	-----

### **Table 2**

Church membership in the United Kingdom 1900-2020.....	(12)
--	------

### **Table 3**

Band and Songster music subscriptions for the United Kingdom Territory 2008-2013.....	(113)
--	-------

<b>Illustrations</b> .....	(iii)
----------------------------	-------

## ILLUSTRATIONS

- 1 General William Booth, c. 1898 (unknown photographer), Salvation Army Heritage Centre, p.8.
- 2 Lt. Colonel Richard Slater, c. 1895 (unknown sketch), Salvation Army Heritage Centre p.8.
- 3 The Fry ensemble c. 1880 (unknown photographer), Salvation Army Heritage Centre, p.27.
- 4 Consett Salvation Army Band c. 1881 (unknown photographer), Salvation Army Heritage Centre, p.28.
- 5 *Bandsman, Songster and Local Officer*, 5 March 1910, Salvation Army Heritage Centre, p.38.
- 6 *Bandsman, Songster and Local Officer*, 10 April 1909, Salvation Army Heritage Centre, p.48.
- 7 *The Musical Salvationist* 1899, Music Ministries Unit, p.59.
- 8 Herbert Booth c.1890, (unknown photographer), Music Ministries Unit, p.81.
- 9 The Musical Department, 1883 (unknown photographer), Music Ministries Unit, p.83.
- 10 The Territorial Music Council, (photographer Robin Bryant), Music Ministries Unit 1993, p.87.
- 11 The International Staff Band at the Royal Albert Hall, 2002 (photographer Robin Bryant), Music Ministries Unit, p.88.
- 12 Colonel Frederick Hawkes, (date and photographer unknown), Music Ministries Unit, p.96.
- 13 Lt. Colonel Arthur Goldsmith, (date and photographer unknown), Music Ministries Unit, p.96.
- 14 Lt. Colonel Dr. Ray Steadman-Allen, c. 1986 (photographer Robin Bryant), Music Ministries Unit, p.102.
- 15 Lt. Colonel Ray Bowes, 1982 (photographer Robin Bryant), Music Ministries Unit, p.105.
- 16 Lt. Colonel Robert Redhead, 1992 (photographer Robin Bryant), Music Ministries Unit, p.110.
- 17 Birmingham Citadel Band, 2014 (photographer Graham Daft), Music Ministries Unit, p.129.
- 18 Maidenhead Band, 2007 (photographer unknown), Music Ministries Unit, p.130.
- 19 The Joystings, 1966 (photographer unknown), Salvation Army Heritage Centre, p.141.
- 20 The Salvation Army Symphonic Wind Ensemble, 2014 (photographer unknown), Music Ministries Unit, p.145.
- 21 The Territorial Youth Band, 1999 (photographer George McConnell), Music Ministries Unit, p.157.
- 22 Territorial Music School, 2006 (photographer Peter Millest), Music Ministries Unit, p.158.

## **Acknowledgements**

The principle research method for this thesis has been the research and analysis of early Salvation Army periodicals located at The Salvation Army's Heritage Centre and Music Ministries Unit (MMU). I am most grateful to Major Stephen Grinstead Head of the Heritage Centre for his encouragement and for allowing me free access to the resources. I would also like to thank Dr. Stephen Cobb for allowing me access to early music material and encouragement. In addition I have been privileged to have the help of Lt. Colonel Dr. Ray Steadman-Allen and am grateful for his specialised insight regarding this subject matter.

I also acknowledge The Salvation Army Heritage Centre for permission to reproduce images and the Salvationist Publishing and Supplies (Trevor Caffull) for permission to include sales figures.

Finally, I wish to record my very grateful thanks to Dr. Timothy Wise at Salford University, for his patience and skill in guiding me through what has been a fascinating and enjoyable experience, the gathering of material and assembling it in this form.

## **Abstract**

The Salvation Army is an evangelical part of the universal Christian Church. Since its inception in 1878 the movement has placed music at the heart of its worship. This thesis examines the development of music within The Salvation Army and how the militaristic ideals of the movement were developed from the founder William Booth's Methodist roots and 19<sup>th</sup> century Christian Militarism. It also explores how a music programme that included brass bands, choirs and a dedicated music publishing house has become a set model that has remained virtually unchanged since the inception of a Music Department in 1883. These initial implementations were driven not only by William Booth but also by Richard Slater, a musician converted to The Salvation Army and tasked to run and shape the movement's music policy. I seek to understand how he formed, influenced and led music publishing and how that still affects Salvation Army music policy.

The challenge for The Salvation Army in this post-modern society is how these traditional music models can stay relevant without the need to radically change the direction they have previously taken. The challenge is particularly strong as The Salvation Army has declined in number in the United Kingdom since 1914 and has lost many musicians during this time. This thesis investigates how it can attract and keep members with relevant music programmes and publishing that will meet the demands of the 21<sup>st</sup> century.

## **Introduction**

As a national leader and composer in The Salvation Army Music Ministries Unit and a local corps bandmaster to over 25 brass players, I feel it is important to identify the most effective method of music ministry to support worship. The study is primarily focused on The Salvation Army in the United Kingdom and although other countries are mentioned it is purely as a point of reference. This author determines to investigate this topic and to identify an inextricable link between spirituality and music demonstrated by early day Salvationists. This link, originally through the formation of brass bands and songster brigades (choirs), still remains a vital and progressive element of worship in the 21<sup>st</sup> century.

That, despite falling numbers of those who participate within Salvation Army music activity, the music publishing programme and activity of today's Salvation Army musicians still provide a relevant and vital contribution to the movement. This contribution needs to adapt the 19<sup>th</sup> century model of musical participation set within a Victorian militaristic society and provide a far more flexible approach within 21<sup>st</sup> century culture.

This study aims to:

1. Explore William Booth's ideals in establishing music ministry within a fledgling Church and its links to Methodism. How Booth formed his own musical theology drawing from that of John Wesley and impacted upon the music which developed within the burgeoning Salvation Army.
2. Identify, discuss and analyse the impact that Richard Slater, who became known as the 'Father of Salvation Army Music', had on the development of the music used and published. Slater was pivotal in forming the music policy that is still employed today.
3. Identify the different genres and styles of music developed and their impact. How this has affected the standard forms of music making and whether or not it has relevance within the movement today.
4. Critically examine whether the musical template within The Salvation Army, initially developed in the Victorian age, has adapted and is relevant to the movement's needs for the 21<sup>st</sup> century.

In considering the formation of Salvation Army brass bands and the growth of the movement's music programme Anderson (1971) finds



evidence to suggest that this was due to a strong Christian Militaristic expression found within the late 19<sup>th</sup> century in the United Kingdom and Green (2005) speaks of the connective influence of John Wesley and Methodism. Similar findings were reported from Cox (2011). However, what is noticeable here is that all these studies are primarily factual details that do not analyse how Salvation Army music has established itself in the 20<sup>th</sup> century and crucially how it is relevant in the 21<sup>st</sup> century.

Due to the on-going regulation of Salvation Army press there is little documentation citing personal experiences of those who have been leaders of Salvation Army music. The opportunity to review Richard Slater's diaries was of great importance and brought first hand his own frustrations and hopes in leading the music programme. For further studies I have sought to gain certain historical evidence from successive Music Directors who have accommodated the legacy of their predecessors through their own personal conversations with them. This includes former Heads of Department and the current Head of the Music Ministries Unit Dr. Stephen Cobb who has helped greatly in assisting in present day practices.

The method used for this study is a qualitative analysis of empirical research and includes a critical review of literature. The themes used were specifically linked to Salvationist music matters and not necessarily those of the movement as a spiritual concern. The two are

inextricably linked, but I wanted to focus on how music has influenced and impacted the on-going mission of The Salvation Army and how the musicians have been shaped by their own musical participation.

Sources used include journals and books dating from the inception of The Salvation Army (1865) to the present time. Archived documents held in The Salvation Army Heritage Centre were sourced and examined, informal interviews with long-standing musical leaders and officers within the movement were also undertaken.

The use of musical compositions and searches using the world wide web along with blogs populated by Salvationists. The references used by authors in journals and books were examined to add to the level of evidence.

Compositions and various styles and genre of music were explored and examined using the author's knowledge and experience, as there are no formal tools in place for critiquing these. This helped in gaining a greater understanding of why The Salvation Army featured brass and choral as their main tools for evangelistic ministry and how the musical foundations set have become a standard form of music practice within the movement.

International sources were used and no age limitations to the gathering of information were enforced, as it was important to

ascertain the views of musicians and officers past and present within the movement in order to gain an accurate view of the historical perspective of the effectiveness of music making during worship in both the past and the present. Common themes emerging from the search were identified and analysed. These included the ongoing influence of Booth and Slater, the unique opportunity to make music in a quasi-military movement, the challenge of introducing new forms of music making, commitment to music groups and how the model of music making stayed relevant to those participating. Also, I have used the sources to help assess how these approaches have impacted on Salvation Army publishing and music making in the 21<sup>st</sup> century. The conclusions found have sought to answer how The Salvation Army music programme can maintain and be relevant despite numerical decline and how it continues to support and encourage the movement in ensuring its future.

## **Background**

The Salvation Army, as a 'movement', identified in its early development the scriptural relationship between music and spirituality. Since its inception it has placed great emphasis on music and spiritual experience, placing the art-form at the heart of the movement. Over the one hundred and fifty years that The Salvation Army has existed and certainly during the 20<sup>th</sup> century, music and the spiritual life of The Salvation Army have been undeniably and intrinsically linked. This linking of the spiritual and musical message saw the formation of brass bands and choirs (songster brigades). These musical groups were exclusively for those who were Salvation Army Soldiers (members who had signed a covenant to The Salvation Army) (Appendix 3). The sole aim of this fledgling movement was the Salvation of souls. The musical sections established to support that movement were conceived as a means of helping to achieve that objective. As a result their music was used within their own services and also in the open-air to convey the Christian message.

William Booth (*Figure 1*, p.8), the founder of The Salvation Army, was originally a Methodist minister and, as such, a great admirer of the founder of Methodism, John Wesley. Like Wesley, Booth found it difficult to accommodate music in his fledgling movement (Olleson, 2003). However, he soon came to realise its importance for evangelism and support of local centres just as the Methodist Church had done in

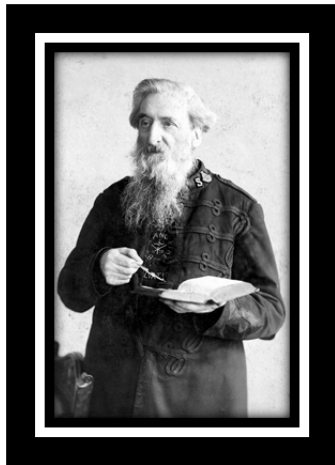
its own early development. In 1909, William Booth stated in an article entitled *The General and his Bandsmen*:

We all know the attraction that music has for the multitude, indeed, with very few exceptions, for all men. If it is not divine in itself, it can open the door of the soul for the Spirit's entrance, and can develop and inflame all that is Holy and Heavenly there (*The Bandsman, Songster and Local Officer*, April 10 1909).

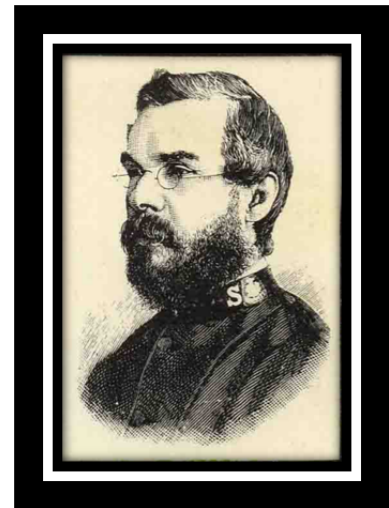
Having said that it is evident William Booth, his family and Richard Slater, an early convert who was to be later named 'Father of Salvation Army Music', were instrumental in the development of a unique structure for The Salvation Army and its music programme. This programme brought uniformity and discipline that led to many early-day Salvation Army members, otherwise known as Salvationists, learning a brass instrument, playing in a brass band and singing in a songster brigade (a mixed voice choir) within their local setting. To help achieve this uniformity and discipline, Booth commissioned a set of *Orders and Regulations* (Appendix 1) to be written and issued to all Salvation Army members. These outlined the strict requirements which were deemed necessary for members to become musicians within The Salvation Army.

In addition William Booth set up a dedicated publishing house exclusively for contributions from Salvationist composers and lyricists. He also appointed Richard Slater (*Figure 2*, p.8) to head-up the music publishing programme. As part of this programme all work submitted was assessed and then sent to a council for approval before

publication was permitted. By adopting this approach William Booth and his appointed leaders were able to maintain an element of control on the music used within the movement. This music was then only to be played by Salvationist musicians and in particular featured within designated and approved meetings (services).



*Figure 1* (left) General William Booth c. 1898.



*Figure 2* (right) Lt. Colonel Richard Slater c. 1895

The teaching and learning of instruments was encouraged and music was celebrated in the movement's periodicals acknowledging the work of musicians for 'God's Kingdom'. This exclusive militaristic approach was well suited to the wider culture of British imperialism. It also reflected the age of the 'Christian soldier' when new life in Christ was the catalyst of non-violent 'Spiritual Warfare'. It was also part of a revival within the Church of England during the 19<sup>th</sup> century when not only spiritual needs were met but social interaction between the Church and the people in need became greater.

Between 1865 and 1914 the growth of The Salvation Army was considerable. The numbers employed within the music activities reflected this growth. It is evident that since 1914 there has been a gradual decline in the number of members of Salvation Army bands and songster brigades and this has affected and challenged the movement's leadership. There have always been tensions relating to the regulation of music making within The Salvation Army particularly around musicians who could not keep or understand the regulations and those that wish to impose those rules strictly. This has resulted in the loss of many to the movement and the decline in numbers of those within the musical sections. To illustrate this Table 1 shows membership numbers from 1941 to 2011.

**TABLE 1**  
**UNITED KINGDOM TERRITORY**  
**BAND AND SONGSTER MEMBERSHIP**

Year	Senior Bands	Commissioned Members	'Average Size'	Songster Brigades	Commissioned Members	'Average Size'
1941	959	17,802	18	961	19,179	19
1946	920	18,356	19	927	20,090	21
1951	867	17,509	20	906	21,420	23
1956	839	17,428	20	892	22,940	25
1961	839	17,531	20	883	23,869	27
1966	769	16,667	21	831	23,535	28
1971	719	13,506	18	729	19,961	27
1976	646	12,469	19	717	18,307	25
1981	618	11,909	19	677	17,536	25
1986	609	10,875	17	640	15,756	25
1991	583	9,547	16	658	16,907	24
1996	512	8,133	15	544	11,542	25
2001	468	7,797	16	536	11,342	21
2006	422	7,443	14	497	11,119	18
2011	401	7,100	13	438	11,010	17

*Reproduced with kind permission from The Salvation Army Research and Development Unit.*

Table 1 (p.9) was compiled from the local Salvation Army centres (corps) by the national administration of the movement (Territorial Headquarters), but the accuracy of such reports is impossible to test. The only marked increase after 1941 occurred when previously Junior Bandsmen/Songsters were commissioned as Senior Bandsmen/Songsters after the Second World War in 1946. The average size has sometimes increased due to the closure or merging of corps. For example, despite falling numbers of commissioned members, the average size for 1961 increased from 1956 with 18 corps closing during that four-year period and 10 mergers. It must be said that numbers, along with that of congregations and general statistics are uncertain due to inaccurate figures from many corps. It has become increasingly difficult to give accurate results as a change in structure within corps statistics now merge music sections in with general attendance figures.

The last forty years have seen greater challenges as the decline becomes more apparent due to corps closing and musical ensembles disbanding. This has led many to believe that the mode of music The Salvation Army employ is out-dated and irrelevant, as discussed by Cleary on the website 'Armybarmy' (2013, [www.armybarmy.com/JAC/article3-41.html](http://www.armybarmy.com/JAC/article3-41.html)).

Cleary described the Salvation Army practice over the last fifty years as representing a variety of the worst traits in the now modern world

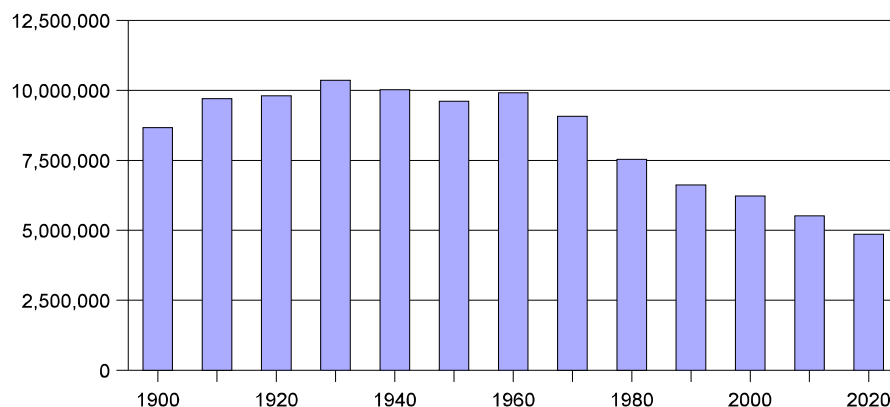


including colonialism, imperialism and an inflexible approach to change. He prophesied the decline of the movement, as it would not be able to transfer 19<sup>th</sup> century practices into a 21<sup>st</sup> century world. Other comments on the website refer to perceived inadequacies are contributing to the decline of The Salvation Army particularly around the movements supposed dictatorial hierarchical structure being out of place within the current individualistic society.

For many years different approaches have been attempted within the movement to incorporate other styles of music and ensembles. For example the use of guitars, woodwind, keyboard and other instrumentation is viewed as a more contemporary approach. However, such groups, although accepted and featured in many corps, have not halted a decline in membership of The Salvation Army. The original brass and vocal music model continues to be a significant part of worship and evangelism across The Salvation Army in the United Kingdom today.

The losses in Salvation Army membership numbers have however been part of a gradual decline of Church attendance in general in the United Kingdom, and this trend is estimated to continue (see Table 2, p. 12).

**Table 2 Church membership in the United Kingdom 1900-2020**



*[www.brierleyconsultancy.com/images/csintro.pdf](http://www.brierleyconsultancy.com/images/csintro.pdf)*

There are many within The Salvation Army who believe that neglecting the original distinctive approach to evangelism and the failure to alter the style of worship have contributed to this loss. This has led to many traditional ensembles embracing a broader understanding of the original ideals and regulations set by Booth and adapting this militaristic model to a society that largely does not relate to such an ideal. This model has included a more inclusive approach to membership within the music sections, a broader acceptance of different musical styles and ensembles participating within the movement and a greater understanding of how effective musical sections can be when they evangelise.

The Salvation Army has challenged its own membership with the following question – have musicians been serving for the right reasons or has purely music been the main motivation for the commitment to their group? In today's society commitment is often challenged, but

despite this there are still many Salvationist musicians who see their service as part of a higher calling. This commitment to service is seen as an integral part of who they are and what their faith means to them. This conviction among these musicians has been shaped by the influence and guidance of many of those who have gone before. It is a legacy which William Booth would have been delighted in and which would have reflected his ethos of: 'Ad Optimum – the best for the highest'.

## **CHAPTER ONE:**

### **The emergence of an evangelistic movement**

#### **Introduction**

This chapter investigates how William Booth's ideals in establishing a music ministry were shaped by his links to Methodism. It explores the influences of John and Charles Wesley, their contribution to William Booth's own musical theology and, as a result, their impact on The Salvation Army. In addition it also investigates how Booth viewed music through the lens of post Methodism by taking and developing the model enjoyed by the Wesley's and powerfully adapting the brass band, a new and popular musical ensemble in working class society, as an evangelical tool for his new movement. When William Booth named his movement The Salvation Army this military metaphor was extended to encompass the activity of music making within the movement. This chapter investigates how the militaristic ideals of the movement shaped musicians service which formed a template for future generations to adhere to.

#### **Background**

The 19<sup>th</sup> century in Britain was a time for an 'evangelistic revival' amongst its people. This 'different breed' as John Gowans observes in his poem (Box 1, p.15) was to form part of the age of new thinking for the broader Church.

### **Box 1 John Gowans**

When we were made  
The sky was full  
Of steeples and of spires,  
With Christians of a thousand kinds  
To suit each man's desires.  
And princes and pastors hurried  
In their thousands to their task.  
Why did you this 'Army-Church'  
Am I allowed to ask?  
With bandsman in the organ loft  
And songsters in the choir.

And brilliant banners blazing  
With the motto 'Blood and Fire'  
Was it because with incense  
And the chanting of the creed  
You wanted your own shock troops  
Of a very different breed?  
And with the more sedate of saints  
The rougher sort as well.  
Irreverently to shake the living  
Daylights out of Hell!

*(American War Cry, 6 August 1987)*

The evangelistic aim was, as in the Bible, to bring everyone who heard the message to conversion to Christ. Evangelism also provided a moral aid to suit the lives of the 'lower classes', those people at the bottom rung of the social ladder. Christian evangelicals such as Elisabeth Fry, the prison reform worker, and Dr. Barnardo, who cared for orphans, sought to address the needs of those in society who were suffering the most and in doing so expressed the message of the Gospel. It is reasonable to consider that the broader Church at that time became the most obvious source of provision in a society for those in need,

certainly before the First World War and the full implementation of the Welfare State.

One of the outcomes of this 'revival' was The Salvation Army. The leader, William Booth, was originally brought up within Methodism, and the Methodist doctrine, culture and discipline. He was born on the 10<sup>th</sup> April 1829 in Sneiton, Nottingham the second son of five children. Booth was a great admirer of the Methodist founder John Wesley quoting:

I worshipped everything that bore the name of Methodist. To me there was one God, and John Wesley was his prophet. I had devoured the story of his life. No human compositions seemed to me to be comparable to his writings, and to the hymns of his brother Charles, and all that was wanted, in my estimation, for the salvation of the world was the faithful carrying into practice of the letter and the spirit of his instructions (Booth-Tucker, 1892, p.74).

Even though Booth's admiration for Wesley was great, his admiration for the strict set of Methodist restrictions placed upon him was less so. He became a preacher within the Methodist New Connexion but wanted to search for different approaches to his teaching and travelled to experience different preachers. Murdoch (1994) cites the influence of the American revivalists James Caughey, Charles Finney and Phoebe Palmer, who visited England to preach during the 1840s.

It is interesting to note that although the theological restrictions placed on Booth were not acceptable to him, the musical freedom Booth enjoyed in Methodism was. Even though Caughey made a great

impact on him, Booth could not get away from the Wesley theology of song. According to Begbie (1923) he attended Church services and joined in the singing of Charles Wesley's powerful and triumphant battle-songs witnessing people being converted to Christ (pp. 40-41). This moved Booth to view this as religion in action and as such a living and relevant mission that he wanted to be part of. William Booth, according to Roger Green (2005), could not escape the theology of John Wesley and this was to be the bedrock of his own theological development for The Salvation Army (p.36).

### **A Wesleyan foundation**

Methodists were famed for their hearty singing. John Scott commented in his *Fine Pictures of Enthusiasm* (1744) that the Methodists already had within their movement tunes that were some of the best ever composed for Church use and that their harmonic singing was captivating and engaging (p. 125).

This musical expression, along with strong and direct preaching, was making an impact not only on those who had no connection with religion but also people connected to other Churches. The Anglican Church had 'many people leaving their membership because of the music that the Methodists were providing in their services' (R. Steadman-Allen, personal communication, 1 October 2013).

There were two types of Methodist meetings where singing occurred: the popular preaching service, which included a hymn before and after the sermon, and the 'Love Feast', where several hymns were sung at the conclusion. Crucially the singing was not only confined to indoor services but formed part of the evangelistic purpose for the Methodist movement. Brindley Boon would state that during outdoor services Charles Wesley was known for leading his followers in singing as they processed through the streets between meetings often attracting the attention of the people as they went along (personal communication, 12 October 2001).

Even though singing was celebrated within Methodism, the leadership made very specific directions on how people were to sing. In 1746, it suggested the following to its preachers (Box 2):

**Box 2 Suggestions to preachers (1746)**

- 1) *To be careful to choose hymns proper to the congregation.*
- 2) *To choose hymns of praise or prayer.*
- 3) *To beware of singing too much.*
- 4) *To regularly stop the singing and ask the people if they knew the meaning of what they had just sung.*

*Source: The Salvation Army Heritage Centre*

The following year in 1747 Conference preachers were forbidden to use their own hymns in service – only those approved by the Wesley's were



to be sung. John Wesley included a list of seven Directions for Singing in his *Select Hymns: with Tunes Annexed* (1761), which dealt with both practical and conceptual issues concerning congregational hymnody. The final instruction, headed 'Above all, sing spiritually', (Rogal, 1973, p.27), is the most significant in placing the other, more practical, concerns in a distinctively Methodist context, emphasising the spiritual dimension of hymnody and the importance attached to it by Wesley for conveying aspects of Methodist theology and doctrine. This set of instructions continued twenty years later when in 1765 Conference preachers were told the following (Box 3):

**Box 3 Suggestions to preachers (1765)**

- 1) *To teach the people to sing note by note.*
- 2) *To have the people sing Methodist tunes before any other.*
- 3) *Not to let the people sing too slowly.*
- 4) *To encourage every present to sing.*
- 5) *To correct wrong singing.*

*Source: Salvation Army Heritage Centre*

In 1865 William Booth founded what was called The Christian Mission and aligned himself with the Wesley model of encouraging singing. He described the effect that vocal music had upon the people who had gathered for a service at the Mission he had formed in the East End:

Evening [service], from half past five to seven. Mile-end road; excellent service. Hundreds appeared to listen with undivided attention. The Word was with power. Every sentence seemed to penetrate the hearts of the listening throng.

We then formed a procession and sang down Whitechapel Road to the Room [a rented 'Dancing Room']. We had an efficient band of singers and as we passed along the spacious and crowded thoroughfare, singing *We're bound for the land of the pure and the holy*, the people ran from every side.

From the adjacent gin palaces the drinkers came forth to hear and see; some in mockery joined our ranks, some laughed and sneered, some were angry, the great majority looked on in wonder, while others turned and accompanied us, as we went, changing our song to *There is a Fountain filled with Blood*, and then to *With a turning from sin, let repentance begin* (1868, *The East London Evangelist*, p. 2).

Here Booth mirrors the Methodist form of music evangelism and tradition that he admires; he also agreed with John Wesley in seeing that there was a need for music to become a significant tool in gaining the attention, to help provide a common thread amongst the uneducated and poor.

By the early 1870s Booth, along with Catherine, compiled several hymnbooks including:

- *The Christian Mission Hymnbook*
- *Hymns for Special Services*
- *The Penny Revival Hymn Book*
- *The Children's Mission Hymn Book.*

The *Christian Mission Hymnbook* contained 531 standard hymns, spirituals and songs set to popular and national tunes and this later contributed to the first *Salvation Army Song Book* (SASB). A number of hymns included works by the Wesley family, particularly Charles, and

other songs rooted in the Methodist tradition. There were also American gospel songs, spirituals and songs set to national tunes from across the world. It also included hymns written by Booth himself featuring contemporary folk or tavern songs of their day. In 1880 the SASB contained 533 songs and was renamed *Salvation Army Music*. This in turn was supplemented by *Salvation Army Music Volume II* in 1883, which included many of the earliest Salvation Army original compositions.

While Booth was always a hearty and well-intentioned supporter of congregational singing, he did not approve of people gaining musical prominence in a fellowship merely because of their musical prowess. Booth would be quite firm on the point that the music, and in particular those who performed and wrote the music, must not eclipse the spiritual message (Boon, 1978, pp. 4-5). In 1877, as 'General Superintendent' of The Christian Mission, Booth delivered an address on 'Good Singing', which gave an insight into his fears about music within Churches in general:

[I have] ever found choirs to be possessed of three devils, awkward, ugly and impossible to cast out. They are the quarrelling devil, the dressing devil, and the courting devil, and the last is the worst of the three....Merely professional music is always a curse and should you ever find a choir in connection with any hall in this mission, I give you my authority to take a besom and sweep it out. Promising that you do so as lovingly as possible.

You must sing good tunes. Let it be a good tune to begin with. I don't care much whether you call it secular or sacred. I rather enjoy robbing the devil of his choicest tunes, and, after his subjects themselves, music is about the best commodity he

possesses. It is like taking the enemy's guns and turning them against him. However, come whence it may, let us have a real tune, that is, a melody with some distinct air in it, that one can take hold of, which people can learn, nay which makes them learn it, which takes hold of them and goes humming in the mind until they have mastered it. That sort of tune will help you; it will preach to you, and bring you believers and converts (1878. *The Christian Mission Magazine*, pp. 250-252).

William Booth supported John Wesley's notion that hymns should place particular emphasis in expressing and developing the Christian experience and not just be a means of demonstrating musical ability. In his preface to *A Collection of Hymns for the use of the people called Methodists* (1779) Wesley stated that hymns were 'a means of raising or quickening the spirit of devotion; of confirming faith; of enlivening hope; and of kindling and increasing love to God and man.' This allies itself with Booth's somewhat guarded approach to music in the service of religion. He believed that music in itself had neither moral nor a religious character. In an article entitled *Music and the Fighting Spirit* published in *The Local Officer* (1900), an unattributed quotation from Wesley reflects Booth's position:

Listed into the cause of sin  
Why should a good be evil?  
Music, alas, too long has been  
Pressed to obey the devil (1900, *The Local Officer*, p.4).

Likewise for Booth, if he could harness music for its own purposes, he could embrace it. He used a powerful image:

Music acts on the soul as the wind on a ship, helping her forward in the direction in which she's steered. If she is sailing down the rapids of passion, direct for the falls of damnation, music will increase her speed and keep her merry on that awful course [...] but if steered along the track of Holiness straight for

the port of glory, music will send her along more rapidly (Booth, 1899. '*Singing*', *Local Officer* 3, p.11).

We can find a striking similarity between Booth's musical ideals and Wesley's in an address he gave at the last conference of The Christian Mission in 1877 on good singing. He believed, like Wesley, that singing should be from the heart and with great meaning and purpose (Booth, 1877).

In September 1878, Booth renamed The Christian Mission as The Salvation Army. From this point on the movement was to employ a militaristic style and approach to its ministry. He was insightful enough to acknowledge that music could play a vital role in leading people to faith. In essence Booth wanted songs of revival, of renewal and of spiritual awakening. These songs could be put to good tunes whether secular or sacred. It did not matter to Booth how; all that mattered was attracting the unconverted. This led him to feature songs from popular and secular traditions, just as John Wesley had done during his ministry. He would add sacred words to already established melodies to connect with working-class culture. James Dowdle, an early companion, recollected that he heard William Booth sing 'Oh, how I love Jesus' to the tune of 'In and Out the Windows' (*Local Officer*, 1900, p.4). Cox (2011) believes that Booth seemed to revel in adapting national melodies, ballads and music hall tunes. This trespassing into the musical culture of the day was to form a part of

the early Salvation Army repertoire, thus becoming an established part of the movements' approach to music (p.26).

Nationwide there was a growing theological emphasis within the Church in general which also had a profound effect on its music during the 19<sup>th</sup> century. Within the 'Evangelical Movement' there was a concern that conversion and personal testimony of salvation was a dominant feature of 19th century Christianity. Music was seen as an expression of this experience. This expression of faith within music was then used as a weapon in conveying the gospel and engaging the social and moral problems of the time. Within this framework Salvationist songwriters were encouraged to set sacred texts to popular secular tunes and also to write songs regarding Salvation Army terminology and militaristic ideals. In his letters and sermons William Booth placed regular emphasis on what it meant to be a Salvationist, and this is reflected in the music that was being written and sung within services and campaigns. He trusted his son Herbert to oversee the musical side of The Salvation Army but only in terms of administration; all the policy changes were to come from William Booth the new 'General' of The Salvation Army.

William Booth took this model of militant music evangelism and offered not only singing but a mobile brass band of musicians willing to gain the attention to the general public. The model was to prove successful and grew at a great pace so much so that ironically General

William Booth of The Salvation Army was to give advice to the Methodist Church – the same Church that once rejected him. When asked the question ‘Have you any special advice for us Methodists?’ Booth retorted ‘Follow John Wesley, glorious John Wesley (Booth, *The Methodist Times*, 1885, pp. 81-82).’

So how did William Booth, who originally followed the Methodist lead and tradition of featuring music but was against music dominating Church services, decide to use one of the most popular mediums of music of his day? And how did this aid the unprecedented growth of a movement, ensuring that the verses of author William Pearson - stated below – would become a sweeping reality within many villages, towns and cities within the United Kingdom?

With a thousand bands and a thousand drums  
We will praise the Lord in bright, happy homes.  
We will sing and shout till the Master comes,  
We will ever praise the Lord (SASB No.807).

### **The primary use of Salvation Army bands**

Booth stated that the ‘first necessity of the movement’ was ‘to attract attention’. His initial thoughts and directions about music within the movement were to be put into practice at a local level with the corps providing a weekly mission. This weekly programme was similar to Methodist and Anglican programmes although slightly different in terminology. The Corps Officers were responsible for leading worship although Booth laid down strict guidelines for them in *Orders and*

*Regulations for Field Officers* (1886, p.305), as evidenced in the following timetable for Sundays (Box 4):

**Box 4 Sunday schedule c. 1886**

7.00 am	Knee drill
11.00 am	Holiness Meeting
2.00 pm	Procession and open-air
3.00 pm	Free-and-easy
6.00 pm	Procession and open-air
7.00 pm	Indoor Salvation Meeting
8.00 or 8.15 pm	Prayer-meeting

*Source: Salvation Army Heritage Centre*

It is apparent from this timetable that the open-air is featured three times on the Sunday although they were frequently featured up to four times during the week. The open-air were usually held on street corners although there were times when groups would visit hospitals and institutions.

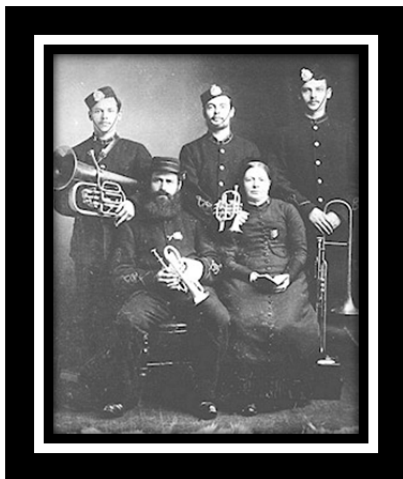
The members of the corps would march behind the band to the selected venue, hold a service which included testimonies, songs and an invitation to faith, and then march back to The Salvation Army citadel.

It was Charles William Fry in Salisbury who, along with his three sons, Fred, Ernest and Bert, initially introduced the idea of brass bands within the movement being featured in the open-air. The Fry family



responded at first to the fact that the preachers required protection from the angry residents of Salisbury. The family would bring their brass instruments to assist in helping quieten down the disturbances and attract attention with their music. The group consisted of two cornets, a valve trombone, and a euphonium they could also double up as string quartet as needed.

Their use of brass music as an aid to evangelism was proving to be a source of intrigue amongst Salvationists, and it soon caught the attention of William Booth. Booth had not been easily convinced that the use of a brass band would be a positive move; yet he became aware of the potential that a band could have for the sake of the mission, although he was somewhat cautious in his actions regarding the prospect of more bands springing up within the movement.



*Figure 3: The Fry ensemble c. 1880.*

The movement had experienced great growth within eight years from 1878 with 1,749 corps and 4,129 officers (Sandal, 1950, p.338). By the end of 1879, as a result of successful campaigns Salvation Army

bands were emerging all over country, with the first official local corps band functioning publicly in Consett, County Durham in December (*Figure 4*). William Booth encouraged the presence of the Fry family on his and other campaigns in the towns and villages across the UK. The use of this musical ensemble caught the imagination of a great number of people who were intrigued by the use of instruments and the family's unfailing enthusiasm for the cause. Salvation Army marches started to make a significant visual and audible impact with the yellow, red and blue flag at the front of the procession, the officers following and then a brass band with uniformed soldiers following, often singing the songs that the band were playing.



*Figure 4:* Consett Salvation Army Band (c. 1881) considered the first Salvation Army band founded in 1879.

This development of bands led them to be featured not only within the open-air services, but also Salvation Army services bringing music as a central part of worship. This was in keeping with the Wesley model of music taking a significant part within the liturgy of the service. The

brass band not only accompanied the singing of the congregational songs but, when permitted, provided separate instrumental musical items of a direct, familiar nature to aid in the corporate worship.

This brought a different dimension into the participation and role of the band. Steadman-Allen states that the band found that not only could it evangelise outside the citadel, but it could be of comfort, support and encouragement to soldiers inside the citadel (personal communication, 19 April 2010). This development was ultimately to result in rehearsed, dedicated musicians who needed music to play and had an enthusiasm to improve their musicianship. The emergence of the brass band also fuelled the militaristic zeal of the movement which was in keeping with the growing Christian militarism of the 19<sup>th</sup> century.

### **Christian militarism**

One of the main factors in the naming and direction of The Salvation Army was the growth of Christian militarism in Victorian Britain. Trevor Herbert notes that brass instruments have associations with military ideals, and such ideals were particularly relevant within the late Victorian period when imperialist forces were accompanied by brass bands in exercises and ceremonies (2000, pp. 192-193).

The Salvation Army took the opportunity to join the growing popularity of militarism within Victorian society (Anderson, 1971, pp. 46-72). Christian ministers like Charles Kingsley (1819-1875) influenced the military ideal with their merging of Christian virtues with militant ones as early as the 1850s. Kingsley associated the gospel message with the culture of war. He depicted Christ as the quintessential military leader for example during the Crimean War (1854-1856) he wrote:

For the Lord Jesus Christ is not only the *Prince of Peace*; he is the *Prince of War* too. He is the Lord of Hosts, the God of armies; and whoever fights in a just war, against tyrants and oppressors, he is fighting on Christ's side, and Christ is fighting on his side; Christ is his Captain and his leader, and he can be in no better service (Wolfe, 1994, p.232).

A number of Christian hymns also had a military sound, almost declaring a 'bugle call' within the opening statement. For decades Christians had sung Charles Wesley's great expression of Christian warfare, *Soldiers of Christ, arise, and put your armour on* which illustrates this point and contains the following verse:

From strength to strength go on,  
Wrestle and fight and pray;  
Tread all the powers of darkness down  
And win the well-fought day (SASB 695, 1986).

Amongst the 'Sacred Songs' that the American gospel singer and composer Ira David Sankey, known as 'The Sweet Singer of Methodism', introduced to Britain in meetings during the mid-1870s was '*Hold the fort, for I am coming*', which Philip Bliss, the well-known American hymn writer, had based on an actual incident in the American Civil War. In 1865, the same year that William and his wife

Catherine Booth settled in London, Sabine Baring-Gould wrote the classic Christian military hymn, *Onward Christian Soldiers*, with such powerful images as:

Christ, the royal Master,  
Leads against the foe;  
Forward into battle  
See his banner go!’

Like a mighty army  
Moves the Church of God  
Brothers, we are treading  
Where the saints have trod.  
We are not divided  
All one body we,  
One in hope, in doctrine,  
One in charity. (SASB 690, 1986)

There can be little doubt that William Booth capitalized on this militant form of Christianity; more than any of his contemporaries he saw the unifying effect that war has on its soldiers, the united front of all in the cause of winning the war. The rhetoric of war was apparent early on in his movement. Its language was overtly militant: ‘We are at war against sin [...] We are at war for God. Go forward [...] Show on whose side you are’ (Nicol, 2010, p.80).

Robert Johnson, an early convert to The Salvation Army, later becoming an officer in Scotland, was one of the first Salvationists to capitalise on the military metaphor in song when he wrote the following verses in 1882:

Warriors of the risen King,  
Great Army of salvation,  
Spread his fame, his praises sing  
And conquer every nation.

Raise the glorious standard higher,  
Work for victory, never tire;  
Forward march with blood and fire,  
And win the world for Jesus. (SASB 696, 1986)

There was also a uniform that was adopted in May 1878 by early Salvationist pioneer Elijah Cadman. Cadman declared: 'I would like to wear a suite of clothes that would let everyone know I meant war to the teeth and salvation for the world (Boon, 1966, p.175).'

Even though this style of dress reflected the militarism of the late 19<sup>th</sup> century, it held a much deeper significance for those within the movement. The uniform was not only a popular means of attracting attention, but crucially it was a symbol of a Salvationist's separation from the world. The Army uniform, dark in colour and plain in design, was, in the words of William Booth, a 'security....against the snares and influences of fashion (Booth, 1899). By 1890 a standard uniform of a blue tunic, black braid and red trimmings had been established. Diane Winston (2000 p.4) makes the point that the Army's use of clothes made it possible for new members to assume new personas for the sake of duty, whilst Hugh McLeod (1993 p.51) emphasises the uniform's classless nature.

What is certain is that Booth's aim to show a Church as military unit was viewed as something positive, a show of strength and not of weakness, and helped greatly in the

resolve of early day Salvationists in spreading the gospel. This resolve brought a mindset of total commitment to membership and this was to reflect in the attitude of each Salvationist musician in his commitment and dedication to his role within the movement. The uniform has been seen by musicians as a key witness in their roles within an evangelical mission and this continues today as the movement is still identified by the wearing of uniform.

### **Orders and Regulations**

The strict *Orders and Regulations* (Appendix 1) Booth formed were to prove a source of challenge for the musicians. From the earliest musical endeavours the purpose of Salvation Army bands was made clear. In officers' councils in January, 1884, the General laid down what he called 'Our general rule for them':

They are to work for the good of the corps and for the salvation of souls and for nothing else. We are not going to stick them up on the platform, nor march them along the streets for them to perform, and to be admired. They are to go there and blow what they are told, and what the Commanding Officer think will be best for the good of the corps and the salvation of souls, and if they won't blow for this object, let them stop playing.

We want nobody like that amongst us. The man must blow his cornet and shut his eyes, and believe while he plays that he is blowing salvation into somebody and doing something that will be some good. Let him go on believing while he hits the drum, or blows his cornet, and he will be just as anxious about the prayer meeting – he won't want to buckle up and rush off – he will say: 'What is the use of all my beating, and blowing, if I do not see someone come to the Penitent-form?'-all his beating and blowing

is to get the people first into the barracks and then to the Penitent-form.

In Booth's *General Order 2* (Appendix 1) *for Brass Bands in 1881* he wanted to establish a clear definition of the requirements placed upon corps bands in the form of regulations which had to be followed.

Booth's insistence on total commitment from his soldiers' music making caused a number of problems within the movement. If a bandsman, for example, decided to play with a non-Salvation Army band, then he would face serious consequences:

Among the deserters, many have been Bandsmen in The Salvation Army [...] The poor fellow learned to play an instrument in the service of Jesus, but he turned his back on the precious Saviour, and now plays with the ungodly herd; notice his hard work as he toils far into the night at dances [...] Will he blow his horn in hell? We think not. The unending lamentations of the lost will be the only music made by castaway souls in hell (*Local Officer 4*, 1900-1901, p.452).

This approach and regulation of brass banding within The Salvation Army created a 'distance' between it and the mainstream brass band movement across the country. Many competent musicians within The Salvation Army felt that their musical ambition was thwarted by the standard of music making within the movement and particularly within the brass bands. As a result they took their talents to more proficient 'outside' brass bands. The very term 'outside band' speaks of the division between Salvation Army bands and their local brass counterparts. Trevor Davis remarks that the term 'outside band' is still used by Salvationist musicians today, not as a mark of disrespect but



as a title which represented Booth's initial actions on making the movement and its musicians an exclusive unit; it is more an historical title as opposed to an accurate one (personal communication, 1 June 2014).

This separation from the other forms of music making captures Booths obsession with practical results, regardless of long-term consequences. He sets out his authority for the sake of unity within the ranks, and if this was not adhered to, then it was not tolerated.

There was also the implementation of regulations and how they were enforced, often without care and just handed out as part of the *Orders and Regulations*. Ray Steadman-Allen comments:

Regrettably these [orders and regulations] have too often been enforced insensitively, the first 'rules' were sensible means of unification; their expansion was usually the result of experience and the foibles of human nature. As far as Britain is concerned the strong pull of the contest field and 'crack' bands could create tests of loyalty (quoted in Holz, 2006, p.vii).

Booth wanted musical participation to contribute to a depth of meaning and purpose to life, particularly when allied with religious devotion which was regarded as fundamental. The rituals, the uniforms, the flags and the music potentially allowed these musicians liberation from their everyday persona, also evident in the transformative power of their conversions. Finally, musical participation as a source of spiritual fulfilment was clearly evident,

although the order of priority was God, The Salvation Army, and finally music.

Arthur Taylor (1979), who in his excellent history of the brass band movement, declared that Salvation Army bands have never had any intention of being part of the mainstream brass movement and that their only aim was to play for the Glory of God who gave them the gift of music. He also asserts that the Army's main influence on brass bands was purely through people who had left the ranks to transfer their talents and skills in a more focussed musical sphere. Its strength of separation was that Salvation Army musicians would develop and nurture generations from within, wholly committed to play music written and performed solely for their God. Its weakness was that it made many disillusioned with the movement, causing them to leave to search for other musical opportunities that were not afforded to them within their own Church.

Many bandsmen felt that if they even dared go to an outside band concert or even think of helping a town band, then that was an admission of sin. For The Salvation Army and particularly for Booth it was a question of bringing things into order and perspective. If a man had accepted Christ as his Saviour and had played in a Salvation Army band busily proclaiming God's glory during the week and on a Sunday, why would he then want to play for earthly pleasure and gain? There should be no more motivation for such a musician! This

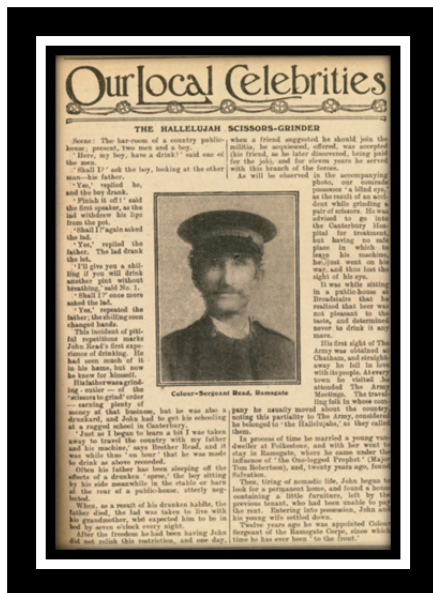
stance has, in my experience, continued to influence, challenge and define Salvationist musician's motives as newer regulations have brought a broader approach to music making. This matter will be discussed at a later stage.

Another commitment to this fledgling movement was total abstinence of alcohol for every member. Booth believed that his mission to save the masses from their 'moral degradation' and 'spiritual destitution' was doomed without first improving their economic and physical conditions. Dealing head-on with the drink difficulty was therefore essential. Included in the *Articles of War* that every Salvationist had to sign was the following promise: 'I do here and now declare that I will abstain from the use of all intoxicating liquors (Appendix 3).' For Booth abstinence was a reflection of separation from the moral and social disease he saw around him, stating:

The thing is an evil in itself. Make your children understand that it is not safe for them or anybody else to take strong drink in what is called moderation (Booth, 1889, p.205).

Along with abstinence from alcohol there were regulations against tobacco and the participation in social activities involving dances, cricket, football and other 'worldly' activities. Crucially the total abstinence directive brought another striking contrast to that of the contesting band scene where alcohol was and still is today a part of the social activities enjoyed by members outside of their music making.

This stance of ‘abstinence’ was propagandised within The Salvation Army publications where accounts were given of people being converted who had previously been enthral to alcohol and other ‘enslaving’ activities. Booth wanted stories of musicians who had been transformed from their evil ways and into faith. This transformation could lead them to play and sing in Salvation Army sections. Music had helped in changing these people lives and this was to be celebrated and conveyed so that others could share the experience.



*Figure 5: Our Local Celebrities from the Bandsman, Songster and Local Officer, 5 March 1910.*

This was a regular weekly feature celebrating the life of Salvationist musicians who were converted and using their talents for the Kingdom of God.

For all those who agree and sign the Musicians Commission it still states that they must have a faith, abstain from alcohol and harmful substances. Although this model has had its challenges through the history of the movement, my experience has found that those who commit have generally accepted the lifestyle issue as part of a wider service to God. There have always been exceptions and it could be argued that this has

contributed to losses. Davis states that the dedication of those first generation musicians formed a template that was to be accepted and actioned even with many of today's musicians (personal communication, 4 December 2013). This was aided by Booth's original propaganda in recognising the importance of music as a way of turning a person's life around and as an effective tool of evangelism.

### **Participation of women within bands**

Even though Booth's vision, and indeed one of his arguments with the Methodist movement, was that women should be allowed to preach and take an active part, he found that accomplishing this was not necessarily easy within the military structure that he had created. In an article written in *The War Cry* (17 February, 1881) he encouraged women musicians: 'And do not our prophetesses lead their people with music and song under the bare heavens in processions of mercy? Do they not play their music – if not their timbrels – their violins and cornets, and concertinas, and such other instruments as come to their hands?' Indeed, in 1889, an attempt was made to launch a 'Lasses' Household Troops Band, but the response must have been disappointing as nothing came of it (Boon, 1985).

By the early 20<sup>th</sup> century Salvation Army bands were almost exclusively male. In the 1901-7 survey of 51 bands, out of a total number of players, only nine were women (*Local Officer, 1901-1907*).

The male domination, however, did serve to counter the traditional imbalance in favour of females in the congregations of Victorian Churches where many women took leadership roles particularly within the Sunday School. Salvation Army bands, along with the Boy Scouts and Boys' Brigade of the late 19<sup>th</sup> century went against any notion that Christianity was in essence 'feminine', citing their combination of religion with militarism and imperialism (McLeod, 1993). Callum Brown (2001) argues that much of the music of evangelical discursive culture was loud and powerful, symbolising its battle with evil and creating a characteristic male world with uniforms and brass instruments all within the context of sacred music. Salvationist men embraced a new manliness with the opportunity afforded to them to be part of a 'fighting unit'. The military metaphors and talk of winning the war appealed to the masculine mind.

An illustration of machismo in action was provided by a correspondent to the Musical Times in 1890 from Melbourne, where the local band was preparing for a visit by William Booth:

With body thrown well back and the great drum supported on his swelling chest, this drummer did fearful and wonderful things with his sticks. He evolved them apparently out of the small of his back, and brought

them down both together with a crash that made everyone jump; he twisted them under his shoulder-blades, and around his neck and levelled them first on one side and then on another, and then both together with dead certainty; he marked time in a bewildering series of circles and semi-circles and figures of eight until he seemed to be surrounded by a horde of flying drumsticks; finally concentrating all his energy, he turned their force in one mighty blow, and stopped, perspiring, palpitating, but triumphant (*Musical Times*, n.d.1890, p. 22).

This example serves to form an argument against Booth's vision of equality amongst the sexes in regards to Army activities. This emphasis did little to improve, causing tensions and losses of female members as they were not encouraged to play a brass instrument, or take part in many corps bands. What is interesting is that whilst there were many female leaders within the movement, the Founder's daughter Evangeline Booth (1865 – 1950), who became the fourth General of The Salvation Army, being one such example, the musical sphere of the movement continued to encourage male participation in bands but quietly discouraged females.

This action was to divide opinions and damage the initial view of Booth that women had a musical role to play within bands for many years. It must be noted that through my own personal experience more women now take their place not only in the songsters but the band also. This divide has lessened to an extent now where female participation is seen as a normal

process of taking part in all musical sections. Stephen Cobb notes now that all Salvationist music groups have adopted an approach to include men and women, although he acknowledges that exclusion of women has led to losses within the movement in the past (personal communication, 20 March 2012). From my own experience it could be argued that female membership has only aided many bands where without them they would certainly not be able to operate musically.

### **Social class and composite of bands**

From the outset along with the perceived exclusion of females many musicians of the movement did not come from the poor and lower class that Booth was so passionately wanted to recruit. Victor Bailey points out that the prevalent view of historians has been to view the Army as an agency of middle-class attitudes and interests (Bailey, 1984). Set against this the 'mainstream' brass band outside of The Salvation Army was referred to as 'the working man's orchestra' (Russell, 1997). It is interesting to note that bandsmen within The Salvation Army also noted themselves as working class and would consider themselves as being relatively poor. The band anthem of the Nottingham Salvation Army Band as sung in 1884, commenced:



We are a band of working men  
Whom God has saved from sin and hell  
And by His grace we mean to tell  
Of Jesus's love, of Jesus's love.

We play our instruments of brass  
For Him who saved us by His grace,  
And filled us with His love to last  
For evermore, for evermore!?  
(*Local Officer 4*, 1900-1901, p. 268)

From 1901 until 1907 the monthly periodical *The Local Officer* carried a regular feature entitled *Representative Bands*. It lists the personnel of 51 bands, together with instruments played, and, in most cases, the occupation of the 1,396 musicians. In addition, some of the listings also contain the number of years individuals had served.

What this data provided was a breakdown of professions that were forming the social structure of Salvation Army bands. In the July 1907 issue of *Bandsman and Songster* (p.7) there is an informative break-down of the social composition of the Aberdeen 1 Band, which comprised 26 bandsmen plus one learner. The social composite of the group was as shown in Box 5.

**Box 5 Occupations of Aberdeen 1 Band in 1907**

Two bakers	One copper-smith
One cabinet-maker	One tinsmith
Two fish buyers	One joiner

Four painters	One die machineman
One miller	One butcher
One rigger	One fruiterer
Three fish workers,	One stone-cutter
One fireman	One labourer
One millworker	One engineer's apprentice
One clerk	One schoolboy (a learner from the Sunday school)

*Source: Bandsman And Songster July 1907*

This breakdown appears to be fairly typical of many ensembles and gives an interesting insight into the fact that Booth's policy of reaching the poor and destitute was not necessarily reflected in the make-up of bands. Steadman-Allen (personal communication, 19 April 2010) argues that there was an increasing divide between the socially independent within The Salvation Army movement, those who worked and took part in the sections, as opposed to those who had no work, were destitute and came to the meetings. Of course it could be that these people within this profile include those who had been converted and whose lives had been turned around, gaining employment and a better life. In general the brass band movement is still deemed as being a working class activity. Whether in realty this is still the case is uncertain. However within The Salvation Army this assumption may now be

suspect. In a recent survey of the Bexleyheath Band the following occupation list was noted (Box 6):

**Box 6 Occupations of Bexleyheath Band in 2013**

Two musicians	One bus driver
One postman	One Salvation Army officer
One music teacher	One electrical engineer
One sales manager	One guardsman
One bank manager	One social worker
Four retired	

*Source: Music Ministries Unit*

The profile from this band certainly indicates that the range of occupations listed often falls outside of what could be considered working class. What is also interesting to note is that thirteen out of the fifteen members have been brought up in The Salvation Army. This, in my experience, is a typical breakdown of many musical groups within the United Kingdom. One of the many challenges for the movement is including more people to join The Salvation Army from outside of the movement. Davis notes that many music groups rely too heavily on generational input as opposed to gaining new recruits (personal communication, 1 June 2014). This has, in part, accounted for the decrease in the number of Salvation Army musicians as noted in Table 1 (p.9).

## **Commitment and example of musicians**

From the commencement of the movement the commitment of bandsmen within The Salvation Army was something that was demanded by their Corps Officers and Bandmasters. This level of service was very demanding. In his book about the Wellingborough Salvation Army Band entitled *A Century of Brass*, Vic Elstow (1990) comments that it was usual practice for bandsmen to work all day and then walk a round trip of up to 10 miles to attend open-air services with a number of men cycling out to some of the villages on Saturday afternoons to hold street meetings (pp. 12-14).

Whilst the technical ability of the bandsmen was not always of the highest level, many of those who listened to them recognised the commitment given. Richard Slater once commented about his local corps band when responding to an adverse comment concerning them.

I know those men. Many of them work hard all day in the fields. It was the men I was thinking about most, and not their music (quoted in Wiggins, 1945, p.9).

The standards of commitment and strict regulations placed on bandsmen have, since the inception, often become too difficult to maintain or even sign up too. This was evident even in the early days of the movement with a brass band formed in the Nottingham area in December, 1880. By April the next year many had 'left the ranks' and the band was disbanded.

Maybe the General's determination that the men should be converted and of good character was too much for them, for in the early days bandsmen who had played in prize and secular bands found the discipline of the Army too rigid (Boon, 1966, p.20).

Many Salvation Army bands disbanded with some forming other brass bands or joining temperance or Gospel Mission Bands, similar in genre but with fewer regulations and rules placed upon them. This was not uncommon amongst many amateur groups of the time in that many had faced problems with membership and commitment issues. Trevor Herbert points out that because of the growth of many different forms of brass bands and the differences surrounding relationships between them, Booth wanted to ensure that Salvation Army bands would be independent and separate from those politics and problems (1991, p.47).

Holz believes that Booth's decision to isolate Army banding and its membership was 'a complicated decision, one taken in the host of problems facing Booth at the time both within his emerging band culture and within the movement as a whole' (2006, p. 90).

There was certainly an argument that a 'God like' status was placed upon the General amongst his troops. This following gave him the power to inspire his musicians but also encouraged them to revere and uphold his decisions and orders. One such example is from a quote found in Brindley Boon's book *Play the music, Play!*

Suddenly an undreamed-of thing happened. A door flew open on the left of the wide avenue along which they were marching and there on the top step stood their beloved General...It was difficult for the Troopers to keep playing, especially when the General ran nimbly down the steps waving his handkerchief and breathing benedictions upon them. We could have marched twenty miles after that (Boon 1966, p24).

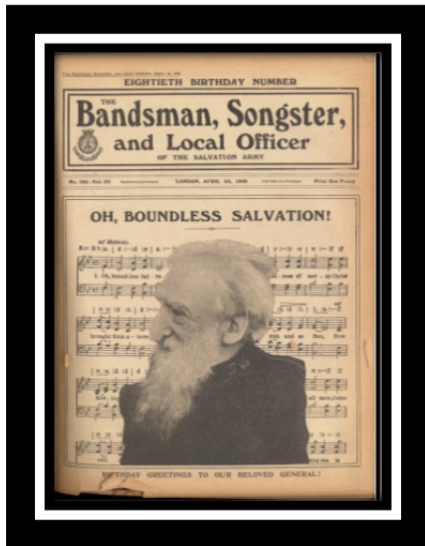


Figure 6: Front cover of *Bandsman, Songster, and Local Officer* 10 April 1909 celebrating the 80<sup>th</sup> birthday of General William Booth.

Booth's status and leadership led many of the founding Salvation Army musicians to be regarded in a similar way. The Salvation Army was becoming full of people whose characters were moulded by the General's charismatic and dynamic zeal for the salvation of souls. This also applied to musicians whose musical gifts were much admired but also had a testimony and expression of faith which acted as an inspiration to many. In respect to the music the improving standards would inspire young people who wanted to play in or conduct such bands and sing with the songsters with the distinction of their heroes.

The Salvation Army had clear leadership roles and as such this was followed with great interest. Steadman-Allen argues that it could be

seen as a crude way of seeing your way of climbing up the musical ladder (personal communication, 19 April 2010), but for many it was a case of attaining greater things in the search for spiritual glory. He also notes that this role model of competent composers, singers and players was to be seen as a characteristic that continued within the movement as the insular approach brought few other musical influences and comparisons outside of The Salvation Army.

As part of the isolation of the movement Booth had printed his own Salvation Army periodicals. These papers would seek to teach, inspire and let Salvationists know what was happening in the United Kingdom and further afield. The papers were thought to be an excellent motivational and educational tool for Booth and his new Army. Articles in the Salvationist papers like the *War Cry* and *Bandsman, Songster and Local Officer* led with many stories of bands and Bandmasters who celebrated great deportment, musical prowess and spiritual integrity within their ranks. One such example is found in the *Bandsman, Songster and Local Officer* where Richard Slater (1924, July) critiques the Household Troops Band, arguing that the band was unsurpassed in its tonal qualities and sustaining power and made much of its dynamic range.

There was also a growing assurance of competence in the early 20<sup>th</sup> century as reported in *Effective Army Bands* (1909, January). The report reviews Army music and gives thanks to God for the

development and parity with anything else within the secular brass band world.

It was however feared that the performance of music could always be seen as being more important as the message of Salvation. The Salvation Army papers were always quick to dismiss any ideas that groups would have of making music the priority.

The bible reading, was not, in my judgement, regarded with sufficient importance, The Officer or Band Sergeant to whom this duty is assigned, should receive intimation of what is expected of him, so that he may prepare himself before the Meeting commences (*The Bandsman, Songster and Local Officer* 13 February, 1909, p.7).

The Salvation Army governed in a quasi-military style, often neglecting its Christian values for the sake of rules; it also had many instances where people, particularly musicians were put on pedestal and the main focus was lost, even in the early days of the movement. Booth tried his best to keep the focus of his troops, realising that music was a dangerous weapon if not controlled. In an article entitled *Forward or Backward* for the *The Bandsman, Songster and Local Officer* he stated:

I cannot conceive of a bandsman or songster having the Spirit of Jesus Christ, who can be content, or sit at ease, or go the round of unproductive labour while the world is going to Hell, and no inroads in which he has himself a hand are being made upon it (2 January, 1909, p.9).

This mindset of music and musicians was clearly seen as a basis for the development of the fledgling musical force and the movement as a whole. Despite losing many within the first ten years of the



movement's existence, the growth of bands, as stated before, was remarkable, with Richard Slater commenting that 'many bands lost, but the Army is strong enough to survive (unpublished history, p.62).' It seemed that William Booth's regulations and autocratic style of leadership were the inspiration needed for his musicians to do better things. In a letter to a journal he states:

Above all, make yourself and your service as worthy of your Saviour as you can, not only by doing your very best, but by striving to do better still (The *Bandsman, Songster and Local Officer* 6 February, 1909, p.9).

This statement confirmed the primary focus of all Salvationist musicians which was to be the fulcrum of their service within the movement. It also led to a deep commitment that defined those who led and formed a music policy. This impact of loyalty and service still resonates with many musicians within The Salvation Army today.

## **Conclusion**

This chapter has sought to explore the founding and the basis of Salvation Army music policy. William Booth's Methodist upbringing and admiration of John Wesley's leadership undoubtedly shaped and mirrored his own views on the relevance of music placing it at the heart of services and evangelical campaigns. Booth employed the use of a militaristic chain of command and renamed his movement The Salvation Army. This command fused a Church that was built on strong military ideals of deportment, accountability and employed the use of brass bands and uniforms. The deep sense of loyalty to the

movement was evident amongst the first Salvationists who saw their musical participation as part of the war against sin, something Booth was keen to promote forming part of a wider growing Christian militaristic movement that was evident in Churches the late 19<sup>th</sup> century. It gave many converts to The Salvation Army an opportunity to learn and play a musical instrument or to sing in a songster brigade, it also gave them the opportunity to evangelise the gospel, something that was key to Salvationist principles. These principles have become engrained within the movement and handed down by generations of Salvationist musicians who believe in Booth's original vision of serving God as a deep commitment and sacrifice.

In my experience it is important to recognise that these standards continue to be the basis of making music within The Salvation Army today. This, as previously explained, can cause tension and contribute to loss of members. The ideal of military concepts which believe in obeying orders and regulations has continued to challenge the movement in how severe these orders are exercised within a Christian context. There has been the growing realisation that within a 21<sup>st</sup> century society there needs to be modifications and adaptations to the model originally employed and these are discussed in chapter four.

Despite the change in social structure and the modifications to the original model I do believe that William Booth would have continued to demand musicians give their all and make the most of any opportunity

to convert people to faith. This commitment will only benefit the development and growth of a 21<sup>st</sup> century Salvation Army. It is the responsibility of the movement to see how it can best adapt and evolve this model which, in my opinion, is still cherished and seen as a vital tool within the life of The Salvation Army.

## **CHAPTER TWO:**

### **Richard Slater ‘Father of Salvation Army Music’**

#### **Introduction**

This chapter aims to identify, discuss and analyse the impact that Richard Slater, who became known as the ‘Father of Salvation Army Music’, had on the development of the music programme. I have organised various aspects of Slater’s character and life in the sense of examining the individual who worked in the field of education and then brought that experience to The Salvation Army.

I also look at Slater’s relationship with William Booth, how the two instigated and managed Salvation Army music policy. Both men defined and shaped the movement from its commencement, Booth with his regulations and orders and Slater with his brass and vocal publishing programme. The direction set by both men laid a foundation for Salvation Army music, enabling composers and authors to flourish within the Church. This, aligned with Slater’s excellent understanding of music, his passion for teaching Salvationist musicians and his great work ethic, led to an established publishing house that offered a quality of work that was to be the template on which music was offered, accepted and used.

The initial development of the publishing programme was to be very insular in its approach and opportunities for other avenues of

creativity outside of The Salvation Army were curtailed. It is important to try and understand why Booth felt this necessary, how he ensured that music was to be the sole of use of The Salvation Army and how Slater worked within this remit. This chapter seeks to analyse the regulations put in place and how the publishing department has continued to offer a viable resource to the movement today.

### **Father of Salvation Army Music**

#### **Box 7**

All I have, it shall be nothing less,  
All I have thou shalt own, Lord, and bless;  
Loss and pain shall not hinder,  
I'll keep back no longer  
From being thine fully, my Lord.

Though the darkness my future is veiled,  
Here's my all, for thy love has prevailed;  
I no longer will doubt thee,  
I know thou dost save me,  
My life shall be wholly for thee.

*Source SASB (1986) No.473*

These words by Richard Slater were penned in 1887, probably at the request by General William Booth. It was one of many songs written by Slater that encapsulate his commitment to Salvationism and the ideals it presented.

Richard Slater was born within the square mile of St. Paul's Cathedral, London, on June 7<sup>th</sup>, 1854. His father, Alfred Richard Slater was a capable violinist but consumption cut short his life at the

age of 28. The death of his father along with the tragic deaths of both a brother and sister meant that the five-year-old Slater along with his younger sister, Eliza and mother, Mary Ann, struggled financially. Despite this he was encouraged to study music and attend music festivals held at such places as the Crystal Palace, the Royal Albert Hall and St. James's Hall. He had attended a local Mission involving himself in Church activities but rejected the notion of Christianity and left when he was aged 21.

He was a man with a passion for learning, he loved music and all that it gave him, his pursuit of knowledge led him to question many aspects of life including faith. His learning led him into the realms of phrenology which was a study of the shape and size of the head and supposed connection to character and mental abilities.

What is fascinating about Slater is that despite his thirst for knowledge and the desire to find out more about the formation of the Universe his faith was restored by a simple testimony whilst at a Salvation Army gathering in 1882. As a result of that testimony Slater joined this new, progressive and unique movement that was seen as completely different from any of its Christian counterparts of the day, ultimately giving him an opportunity to express and develop his own skills as a musician, something that he had been struggling to achieve. William Booth recognised his talent and was most certainly briefed on the capabilities of Slater as a credible musician. Booth, although

autocratic in leadership style, trusted his nearest advisors well enough to take advice. He also needed someone whose was capable of quickly organising the musical activities to support the movement's evangelical thrust. This also allowed Booth to ensure that coherence and unity for the burgeoning Salvation Army music should mirror that originally developed within the Methodist movement.

Slater's wealth of knowledge and his grasp of harmony and composition enabled him to take the lead on all things musical within the movement. It is clear that in the development of the movement Slater was seen as the credible musical force that could unite and drive the musical strategy forward. Steadman-Allen concurs that Slater's methodical approach to all subject matters was crucial in the progression of learning and development of Salvation Army musical theory and practice (personal communication, 19 April 2010). This methodical approach was evident in all things including a daily diary which he kept. This diary comprises 24 volumes and covers every aspect of his personal and professional life bringing a fascinating account of Slater, his work and the life of the early day Salvation Army. Slater's great-granddaughter, Stella Taylor (Rolfe), is in possession of all volumes although there are a few extracts held in the Music Ministries Unit at Territorial Headquarters.

Not only did Slater's wealth of knowledge help in defining and shaping the musical direction of The Salvation Army, but his work rate and

attention to detail was equally important. His compositional output and provision of teaching material, correspondence to composers and his leadership of many weekend campaigns were prolific, all of which eventually took their toll on his health. Interestingly enough he still, once recovered from exhaustion, continued to write articles and compositions until a few months before his death in 1939.

In July 1886 Slater produced the first number of what was to become a regular monthly magazine, the *Musical Salvationist*, which he edited and for which he provided much of the material. The issue would include songs for four part harmony, solo voices, arrangements of Army pieces for various different instruments and articles on all kinds of musical subjects. His own compositional style and musical taste for including music in these issues was interesting. The very first song in the first issue of the *Musical Salvationist* was entitled *While in my Lord confiding* which Slater penned verses to a melody identified from Auber's opera *Fra Diavolo* (1830). This first song and subsequent issues of *The Musical Salvationist* set the tone for the future of all Salvation Army vocal publications. Slater and all subsequent editors would be in charge of producing the issue and the selection of songs. He would also have a responsibility to provide a steady stream of material for the magazine.





*Figure 7: The Musical Salvationist* February 1899. This was a monthly edition which included songs, articles and solos for various instruments. Mostly arranged and prepared by Richard Slater.

The published articles were on all kinds of musical subjects which fostered a unified learning and development approach amongst the ranks. Slater took this responsibility with great focus and would be the main contributor to the *Musical Salvationist* for the next twenty years. His editorial responsibilities, both in composing and ensuring the inclusion and encouragement of creative talent, was to be his priority within his working life. Cox (2011) notes that Slater felt that he represented Salvationist composers and thus wanted them to feel that they could express themselves freely without too many restraints that the movement wanted to enforce (p. 192).

The name of Richard Slater will live, perhaps as long as The Salvation Army itself, on account of his songs. Altogether he wrote 851, 264 of which were still in manuscript at the time of his passing. Of the 587 published, he wrote the words of 127, the music of 166, and both words and music of 294. Many could be thought of as being old-fashioned, particularly so far as their texts are concerned. Ray Steadman-Allen, one of Slater's successors as Head of the International Music Editorial Department, comments that many of his

songs betray a melodic gift which is classical in its best sense, reflecting the taste of popular music of their day (personal communication, 19 April 2010).

Brindley Boon concurs in personal communication that Slater had a real love and understanding for classical music and this was portrayed in a direct and uncompromising way. For many it was not felt to be appreciated enough to be used within a worship context. This was not an issue about the quality of Slater's work but an issue regarding Salvationists' ideas regarding what type of music should be featured within worship (15 January, 2002).

Despite Slater's personal musical preferences he had to embrace the type of music evolving within The Salvation Army which was epitomised by the development of military marches and hymn arrangements. The use of marches was developed due to the importance of evangelistic open-air services that the band would march to and play at and also what was attractive and communicative to the listener. Steadman-Allen believes that Slater, along with other musicians, saw the dual importance of following a militaristic form of music making as well as mirroring the structures and styles of a military unit. Prolific British march composers such as Kenneth J. Alford (1880-1945) and Thomas Bidgood (1858-1925) were used as models on which Salvationist composers could base their own attempts at writing (personal communication, 19 March 2012).

This approach certainly caught the creative imagination of first generation Salvationist composers many of whom commenced their writing by emulating the popular marches of the day. This is illustrated in a letter from N.A. Nuttall to Richard Slater in 1906 which states:

I have had no formal training in theory or composition. I have, however, learnt from studying a number of theory books, listening to local marching bands, analysing your and your colleagues published works and bringing many attempts to my corps band to see if they sit favourably with them. I do find that they enjoy a good march to play and I hope you find this humble submission favourable (Music Ministries Unit, n.d).

This link between military music and Salvation Army music formed an important part of the style and direction that Slater was to develop and establish amongst musicians providing much of the repertoire for future generations.

In essence Slater's own music did not betray any great originality; in fact his thirst for learning did not necessarily bring out a thirst for compositional development. His real strength lay in successfully bringing a grounded harmonic learning, exercising that art-form in developing musical passages, linking song references and remaining within the remit and guidelines that Booth set for music composition.

## **The progressive thinker**

Richard Slater was a deep thinking man whose quest for knowledge continued throughout his life. His appetite for learning was immense and he would consume vast quantities of written literature in the process of finding out more about himself, crucially for him it was very much a spiritual and moral quest that compelled his learning. Throughout his life he listed his reading in his daily diaries. At the age of seventeen he was interested in the great poets, notably Tennyson, Goethe, Scott, Browning and Spencer. A couple of years later he was engrossed in psychology and philosophy. Gordon Cox, who has dedicated time to research Slater's life and work, labels him as 'The Autodidact', a person who has learned a subject without the benefit of a teacher or formal education. He cites his purchase of Francis Bacon's Essays and other historical works and also that author's *Novum Organum*. Originally published in 1621, Bacon put forward the idea that in building a true model of the world in the human understanding, it was necessary to dissect its anatomy. Slater understood from the writings of Bacon that there were three stages in the growth of the individual mind: the grasp of the actual, the perception of the possible, and the extraction from the possible of the proper and sustained endeavour for its accomplishment. He conveyed the extent of Bacon's influence upon him in a letter to Sir George MacFarren (1813-1887), the distinguished blind composer and the Principal of the Royal Academy of Music. Slater stated that Bacon

understood the guiding and teaching of men in understanding who and what their purpose was in life, thus pointing them in the right direction in future days (RSD., 1881, 12 November).

It was progressive thinking that brought Slater into the realms of The Salvation Army although there could be an argument that this thinking was somewhat restricted by William Booth's own strong leadership and set of guidelines that Slater came under. His progressive thinking no doubt helped his leadership within The Salvation Army, but it may be that he thought he had now found his spiritual home with a theology that suited him. His further studies were to only continue within the framework of where he found himself whilst an officer in the movement, and although he continued to broaden his intellectual horizons, he stayed consistent with his theological and Salvationist principles.

### **The musician**

Whilst lecturing in phrenology Slater also built up a music teaching practice comprising of 34 pupils, each of whom received one or two lessons weekly on the violin or piano or the voice. For Slater the merging of the two fields of phrenology and music was particularly important. Severn (1929) notes that a good phrenologist is able to conclude very quickly the amount of musical capacity a person may

possess and whether the development of the art-form is worthwhile (p. 319). Slater concurs with this theory when he stated that:

Upon receiving a new pupil I have sketched his character as declared by the formation of his head. Then I have watched the character as it has unfolded itself and found my prediction to answer to actual facts. I have made experiments in my teaching and have had positive results of the development of certain characteristics in the head by calling into activity certain faculties (RSD., 1877, 22 November).

Many could say that this shaped his in his role as Music Editor for The Salvation Army. He was later to recall:

Now the chief line taken was my contention that capacity, ability, conditions and character of success are determined by natural possessions we start life with, more than on training, education, or the will to do this or that...We start life with certain momentum as to bodily and mental capacity and force, and as we can only by great effort and long use make an increase of an inch or so in height or length of limb, so it is with our powers of minds. And that energy could be better used along the lines of our naturally predominating faculties, than by will the forced continually of those that were weak (RSD., n.d.).

There were significant musical influences and aspects to Slater's life. He played the violin in a number of orchestras and joined the Royal Albert Hall Amateur Orchestral Society when it began in 1872. But his undoubted musical influence was that of Wagner. In 1877 he wrote his judgement on the music based on his knowledge of the scores of *Tannhäuser* and *Lohengrin*:

On getting them, my study of them straightaway convinced me that he was one of the greatest composers. Impressed me, for I saw evidence of his great intellectual power...Without a doubt one of the chief things in my life has been becoming acquainted with his works from which I have had some of the deepest pleasures I have ever experienced...The more I study him the more wonderful does he appear to me...I think he stands alone among musicians in having consciously an intellectual aim to

the scheme as a basis for the artist's labours (RSD., 1877, 26 June).

Slater was compelled to produce a manuscript for the *Musical Times* on Wagner with analysis on *Parsifal*. This review was never published although it was given a favourable response. Crucially such analysis and critique of music with a broad understanding of practice gave Slater a solid base on which to review Salvationists' manuscripts and to be a creditable source for composers to learn and improve their work.

### **The Salvationist musician**

Richard Slater was to lead The Salvation Army music publishing policy for over thirty years. Right from the onset his influence and didactic approach was to shape the future of not only Salvation Army music but the way in which its composers, authors and leaders were trained, informed and led on various aspects of the movement's music policy. It is important to recognise briefly the musical background of the organisation Slater had chosen to work for. This musical life in its early days was chaotic and was one of the main reasons why William Booth wanted to regulate and bring into line this aspect of the movement. Slater's description of what he encountered on his first visit to the Grecian Corps in London provides an apt example:

There were four brass instruments and a big drum on the stage, a few tambourines, a triangle and a violin. The playing was only just passable. The young man with a thin voice sang a hymn to

the tune of 'Hiding in Thee', and a female sang a song about heaven. To the last there was no accompaniment and as she started in a high key the gallery folks made forms of bet on the difficulty of reaching the high notes. To the first song the violinist made an attempt at a sort of pizzicato as accompaniment, a few notes vamped, and a note or two given by the cornet. Another song by a bass singer was given but it was quite a failure (RSD., 1882, 4 October).

This chaotic scene was illustrative of the musical mayhem that Slater had come into. In the end the brass band was to dominate the musical life of the movement. Steadman-Allen states that the brass band was seen in the end as the sensible option for evangelism: it was portable, popular and powerful in its appearance. It seemed that the medium captivated Slater as he took this genre on board almost immediately (personal communication, 23 March 2012).

In fact by Slater's own reckoning by the end of 1910 he had written literally hundreds of songs and band pieces which became the basis of the Salvationist repertoire. His influence was not only compositional but it was also in the realms of teaching and developing the fledgling Salvationist musicians.

He wanted to expand musical horizons for Salvationist composers and bandsmen, and those who regarded instrumental music with deep suspicion, and who were antagonistic to new forms of expression (Cox, 2011, p.73).

In a letter to Bramwell Booth, the then second in command to his father William Booth, Slater commented in his diary (RSD., 1909) that he felt the Music Department's role was to meet the music educational needs of the Army, not necessarily waiting for any direction but to



satisfy the growing need within its musical ranks. In a later diary entry for the following year (31<sup>st</sup> December, 1910) he itemised his educational publications for The Salvation Army. They included:

- *First Lessons in Music*
- *First Lessons in Harmony*
- *The Salvation Army Dictionary of Music*

Also included in the list were tutors for Concertina, Autoharp, Piano, Drum and Fife, Soprano Cornet, Cornet, [Tenor] Horn, Baritone [Horn], Bb Trombone, G Trombone, Euphonium, Eb Bombardon and drums.

One of Slater's longest and most difficult project was the completion of *The Salvation Army Dictionary of Music* (1908). In his *Prefatory Note*, he indicates that it did not aim to cover the whole field of music, it offered little on the historical and antiquarian aspects of the subject, and on matters of theory it restricted itself to meet the special needs of Army bandsmen and songsters. Steadman-Allen (personal communication, 23 March 2012) believes that the dictionary in itself defines the importance and influence that music was having within the life of the movement. It was also a clear indication that Slater's influence was great. It included matters relating to Salvation Army history and everything that a Salvationist musician needed to refer too demonstrating Slater's sure competence in compiling sound pedagogical texts.

Despite the growth of The Salvation Army in the late 19<sup>th</sup> century there were those within the movement who considered that music was getting ahead of itself and becoming too overpowering. Slater's musical opponents in The Salvation Army wanted to restrict instrumental music solely to the accompaniment of singing, and if there was to be any independence from this, the music should be highly referential, based on the repertoire of Salvationist songs, so that the congregation could conjure up words in their mind when listening to the band.

This and a number of strong challenges to music from Salvation Army leadership caused Slater to observe that many chief officers placed no value in music, believing that any musical offering over five minutes was taking time out of the meetings and thus robbing any spoken biblical message (RSD., 1913, 6 March).

Nevertheless and crucially it was the ear of Bramwell Booth, William Booth's eldest son, that Slater had and it was Bramwell who was closest to the General. Bramwell held to Slater's view that music could move away from being purely referential:

Music could create the moods, the feelings required for the work of The Army Sunday night meetings...Tender feeling is the same whether the object were wife, child, or Saviour. And so music could rouse the kind of feeling wanted, although not giving ideas of spiritual objects (RSD., 1913, 4 September).

This was a critical and forward thinking view of the musical life of the movement and crucially had the backing of William Booth himself.

This was ultimately, despite opposition, to set the course of music making that the movement experiences even today. The relationship between Booth and Slater and the belief in each other's views and commitment was to be crucial in the shaping of Salvation Army music publishing policy.

### **William Booth and Richard Slater**

William Booth and Richard Slater had one of those unique relationships in the sense that it could be said with authority that educationally 'opposites attract'. Slater reflected many of the characteristic traits of the self-educated man. The engagement with learning that lasted his lifetime could be as an 'art of living', rather than a preparation for a life work. Booth saw more of himself motivated not by the learning of educational tools but by learning of society around him. Booth, like Slater, lost his father at an early age and they both lived in poverty, Booth in Nottingham, Slater in London. At thirteen, Booth was apprenticed to a pawnbroker, limiting his education to that of a private tutor from the Methodist Connexion Church. Booth's education ended at the age of thirteen, but through reading and learning from other preachers, he improved his speaking and writing. Slater was encouraged primarily by his mother for a better life and thus set the course and appetite for greater learning.

The both were drawn to a common purpose; Booth was a practical theologian whose trust and belief system was simple and unwavering. He drew both his beliefs and his basic practice from the model set by John Wesley. It required no official religious education. Slater finally drew his beliefs based on broader learning which included a period of atheism and a practice in phrenology. They both shared a sympathetic view of the social issues and saw a way of impacting the moral code of life, Booth with his campaign of winning souls to Jesus and Slater with his view that music could change people's hearts and minds for the better.

It might be thought that both were hostile to each other, but they appeared to enjoy a warm, somewhat bantering, relationship during their service together. Norman Bearcroft would point to a relationship that was somewhat akin to a father and son model whose pride was evident but also whose control was vital (personal communication, 1 December 2009). That parental example can certainly be seen in some of the correspondence they shared. The very fact that the autocratic Booth left the musical development to Slater, despite fierce opposition from some of his closest allies, gave a real sense of Booth's faith and trust in this well-educated and focused man.

The Salvation Army had given Slater the opportunity to explore his passion for music and I believe that he was forever grateful for this

opportunity. He once reflected on being offered a music role within the movement:

It is fact that the position of chief writer of Army music is within my reach. I should be stirred by the possibility of writing for so large a number of people throughout the world. Also that is upon the noblest of subjects that I have to write music (RSD., 1884, 25 July).

Steadman-Allen (personal communication, 19 April 2010) notes that Booth gave the opportunity and responsibility to Slater to educate inspire and challenge the musicians of this charismatic movement and Slater took the chance wholeheartedly, never forgetting that it was Booth who gave him the opportunity.

It was Booth's Army that captivated Slater. It gave him the opportunity to develop his aptitude for learning in a sphere that he enjoyed most and that provided the cerebral opening for his spiritual renewal. Boon (personal communication, 15 January 2002) suggests that Booth's new movement gave men like Richard Slater a deep and life changing experience which in turn brought a gratitude to God first but also to the inspirational leader who guided them to that opportunity of faith and hope in Christ.

At a meeting led by William Booth on 9<sup>th</sup> January 1910, Slater acted as pianist. During the meeting the two men had several conversations about the pitches of choruses, and the difference between sentiment and true feeling in certain tunes. Booth expressed the wish to write a

tune himself, but continued in a bantering manner to Slater ‘were I to write a tune you would spoil it by your fiddle-de-dees (RSD., 1910, 9 January).’

This small diary entry highlights the difference between the autodidact Slater and the simplistic Booth, whose scope of learning was more practical than academic. Booth would know of Slater’s great understanding on many subjects and of his thirst for knowledge yet he recognised that within the music sphere he had gained a great ally who had embraced his Salvation theology and would be able to push musical matters where he would have no knowledge or skill to do himself. Slater reciprocated this trust and devoted himself to William Booth. Slater wrote in his diary:

I always feel his greatness when near him, and I see how he dwarfs everyone about him by his wonderful personality. His sincerity is far above question and it was a grand sight to see him pouring out unstintingly his full energy to lead men aright on the most important of subjects (RSD., 1910, 9 January).

Having said this both Booth and Slater did have a number of disagreements on how Salvation theology was expressed in musical terms. The formation of the International Music Board set up by Booth in 1896 sought to keep a reign on Slater’s perceived direction for Salvation Army music and brought about a uniformity that was run by committee rather than one person. For Booth it was the insistence of control, and Slater, although troubled by having his professional

integrity questioned, came to understand and abide by his Founder's orders.

Slater however was continually suspicious that the Board's decision was a reflection of their fear of what William Booth might think of the new musical developments:

There's great anxiety, hesitation, lack of straightforwardness in the Musical Board as to the new English Band music coming to the General's ears, for the feeling they has *[sic]* is that he will not like it, may probably condemn it, and so against their own opinions and sanction would make his desire supreme and keep away from his knowledge the facts of the recent music. Is there not here one of the results of autocracy? It leads to weakness of personal judgement, principle, and to please the whims of the top man takes the place of doing one's duty according to one's own convictions and experience. The lack of policy and principles on the part of the Board is very demanding [...] it indicates weakness at the foundation (RSD., 1904, 3 March).

In 1904 a great International Congress was held, which coincided with William Booth's 75<sup>th</sup> birthday. Music played a key factor in the event with Slater taking a vital role in such a tremendous spectacle with new music and arrangements. As Holz (2006) reports, 'Over 200 bands took part in aspects of the celebration that ran from June 24<sup>th</sup> to July 14<sup>th</sup>' (p. 100). With some certainty General Booth would have been pleasantly satisfied at the work put into the whole event and especially the music presented to him.

Booth's trust in men like Richard Slater and the early day Salvationist pioneers cannot be ignored. His movement was growing so fast that his schedule was extremely demanding spending long hours in

correspondence with his trusted leaders in their own various spheres of ministry throughout the movement. Bennet (2003) remarks that Booth was, in some respects, a man of contradictions he had great energy but frequently ill and often very bad tempered, unforgiving and unfair to those closest around him and on the other hand kind, compassionate and forgiving to those in need (p. 415). Booth too was persuasive and able to get his own way, he had the advantage of being the General in an Army, and thus his subordinates were expected to obey him. He was a man who attracted intense loyalty, and just as often, especially in the Army's early years, fierce opposition.

Steadman-Allen (personal communication, 19 April 2010) notes that the beauty of the movement was its original innocence in allowing talent and creativity to be drawn from all classes, background and social standing. This brought together a rich tapestry of personnel which somehow managed to merge bringing an efficient and fully focused fighting unit with a passion for its mission and a devotion to its message.

Slater caught that vision and followed the mission of Booth's theology with an allegiance and devotion that brought the two to admire and respect each other despite certain professional differences. Slater stated that Booth was 'the greatest man I have known....What a privilege and an honour has been mine to know, love and serve such a man (Wiggins, 1945, p.16).'



## **Conclusion**

The life of Richard Slater and his impact on Salvation Army music and music publishing is pivotal to the direction that it would take. His wide understanding and knowledge of music was borne out of a passion for learning. This passion was evident in the form of his compositions and teaching manuals together with the development of Salvationist composers and the establishment of a 'in-house' publishing programme. It is difficult to conclude if Booth and Slater would have been happy with the way that Salvation Army music policy seemed to stagnate with little development from 1925 onwards. Both men wanted to build a very separate musical world with its own specific traditions and regulations. But these traditions were drawn from other musical influences: Slater's appreciation of classical music, in particular Wagner, and the musical impact of John and Charles Wesley on Booth's life.

The model of Salvation Army music policy remains virtually unchanged today from Slater and Booth's time. Steadman-Allen (personal communication, 19 April 2010) believes that Slater would be the first to accept that boundaries that were pushed should, in turn, been the catalyst for more innovation. I believe that the innovation and energy of both men could only last for a certain amount of time before they themselves viewed their achievements and felt the need for others to progress it.

It is my view that both Booth and Slater would have been satisfied with the brass and vocal model but would have sought answers on how effectively this was working evangelistically. I don't think they would have demanded its demise but demanded more from the movement's musicians. Critically they would have required more evangelistic fervour in reaching people through the medium of music. Slater likely would have enjoyed the progress made musically, and Booth likely would have enjoyed the impact music has made on many people's lives as well as the fact that The Salvation Army is still unique in its style and ethos as a movement. Yet for both men their passion was to see the movement save sinners and grow saints.

Gordon Cox's excellent biography of Richard Slater concludes with a quote written in 1895 from Slater himself and portrays his conviction on the power of the music:

Oh, what thousands have been converted by the instrumentality of Salvation Army songs! The freedom, the life, the directness, the actual living expression in the spiritual appeals which songs have made possible [...] Are there not hundreds of saints too, who have visited Army gatherings, obtained by their participation in them new inspiration, new strength, and a new hope, through Army songs [...] Vast as are the results already achieved for the Kingdom of God on earth by the music of The Salvation Army, we are confident that they are but as a drop in the bucket compared with what all the world will see in the future history of God's people, in every land upon which the sun shines (Slater, R. *The Conqueror*, 1895).

This statement by Slater encapsulates his endeavours and his hopes for the movement. Nearly 125 years on from this statement The Salvation Army now operates in 126 countries. Many of these

countries operate a music policy that originates from Slater's own work featuring music published by The Salvation Army. Despite the decline in numbers in the United Kingdom the development of The Salvation Army in other countries, particularly in Africa, is gaining pace (*The Salvation Army Year Book*, 2013, pp.18-19).

The 21<sup>st</sup> century poses a number of challenges for The Salvation Army on how to maintain and effectively use this Victorian model both within worship and an evangelical context. The impact that music has had upon the movement is, in my opinion, great. It has been music performed by Salvationists, written by Salvationists and published by The Salvation Army. Richard Slater, like William Booth regarded music as a vital tool for evangelism and The Salvation Army took this model bringing a unique structure and style to the denomination. In the next chapter I investigate part of the musical structure that both Slater and Booth put in place that was to define and distinguish Salvation Army music from other Church denominations. In the chapter I will explain the music publishing programme that would support music making within The Salvation Army.

For Richard Slater's statement (p. 77) to be relevant today, its groups and music publishing will need to adapt, become more inclusive and build upon the foundations Booth and Slater set. This requirement would be nothing less than would be expected by the 'Founder of The Salvation Army' and 'Father of Salvation Army Music.'

## **CHAPTER THREE:**

### **Music Publishing Programme**

#### **Introduction**

This chapter investigates how a publishing music programme became a standard tool for evangelism within The Salvation Army. It looks at the reason why William Booth wanted to regulate the movement's music and how he administered this policy. Since its inception in 1885 until 1992 all Salvation Army musicians could only play music published by The Salvation Army. This ensured that the publishing house (named the Music Editorial Department and then later Music Ministries Unit) became the fulcrum of creative works that would shape and define Salvation Army music repertoire. This has been regarded as a 'jewel in the crown' by many musicians within the movement but also a stumbling block for those who felt that the very nature of using only published Salvation Army works, which was primarily brass and vocal, restricted the mission of The Salvation Army.

The amendments to the regulations in 1992 allowed more freedom of musical choice for Salvationist members and also the opportunity for others outside of The Salvation Army to purchase its music. This though has not altered the work practices of the editorial who still publish primarily only brass and vocal works. This chapter seeks to explain why the restriction of brass and vocal publications is still

followed and crucially how it can still relate to those within and attract sales to those outside the movement. It also assesses how the publishing house has adapted to modern music publishing programmes and how that has led to quicker and more efficient handling of composers works and a more flexible publishing model.

### **The genesis of a publishing house**

The *General Order for Brass Bands* (1881) (Appendix 1) was General William Booth's attempt to control membership, ownership of equipment that would be local Salvation Army property, and the appropriate use of music within services and open-air. This edict was direct in its approach but very difficult to manage at the time. Norman Bearcroft would point out that the order was particularly difficult to control in that The Salvation Army had no music printed at the time and that what was suitable to play and sing would have been decided within the different local communities (personal communication, 22 October 2013).

The functioning bands would feature national airs and folk melodies purchased from music publishers such as the established brass band publishers *Wright and Round* and *Boosey and Hawkes*. Through the agency of their teachers bands were supplied with marches and popular sacred items of the day. In other cases members of the local bands would try their hand at composition and arranging with a

number of interesting results! Local men or Bandmasters such as T.H. Bigwood, of Bristol, Horsley, of Reading, and George Moore, of Exeter were noted for their efforts.

For a movement that was trying to base itself on uniformity and militaristic ideals the matter of a disciplined musical group in terms of musical ability and deportment needed improving. This was revealed to a greater degree when local bands would meet together only to find their arrangements of tunes were completely different in pitch, harmony and even melody line. This was backed up by a quote from William Booth's eldest son Bramwell regarding the early attempt at arranging 'Some from Liverpool, some from Hull, and perhaps from Hell (quoted in *Bandsmen and Songster*, September, p.3, 1926).'

Booth's roots in the Wesley music tradition came once more to the fore with regards to having his own denomination publish its own music material. Booth had seen the need for a formalised hymn book to be printed as a sung theology for Salvationists to learn. In 1883 a supplement entitled *Salvation Army Music, volume 2*, was published. It contains 'favourite songs' and the Founder's preface declares:

The music of the Army is not, as a rule, original. We seize upon the strains that have already caught the ear of the masses, we load them with our one great theme – salvation, and so we make the very enemy help us fill the air with our Saviour's fame (Booth, 1883).

Even though there were a number of popular tunes of the day there was a clutch of songs included by Salvationists: Charles and Fred Fry, in Salisbury, the Founder's son Herbert Booth (*Figure 8*) and James Bateman amongst others – mostly writers of verses. These may be regarded as the first signs of creativity from within the movement (Steadman-Allen, *The Musician*, 1965 p.406). In October 1883, Booth formed a Musical Department, headed by his musically gifted son Herbert, to oversee all matters concerning the publishing of music.



*Figure 8: Herbert Booth c. 1890.*

In May 1885 a *General Order for Brass bands [3]* was printed in the *War Cry* (Appendix 1). This brought not only the owning of instruments but the control of music repertoire under Salvation Army control. With internal creativity gaining pace Booth could justifiably feel that he could rely on a new wave of talent amongst his ranks. Even if he had wanted to use other forms of music and different songs, he was overcome with the stream of talent from musicians like Fred Fry, Richard Slater, Frederick Hawkes, Herbert Booth and Henry Hill

to name but a few: it seemed like the floodgates opened for Salvationist musicians to express their loyalty and dedication to their Creator God and to the movement.

The introduction of a publishing house brought further alienation from the mainstream brass, Church and military band movement causing more tensions. Publishers like *Wright and Round* saw an emerging market that was taken away from them by William Booth's *General Order [3] for Brass bands* (Appendix 1). This did little to engender support between The Salvation Army and their publishing counterparts. In my opinion many publishers felt all Booth was interested in was 'empire building' not 'Kingdom building'.

The reality was not primarily financial although those outside of the movement could see opportunities missed for more sales of music. It was partly pragmatic, and partly doctrinal and censorial. The movement required music which was affordable and easily accessible. There was the founding of a Salvation Army Trade Department (later renamed Salvationist Publishing and Supplies (SP&S)) which was functioning as early as 1880. However, Booth was never one to miss a financial opportunity and the ongoing development of sales would help greatly in aiding the work of the movement. This decision though was part of many which caused a deep tension and ongoing significance for those involved. Herbert (2000) is insightful in remarking that The Salvation Army, whilst being a very proactive social and religious



movement, managed to be very precious and protective of their music repertoire for many years (p. 188). This protective attitude would cause The Salvation Army and the mainstream brass movement to become very separate and at times extremely cautious of each other with Holz (2006) even suggesting that there was a noticeable rift between the two groups (p. 85).



*Figure 9: The Musical Department 1883. From left to right Henry Hill, Fred Fry and Richard Slater.*

The brass movement at first did not like the decision of this separation and would often level attacks at the movement. It is difficult to see that, if invited, publishers like *Wright and Round* would have declined supplying music to The Salvation Army but ultimately it was part of Booth's control over his music policy that influenced his decision. The steps taken to separate Salvationist brass bands from the brass band movement were remarkably successful with The Salvation Army able to fully sustain and develop music practice both creatively and practically.

Booth's other motivation could have been recognising the identity of the movement as a strong fighting force that was focused in all areas of its activities; there were many aspects of the movement's regulations that would have necessitated strong direction. The strong pull of the contesting band field and the fear of losing the very musicians the Army trained to play in their ranks was one such concern. In the book *Brass Bands Of The Salvation Army* Steadman-Allen notes that:

One has the feeling that the establishment was occasionally just a little insecure, though I believe we have been right to avoid the competition element, aid to development though it can be. At the end of the day, because the Salvationist bandsman is, or claims to be, a Christian, the factor of motivation is fundamental (quoted in Holz, 2006, p.9)

This sole focus on belonging to a movement that gave total commitment in bringing the message of Christ to the people was the strength that William Booth drew upon. The aggressive approach to a militaristic movement now extended the idea that the sung and played theology could be uniformed also. Booth was adamant that band music was limited to pieces transcribed from vocal works – music with a specific textual reference. There was to be no freedom or licence to extemporise on musical creativity or form. For the Founder the musical message needed to be simple and plain, he did not want a musical revolution but a spiritual one.

Through the dedication and vision of Booth and of his offspring Herbert, and the creative and applied skill of Richard Slater, this vision set the framework of Salvation Army music. This successful

policy encountered a number of minor policy alterations before the template was fully established yet it was still seen very much as a controlled process from which The Salvation Army music was to operate from for well over 100 years.

### **Formation of the International Music Board**

In 1891 Richard Slater outlined the musical aesthetic of those years, which has also permeated Salvationist musical life to the extent that traces still remain:

We make no endeavour to meet the tastes of the cultured few. Our appeal is to the masses. Those who have any acquaintance with our operations are fully aware how inappropriate would be music of a complicated nature in Army meetings. To reach the masses the music called for is that which goes direct to the souls of men, not such as demands a measure of culture and an intellectual process for its comprehension. The Army music is therefore popular in style, depending more upon the melody than harmony, simplicity of style and structure characterises it, and it is thus universal in its scope and direct in its effect (Slater, *All the World*, April 1891, p. 287).

It was within these limitations that Slater carried out his work but it was clear that this man of learning and of vision was becoming extremely uncomfortable by the restrictions set. This was in particular regard to the compositional restraints which he felt William Booth was setting. It was in August 1896 when these frustrations became apparent and the opportunity to express a more developed language was presented. The Salvation Army held its first international exhibition at the Royal Agricultural Hall, Islington where an

unpublished march entitled *Rule Britannia* was played. It was thought that William Booth would not be present at such a late hour and would be resting. This was not so and Booth, who was resting in an anteroom adjacent to the main hall, was unhappy with this 'outrage', apparent showmanship and lack of religious content.

From that time on William Booth insisted that an International Musical Board (IMB) be formed. The IMB was to act as a controlling body to ensure music selected for publication met the requirements of Salvationist theology and practice. The Board was to be answerable to William Booth himself. It controlled creativity to certain extent but was soon to debate all musical matters and became a sounding board for musical development within the movement. For example in September 1901 the IMB submitted a memorandum to William Booth requesting certain changes in music publication policy. Booth, surprisingly agreed to these changes which included alterations to compositional styles and instrumentation. These implementations still have an impact on today's music policy which requires that all submissions include reference to a hymn tune or offer a credible religious context. If the music does not pass the Territorial Music Council (the successor to the IMB) the editor returns the manuscript with the reasons for rejection. If the composition is passed it is left to the editor to place the work within a suitable journal (see below for further explanation of the process).



*Figure 10: The Territorial Music Council 1993 (formerly known as The International Music Board).*

It was Richard Slater's task to provide music for submission to the IMB. Each meeting would require him to sing the songs he felt were worthy of publication by accompanying himself on the harmonium. For the brass works the International Staff Band similarly had to play the band compositions for the IMB's approval or rejection. If approved the music would then wait to be published and could be played and featured by the International Staff Band only at festivals before publication.

The original model is remarkably unchanged today with music on a monthly basis presented by the Assistant Territorial Music Director drawn from music sent into The Music Ministries Unit (MMU). Since 1990 and the renaming of the British Territory to the United Kingdom Territory the Council has lost its 'International' label and has been renamed the Territorial Music Council (TMC). This has been in keeping with The Salvation Army policy and in essence now aligns itself with its United Kingdom policies and guidelines.

What is clear is that the music submitted and passed by the TMC is still seen by many as an 'International' publication. Thus any decisions made on published music still, to a certain extent, affect Salvationist musicians outside of the United Kingdom.

The TMC is presented with vocal compositions played on the piano. For brass music the International Staff Band will record a work for the Council. The TMC consists of the Chief Secretary who is second in command of the Army's work in the United Kingdom, one Corps Officer, one literary consultant, the Territorial Music and Assistant Territorial Music Director and a representative Bandmaster and Songster Leader. It is not the Council's remit to criticise the music on a technical level only whether it is suitable for Salvation Army purposes.

It is very much in the Staff Band's DNA to record music for the Music Council, we see it as a fundamental part of our mission to the ongoing work of the movement. We will receive many manuscripts per year from the MMU and expect to record them with only a general read as performance. Throughout the years we have witnessed the first reading of some classic Salvation Army pieces and feel it a privilege to still be involved in such work (D. Kane personal communication, 13 September 2013)



*Figure 11: The International Staff Band at the Royal Albert Hall in 2002.*

The validity of the council, in my opinion, is still seen as a unique and cherished part of the movements' musical existence. There are some that would say that it is no longer required in this more open expression of music policy. The change in regulations in 1992 could mean that, providing it is cleared by the Corps Officer, musicians can play and sing from different Church hymnals with their different aspects of theological practice. Why in essence should a council still regulate music when the movement have opened up their musical boundaries?

The key issue is not regarding what is played or sung within Salvation Army services it is now more about what is published by the movement. Cobb states (personal communication, 12 April 2013) that in maintaining a standard of theological and musical practice The Salvation Army can continue to publish music that keeps to the mindset of the movement which is fundamental to Booths original thinking and purpose – to be in keeping with the principles and theology of The Salvation Army, it communicates the message effectively. This is still a unique structure and stands out as the only Christian movement to have its own regulated music policy.

### **Commission of Inquiry**

With the introduction of the IMB in 1896 the Music Department could present ideas and new initiatives safe in the knowledge that any music

written was passed by the IMB and ultimately the General. This led Richard Slater to press the IMB for new ideas on how to develop the brass band repertoire. With the General's blessing for wider musical horizons to be explored the development of musical form and genres gained apace, the first example of a 'selection' – a group of associated songs joined together with a short modulating passage or a cadenza – was written by Slater in 1901. The work was titled *Old Song Memories* and included within it 11 songs. It was described as a Festival Selection although it was not until works like Slater's *Songs of Scotland* (Band Journal 428, 429), which was published in 1902 with small interludes and musical links between the tunes, that the 'selection' form took shape and became the template for other composers to follow.

The inclusion of *Songs of Scotland* in 1902 also marked a change in scoring in Salvation Army brass music with the dropping of the Bb Clarinet part. The reason for the change was a little unclear although it did bring the scoring into line with the recognised brass band scores of companies like *Wright & Round*.

With the establishment of a *Band Journal*, a bi-monthly brass publication, *The Musical Salvationist*, *The Tune Book* its supplement and various other special one off editions the Editorial Department had settled into a life of regular publication patterns. There were a number of solo, march and selection competitions that encouraged new writers



with small cash prizes to enter but the content of the journals remained relatively unchanged. From 1900 – 1914 there was a settling down period for an Army that had expanded to a great extent in the United Kingdom and its Colonies but had seen its progress and also its soldiers taken away to serve with the British Army during the First World War. After the war the number of Senior bands in the United Kingdom in 1921 was 894; of this total England had 739, Scotland 63, Wales 74, while Ireland claimed 18 (*The Bandsman, Local Officer and Songster* 8 January, 1921, p.3). In addition to this there was also a large and increasing number of Young Peoples Brass Bands with ‘no fewer than 5,000 Young People’s Bandsmen in the British Isles alone (Ibid.,).’

General Bramwell Booth succeeded his father, General William Booth, as head of The Salvation Army in 1912, and held the position until 1929. Bramwell provided the industry to his father’s vision and policies throughout the early days of The Salvation Army and knew the movement as well as anyone. He was a great supporter of music introducing a separate Band’s Department wholly devoted to assessing and improving the standard of bands across the United Kingdom and encouraging musicians from various corps to meet and encourage each other. He also recognised the power of music and musicians in spreading the gospel and wanted to utilise that power during the years of recovery after the First World War. It was clear that at that juncture the Army had begun to lose some of its soldiers through a number of

factors. Many men had come back from the war confused and hurt people, turning their back on a Church that made them into a soldier again, others had lost loved ones and questioned how a God could be in a world where so many had suffered. There was also continued frustration with the limitations the movement gave musicians in non-Army musical participation.

In 1920 The General addressed a council of musicians in which he said:

We have lost some [musicians] to the devil. I want you to exert every power you possess to get them back again' and urged them that 'Bands of the Army should make themselves especially responsible for the backsliders (*The Bandsman, Local Officer and Songster* February, 1920, p.25).

This was a crucial time for the progression of the musical life of The Salvation Army both in terms of recapturing those lost bandsmen and songsters and converting more to the cause.

At the end of 1913 Richard Slater retired as head of the Music Editorial Department and was succeeded by Frederick Hawkes (Appendix 2). Hawkes had worked under and with Slater since the turn of the century. With the development of bands, songsters, composers, their music and their place within worship, General Bramwell Booth wanted to review the music policy within The Salvation Army. There was clear intent to interrogate all matters relating to Salvation Army music and to see if this was ultimately

advantageous to the movement and not a hindrance. Booth convened a Commission of Inquiry in 1915 with three main strands of debate:

- 1 The supreme importance of efforts for the salvation of people and the building up of a simple and zealous soldiery.
- 2 The desirability of Salvation Army music.
- 3 The extent to which the vocal and instrumental music now issued is suited to the abilities of Salvationist executants.

The Commission consisted of a number of members from the IMB but also members close to the General including his own daughter Catherine Booth. In addition Richard Slater (who had resumed leadership in retirement during Fred Hawkes illness), Fred Hawkes and Arthur Goldsmith (a member of the Music Editorial Department) were asked to give information also.

This detailed and significant commission was honest and challenging in its outcome. It highlighted how far Salvationist musicians had come and what was needed to meet the insatiable need for their ministry, this included a revision of both the *Song Book* and *Tune Book*, both in updating the content of songs and also lowering the key of many that were too high to sing. There was also a frank and honest discussion on the persistent problem of groups using non Salvation Army material.

Certainly I have been in festivals in which such things have been done....I do not think there has been much of it used in my presence that has been any greater help than Army material would have been. Of course there may be some who consider that M.F.'s [Music Festivals] give them some sort of free licence

to give what they like (Goldsmith, 27 January, 1916, Sitting No. 12).

There was also an integrity issue regarding the musicians. Were they contributing to the spiritual life of the corps and do they contribute in monthly spiritual meetings? This seems to have hit a nerve amongst the musicians interviewed who seem to perceive a lack of trust and integrity in their work.

Taking them all in all, I think they are a wonderful creation, with all their faults; seeing the time they give, the self-sacrifice, and the ministering to the high ideals of the Army, I do not know anybody who makes the same sacrifice, and puts the same labour in, and gets equal results in proportion to their numbers (Slater, 27 January, 1916, Sitting No. 12).

Twenty sessions of the commission were held, each about three hours' duration and it became clear that this was a useful information gathering exercise making strong recommendations for improvements but also affirming practice and principle. A brief extract from the findings reads:

The commission....has given careful attention and consideration to the views of the comrades who have given evidence. It has also endeavoured to keep well in mind the main purpose of Salvation Army music, both vocal and instrumental, and which, in its opinion, are of a threefold character, viz. (1) to attract, (2) to accompany congregational singing and (3) to speak directly to the hearts of the people.

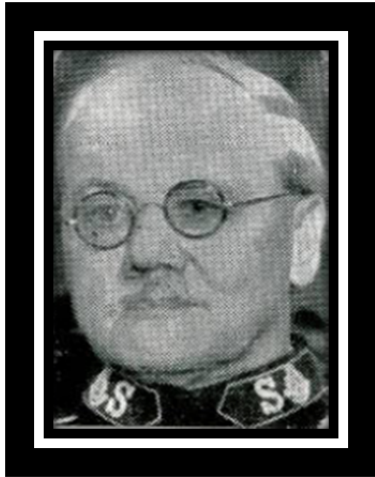
The commission is of the opinion that the recent developments of Army music, both vocal and instrumental, has been of advantage to the Army, from each of these standpoints.' There was direct evidence from the commission's findings of a more improved and developed music style and, despite some small amount of criticism; it was on the whole an affirmation for music to stay on the same course that had been set at the turn of the century (Completed Report, 23 March, 1916).

One clear point made by the Commission was the lack of progressive and developed music in terms of meeting the need of the now many diverse standards found in Salvationist groups. This frustration was noted through information collated and received by the Richard Slater and the Music Editorial Department. This, along with the findings from the commission for an expansion of band and vocal music, led the then Joint Head of Music Editorial, Brigadier Fred Hawkes (Appendix 2) to put before the International Music Board a proposal issuing a new series of Band Journal under the title of *The Salvation Army Brass Band Journal (Second Series)* with the instrumentation reduced from the original *Band Journal* catering for smaller ensembles. It was not only the small ensemble issue that needed addressing for the developing bands and composers.

The most intense call was for works of a broader and bigger nature, most notably by trained musicians who were becoming music leaders. The music sections themselves were playing and singing better as a unit. Their deportment and discipline in practicing and attendance were encouraged and this in turn brought a better model of focussed music making. Hawkes could see this development was needed to meet the needs of the larger competent bands. In the Commission of Inquiry he noted that:

a few complaints from some of the larger bands about the Sunday night selection; they complain that it is music they do not really want; it is obviously intended for the smaller and less efficient, and therefore they do not require it (Hawkes, p.46).

Hawkes' companion and joint Head of Music Editorial, Major Arthur Goldsmith, had an opposing view though and felt that the music published within the *Band Journal* still met the growing demand of bands. In his interview to the Commission he stated that 'every side is catered for almost equally (p.4).'



*Figure 12:*  
(left) Colonel Frederick Hawkes.



*Figure 13:*  
(right) Lt. Colonel Arthur Goldsmith.

Despite the reservations from Goldsmith (*Figure 13*) the ever forward thinking Hawkes (*Figure 12*) took the initiative drawn by the recommendations of the Commission to push through not only the *Second Series* but also the expanded *Festival Series*. The *Festival Series* gave an opportunity for larger more proficient bands to play larger scale works. This series though was to be carefully regulated, the fear being that bands would become far more sophisticated with long drawn out complicated works thus losing sight of the message

and the meaning of the music. When introducing the new series to Hawkes commented:

Some of the selections in the new series will be longer and more fully developed than those hitherto published. The National Music Board has fixed the time limit for the performance of festival selections to ten minutes (*The Bandsman, Local Officer and Songster* 6 January, 1923, p.3).

The first issue was published in January 1923 and, like the new *Second Series*, had an arrangement by Hawkes to commence the issue.

The Commission of Inquiry were given an opportunity to assess the movement's musical principles not to radically change them. Even though there seemed concerns about the slowing down of growth within the movement during the first ten years of the 20<sup>th</sup> century many felt that the music programme and its publishing material was still a strong evangelistic tool which should not be discouraged but developed. This was despite much opposition from some within the movement who felt that music had taken too prominent a position and was not fulfilling its goal of evangelism.

The main criticism was levelled at instrumental music with the brunt of criticism concerning bands that seemed to be more concerned for musical excellence than evangelical purpose. The commission did note that:

It has undoubtedly cheered and inspired our own people and has often brought hope, comfort, and encouragement to sad hearts; but, while this is indisputable, the evidence indicates that the music has not fulfilled expectations in reaching the

hearts of the unsaved to the extent hoped for and earnestly desired (Commission of Inquiry, 23 March, 1916, p.4).

Although this point was seen to criticise the effectiveness of music as an evangelical tool to the movement the Commission actually felt that bands and songsters should be encouraged to do more and not to abandon their established form of music making. The introduction of two new brass series after the findings of the Commission was a direct result of more freedom and loosening of the 'creative reigns'. There was also a direct challenge to officers who did not appear to take sufficient personal interest in their bands and songster brigades.

The Commission feels strongly that if bands and songster brigades are properly managed, Regulations wisely administered, and a reasonable amount of personal interest in them – individually and collectively – displayed by the Commanding Officer, there will not be fewer breaches of Regulation, but it will be proved to a greater degree than ever before that, in bands and songster brigades, the Army has a fighting force incomparable with that of any other Religious Organisation in the World (Commission of Inquiry, 23 March, 1916, p.18).

In addition there was also a need for more protection from 'outside influences' that the Commission were quick to recognise and swift to warn against, perhaps because there was a perceived danger that Salvationists would become influenced by a secular culture. The Commission brought into focus the very essence of Salvationists principles to be 'in the world but not part of the world' this brought all the music practices into an alignment with original Booth practice and helped refocus the musical force, its publishing and its participants.



Holz (2006) observes that the implications of the Commission defined and shaped the nature of Salvation Army music-making for the next 50 years. I would suggest that that Commission gave licence only for the creativity of brass band and vocal models and crucially gave confirmation that there was no need to radically alter the plan regarding music ministry within the movement only to challenge its effectiveness. The resources available at the time were perhaps good enough for the Commission to believe that these models continued to work effectively in the local communities but it may appear that whilst there was an undoubted development in brass and vocal repertoire the sense of broadening and challenging more corps to encourage other forms of instrumentation was not seen as an issue.

The 1915/16 Commission has never been reviewed. This perhaps has been a signal from leadership that music policy for the United Kingdom is set and that, despite small pockets of different styles and genres within some corps, the model of brass and vocal are much the same as they were nearly one hundred years ago. I believe that model is still in essence operating as such but I would suggest that despite the obvious need to reassess music policy within the United Kingdom the main thrust from the Commissions' findings are still relevant to Salvationist music making today, that is the encouraging of local musicians to be more effective within their ministry whatever the medium of music employed. That challenge is explored more in chapter four.

## **The selection process**

The selection process for publishing Salvation Army music is still seen by some as an autocratic process which is derived from both Richard Slater and William Booth. The music is submitted by Salvationist composers/lyricists from around the world with the editor reviewing the music for harmonic and melodic accuracy. Presently the Music Ministries Unit (MMU) receives five to seven pieces of music each week at its base in Territorial Headquarters. This music would be of varying degrees of competency and either brass or vocal. If the music is of a competent standard it is then presented to the Territorial Music Council (TMC). The TMC will meet once a month with up to six vocal and five brass pieces presented. If the music is approved by the TMC it then waits for a suitable publication selection. This selection can still take time to include in the standard Salvation Army journals as it needs to fulfil certain requirements of length, subject matter, genre and difficulty.

The very nature of The Salvation Army's ministry necessitated the need to produce music in great quantity. The demand was met for bands and songsters who not only needed music for their Sunday ministry (as outlined in chapter one) but also required material for concerts (festivals) that they would undertake both locally and with other Salvationist groups around the United Kingdom.

All music submitted to the MMU is never commissioned and is given freely by composers without guarantee of publication. This traditional model was seen very much as the standard way of making and publishing music for Salvationists.

Sometimes rejection of manuscripts can cause conflict amongst composer and editor with those believing their creation is perfect and worth publishing. Sometimes this tension does require a strong lead from the editor as Richard Slater demonstrated in a letter to an unnamed composer:

I think it will be wise for you to accept my word as true when I say your score reveals such haste, carelessness and inaccuracies as to make it very necessary to revise them fit for use. Do not be deluded by the praise or flattery of those who cannot take what are the actual facts in your pieces. You have evidently overrated your music, your attainments, your degree of progress and may have been hurt by the praises of those not able to judge your work. Get more humility, love truth more, and praise less. By God's help place your claims on solid work and let His will and plan rule things (RSD., n.d.).

With the need to defer and seek improvement from composers there is also the important recognition to nurture and encourage young composers. This task has always been a priority of editors as they seek for new compositional talent. This is achieved not only in meeting or discussing compositions through correspondence but in the inspirational music by members of the department that can prove an inspiration for fledgling creativity. For instance Colonel Albert Jakeway, himself a Head of the Music Editorial Department (Appendix 2) recalled that members of the department encouraged him in his

formative years citing the influences of former heads of department as people he admired and revered (Boon, 1996).

In his first year as Head of the Music Editorial Department Ray Steadman-Allen (Appendix 2) had a chance to reflect on this relationship when challenged about the need for new composers within The Salvation Army journals. In a letter to the *Musician* he wrote:

My responsibility is to cater for the requirements of Salvationist musicians and maintain as high a degree of excellence as is compatible with practicality. If received contributions are unsuitable there is no alternative but rejection. No Salvationist editor relishes doing this; he is only too well aware that the majority of these creations cost a great deal of thought and endeavour, with no expectation of reward but a desire that the God-glorifying ends of the Movement shall be served (25 November, 1967, p.306).



*Figure 14:*  
Lt. Colonel Dr. Ray Steadman-Allen  
c. 1986.

The sentiment is honest; the editor is always seen as the villain as many compositions often are just not good enough to merit publication, for many this can be a painful process – rejection is never easy. Steadman-Allen continues in his assessment of introducing new

composers in the same article with the insight to recognise new talent who could improve their art and thus make a meaningful contribution.

Professor Peter Graham, an award-winning composer and former chair of composition at the University of Salford, notes that his early manuscript attempts were always reviewed with care and attention and that advice from Steadman-Allen ‘remains the best lesson in scoring/orchestration I ever received and still forms the basis of my own teaching on the subject (quoted in Steadman-Allen, 2012, p.213).’

The guidelines set by Slater, which were developed and maintained by future generations of editors, have kept themselves within the very nature of the movement’s policies and regulations that William Booth was so keen to promote. Was this a good thing? It is difficult to answer yes or no. Paradoxically it was not the control Booth wanted that led to this but the fact that over time The Salvation Army had built a reputable and strong brass and vocal publishing house with a vast catalogue of music that has become the envy of many publishers. The fact that many Salvationist composers have had the opportunity to publish and have featured their work by Salvation Army groups not just locally, but internationally through the publishing scheme, gave them a sense of pride that their music was being used for God’s Kingdom. The issues of payment were not a concern, for like many other aspects of the movement, they were giving their creative talents as a humble offering to the Almighty.

Even though times have changed, there is still a strong conviction amongst many of our composers both young and old that the privilege of gifting music to the movement is something special. The Salvationist ideal of giving everything in sacrifice to Christ still seems to hold true. In a recent survey sent out by the MMU 97 per cent of contributors were satisfied in gifting their work to the movement (2013, source Music Ministries Unit). The introduction of a 50 per cent share in royalties if the composer's music is recorded (as mentioned previously) has no doubt helped the movement and its relationship with those who give of their creative talents.

### **Changes in publishing policy and practice**

In 1980 Lt. Colonel Ray Bowes (1925 – 2010) (*Figure 15*, p.105) took charge of the Editorial Department (Appendix 2). Bowes, although a fine musician and composer, was not a natural leader and found many aspects of leadership a challenge (Steadman-Allen, personal communication, 15 July 2012). During the late 1980s The Salvation Army in the United Kingdom Territory was looking for a fresh and new impetus. The Army's continued decline was evident. In 1981 there were 11,909 commissioned bandsmen and 17,536 commissioned songsters. This fell to 9,547 band members and 16,907 songsters by 1991 (see Table 1, p. 9).



*Figure 15:*  
Lt. Colonel Ray Bowes 1982.

In 1986 *The Musician*, the main periodical for Salvationist musicians, was superseded for a more mainstream look at The Salvation Army's work as a whole. This reflected the new title aptly named as *Salvationist*. Despite the assurance in the final edition of *The Musician* that this move would continue to meet the needs of music sections, as well as of our individual bandsmen and songsters (1986, p.149), it was felt by many musicians that it neglected to keep the same focus on music opting for a more generic approach to all things Salvation Army. It was, however, noted that music was a key issue in the on-going debate of Salvation Army renaissance. Was there a greater need to engage in more contemporary styles of music? Or did the Church need to recapture and build on its heritage of hymns and anthems, seeking to offer God the highest standard of choral music?

There was a more open and critical view about music being placed in the *Salvationist* with fewer articles about musicians and more debate on the effectiveness of their work. In an article *Making music in spirit and in truth* Chick Yuill commented:

We have been enslaved in our own culture, failing both to contribute to the life of the Church as a whole and to receive all that the Body of Christ has to offer us. The consequence is that

we are too often seen as a movement whose history has much to teach other Christians, but whose contemporary life is trapped and inhibited by its attachment to the past (*Salvationist*, 15 April, 1989. p.9).

There was also an increasing debate on membership with the regulation stipulating that only Soldiers could be part of the musical sections. Why should, for example, a complete stranger who is attracted by the sound of Army band playing and who can play a musical instrument not be permitted to join the group because he has not 'signed on the dotted line'. The Christian message of 'whosoever will may come' which William Booth had so covenanted with evangelistic zeal began to be tested by those who could see the narrowness of the movement's musical membership.

The harsh reality was that The Salvation Army was seen by some within the movement as a product of a past perceived autocratic history. The fact was that the movement had become so used to generations of brass bands and vocal groups that it had become not only engrained in its DNA but also in the public's perception of the organisation. Many towns expected to see the Army band out during the Christmas season, at Remembrance Day Parades, playing at local hospitals and civic events. The learning process from one generation to another of playing a brass instrument was still seen as a natural progression to many Salvationists. It was expected that one learnt to play and then joined the young people's music sections, moving onto the senior sections when becoming a senior soldier (usually in mid-



teens). This, in my opinion, was very much how Ray Bowes and the vast majority of musicians at the time had experienced The Salvation Army and there was no need to change that generational model. The publications and music sections reflected that traditional Salvation Army style.

The opportunity to debate the change of music membership also led to the subject of repertoire. The regulation stated that Salvation Army groups were to play only Salvation Army music. Why should what they play and sing be dictated by The Salvation Army to groups locally who felt that they could choose suitable non-Salvation Army music? There was a wealth of material that was available that could connect with the public. One Bandmaster reflected there should not be a problem with his band being able to play the theme tune of *Match of the Day* during an open-air meeting after the World Cup and found it crazy that, due to a Victorian rule he could not connect with music that would resonate with the people of his community (D. Miles, personal communication, 17 October 2013).

There was a new wave of compositions coming from North America with Salvationist composers like Stephen Bulla, James Curnow, William Himes and Leonard Ballantine bringing fresh, contemporary styles with syncopated rhythms. These composers were not only members of The Salvation Army but professional composers. Stephen Bulla, for example was the Chief Arranger for 'The President's Own'

United States Marine Band, 'America's oldest continuously active professional music organisation and famous the world over for its role at The White House and other major State occasions' (*British Bandsman*, 9 November 2013, p.8).

*The Musical Salvationist* still had a very strophic and traditional style with many of the writers established British names in the movement's music scene. This led to a number of adventurous Songster Leaders ignoring regulations and featuring music from the United States of America. Talented writers such as Tom Fetkke and Mark Hayes were exciting composers producing music for the big evangelical Church movement. This was a new musical language for many groups which was fresh in style, syncopated and different in approach. It was enjoyed (although not fully understood) by many and also opened the door for an understanding of a broader experience of musical freedom that had not been seen since the 1960s with the Joystings. This broader experience will be explained more in chapter four.

The pressure to incorporate more of this style of music into *The Musical Salvationist* was evident but something that Ray Bowes could not fix instantly. Apart from one or two composers there were very few that were writing in that style. Richard Phillips notes that the call for a more open approach to using non Salvation Army material was gaining pace, but leaders such as Ray Bowes did not want to suggest this policy change to the TMC whilst in office. It would need a new

generation of leaders to take on board the challenges and opportunities that lay ahead (personal communication, 25 November 2013).

### **Regulation changes**

Lt. Colonel Ray Bowes retired as Head of Music Editorial in February 1990 and was succeeded by Major Robert Redhead (Appendix 2). He, like his predecessors, was a commissioned officer and had previously been a member of the Editorial Department from 1970-1976 serving under Ray Steadman-Allen's leadership. He had previously been the Territorial Music Secretary in Canada becoming the Bandmaster of the Canadian Staff Band. From 1986 to 1990 Robert and his wife Gwen served as Corps Officers in Vancouver, Canada. The couple brought a fresh and insightful approach to music ministry. They wrote a number of musicals together and Robert's own compositions had a distinctive style and rhythmic approach to them. The couple were also very good communicators and brought a more personable and relaxed style to Salvationist musicians. It was apparent that Robert had a gift for finding new opportunities to express Salvation Army music in a different way, encouraging other forms of music making and developing the traditional forms of music making with the use of multimedia to accompany the music (M. Williams, personal communication, 3 October 2009).

Redhead's (*Figure 16*) role was not to radically change the publishing schedule of the Editorial Department; in fact he still saw his role as a protector of the established order. He was passionate about the need to look beyond the confines of the movement and to open up music to non-Salvationists but crucially to keep a publishing remit that was largely unchanged. In reflecting back on this time he comments:

I felt it was essential. I could accept our regulations of the earlier days, but it was now time to change. We had so much to offer and so little to fear, that it would have been tragic not to move forward (R. Redhead, personal communication, 1 June 2014).



*Figure 16:*  
Lt. Colonel Robert Redhead 1992.

In 1992 the previously separate and enclosed musical world of The Salvation Army opened onto a new pathway that connected with other avenues of music making. It was signalled by a headline on the front page of the *Salvationist* on 22 January as 'Army Music goes public: official'. The report continued: 'The Army is to make its music available to non-Army groups. The General has decided to release all Salvation Army music on the open market.' Commissioner John Larsson, leader of The Salvation Army in the UK, commented, 'For too long the Army has had a ghetto mentality when it comes to its music.'

Within the next year The Salvation Army in the United Kingdom went through a historical administration change. 'For the first time in a century and a quarter The Salvation Army has brought together, into one administrative unit, the previously diverse and separate services of field, social, officer training and trade, with their various units and operations (Salvation Army *Year Book*, 1992, p.189).'

Under the field service the Music Editorial Department merged with the Band's Department (a department that worked with music sections regarding their department, events and personnel) and was renamed the Music Department. This was headed up by Robert Redhead. In 2000 the Music Department was renamed in a structural review to the Music Ministries Unit.

This administration change led the way to the United Kingdom Territory being formed without any reliance both financially and administratively on the international movement. This change of process included the International Music Editorial Department and Territorial Music Council which, since inception, had always worked for and on behalf of the International Army even though the offices were based at Territorial Headquarters in London and the salaries of the officers and employees were taken from the same source. The title of the Music Board was to change from International to Territorial and, as such all policy, publication and music related matters only applied to the United Kingdom Territory. Other Territories would seek to run

their own Music Councils which would be answerable to their own Territorial Commanders.

The reality was that even though this policy change took place, the UK band and vocal journals continued to be an international resource. William Himes, the Territorial Music Secretary for the Central Territory in the United States and a notable composer, observes that his musicians would still look to the United Kingdom's music publishing programme to provide most of our ministry needs. The resources and expertise were such that no real need was felt for a re-invention of the wheel (personal communication, 24 July 2014).

There have been other forays by Territories into music publishing which have proved successful and have been featured within the UK; journals such as the USA Central Territory's *Hallelujah Choruses*, the USA Southern Territory's *Sing Praise* and the USA Eastern Territory's *American Band Journal* have proved popular. The Australian Southern Territory has recently offered a new music publishing programme that provides different levels for the varying degrees of competency with both brass and vocal. Yet there still needs to be more interaction amongst the various music departments so that sales could be maximised better. Ronald Holz reflects:

My personal thoughts favour a call for true international cooperation, rather than a mere broad understanding of each territory's efforts that thinly veils 'competition' in all areas of band publishing within the SA. The world is 'small enough' now to allow for intelligent sharing of the burden (2006, p.196).

This diversity from the mainstream UK publishing programme has helped in resourcing the various needs nationally but the decline in sales of Salvation Army music has undoubtedly mirrored the decline in membership. Figures from 2008 – 2013 provide an indication of trend (Table 3).

**TABLE 3**

**BAND AND SONGSTER MUSIC SUBSCRIPTIONS FOR THE UNITED KINGDOM TERRITORY FROM 2008 – 2013**

<b>Year</b>	<b>Name of Journal</b>	<b>Sets of music (score and parts included) sold per year</b>
2008 2013	General Series	935 890
2008 2013	Triumph Series	1,352 1,148
2008 2013	Unity Series	1,114 1,500
2008 2013	Sing to the Lord Mixed Voice Series	25,653 25,013

*Source: Salvationist Publishing and Supplies Limited (S.P.&S.Ltd.)*

Whilst these figures provide a strong basis to argue that the traditional forms of brass and vocal music making is in decline, they do not include separate sets of music sold to groups both within and outside the movement. Research has unfortunately led to inconclusive results due to changes in systems and records within SP&S Limited. But the data does suggest in part a reasonable and healthy sale of back catalogue and current published music (Source from S.P.&S. Ltd.).

Stephen Cobb observes that it is apparent that there is still a confidence and a loyalty from Salvation Army sections who still

regularly subscribe despite falling numbers in their own ensembles and providing this resource is a vital tool in the ministry of these groups. He also notes that the cost of producing the material is in essence still a solid financial model that helps in the ongoing mission of The Salvation Army (personal communication, 12 March 2014).

Despite the falling sales within the mainstream brass journals the publication of books that have a marketable appeal to both Salvation Army and non-Salvation Army groups have proved relatively successful. The *New Christmas Praise* book, launched in 1994, is one of the first publications marketed to non-Salvation Army groups since the change in regulations. Figures from 2008-2013 of this now established publication show the relative on-going success of such a project with 5,365 brass sets along with 312 piano/vocal books sold in 2008 and with 5,519 brass sets and 293 piano books in 2013 (Source from S.P.&S. Ltd.).

Another publication that has met the need of both The Salvation Army and other ensembles is the beginner brass series entitled *First things first*. This was first published in 2009 with a set of 16 pieces all of beginner standard. This model was developed into three individual tutor books with the intention to be able to progress to the *First things first* band book and start to play music with an ensemble. Cobb notes that this publication has been hugely successful in not only offering a tutorial to established brass sections but has often been the catalyst of



re-introducing corps who do not have a brass band to the genre again (personal communication, 12 July 2013). There has also been a noticeable take up from a number of schools and non SA beginner groups (Source from S.P.&S. Ltd.).

The introduction and relevant success of these publications has, in part answered the critics who believe that there is no need for a Salvation Army publishing house. The *Hillsong Church* and *Kingsway Music* are among the many Christian music publishers that offer a wide range of vocal and instrumental material. This material has been embraced by Salvationist sections and congregations alike and has offered something different in style and approach. Many Salvation Army centres employ not only the *Song Book of The Salvation Army* but other congregational song books such as *Mission Praise* and *Songs of Fellowship*. These books offer a diversity of instrumentation that The Salvation Army had not provided before the 1992 regulation change.

## **Conclusion**

Salvation Army publishing remains strong with over 44 brass and 28 vocal titles being published annually (Appendix 5). The music publishing programme has the responsibility to service all aspects of music making in The Salvation Army and recent scores have included woodwind parts along with guitar chords (S. Cobb, personal communication, 12 June 2012). Crucially it recognises that the vast

proportion of musician's are still engaged in brass and choirs. Cobb (Ibid.) argues that The Salvation Army can still provide a unique resource that sits alongside the variety of publications that other Christian denominations publish and can offer to those from within and outside the movement quality Christian vocal and brass music of varying styles and genres.

This view from Stephen Cobb, who currently heads up the UK music programme within The Salvation Army, attempts to justify the adaptation of publishing and music participation within the movement as opposed to a radical change of policy. It is, in my opinion, in keeping with much of the UK Salvationist music policy in general. The Salvation Army continues to offer a strong publishing programme that is well supported in sales from within the movement and is increasingly becoming popular with those outside of the movement. It reveals a unique place that The Salvation Army has established for itself within the Christian inter-denominational music scene.

So how does this unique model of music practice, originally founded and largely unchanged since the turn of the 20<sup>th</sup> century, still resonate with musicians and those that come into contact with them and their music in 21<sup>st</sup> century? The next chapter investigates this question and also looks at how the standards and regulations set originally by Booth can still apply today.

## **CHAPTER FOUR:**

### **THE ROLE OF SALVATION ARMY MUSIC IN THE 21<sup>ST</sup> CENTURY**

#### **Introduction**

This chapter critically examines the musical participation within The Salvation Army for the 21<sup>st</sup> century. Brass instrumentation, fixed essentially since 1900 and a publication process since 1883 has continued to govern and shape the music played and this model has challenged many within the movement. In the United Kingdom The Salvation Army have suffered many losses that have affected numerous corps and ultimately music sections (Table 1, p. 9). How can a Victorian mode of Christian militarism and its music making be viable and relevant to today's diverse society?

I seek to explore how Salvation Army music, communicates, offers and embodies the movement's practices and regulations in the 21<sup>st</sup> century effectively ensuring its own unique identity within the Christian Church, whilst developing and maintaining the traditional forms of music practice. This covers a number of different areas, including evangelism, strategies, membership identity and publications. Apart from the main focus on organisation and musical application within these ensembles, this study highlights aspects of identification and associative elements inherent in the style of music played and published. There are several issues that must be addressed about the nature of this chapter so that there can be no confusion about its

purpose. Theology, whilst it is innately present in both the administration and practices of the movement, was given consideration in all areas in that it directly affected the ensembles, but was not given priority in this study. While this is seemingly counterproductive, considering that the genre of music being discussed here does not exist apart from religious function, this author wanted to focus more on the musical practices of these ensembles and how they are shaping their mission for future days.

Various leaders, musicians and former heads of the Music Department, have been spoken to in order to try and get a balanced and honest appraisal of their experience as Salvation Army musicians and what they have encountered. Many of them have seen first-hand the various struggles and changes that the movement have gone through and how they perceive the movement to be in future days. The motivation and mission of today's Salvationist musicians have been sought and consideration to how that connects with the original ideals and thinking of William Booth and Richard Slater.

Commentators observe a pattern of modernist tendencies that the Church has internalised: attendance at Church service equals faithfulness; size counts; one size fits all; join the club. At least three of these have been key to the Army's music practices over the years.

Yet even today the movement is inextricably linked with its musicians who still mostly employ a brass band and vocal culture with many still participating in a group that only Salvationists can partake in. Ronald Holz comments:

If TSA [The Salvation Army] resembles a Church, a denomination, it does so in many places simply because it has a congregation tied together through the activities of its music sections. That may be unbalanced practice, but it is a reality. Most Salvationists are proud of their past, but unsure about the future, worried about the quality of worship, worried about maintaining relevance in a complex, increasingly secular, or even pagan society (2006, p. 454).

In 17 August 1992 amended regulations were made so that 'Salvationists may participate in non-Salvation Army music groups, provided that membership of such groups does not conflict with SA principles and service (*Salvationist*, p. 177).'

This regulation change has brought different adaptations of Salvation Army music expression and service but not in terms of a shift in instrumentation and other forms of music making. This has been left in small part to develop with minimal support from the movement. Stephen Cobb observes that many other different types of musical groups have developed in Salvation Army centres that have opened in recent years. This new expression of The Salvation Army has given the opportunity for different types of music making amongst the members without the knowledge or need to refer to the traditional template (personal communication, 28 April 2012). In my experience though

these expressions are still in the minority the main musical thrust is centred on exploring different ways to develop the traditional models.

My experience has seen the regulation change affect numerous Salvationists now taking part in band contests with some being very successful within this realm. Fellowship Bands, mostly regional, whose membership consists of Salvationists, Adherents (Appendix 4) and friends of 'good character' have seen noticeable growth. Many corps sections have joined together with Adherents, friends of the corps and Junior Soldier members helping to boost the numbers and inclusivity within the corps as opposed to 'Enrolled soldiers can only apply' approach.

This adaptation to the original *Orders and Regulations* has not been an easy road to cross and has caused tension within the ranks. I have also experienced Salvationist musicians feeling confused and hurt about their own ideals on soldiership as encompassed in *The Soldier's Covenant* (Appendix 3) and its merits as a privilege to serve in this way. Whether or not the 1992 edict has helped in stemming the decline of musicians or has contributed to it is a moot point and this will be discussed later on in the chapter.

What is clear is that this research has encountered little in the way of documented evidence to losses being sustained through tensions with the movement's regulations; this is due in part to The Salvation Army's

regulated press which is careful to debate without harming and hurting various Salvation Army practices. Bruce Tulloch remarks (personal communication, 12 April 2012) that The Salvation Army has always sought to encourage and not to damage people and their mission and this has always been reflected in their periodicals.

Despite these challenges, I have found a number of encouraging signs both within the practical and publishing sphere of The Salvation Army's musical expression. The Territorial music programmes, particularly the Territorial Youth Band and Choir, for students between the ages of 12-18, The Easter Music Course, for mature students from the age of 30 upwards have seen full numbers attend their respective courses for well over twelve years now. The summer Territorial Music School programme has enjoyed a recent rise in numbers from only 56 students in 2005 to 125 students in 2013 and the inclusion of a number of new initiatives to include different forms of music making have been employed by the Youth Department wing of The Salvation Army. These are positive steps to ensure a future of music making within The Salvation Army and these developments with their challenges are examined in the rest of this chapter.

### **Connecting with community**

In a recent TV advertisement for a programme drama entitled 'The Long Walk' (March 2005) a 'trailer' was shown of two adventurers

arguing as to who would lead the group on a trek through the desert terrain. One of the characters says to the other 'You? You lead the expedition? You couldn't lead a Sally Army band!' This quote could be perceived as figure of denigration rather than a model of worth. Robert Putnam also highlights this perceived disconnect with contemporary culture with the Army's 'Marching Bands and Hallelujah Lassies (2000, p. 409)' which in a media-orientated world where contemporary music styles are changing all the time and the public are exposed to professional modes of communication in short, sharp clips, then it could be seen that brass bands, tambourines and uniforms are sadly out of date and irrelevant.

This emphasises a problem for the movements music sections in today's society where it is perceived they are disconnected from own community. It was Booth's passion to evangelise to the people within his community bringing a fresh brand of evangelism formed from that of his Methodist predecessors. Bands which were crucial in attracting the attention of the masses to hear the word of God in what was then an exciting, new and vibrant way. For many within The Salvation Army the challenge is to reach the people with the gospel and to be relevant to their own cultural and social principles but keeping within the ideals of Salvationism. Booth recognised the effectiveness of contemporary popular tunes of his day which could be used by Salvation Army musicians and particularly by the medium of brass bands. However, as the years have passed and declining numbers of



people attended Church, tunes within the printed music presented by the Army have become less known and thus irrelevant to them.

An example is taken from personal interview with a Salvationist Bandmaster who attends The Salvation Army at the seaside resort of Margate in Kent.

For many years we would play down the sea front with crowds of people around us. They would be given a hymn sheet and would heartily join in songs such as *Will your anchor hold?* and *Count your blessings*. We would always finish our evening open-air with *The Day thou gavest, Lord has ended* and would be moved, sometimes to tears by the singing from holiday makers and local Church communities. Unfortunately times have changed and people no longer stop and listen to our music, let alone sing-along with us. Many would not have a clue of the songs we are playing now anyway (D.Miles, personal communication, 18 June 2012).

In order to be relevant worship must be built upon relationships. Music has a power to build relationships in a language that many can understand. In our attempt to adapt to a modern world, Geoff Ryan warns us that we may be 'fashioned by a new 'imperialism', a type of 'McArmy approach to ministry – a ministry built on modern business practices that have a homogenous approach without being sensitive to their contexts (Needham, 1987, pp.57-58).'

There have been many times in which Salvationist music has not been sensitive to their contexts, 'We have expected people to stop and listen to us without engaging in conversation with them or even asking if they appreciate a twenty five piece brass band playing in their street at

10 o'clock on a Sunday morning (G. Lamplough, personal communication, 12 October 2008).

There have been other challenging factors in the decline of evangelistic work - the exigencies of increased road traffic, one-way roads making it difficult for bands to march, the increasing age profile of many of our music sections who find it physically demanding to march and stand outside for a length of time playing their instruments. This has led to a more insular approach to Salvationist attitudes in terms of their music making with most sections only participating within their own worship services, annual Christmas carolling programmes and Remembrance Parades.

This stance has been seen by many within the movement as a move toward a comfortable 'music club' with the need only to play and enjoy the music without challenging people and themselves in faith, neglecting an essential part of the Salvationist musician's creed to evangelise. The perception is of a music fraternity neglecting the mission, being irrelevant to the mission and ultimately losing their own mission focus.

In an article entitled *Another World of Music* in *The Officer* in December 1995 the then Territorial Music Secretary Lt. Colonel Trevor Davis wrote:

Generally speaking, our bands and songster brigades, once the 'spearhead of our attack', are now thought to be rather conservative, self-gratifying groups of musicians. There is some truth in this, and I would be the first to work hard, as I do, to engender an openness of mind to 'new things' among these with whom I am appointed to work. However, at the same time it is an irresponsible generality if applied to many who still do more 'outreach' (however inadequate) than most other Salvationists, certainly in the group setting, and who continually bless and inspire countless people in and out of the Army with their music. This is not even to mention the most important aspect of their music-making, which is an offering of self and gift to God himself (p.549).

This decline in outdoor evangelistic work has led more groups to be intentional in what they decide to do outside and also how they participate within their own community. Many groups will question the validity of their mission when presented with opportunities to play within their local context. It is not just a question of the band playing outside now that matters, it is a question of whether we can make an impact or not. Derick Kane (personal communication, 12 October 2013) notes that for many years we would blindly go out and do the same old routine, not even asking 'why are we doing this?' but more of 'It is our duty to do this'. This weekly activity yielded very little in the overall context of numbers coming to our halls and would be seen in business terms as abject failure for the amount of man hours put in.

Box 8 (p. 126) illustrates the decline in Sunday musical participation for Margate Corps. This indicates the involvement of musicians in 1984 and compares it to that of 2014.

**Box 8 Sunday schedule comparisons for musical sections in Margate Corps**

**1984**

**2014**

10.00 am Open-air meeting	
10.30 am Holiness Meeting	10.30 am Holiness Meeting
12.00 pm Open-air meeting	12.00 pm Indoor visitation to old people's home or local hospital (once a month)
3.00 pm Afternoon meeting	
6.00 pm Salvation Meeting	6.00 pm Salvation Meeting
7.30 pm Open-air meeting	

*Source: Music Ministries Unit*

From the above schedule in 1984 it was felt among many that Sunday was very busy and this routine of perceived evangelistic work brought, in my experience, difficulty and tension within the musical sections as it was the perceived feeling of 'duty', something that was deep seated within the Salvationists psyche that only kept this timetable alive for so long. This commitment though was increasingly questioned as various and increasing family pressures came to the fore. In my own experience musicians were feeling that it was not worth going out to play at 10am on a Sunday morning into empty streets with people blissfully unaware that we were there in their double glazed homes.

The decision to cancel weekly open-air meetings became a hard and difficult process. Many bands struggled in realising that the process was just not working. However William Booth's edict of evangelism is

deep rooted within the movement and that of its musical establishment. It was hard for sections to say that this was not an effective tool anymore and was not working. The truth is that this model had not worked for many years and the fact that we held on to it for so long manifested our primitive Salvationism of open-air evangelism. Booth would have undoubtedly looked at different and more effective ways had these problems surfaced during his lifetime.

The autocratic style and shaping of the movement has led many to just not question *Orders and Regulations* and this, in turn, has shaped the movement into a 'monotonous ministry' always doing the same thing never challenging why but believing in what has always been done. Delbert L. Stapley observes that 'the holding environment provided by the mother influences the personality of the infant, so the holding environment of any Organisation influences the culture (1996, p. 39).

Many a Salvationist's identity has been formed in this subconscious way. This is not to denigrate any personal and spiritual experience, but highlights the source of what are prevailing attitudes that are a major contribution to a fear of change.

I believe it is true to say that many members would consider their loyalty is first and foremost to God, a spiritual loyalty. This thought can be backed up by Vernon White (2002) quoting from Niebuhrs *Radical Monotheism and Western Culture* when writing of the

theological dimension of human identity. This identifies that God is the ultimate source and centre of all values and it is God who is identified by humans as the ultimate source of all loyalty.

Many musical sections have reviewed their participation in such events as inter-denominational occasions, hospitals, nursing homes, supporting local mayoral and council ventures. This helps in raising The Salvation Army's profile and charitable work within the community and is undertaken with the agreement of those who have invited the music section. Retired Bandmaster David Craik of Peterborough Corps observes that his band found a new purpose for evangelistic ministry. The chance to be intentional in what we do and why we do it gives a good strong rationale to Corps Officers, the corps and the music sections who make the effort to take part and proclaim the gospel (personal communication, 6 June 2014).

Some bands try and now feature music from other sources other than Salvation Army material when participating in open-air services. For example Birmingham Citadel Band and Songsters lead weekly open-air services in the city centre and will use music from Disney films. Other sections bring a more light-hearted approach to their outdoor services with items such as drama sketches. This approach seems to be more than welcome by people who listen many of whom stop and sing along to the music. This has helped in fulfilling the sections evangelistic

objectives, distributing Christian material and engaging with the public in a positive way.



*Figure 17: Birmingham Citadel Band (Bandmaster Gavin Lamplough) in Birmingham City Centre, 2014.*

The musicians of the Regent Hall corps, located in London's Oxford Street, march to their open-air meeting which is held in one of the busiest shopping streets in the world. Their 'congregation' is made up of tourists and shoppers. Many are just passing by, and the band is accustomed to being photographed and videoed but the impact the band make is significant.

It sends a bold statement of intent on our part that we are willing to engage in marching down Oxford Street. Many within our ranks may say that our music is irrelevant, it may well be, but that is not the real point. Our music is never going to be universally recognised or appreciated for we are a brass band and brass bands are now a minority musical medium. It is the impact that counts and we are committed within our band to make an impact so that the relevant message of Christ is conveyed to those who stop and listen (C. Ambrose, personal communication, 6 July 2014).

It is important to acknowledge that even though brass bands were popular within Victorian Britain they would not have been universally loved by all. We have to realise that the medium of brass has a unique place within the life of the British public, many people can view it as quaint and loveable whereas some can even find them a nuisance and a vehicle for propaganda. What we have to come to terms with is this medium has never been and will never be fully appreciated by everyone. Sir Thomas Beecham once stated that 'Brass bands are all very well in their place – outdoors and several miles away (<http://www.quotes.net/quote/10622>).' Despite this, William Booth's original vision of featuring a brass band as an evangelistic tool can still be effectively used but not in a sense of tangible and immediate success. It is also important to recognise their role is to only connect people to a greater message through conversation and invitation to Christ.



*Figure 18: Maidenhead Band (Bandmaster Stuart Hall) on the march, 2007.*



The focus is now on using the musical forces to engage the public but not to expect them to communicate a universal message in their presentation of the gospel. People do not know the Gospel and probably don't know anything about The Salvation Army but the impact may ask the question of 'why and what?' do this band of people represent. If the music sections are just as intentional as the Salvationist forefathers then I believe God can speak into any heart despite the cultural and musical differences of this world.

Holz states that

SA brass bands in their street ministry are, at worst, regarded apathetically but at best, accepted with a great deal of warmth. Its rich heritage and traditions can tie up both SA administration and its laity just when flexibility within (even a multiplicity of) ministries, especially musical, are needed most (2006, p.207).

In a recent blog the Territorial Commander for the United Kingdom, Commissioner Clive Adams, related the enjoyment of watching the Band of the Royal Netherlands Army Mounted Regiments, also known as the Dutch Army Bicycle Band. The Band could trace its origins back to 1917, although some bicycle bands are older. He wrote:

I registered that:  
The band reminds us – informs us – about the past.  
The band entertains us.  
It occurred to me, as I smilingly watched their performance, that they reminded me of dinosaurs. Now, dinosaurs are generally known for three things:  
They inform about a lost world.  
They entertain  
They are extinct...

The core issue is that because they are no longer engaged in war, they have become a quaint piece of nostalgia – an amusing,

amazing, entertaining relic from the past....I believe that the lack of engagement in a war and the consequent dramatic change in their mission, their *raison d'être*, has brought about their demise as a fighting force – not the First World War uniforms, not the vintage equipment. As a fighting force they have become extinct like dinosaurs (*The Danger of Delightful Dinosaurs*, 21<sup>st</sup> October 2013, The Salvation Army Insight).

The argument that the Commissioner was trying to convey is that mission – or lack of mission – is the crucial point. The Salvation Army band and choir could easily become ‘delightful dinosaurs’ but critically it is how they engage in promoting their music ministry and how intentional they are in doing this. He continues to say

At a recent band festival, a seeker knelt at the mercy seat (our place of prayer) as the band played during the devotional segment of the programme. The familiar strains from a well-known piece helped the seeker – after many years away – open up to the transforming ministry of Jesus. The style of the band’s uniforms was not the talking point after the festival, but the fact that someone had met Jesus through the music (Ibid.).

### **Connecting with corps**

In its fundamental state it is the role for Salvationist musicians to ‘play or sing our hearts out and people will still know that this is not about us trying to call attention to ourselves (Sirchio, 2012, p.94).’ The development of Salvation Army music, not only through the evangelistic services of the open-air but the musical offerings in the services, has contributed significantly to many in their own spiritual awakening, both listener and musician alike.

Despite the challenges facing Salvationist musicians in promoting their music outside the Church the ministry of music from the sections still hold a place within most corps on a weekly basis. Trevor Davis states that the regular Sunday service will feature a piece from the band and songsters which, in hope, will connect some spiritual thoughts and promptings to the listener. It can only give an invitation and can never sustain a lasting relationship with God – that is vital to understand (personal communication, 24 October 2013).

The problem is how effectively the sections bring their message to the congregation. For many years congregations were expected to listen and understand music that was not explained to them, for example: Why did the band play a piece which linked three separate tunes with text found in our Song Book? Why did the band play a certain work and what context did this fit within the service? What was the text associated with the music?

This important observation is something that has been sadly lacking in corps for many years. Bandmasters and Songster Leaders have too often brought their 'own agenda' with no connection in terms of message and style to the meetings. One Corps Officer informed me that the leaders of our music sections can often frustrate the leader of the meeting by being so insensitive to the context of the service (G. Martin, personal communication, 12 July 2011). This observation from a recently retired Corps Officer has often led to criticism that the

music sections are 'out of touch' and 'irrelevant' to worship. This feeling was echoed by another Corps Officer when he states:

For the first two of my appointments as a Corps Officer I had no contact with any of my music leaders as to what contribution they were to give to the weekly meetings. I often see this lack of dialogue as a failure on my part as much as on the part of the music leaders. I really, in hindsight, do not know how I expected the Holy Spirit to be involved in the service with such disjointed thinking within our music ministry (C. Bishop, personal communication, 1 June 2003).

These opinions have led to the sections being perceived as mere entertainment rather than worship, or even more as idols then mere servants. This last sentence may sound harsh but in a movement that right at its commencement exalted its General, has followed with great interest the life of its musicians and has put its music sections to the forefront of its services the reality is that for some the music and musicians, not the message, may have been the sole focus and motivation.

I suggest that forms of worship, which involves a brass band and choir, cannot be discredited based on timelines or genres and that if presented with due care and attention it can at least bring the listener and musician to 'appreciate the message' if not being 'moved by the message'. Steadman-Allen suggests that the only outdated form of worship is one that no longer honours God nor allows his people to encounter him in meaningful ways (personal communication, 12 October 2011). The music of the band and songsters should be assessed for the propriety of the words and for their musical

coherence. As such the use of any music within a worship service should be thought through and well presented.

I acknowledge that there is quality music in all genres. Rock, folk, classical, jazz, contemporary, pop and the many more that now exist all contain music of integrity. Usually the music we find appropriate for worship is that with which we are most familiar, or that which we find appealing. I believe strongly that all music can minister to us, if we will only let it. Jim Courson says it this way when confronted with a person who was complaining about music at a conference:

It's not the kind of music I would have chosen...but it has ministered to me. I believe it ministered to me because I was willing to participate, to take the words of those songs and make them the expression of my heart to God. To say that we are unable to worship through some particular style of music is to say more about ourselves than about the music. Certainly we all have preferences, but if our heart's desire is to worship, we will find there are a variety of forms in which to worship (*Making a People of Praise*, July, 1966, p.3.).

In the same vein, I find that there is quality to be found in all worship styles and that includes the standard form of brass and vocal that is presented in many of our Salvation Army services. I have been involved with music in many services and from a variety of denominations and have found quality and meaning in them all. Traditional, blended, contemporary, jazz, folk, rock; my experience has been shaped in a positive way. When worship is done with intentionality, solid preparation and reverence, and when God is expected to be present, I have found the worship meaningful. In fact, I have found that quality

music does not try to make worship meaningful; it only seeks to reveal the meaning that already exists. This is evident amongst many of our groups within the movement who now try and intentionally seek a way to contribute and be part of the whole message being presented within a Sunday service. Hughes states that:

This means that our corporate worship must be Word-centred from the beginning to the end. We do not meet or ‘worship the Word.’ It is *all* a ministry of the Word. This means that the preaching must be wholly Biblical – in a word, *expositional* ... But installing exposition as the main event is not enough. God’s word must infuse everything. The careful reading of the Word must be central. Hymns and songs must be Word-saturated (2002, p.159).

This contribution of many sections during a Sunday service now includes the use of visual aids that accompany the musical offering. We live in a multimedia society with screens and technology dominating our everyday lives. Many corps within The Salvation Army now employ the facility of powerpoint and overhead screens. These screens provide the congregation with words, various notices and scripture readings during the service. In recent years numerous bands and songsters feature their music in tandem with some commentary on screen whether that is with text, video or pictures. The effect of using this medium has helped greatly in the understanding of the message that the music has tried to convey.

Recently we heard a band playing a developed and large scale work, this work is over thirty years old but it was not until I saw the explanation of the piece unfold before my eyes that I fully appreciated and was moved by its message (K. Horner, personal communication, 14 December 2013).

This more intentional approach for a better understanding of musical message has helped in appreciating the work presented. In a recent survey by the MMU it was stated that over 79 per cent of section leaders felt their musical contribution was understood better by both musicians and congregations due to better dialogue between the Corps Officer and themselves (Survey taken during Bandmaster and Songster Leaders Councils, Birmingham, 1<sup>st</sup> June 2014). Everyone surveyed agreed that the music used by the sections was written and dedicated to God and given as an offering to Him. It is therefore, in my opinion a priority that this is done well and that anything we do within our worship service should enhance, develop and stimulate the message presented during the service. I do feel that this can be achieved but it needs everyone involved to be committed and focused on the aim. The traditional form of music making can be as powerful as any other medium for we have a rich heritage of musical 'sermons' that, if presented in a relevant and updated way, will be as compelling to the listener and more importantly God honouring and worthy to The Almighty.

### **Embracing other forms of instrumentation and music programmes**

One of the challenges faced by the movement is its perception from within that only brass and vocal are seen as the main musical factors in contributing to worship. This, in my experience, has led to many musicians who have played other instruments feeling left out and

excluded in the music ministry of the corps. From as early as 1910 the movement only encouraged the use of brass and voice within its ranks. Steadman-Allen suggests that Slater was caught with his fellow musicians in a tidal way of brass band euphoria which in turn developed many composers, players and leaders across the United Kingdom. This rapid 'uniform' development helped Booth and Slater keep a consistency of approach to their music making and theology (personal communication, 12 April 2009).

It seems a little strange that Richard Slater, himself a very good violinist, should finally decide on a brass band policy that would ultimately narrow the genre of the movement's music making. It could be that both Booth and Slater decided that the prime evangelistic focus for music within the movement was better served by a brass band. The brass band was loud and portable it could make an impact and could be flexible enough in its instrumentation to attract not only listeners but musicians to be part of this musical force. This is backed up by Ray Steadman-Allen who felt that connection of the poor and working class that Booth so strongly aligned himself with would have been better served by a brass band than an orchestra. He notes that strings would have been seen as an elitist model of music making and not of the earthly 'belts and braces' music that had become popular amongst the lower and working class at the back end of the 19<sup>th</sup> century (personal communication, 12 April 2009).



Gordon Cox comments that with Slater's focus mainly being on bands, and to a lesser extent on songster brigades:

..there appears to have been little attempt to foster the considerable variety of instrumental groupings characteristic of the Army's early years. He was very dismissive of the efforts of string bands, and there was seemingly little consideration for concertina bands, orchestras, mandolin bands. He did not use his own skills as a violinist to further the cause of string bands or orchestras (2011, p191).

In the early days there was no restriction on the type of musical instrument used. Boon (1966) observes that the first groups were composed of a mixture of brass, woodwind, whistles, concertinas, accordions and fiddles, but the formation of the band gradually took shape and by the time the *Band Journal* was first issued the following plan of instrumentation was agreed upon: B flat and E flat clarinets, 1<sup>st</sup> and 2<sup>nd</sup> cornets, 1<sup>st</sup> and 2<sup>nd</sup> tenor horns, 1<sup>st</sup> and 2<sup>nd</sup> baritones, 1<sup>st</sup>, 2<sup>nd</sup> and bass trombones, solo euphonium, B flat bass and E flat bombardon, side and bass drum. For a number of years clarinets and saxophones were featured in Army bands but by 1902 woodwind instruments slowly disappeared and the decision made not to cater and publish anymore music parts.

This lack of organised music making for other instruments was ultimately going to struggle in a movement of regulations centred on brass and vocal scoring. This continued to be the case until the introduction of rhythm groups, consisting of electric guitars and keyboards found popularity within the mainstream UK culture and

then amongst young Salvationist musicians in the early 60's. In 1964 the then General of The Salvation Army General Frederick Coutts expressed the hope that a more modern approach to the old task of bringing the message of the Christian faith to the 'man in the street'. He also went on to state that:

..alongside the ministry of the brass band, it should be possible to take the message of salvation to coffee bars with electric guitars if this proved to be an effective method (Boon, 1978, p.159).

This statement led to the formation of a Salvation Army group called The Joystings (*Figure 19*, p.141). The group's first single was released on 14 February 1964 entitled *It's an open secret*, written by Major Joy Webb, the leader of the group and composer of many of its songs. *It's an open secret* reached number 32 in UK hit parade and the group went on to become extremely popular within the international Salvation Army until they disbanded in July 1969.

However there was uncertainty as to how best to involve rhythm groups in corps worship. Although some groups had a mature approach, others seemed not to help their cause by going against the regulations of uniform wearing and it was perceived by some as 'teenage rebellion'. Some leaders found that this rebellion was one more of a personal attitude with Salvationist principles as opposed to wanting to extend the Kingdom of God with their music. Steadman-Allen states:

Perhaps sometimes it was not so much rebellion as the difficulty of being accepted. It was a problem for some leaders fitting such groups into an established format. Were they just being outrageous? We can evaluate the strengths and weaknesses more easily with the benefit of hindsight (2012, p. 56).

There have been many groups since The Joystings within The Salvation Army but none have maintained a prominent and sustained role. The shelf life of popular religious song is short in most cases and this is to prove the point with such groups within the movement that by its very nature is controlling and uniformed in its musical approach.

The curious thing is that with the Joystings you get loads of personal fruit, lots of people who were influenced by them. Organisationally, almost zero fruit – nothing followed as a result of the Joystings, which is mad (Alvin & Karl: Pioneers of non-brass band Salvation Army music, Cross Rhythms website, Sunday 16<sup>th</sup> February 2014).



*Figure 19: The Joystings, 1966 (from left to right) Peter Dalziel, Joy Webb, Sylvia Dalziel, Wycliffe Noble and Bill Davidson.*

What the Joystings did bring was a challenge to the control the movement had on its music and the repertoire available. The introduction of less formal groups meant that the regulation could no longer be followed rigorously, since the International Music Board was not able (despite efforts) to successfully monitor music for this idiom.

It is now general practice that all music is available for use in meetings, providing the legal issues (copyright) are satisfactorily handled. The Joystings were certainly the start of a slow revolution in Salvation Army music making and processes which, at the time, did not see any seismic shift in music policy but altered the way in which leadership and musicians viewed the adaptation of music within the movement. Their influence opened opportunities which were not fully developed or taken up by those musicians who wanted to explore a different musical sphere at the time but certainly implanted a vision of other forms of music being included within local Salvation Army settings. It is difficult to understand why this model did not continue to expand at the time. Major Joy Webb remarks that ‘the real problem was that the identity of brass and vocal was still strong when the Joystings were at the height of popularity and that within a local context the music leaders still kept a tight rein on local music policy (personal communication, 15 November 2013).

On reviewing the evidence I do feel that this was a pivotal time in music policy for The Salvation Army and one which, although not fully understood and appreciated by many, certainly helped future generations to question the approach of brass and vocal groups within the movement. This questioning has led to many leaving the movement frustrated by the restricted music policy. One such musician remarked to me ‘I felt that a movement that could embrace the Joystings and talk about it so often in glowing terms would have

been able to encourage me to play and form a group within my local corps. Sadly this was not the case and in the end I felt that my music was not valued as much as the brass band and songsters (J. Brookes, personal communication, 22 July 2012).

The power of generational traditional worship was strong amongst Salvationists. Parental guidance and encouragement was that of brass, vocal, uniform wearing and observance to the guidelines set. The offspring would naturally copy that lead following in the footsteps of their forbearers. This was true in the sense that different forms of instrumentation did not comply with the Salvationist norm and thus struggled and continues to struggle to find a voice. The book *Chosen to be a Soldier* states that:

The Young People's work will be judged successful in as much as it produces senior soldiers who are truly converted...imbued with the principles of The Salvation Army (1994, p.71).

Those principles are still largely seen to support a musical force that is based on brass and choral music making.

In an article for *Cross Rhythms* (2014) Alvin Allison, a Salvationist who has for many years championed the idea of a rock and popular music culture amongst the movement noted his challenges of breaking through the traditional ranks of musicians. He observed that the people who'd stayed in The Salvation Army have remained because they like brass band music, or choral music – not the genre of music

he preferred. Allison went on to state that many of those who preferred a different genre to brass and vocal had left the organisation.

Despite this somewhat formulaic and homogenous approach, the *Orders and Regulations* have in more recent years stated that to evangelise youth, each corps must attract young people by a varied and relevant music programme. In the last number of years the Music Ministries Unit has tried to encourage the few rock groups that are present within the United Kingdom Territory. In 2009 the MMU joined in a project with The Salvation Army Youth Department called 'Rock School' encouraging young musicians to enjoy the medium of rock music and to join together and learn more about the genre. The idea was to instruct and tutored musicians to not only improve their guitar skills but to apply them in their local corps setting.

This programme, along with a greater acknowledgement of different musical participation has seen an increase in the number of non-brass participation to 24 per cent of corps within the United Kingdom employing the use of guitars, keyboards and singers which contribute to worship on a Sunday (figures from Music Ministries Unit, THQ). This percentage, although still relatively low, does indicate an increase from 20 years ago when only 10 per cent of corps employed non-brass and vocal groups within worship (figures from Music Ministries Unit, THQ). This increase has been noted with the inclusion of extra instrumentation being published amongst its established brass band

journals (Appendix 5) with the addition of woodwind parts on each of the *Unity Series*, *Christmas Praise* and *First Things First* publications. In my experience this has helped to bring in different instrumentation into what was an exclusive brass model. There is also provision being made for guitar symbols and chords in the preparation of a new Song Book the Salvation Army are to produce in 2015 (Source Music Ministries Unit).

The Salvation Army Symphonic Wind Ensemble, formed through the 1992 regulation change, was founded in 1993 with ‘the desire by Salvationist woodwind instrumentalists to perform within a Salvation Army environment (SASWE website, History, [www.saswe.com](http://www.saswe.com))’. It is currently led by Andrew Mackereth, a fine trombonist and composer of brass music but with a passion to see wind instruments used within The Salvation Army.



*Figure 20: The Salvation Army Symphonic Wind Ensemble, 2014 (Leader Andrew Mackereth).*

This desire for woodwind to be included more within the musical sphere of the movement has now resulted in former favourite Salvation Army brass titles being transcribed for wind bands. These titles are published by *R:Smith and Company*, who are now owned by The Salvation Army Trustee Company, under the name of the *Trade Winds Series*. This series commenced in 2006/2007 and, despite a slow start in sales, has gradually picked up with more titles being issued and coverage from such ensembles as the Central Band of the Royal Air Force.

The Salvation Army have also recently encouraged new programmes such as the Eden Project in Manchester. This project brings a new expression of The Salvation Army to urban areas like Manchester and involves a freedom of music making policy in conjunction with the tastes and popularity of the area served. This ideal promotes complete freedom in all activities and is mindful of not making its members submit to a template as such, something which has been quite the opposite of Salvationist policy. However, in making new programmes there is a danger of implementing ones that will become the standard approach and ultimately become a tradition. David Bosch has said with regard to this problem. 'a new imperialism in theology then simply replaces the old (2001, p.428).

There does appear to be more of an acceptance for musical freedom and instrumentation within the territory with some corps now not



having a band or songster brigade within their worship. Research completed by The Salvation Army notes that some corps are now predominantly non uniformed, some call themselves 'Churches' and some do not have any brass instruments (Source, Research and Development Unit, THQ).

The need for a broader and more flexible approach to music making is seen as vital not only to evangelise and make people feel included within the life of the Church but to sustain a music expression. The movement is finding that just as a community of people live in different areas so that community of people may want different things. It could be that the traditional model of Salvation Army music making is working well and this is encouraged and still is effective amongst the corps and community but now there is more opportunity to embrace other forms of music making and instrumentation. The need is to be flexible in relation to local preferences and not by central commands, but by God's unique agenda for specific people and sub-cultures. I believe what we have and what we can have is all up for grabs within the mission of the movement.

### **Participation in non-Salvation Army Groups**

It has been very difficult to evaluate whether the change in regulation to allow Salvationists to play in other ensembles has been of benefit or has contributed to further losses. The allowance of non-Salvationist

participation was to be seen to align itself with the modern principles of the world we now live in, why should we be separate within any sphere of musical opportunity? Our only separation is our moral standards which, in turn, should allow us the invitation to speak into communities that do not know the gospel? The argument is a valid and strong point but it may be that for some they have seen more of a musical opportunity than a spiritual one.

For many years my corps had a good band, we would play regular concerts and participate fully in our meetings. It was unfortunate that certain situations happened and a number of the bandsmen/women left. I enjoyed my banding and had the opportunity to play in a local contesting band. Due to their own commitments I found it increasingly difficult to come to the Army on a Sunday and make the corps band commitments. I decided to leave and now attend a Baptist Church with my family. I miss the movement I grew up in but find certain regulations and commitment levels a struggle to adhere too (I. Marshall, personal communication, 14 March 2013).

This statement from a former Salvationist bandsman whose parents, grandparents and great grandparents were part of the movement resounds with many. Although it is important to recognise that music is not necessarily the main issue for their leaving the movement with many playing in local contesting bands and worshipping within a Church. For those that enjoy contesting and local town bands and are still found within the movement there are exciting opportunities to take part and to share both their Christian and musical experience in both spheres of brass banding. The International Staff Band, the Army's premier brass band, has enjoyed sharing concerts with The Black Dyke Band. These, along with many other joint concerts, have

given opportunity for the spiritual message and purpose to be shared on a wider platform. American Saxophonist John Coltrane clearly defines what it is to be a musician who is also a dedicated Christian. His belief easily applies itself for those Salvationists who participate in non-faith groups.

My goal is to live the truly religious life, and express it in my music. If you live it, when you play there's no problem because the music is part of the whole thing. To be a musician is really something. It goes very, very deep. My music is the spiritual expression of who I am – my faith, my knowledge, my being (Jazz Quotes Website).

### **Inclusion of adherent and non-soldiers to Salvation Army groups**

*The Soldier's Covenant* (Appendix 3) is the basis in which all Salvationists have to sign and agree to be Soldiers within the movement. Contained within is a theological statement but also a governance of a lifestyle. Booth's insistence in the allegiance to the movement is clear and gives little in the way of freedom. The *General Order for Brass Bands*, first published in 1881, changed very little and this 'ghetto mentality' of enrolled soldiers only in the music sections has faced stiff and large opposition from many within the movement, especially as numbers have declined and the need for musicians that are not uniformed to take part in services and the mission of the corps has been highlighted.

In the late 1980s the issue of membership became an increasing concern amongst the leadership of the territory, that, along with

mounting pressure amongst many within the movement for change, brought a challenge to 'Soldiers Only' membership within the musical sections. There was serious pressure within the movement to look at the exclusivity of sections. The Youth Department of The Salvation Army particularly jumped on the bandwagon of change. The decrease in membership amongst the young people became a catalyst for the Youth Department to see a radical plan for the movement. Included within this plan was the shaking up of the traditional music forces. Membership and soldiership was seen as primary objects for debate and criticism. The Territorial Youth Advisory Council reported that 'there needs a serious review of all aspects of Salvation Army corps work to include everyone who comes into and decides to worship with us (Territorial Youth Advisory Council paper, 1998, February).'

There was at the time also, articles and letters being printed in what is usually regarded as the regulated Salvationist press commenting on this review.

One such letter entitled *Unless you sign on the dotted line...* printed in the *Salvationist* and written by an officer, Captain Allister du Plessis, pressed for an open policy within music sections. Amongst the many arguments for this he stated:

Perhaps we should open band membership to adherents. A lot of small corps band practise the 'whosoever will may come' policy anyway and allow respectable folk into the band whether they have signed on the dotted line or not...Many members of worship bands do not wear uniform and do not have to sign up

to anything before joining. Since both types of band have the same purpose, of aiding worship, why is there this difference when it comes to *Orders and Regulations* (*The Salvationist*, 11 April 1998, p.8)?

The ultimate pressure from within brought leadership to issue *Regulations and Guidelines for Musicians*, issued in 2000, this gave clear insight and further clarification into the demarcations between what constituted 'outside' and 'inside' so that Salvationists could actively take part in non-Salvationist activities and also adherents and 'those sympathetic with Salvation Army principles' could take part in Salvation Army music sections.

The inclusion of non-soldiers within corps groups has been widely recognised in many parts of The Salvation Army world. Declining membership in the UK has brought a need for other people to be included and this has been difficult for many Salvationists to embrace. One of the main reasons for this reluctance to change is the principle of soldiership and what it stands for. Patricia Downie, a Salvationist musician states:

I still think that to be a Bandsman or Songster in The Salvation Army, one should be a uniform wearing Soldier. I know that I am well against the grain here, but our mission is to be a part of the leadership team – to get people saved. How can someone sing *All to Jesus I surrender...* if they are co-habiting, or living a life-style that is not God glorifying? I am a sinner, saved by God's marvellous grace, so I am in no position to judge, but our uniform has to mean something, and our mission as Salvationist musicians should be seen as urgent (personal communication, 23 March 2013).

This belief is echoed by many within the movement that being a soldier is being 'set apart' from the world. I believe though that there is a growing consensus that the model of separation is seen to be out dated and that music sections should be seen as a doorway into the movements activities which will then help them to be led to faith.

Robert Redhead states:

We should look at 'participation evangelism'. If the Music Sections are genuine Christians, then their genuine Christian experience would flow over. From a personal point of view, we had a very intelligent bright Jewish kit-drummer come to our large corps in Western Canada. The corps had a lot of young folk and thus needed a good drummer. So he started to play with us but as a Jew, found it hard to cross the 'divide' to Christianity. After some time, he and his wife came East to the Toronto area and went to a modern type evangelical Church, and, eventually became the drummer of one of their Worship Teams. The difference between that group and our Salvation Army group, was that they started to talk to him, quite naturally about Jesus. He's now a strong a Christian and part of the leadership of that Church. In the Church in general, the philosophy used to be: Believe, Behave, Belong. Now the philosophy is: Belong, Believe, Behave (personal communication, 1 June 2014).

This idea of inclusion and not exclusion is, in my opinion, becoming increasingly popular but not universally accepted within The Salvation Army. The ideal of soldiership and the values that brings is still craved amongst many musicians. The idea of bringing non-Salvationists within the group is against their principles of being 'set apart'. The reality is now of decreasing numbers and my experienced has shown that it is only then that many groups decide to open up their music groups to non-Salvationists.

Not only has there been an increase of non-Salvationist members taken place in both band and songsters at local corps but Fellowship Bands have started to develop and establish themselves within The Salvation Army. These bands and some Fellowship Chorus sections are drawn from a local radius and are mostly connected to a Divisional Headquarters. The members of these sections are formed from the following constituents bandsmen, retired bandsmen, former bandsmen, those formerly connected with the movement and some members drawn from other brass ensembles not connected to The Salvation Army. The Fellowship Band movement has made a significant impact on the life of music in the territory with local concerts and recordings.

However, this perceived successful development has caused a number of tensions for it is seen by some that there is no significant evidence any real growth within the attendance of Sunday services or even an increase of new soldiers. Stephen Cobb (personal communication, 25 April 2014) suggests that the idea of Fellowship Bands serves as a 'comforting purpose' for many who attend. My own experience has observed that many former Salvationist musicians see this medium of music as a reminder of past days without having the Sunday to Sunday commitment of Church. It may have been that they were hurt or have had negative experiences within the Army. The Fellowship Band/Singers give them an opportunity to play and sing Salvationist repertoire, rehearse in a Salvation Army Hall and join with many

Salvationist bandsmen/women without the need to totally relive old experiences

My observation is that the pattern of rehearsal follows the same model as any other Salvationist music group with the inclusion of a Scripture reading and prayer, all of the engagements and memberships are approved by Divisional Headquarters and the finance is also regulated by the movement. The Fellowship Band and Singers have certainly helped in re-connecting The Salvation Army with many past members and, in part, have been successful in this regard.

With the ongoing changes that are happening at local level the leadership of The Salvation Army is currently looking at a unified policy to allow adherents who are 'sympathetic to the aims of the movement' to join the sections. Many would argue that it is already happening anyway but a formal and regulated instruction would certainly be a significant and challenging directive for many who see soldiership as integral to their activities within the movement. My opinion is that this directive is inevitable due to the decrease in numbers although there is also the issue regarding those corps who still maintain a 'soldiers only' approach in their music ministry. If a new regulation is put in place this could disturb what is seen as a workable model leaving many to opt for a less rigid style of



membership and perhaps bring into question the validity of their own worth as soldiers.

Through all these challenging days there is an opportunity for all soldiers whether musicians or not to reevaluate their *Soldier's Covenant* (Appendix 3). This is far more than a musical issue but brings into perspective the reasons and motives that compel soldiership of The Salvation Army. Regardless of any set regulation the movement continues to face the need to alter its 'soldiers only' approach, but in doing so it may conversely recognise the importance and relevance of being a Salvation Army Soldier and musician in the 21<sup>st</sup> century.

### **Connecting with the younger generation**

One of the alarming parts of decline within The Salvation Army is its youth membership. As younger people left the movement as early as the 1950s there was no longer the generational coherency leaving The Salvation Army today with an advanced age profile. In my opinion this profile has struggled to connect with the younger generation who did not want to belong to an 'old peoples club.' This club would primarily be the band and songsters whose programmes would be the main constituents of the corps life and so it was perceived by many that the model of brass band and choirs was outdated and no longer relevant to young people.

Yet currently it appears that brass educational programmes are flourishing, Martin Beecham, a Salvationist whose is a member of the board with the Grimethorpe Colliery Band states that they, Black Dyke and Cory hold brass programmes specifically for training young musicians (personal communication, 23 April 2013). He also states that many of the top bands have members below thirty years of age.

In 1998 Dr. Stephen Cobb introduced the Territorial Youth Band (TYB) course. The course runs during the February half term and is open to Salvationist brass players from the age to 12-18. The model of TYB follows that of The National Youth Brass Band and stipulates Grade Five Associated Board pass as membership. It also states that musicians should be active members in their own Salvation Army sections. This was met with some opposition from officers and soldiers as being 'elitist' but Cobb held firm and the first course was a huge success. This has continued to this day and enjoys full membership each year, often with a waiting list.

Encouraged by the success of the TYB it was decided that a youth choir should be formed. In 2000 the then Head of Music Editorial Richard Phillips inaugurated the first Territorial Youth Choir (TYC) course. This again was through audition and became very popular. The two courses run together in separate venues at Bournemouth with a joint concert in Poole, Dorset.

The TYB and TYC models retain the traditional forms of Salvationist music making although it is clear in my opinion that the encouragement of youth with their own age group and peers helps greatly in this regard.

My daughter attends the Youth Choir and for her the opportunity to enjoy Salvation Army music at a high level is something that she does not have the chance to enjoy. In our corps she is the only teenager and finds it hard to connect with people of a different generation in the music sections. The week provides spiritual and musical encouragement with moments to share with her friends about faith. For many young folk within our movement weeks like this are vital (L. Gillman, personal communication, 4 April 2013).



*Figure 21:*  
The Territorial Youth  
Band 1999.

There continues to be regional summer schools which include music as an option. The success and standard of these schools vary. These are run by the Divisional Headquarters who choose Salvationist staff to lead the options. In conjunction with these regional programmes the MMU run a national school called 'Territorial Music School' (TMS). This School still runs a music only approach and has, in the last ten years, seen attendance improve. There are three brass bands, a girls and mixed voice choral group and the age range is between 16-30 years of age.



*Figure 22: Territorial Music School 2006.*

In my opinion it is however important to recognise that the movement must engage in different forms of using music as part of an evangelistic purpose to connect with young people in reversing the trend of decline. Leonard Ballantine believes that good, solid training with a passion and purpose for leadership can make many things happen in any circumstance. For Ballantine it is not the question of whether anything is relevant or not, it is a question of whether The Salvation Army believe in what we are doing and whether we are doing it for the right reasons. In his experience he believes that traditional brass and vocal programmes have flourished with young people and, in fact with all ages, where strong committed leadership is present (personal communication, 12 April 2014). The problem is in recognising and developing such leadership that can bring about such a successful programme.

Recently there have been a number of new initiatives to encourage young people to play brass instruments which have included taking Salvation Army brass teachers into schools. The 'Just Brass' programme has been founded in Australia and is being looked at seriously within the United Kingdom. This programme was founded by Salvationist John Collinson and aims for children from within the community of its local corps to 'experience the joy and benefits of music participation irrespective of their social or economic circumstance (J. Collinson, personal communication, 14 March 2013).' It achieves this by using spare and old instruments from the local corps and giving children from three schools within the area an opportunity to learn a musical instrument.

The activities for 'Just Brass' are two-fold - during the week John will visit the schools and provide instructions to groups of two to children learning a brass instrument. Each school has a band, where the children can then put their lessons into practice. Then on a Thursday afternoon, children from the community will come to The Salvation Army for a joint band rehearsal.

Many of these kids have never been given much at all so they were amazed when we said they were allowed to take the instrument home – and they all wanted the shiny gold ones (Just Brass: music tuition to children from all walks of life, [www.salvationarmy.org.au](http://www.salvationarmy.org.au))!

The Territorial Music Director for Australia Southern, Ken Waterworth, has experienced the popularity of this programme and

now has John Collinson working full time within the Music Department in Melbourne to implement the programme nationally.

The *Just Brass* programme has given us proof that brass bands can still connect with young people within a musical and a spiritual level. Each rehearsal will have a scripture presentation and there is a person who oversees the children's spiritual development and learning. The children feel they are part of a unit, they get an instrument, music bag, and even a T-shirt. There are pizza, games and competition evening which makes them feel part of not only a musical community but a community that care and look out for each other. Our challenge then is to transfer them into the life of the local corps and to introduce and develop their spiritual awareness. 'Just Brass' has been successful in bringing many children in and we have also had a number of people attend the regular meetings and now take part during Sunday worship (personal communication, 12 October 2012).

Stephen Cobb, the leader of the MMU, is now considering this programme within the United Kingdom with ongoing discussions between local corps members and the MMU. The opportunity to look at developing a music programme amongst the schools and ensuring that The Salvation Army is at the heart of that programme is something that brings a relevance back to brass, certainly amongst those within the movement that feel that the model is not a credible form of evangelism.

Recently there have been a number of community choirs being introduced across the country. The Salvation Army has noted this growth area and a number of corps have now introduced a choir which includes people from its various programmes during the week. This is run in association with the corps and encourages all members

of the choir to come and attend in worship. There are also events that the choir participates in which include participation from the corps band or songster brigade. I have myself visited a number of successful ventures within this field of choral music making and have found it a positive way in introducing people to The Salvation Army.

The emergence of television programmes such as 'Last Choir Standing' and specialised vocal trainers such as Gareth Malone have helped raise the profile of choral singing.

We saw the need within our area and now have a youth choir that meets once a month at our Salvation Army Hall. We share in food before an hour's rehearsal; at the end of the rehearsal we will share a prayer. The opportunity to reach out to the community through this has been very successful and we have had a number of the choir members come to our Sunday services (A. Symes, personal communication, 3 August 2014).

In my opinion drawing people from the community and using music as the prime source of evangelism is a model that would surely be in agreement with William Booth. With the wealth of knowledge and resource within The Salvation Army it is seen by many that we should still encourage this with the younger generation within a brass and vocal model. It is not that other forms of music have not been encouraged recently with 'Rock Schools' and 'Guitar clubs' instigated and backed by the MMU. These programmes have proved some success but have not been sustained on a wider level. I believe that a lack of competent leaders willing to commit their time and skill has proved an underlying factor. There still however remains a brass and

vocal tradition with a number of competent musicians that can, at its best practice, prove worthwhile and relevant to the younger generation.

However, there are challenges to consider that affect the movement and its *Soldier's Covenant* (Appendix 3), the values of the movement with alcohol, co-habiting in an unmarried situation, dress code and commitment to section participation. These are issues that have caused concern about the wider identity of The Salvation Army and are continuing to be the source of debate, especially in my view with the younger generation. These are issues that particularly effect the younger generation and the community they live in.

For Salvationist musicians and those who wish to participate in Salvation Army led music making the issue of embracing non soldiers should be seen, at its best, to help people discover, accept and serve Christ. It is then the responsibility of the movement to promote and encourage soldiership on which it places so much importance. Music only plays a small role in this and I would suggest has not been the main reason for losses in membership, particularly among the younger generation, but has sometimes been the reason they have stayed with the movement and have eventually developed their faith. It is the responsibility and challenge for The Salvation Army to offer a credible music programme locally that can engage and enthuse their



musicians so that they see it as a vital part of their own service to the Kingdom of God.

## **Conclusion**

The Salvation Army since inception has relied on its unique identity which includes the combination of social and religious action, its uniforms, the use of brass bands and vocal music. Generations of Salvationists have benefited and gained from the musical knowledge and expertise of fellow members and have been inspired by many of the movements sections who have made studio recordings and have visited various Salvation Army centres. It is vital though that musicians within the movement still believe that their music is an effective tool for evangelism in the 21<sup>st</sup> century. Commissioner Clive Adams, the current national Salvation Army leader for the UK states.

The question remains that if we are part of and have gained both musically and more importantly spiritually from these groups do we still want to see them flourish and be involved in the movements form and practice? (Clive Adams, personal communication, 1 June 2014)

In his book *Memory and Salvation*, Charles Elliott argues that a tradition plays a vital role in the life of the Church because the Church provides a collection of shared and individual memories through which the individual and the community can come to know themselves individually and collectively in relation to God (1995, p.1).’ The danger of dealing with tradition is that we can fall into the trap of believing tradition is a fixed entity that cannot be changed or modified

for fear of unmaking the virtues of that tradition. Elliott's argument is helpful because he does not argue that the traditions of the Church make it a complete entity which cannot be changed. Rather he argues that the traditions of the Church, and that of The Salvation Army, mark it as a provisional institution, one that does not exist for its own benefit, but for the worship and glory of God, and the ushering of his kingdom (Ibid, p.237). This dilemma is brought into sharper focus by the collective recognition from within the movement that the traditional forms of music making are out of step with contemporary society.

If we accept that Salvation Army music is one of the defining principles of the tradition of worship that we encounter in our halls, then it follows that Salvation Army worship needs to define itself, in part, through an engagement with the tradition and understanding passed down to Salvationists through its musical heritage. Elliott argues that at the heart of this understanding of tradition is a necessary hermeneutical relationship between the 'professional' members of the Church and the 'people' (Ibid., p. 223). That is to say leaders, both Corps Officers and music leaders, should interpret for the congregation the ongoing form and meaning of that tradition.

Despite its challenges there have been many positive reactions to the traditional forms of Salvation Army music policy. For example as S. Cobb expressed to me, 'I usually find that when the traditional model

is adapted and done with heart and intention then the model is successful (personal communication, 25 April 2014).’ At a time when its music is at its commercial peak the daily experience and understanding of that music in its traditional setting is becoming lost. The power and popularity of this music seem to suggest that there is still a great appetite for such music in the lives of many. In my opinion it would appear therefore, that it is not the repertoire of the Army tradition that is at fault, rather it is the transmission of the repertoire through its traditional form that is failing. For this reason it would seem that it is, above all things, the delivery of the traditions of brass and choral music that need to be examined if Salvation Army music is to be used as an agent of the Kingdom of God in the 21<sup>st</sup> century.

For many within the movement there is an argument that where previously society understood itself through what it made, now society understands itself through what it consumes. This is commonly called the ‘consumer ethos’ and the key value of consumer society is choice and so the Army needs to understand itself as a player in this market place of choice. How the Army presents itself to wider society has a profound and defining effect on its ability to engage with contemporary culture.

The challenge therefore is for the Army to be ‘in’ consumer society and not ‘of’ consumer society: to make its core values available in an open

and attractive way to an enquiring society, not to compromise those values and beliefs in the vain attempt of attracting more consumers to this product. The response of The Salvation Army to the challenge of consumer culture is, in itself, a working out of the message and mission theory of 'enculturation'. This theory, which is sometimes termed 'contextualisation', argues that there is no single form through which the Gospel has been transmitted and revealed to the world, rather that the Gospel is retold and remade in each of the contexts in which it is proclaimed (Newbiggin, 1989, p. 142). Missiologists like Lesslie Newbiggin and David Bosch argue that the role of the Church is to recognise the appropriate form for the Gospel to be proclaimed in, and help create the seed-bed from which the fruits of the Spirit can be revealed in that given culture (Bosch, 1991, pp.447-457).

This understanding of the importance of contemporary culture provides a useful lens through which to view the place and relevance of traditional forms of Salvationist music making such as band and songsters, in contemporary culture. It would be incorrect to view the conclusions of this work as suggesting that the traditional Salvation Army is an anathema to the mission of the future of The Salvation Army but that there is a place for bands and songsters amongst a 'mixed economy' of worship within corps which both respects the traditions of the movement, and also extends the boundaries of worship into contemporary 'Fresh-Expressions' of Church. The logic of the mixed economy thinking is that there must be a mix of expression

of Church which respond to the different needs and experiences of those called by the Spirit to explore their faith and commitment to God.

During the next few years The Salvation Army will embark on a 'Fit for Mission' programme. This process is about bringing transformation to The Salvation Army so that the movement is more effective in delivering and supporting its mission as a community-focussed Christian Church and charity. The movement is taking an in-depth look at itself, reviewing all its processes and identifying values, strategic focus and opportunities for the future. This will undoubtedly include music within this review. In the words of S. Cobb,

We need to realise the movement that Booth founded is still a tremendous mission which has included music within its heart. How we provide that musical mission is changing but included is still a passion for the heritage and expertise of brass and choral music, if we rip the heart out of our music ministry we will certainly suffer, if not die. Let us see if we can pull resources together, continue to embrace other forms and practices of music, look at ways that we can include and embrace not only Soldiers but Adherents and members of our Church and celebrate a rich heritage that can be a building block for success for the Kingdom of God (personal communication, 25 April 2014).

There is no doubt that music can play a huge role in developing the appeal of any Christian Church both in terms of their worship and of their outreach to the local community. However the question still remains as to whether or not music can foster and encourage new believers: in short, can music be missional and evangelical? There is

certainly plenty of evidence to suggest that many people, of many different experiences and backgrounds, find great spiritual and emotional comfort in music of all kinds. Timothy Hone has argued that ‘music serves to fill time with meaning, and in doing so offers a structured alternative to the ultimate loneliness of silence on the one hand, and the chaos of noise on the other (2000, p.159).’ Salvationists believe that there is a fundamentally incarnational aspect to the making of all music, and particular music that is dedicated to the Glory of God.

In making music, musicians are taking something which lies dormant on the page, and recreating it in a new time and a new space. For Salvationists, each musical note is a powerful expression of human potential to continually remake ourselves. The unique role of music is that it does this by taking something of the past, the written music, and remaking it in this present. Jeremy Begbie crystallises this unique power in music when he writes ‘As musical occurrences anticipate their future they carry their past; as their future is *unfolded*, their past – and ours - is *enfolded* (2000, p.61).’ There is, in the form of both traditional music-making and publishing an undoubted opportunity to use the power of music to communicate the central incarnational truth of the Gospel. One of the key strengths of The Salvation Army, as Ray Steadman-Allen argues, is that it is an ‘acted memory’ of re-membling and ‘re-presentation (personal communication, 12 June 2012).

Personally for me the main shortcoming of Salvation Army music as it tries to find its place within its own movement, let alone the community around it, is that it struggles to interpret Steadman-Allen's mandate: to interpret this to the world. This struggle is evident in that many people both within and outside the movement would say that it has become opaque and incomprehensible to the world that it seeks to serve. William Booth would not have wanted such a struggle. He desired a movement that is in touch with its community and offering them music that will seek to enhance and prompt its work.

Would William Booth and Richard Slater have been happy with Salvationist music making today? Would they be surprised at the little change in music policy or happy that the movement's musical foundation has been built upon and not destroyed? Subjective thinking would lead me to conclude that both Booth and Slater would have just asked a direct and simple question, regardless of ensemble, uniform, regulation and publishing of music. Has the Kingdom of God been enhanced, empowered and ultimately glorified?

I have learnt through this study that if that fundamental question is continually assessed and answered by Salvationist musicians, then brass bands and choirs will continue to celebrate, enhance and move forward all the traditions of music making that it has built. Its publishing programme can continue to produce high quality brass and choral works that will remain relevant to the market it produces

too. This market is, through strong and effective promotion, offering religious music that is being accepted by a good number outside of the movement but critically offers an opportunity for Salvationist material to reach different ensembles, many of whom will have no links to Christianity.

Crucially though despite the strong traditional form of music making I have concluded that the same question can also allow more freedom of musical expression to expand offering a broader instrumentation and membership policy that can make the movement more inclusive and accepting as a Church in the 21<sup>st</sup> century. The different approach to membership and uniform wearing can still lead to an identifiable music ministry that will see Salvationist musicians continue to play their brass instruments, sing and use published Salvation Army material in future days but may mean the adaptation of rules and regulations. The inextricable link and basis the movement has in music will not be easily severed and will continue to be part of its life as long as it is allowed to exist.

William Booth conveys in the quote below the attitude that Salvationist musicians require to keep their mission in focus. Written in 1921 it summarises so well the link that Salvations have in music, evangelism and faith. The message is relevant for today and I believe encapsulates all that William Booth, Richard Slater and countless



Salvation Army musicians have strived for during the last 150 years of the movement's existence.

Faith and works should travel side by side, step answering step, like the legs of men walking. First faith, and then works; and then faith again, and then works again – until they can scarcely distinguish which is one and which is the other. Whereas, if you confine yourselves to faith alone, or to works alone, you will make but little progress; nay, you will be likely soon to come to ground. (Booth, 1921, p.163).

## **APPENDIX 1**

### **The first three general orders for Salvation Army bands**

#### ***General Booth's Order for Bands [1]; War Cry, March 27, 1880***

##### **MUSICAL INSTRUMENTS**

By the General

Psalm xcvi. 6. – 'With trumpets and sound of cornet make', etc.

Psalm cl. 4. – Praise Him with the timbrel', etc.

Isaiah xxxviii. 20 – The Lord was ready to save me; therefore we will sing my songs to the stringed instruments'.

Whereas, during the late Welsh and Cornish Councils, and before that time at Plymouth, Nottingham and elsewhere, we have proved the great utility of musical instruments in attracting crowds to our open-air and indoor services, we do here express our desire that as many of our Officers and Soldiers generally, *male or female*, as have the ability for so doing, learn to play on some suitable instrument. And as in many instances the obtaining of an instrument is a difficulty, we shall be glad if any friends who may have such instruments lying idle will consecrate them to this service, and send them to Headquarters. This includes violins, bass viols, concertinas, cornets or any brass instruments, drums or anything else that will make a pleasant sound for the Lord.

Headquarters, 272 Whitechapel Road, London, E

#### ***General Order [2] for Brass Bands; War Cry, February 24, 1881***

In order to prevent misunderstanding, and to secure the harmonious working of the Brass Bands with various Corps to which they are attached, the following Regulations are to be strictly observed:

1. No one will be admitted or retained as a member of the Band who is not a member of the Army.
2. All instruments in every Band are to be the property of The Salvation Army, no matter by whom they may be purchased, or through whom they may be represented. The words 'Salvation Army brass band', followed by a number of the corps, must be marked on every instrument. In no case are instruments to be used to play anything but Salvation music; or in any but Salvation Army service.
3. In the event of any member of the band resigning his position as such, he will leave his instrument behind him.
4. In no case will any Committee be allowed in connection with any band.
5. In every case the Captain of the Corps to which the band is attached shall direct the movements of the band and shall appoint the Bandmaster.

6. In no case will any band, or member of any band, be allowed to go into debt, either for instruments, or anything else, connected with the band.
7. In no case is the practice of the band, or any member of the band interfere with the meetings of the corps.
8. It is strongly recommended that in cases where a treasurer or secretary is required by a band, the treasurer or secretary of the corps to which it is attached shall act in that capacity.
9. Any band that may have been, or may have formed, which does not carry out this order will not be recognised as a Salvation Army band, and must not in future be allowed to take part in any operations of the Army.
10. Any band failing to carry out this order will at once be disbanded.

By order of the General, W. Bramwell Booth, Chief of the Staff 24 February, 1881.

***General Order [3] for Brass Bands; War Cry 27<sup>th</sup> May 1885***

From this date no band will be allowed to play from music excepting 'The Salvation Army General Band Book' – the Journals published by us from time to time and other music issued from Headquarters. Quicksteps and Introductions are strictly prohibited.

By order of the General, W. Bramwell Booth, Chief of the Staff 27 May, 1885

**APPENDIX 2**

**Chronological listing of Heads of the International Music Editorial Department**

<b>Name</b>	<b>Dates of leadership</b>
Frederick Fry	1881-1883*
Richard Slater	1883-1913
Frederick Hawkes	1913-1936
Arthur Goldsmith	1913-1921 (Jointly with Hawkes)
Bramwell Coles	1936-1952
Albert Jakeway	1952-1958
Charles Skinner	1958-1967
Ray Steadman-Allen	1967-1980
Ray Bowes	1980-1990
Robert Redhead	1990-1992
Trevor Davis	1992-1994
Richard Phillips	1994-2000**
In 2001 Andrew Blyth was appointed Assistant Territorial Music Director within the recently formed Music Ministries Unit and took up Editor responsibilities.	

\* Frederick Fry was the editor under the supervision of Herbert Booth.

\*\* Richard Phillips was the first non-officer Editor-in-Chief.

### **APPENDIX 3**

#### **The Soldier's Covenant – The Articles of War**

Having accepted Jesus Christ as my Saviour and Lord, and desiring to fulfil my membership of His Church on earth as a soldier of The Salvation Army, I now by Gods grace enter into a sacred covenant.

I believe and will live by the truths of the word of God expressed in The Salvation Army's eleven articles of faith:

We believe in the Scriptures of the Old and New Testaments were given by inspiration of God: and that they only constitute the Divine rule of Christian faith and practice. We believe that there is only one God, who is infinitely perfect, the Creator, Preserver, and Governor of all things, and who is the only proper object of religious worship.

We believe that there are three persons in the Godhead, the Father, the Son and the Holy Ghost, undivided in essence and coequal in power and glory.

We believe that in the person of Jesus Christ the Divine and human natures are united, so that He is truly and properly God and truly and properly man.

We believe that our first parents were created in a state of innocence, but by their disobedience they lost their purity and happiness; and that in consequence of their fall all men have become sinners, totally depraved and as such are justly exposed to the wrath of God.

We believe that the Lord Jesus Christ has, by His suffering and death, made an atonement for the whole world so that whosoever will may be saved.

We believe that repentance towards God, faith in our Lord Jesus Christ and regeneration by the Holy Spirit are necessary to salvation.

We believe that we are justified by grace, through faith in our Lord Jesus Christ; and that he that believeth hath the witness in himself.

We believe that continuance in a state of salvation depends upon continued obedient faith in Christ.

We believe that it is the privilege of all believers to be wholly sanctified, and that their whole spirit and soul and body may be preserved blameless unto the coming of our Lord Jesus Christ.

We believe in the immortality of the soul; in the resurrection of the body; in the general judgement at the end of the world; in the eternal happiness of the righteous; and in the endless punishment of the wicked.

#### THEREFORE

I will be responsive to the Holy Spirit's as work and obedient to His leading in my life, growing in grace through worship, prayer, service and the reading of the Bible.

I will make the values of the Kingdom of God and not the values of the world the standard of my life.

I will uphold Christian integrity in every area of my life, allowing nothing in thought, word or deed that is unworthy, unclean, untrue, profane, dishonest or immoral.

I will maintain Christian ideals in all my relationships with others; my family and neighbours, my colleagues and fellow Salvationists, those to whom and for whom I am responsible, and the wider community.

I will uphold the sanctity of marriage and of family life.

I will be faithful steward of my time and gifts, my money and possessions, my body, my mind and my spirit, knowing that I am accountable to God.

I will abstain from alcoholic drink, tobacco, the non-medical use of addictive drugs, gambling, pornography, the occult, and all else that could enslave the body or spirit.

I will be faithful to the purposes for which God raised up The Salvation Army, sharing the good news of Jesus Christ, endeavouring to win others to Him, and in His name caring for the needy and the disadvantaged.

I will be actively involved, as I am able, in the life, work, worship and witness of the corps, giving as large a proportion of my income as possible to support its ministries and the worldwide work of the Army.

I will be true to the principles and practices of The Salvation Army, loyal to its leaders, and I will show the spirit of Salvationism whether in times of popularity or persecution.

I now call upon all present to witness that I enter into this covenant and sign these articles of war of my own free will, convinced that the love of Christ, who died and now lives to save me, requires from me

this devotion of my life to His service for the salvation of the whole world; and therefore do here declare my full determination, by God's help, to be a true soldier of The Salvation Army.

## **APPENDIX 4**

### **Glossary of terms**

**Adherent** - An enrolled member of a Salvation Army who is sympathetic to the aims and beliefs of the movement.

**Articles of War** - A statement of beliefs and promises signed by all Salvationists.

**Blood and Fire** - The motto of The Salvation Army referring to the blood of Christ and the fire of the Holy Spirit.

**Cadet** - Someone (male or female) in training to become a full-time officer in The Salvation Army.

**Calvinism** - The Protestant theological system of John Calvin and his successors, which develops Martin Luther's doctrine of justification by faith alone into an emphasis on the grace of God and centres on the doctrine of predestination.

**Campaigns** - Evangelical outings lasting over a number of days.

**Citadel** - A hall used for worship.

**Colours** - The flag of The Salvation Army - blue for the purity of God; red for the blood of Christ; yellow for the fire of the Holy Spirit.

**Commission** - A document conferring authority upon officers and local leaders.

**Corps** - A ministering unit of The Salvation Army - comparable to a local Church.

**Divisional Headquarters** - The regional administrative centre for The Salvation Army.

**General** - The international leader of The Salvation Army.

**Hall** - The place for worship.

**Household Troops Band** - Founded in 1887 they were the first British Salvation Army band to cross the Atlantic. They were disbanded in the 1893 but reformed in 1985 and regularly visit various Salvation Army centres across the United Kingdom.

**Heritage Centre** – This holds all historical documents for The Salvation Army.

**International Staff Band** – The premier brass band of The Salvation Army. Founded in 1891 it is drawn from commissioned Salvation Army bandsmen from around the United Kingdom Territory. They meet once a week at Territorial Headquarters and form an extra part of service alongside the corps band.

**International Staff Songsters** – The premier choral group of The Salvation Army. Founded in 1980 it is drawn from commissioned Salvation Army songsters from around the United Kingdom Territory. They meet once a week at Territorial Headquarters and is an extra part of service alongside the corps songster brigade.

**International Training College** – Where officers are trained to become full-time ministers for The Salvation Army.

**Junior Soldier** – A young person who has been converted and has signed the pledge.

**Knee Drill** – Early morning prayer meeting.

**Love Feast** - Is accompanied by singing and prayer. Methodists take time to talk about their experiences and missions in different parts of the world. The feast is closed by a financial contribution which is donated to the poor members of society.

**Mercy Seat (or Penitent Form)** – A bench serving as a place of prayer placed at the front of the worship space.

**Meeting** - comparable to a Church Service.

**MMU** – The Music Ministries Unit, based at Territorial Headquarters and a resource in both publishing and practical needs for Salvationists.

**The Christian Mission** – Founded by William and Catherine Booth in 1865 was an evangelical mission that was the forerunner to The Salvation Army.

**The Musician** – A weekly paper for musicians in The Salvation Army.

**National Secretary for Bands** – A position that was held by an officer (discontinued in 1990) that headed up and run Salvationist music band policy.

**Officer** – A Salvationist who has left secular employment and has been ‘commissioned’ to serve within The Salvation Army – comparable to an ordained minister.

**Open-air** – A religious service held outside.

**The Order of the Founder** - The highest award the General of The Salvation Army can bestow upon Salvationists.

**Promotion to Glory** – Description for the death of a Salvationist.

**Penitent-form** - the bench at which people kneel at a Salvation Army meeting publically seeking Christ’s will for their lives.

**Rank** – Based on years of service or special appointment. Today officers in The Salvation Army may be Captains, Major, Lt. Colonels, Colonels and Commissioners, although previously there have been a plethora of ranks (e.g. Senior Captain, Staff Captain, Adjutant, Brigadier etc.)

**RSD** – Richard Slater Diaries – These diaries were kept daily by Lt. Colonel Richard Slater throughout his life.

**SASB** – The Salvation Army Song Book.

**Soldier** – An enrolled member of a Salvation Army who has signed the Articles of War.

**Salvationist** – An enrolled member of The Salvation Army.

**Songster Brigade** - A mixed voice choir.

**S.P.&S. Ltd.** – Salvationist Publishing and Supplies Limited. The Salvation Army’s trade department.

**Sunday School** – A religious service and education for young people.

**Swearing in** – The public enrolment of a Salvation Army soldier.

**The Salvation Army** – An international movement, is an evangelical part of the universal Christian Church. Its message is based on the Bible. Its ministry is motivated by the love for God. Its mission is to preach the gospel of Jesus Christ and meet human needs in his name without discrimination.

**Territorial Headquarters (THQ)** – The administrative centre for The Salvation Army in the United Kingdom.



**War Cry** – The weekly evangelical publication of The Salvation Army.

## APPENDIX 5 Current brass and vocal annual publications

### Title – Judd Street Collection



**Level** – Advanced. Technically demanding with full brass band scoring.

**Scoring** – Eb Soprano/Solo /First and Second Cornet Bb, Flugel Horn Bb, Solo/First and Second Horn Eb, First and Second Baritone Bb, First and Second Trombone Bb, Bass Trombone, Euphonium Bb, Eb and Bb Bass, Percussion I

and II.

**Issues per year** – Two (March and September)

**Pieces per issue** - Four

**Comments** - The *Judd Street Collection* commenced in 2006 and replaced the *Festival Series* which was first published in January 1923. The change of title and the decision to publish separate pieces were partly practical and partly commercial. The music is now sold not in a complete set of four like the rest of The Salvation Army brass publications but as separate pieces. Usually issued as a group of four, there are sometimes some extra pieces published and released. The name change was also aimed at the non-Salvation Army market in the hope that a more generic title would appeal. This title has had reasonable success and figures pre-2006 suggests that the alteration to a single set publication has been relatively successful. Data suggest that the popular items recorded by bands such as the International Staff Band have resulted in better sales but on average from 2008 – 2013 there have been 503 copies sold per year.



### Title – General Series

**Level** – Intermediate. Not as Technically demanding as the *Judd Street Collection* with full brass band scoring.

**Scoring** – Eb Soprano/Solo /First and Second Cornet Bb, Flugel Horn Bb, Solo/First and Second Horn Eb, First and Second Baritone Bb, First and Second

Trombone Bb, Bass Trombone, Euphonium Bb, Eb and Bb Bass, Percussion I and II.

**Issues per year** – Three (April, August and December)

**Pieces per issue** – Four

**Comments** - The *General Series* is the oldest brass journal of The Salvation Army. Originally named *Band Journal* this score adapted from the early brass scoring instituted by Richard Slater and is the benchmark on which the other brass journals have evolved. Although not as technically demanding as the *Judd Street Collection* this journal provides a full brass band score and is available on subscription as a set of four pieces in each issue.



### **Title** – Triumph Series

**Level** – Intermediate. A smaller brass score and easier in terms of technical ability from the *General Series*.

**Scoring** – Eb Soprano/ First and Second Cornet Bb, First and Second Horn Eb, First and Second Baritone Bb, First and Second Trombone Bb, Bass Trombone, Euphonium

Bb, Eb and Bb Bass, Percussion I and II.

**Issues per year** – Three (March, July and November)

**Pieces per issue** - Four

**Comments** - This journal was introduced through the clear findings from the *Commission of Inquiry* for an expansion of band music. Under the title of *The Salvation Army Brass Band Journal (Second Series)* with the instrumentation reduced from the original *Band Journal*. The first issue of this new series appeared in July 1921 with the aptly named March by Frederick Hawkes entitled *Progress*. The music and scoring are less developed than the *Judd Street* and *General Series*. The music is available on subscription annually.



### **Title** – Unity Series

**Level** – Elementary. Brass score designed for five players this also includes concert pitch parts uncommon with brass band scoring as extra if required.

**Scoring** – First and Second Cornet Bb, First and Second Horn Eb, Baritone Bb and Trombone Bb, Euphonium Bb, Eb and Bb

Bass, Percussion I and II.

**Issues per year** – Three (February, June and October) **Pieces per issue** – Four

**Comments** - In 1957 the then Head of Music Editorial Colonel Albert Jakeway introduced a small band series to the brass band journals. This was predominantly published due to the increasing number of smaller bands and for the increase in Young People's bands. It can work with just five players on various parts and is the only issue that includes other parts than the standard brass band scoring as optional. This issue was intermittent at first until 1987 when it then continued annually.



**Title** – Sing to the Lord Mixed Voice Series

**Level** – Various.

**Scoring** – Soprano, Contralto, Tenor and Bass

**Issues per year** – Three (January, May and September)

**Pieces per issue** – Seven/Eight

**Comments** - Originally founded in 1886 as a monthly magazine and entitled *The Musical Salvationist*, which was edited by Richard Slater it provided songs for mixed

voices, songs for solo voices and a number of arrangements of Army pieces for various instruments. The edition became hugely popular amongst the movement that it became standard ‘fare’ for all songster brigades developing as a purely mixed voice publication in the early 1900s. In 1994 with regulation changes it was decided to rename the journal to *Sing to the Lord*.



**Title** – Sing to the Lord Children's Voice Series

**Level** – Various

**Scoring** – Soprano and Contralto

**Issues per year** – One (May)

**Pieces per issue** – Seven/Eight

**Comments** - This journal was part of *The Musical Salvationist* under the sub-heading *Songs for Young People*. It did not appear as a regular stand-alone journal until 1966. In 1994, along with its parent copy *Sing to the Lord Mixed Voices*, it was renamed from

*New Songs for Young People* to *Sing to the Lord Children's Voice Series*.

## APPENDIX 6

### REFERENCES

- Adams, C. (2013, 21 October). The Danger of Delightful Dinosaurs.  
[weblog]  
Retrieved 1 November 2013, from  
<http://insight.salvationarmy.org.uk/node>
- Anderson, O. (1971). The Growth of Christian Militarism in Mid-Victorian Britain. *Oxford Journal*, 46-72 DOI:  
10.1093/ehr/LXXXVI.CCCXXXVIII.46.
- Bailey, V. (1984). In darkest England and the Way Out.  
Retrieved 14 September 2012, from  
<http://kuscholarworks.ku.edu/dspace/handle/1808/8331>
- Begbie, H. (1923). *Life of William Booth, Volumes 1 and 11*.  
London: MacMillan and Co.
- Begbie, J. (2000). ASTLEY J., HONE, T., SAVAGE M. (Eds.). *Play it (Again), Music, Theology, and Divine Communication, Creative Chords: Studies in Music, Theology and Christian Formation*, Leominster: Gracewing.
- Bennet, D. M. (2003). *The General: William Booth, Volume 2*. USA: Xulon Press.
- Benson, L. F. (1962). *The English Hymn: Its Development and Use in Worship*. Richmond: John Knox Press.
- Boon, B. (1985). *ISB*. St. Albans: Salvationist Publishing and Supplies Ltd., Campfield Press.
- Boon, B. (1966). *Play the music, play!* St. Albans: Salvationist Publishing and Supplies Ltd., Campfield Press.
- Boon, B. (1978). *Sing the happy song!* St. Albans: Salvationist Publishing and Supplies Ltd., Campfield Press.
- Booth, B. (1929). *These Fifty Years*. London: Cassel & Company.
- Booth, B. (1885, 27 May). General Order Respect Brass Bands. *The War Cry*, p. 4.
- Booth, B. (1920, February). A day of joy, blessing, and Instruction with The General. *The Bandsman, Local Officer, and Songster*, p. 25.
- Booth, B. (1933). *Catherine Bramwell Booth*. St. Albans: Salvationist Publishing and Supplies, Ltd.
- Booth, W. (1909, 2 January). Forward or Backward? *The Bandsman, Songster and Local Officer*, p. 9.
- Booth, W. (1909, 6 February). Aim at Self-Improvement. *The Bandsman, Songster and Local Officer*. p. 9.
- Booth, W. (1877). Good Singing. *Christian Mission Magazine*
- Booth, W. (1883). Foreward. *Salvation Army Music, Volume Two*.
- Booth, W. (1921). *The Founder's Messages to Soldiers During Years 1907-1908*. St. Albans: Salvationist Publishing and Supplies, Ltd.
- Booth, W. (1878, September). Good Singing. *The Christian Mission Magazine*. London, pp. 250-252.
- Booth, W. (1882, August). The Salvation Army, *The Contemporary Review* 42.p.177, International Heritage Centre.
- Booth, W. (1880). *Salvation Army Music (formerly published as 'Revival Music')* with Supplementary Tunes. Salvation Army Heritage Centre.
- Booth, W. (1884, 13 December). The Risks. *The War Cry*. p. 2.
- Booth, W. (1899, January). Worldliness. *Officer Magazine*.

- Booth, W. (1881, 17 February). Miriam a Forerunner of the Prophetesses of The Salvation Army. *The War Cry*. p. 1.
- Booth, W. (1899) *Training of Children. Or, how to make the children saints and soldiers of Jesus Christ. 2<sup>nd</sup> Ed.* London: International Headquarters.
- Booth, W. (1884, January). Officers Councils, 'Our general rule for them', London. International Heritage Centre.
- Booth, W. (1886). Orders and Regulations for Field Officers, London. International Headquarters.
- Booth, W. (1886). Orders and Regulations for Soldiers, London. International Headquarters.
- Booth, W. (1878, September). The Christian Mission Magazine. London, p.2.
- Booth-Tucker, F. (1892). *The life of Catherine Booth, the Mother of The Salvation Army*, Volume 1. New York: Fleming H. Revell Company.
- Bosch, D. (1991). *Transforming Mission: Paradigm Shifts in Theology of Mission*. Maryknoll, NY: Orbis Books.
- Bosch, D. (2001). *Transforming Mission*. New York: Orbis Books.
- Brown, F. (1970). *The Salvationist at Worship*. St Albans: Salvationist Publishing & Supplies.
- Brown, C. (2001). *The Death of Christian Britain*. New York: Routledge Press.
- Bowes, R. (1989, April). *The Musical Salvationist*.
- Canty. (1909, 16 January). Effective Army Bands. *The Bandsman, Songster and Local Officer*, No. 94 Vol. 3., p. 4.
- Collier, R. (1965). *The General Next to God*. London: Collins.
- Collinson, J. (n.d.). Just Brass: music tradition to children from all walks of life. Retrieved 1 September 2014, from <http://www.salvationarmy.org.au/justbrass>
- Coltrane, J. (n.d). Saxophone Solos. Retrieved 12 October 2013 from <http://jazz-quotes.com/artist/john-coltrane/>
- Commission of Inquiry (1916). The Salvation Army Heritage Centre, London.
- Courson, J. (1996, July). Making a People of Praise: Music Ministry and the Power of Worship. *Taiwan Mission Quarterly*, p. 3.
- Coutts, F. (1980). *In good company*. St. Albans: Salvationist Publishing and Supplies, Ltd.
- Cox, G. (2011). *The Musical Salvationist, The world of Richard Slater (1854-1939)*. Woodbridge: The Boydell Press.
- Cummings, T. (2014). Pioneers of non-brass band Salvation Army music. Retrieved 17 October 2014, from [http://www.crossrhythms.co.uk/articles/music/Alvin\\_Karl\\_Pioneers\\_of\\_nonbrass\\_band\\_Salvation\\_Army\\_music/53063/p1/](http://www.crossrhythms.co.uk/articles/music/Alvin_Karl_Pioneers_of_nonbrass_band_Salvation_Army_music/53063/p1/)
- Cunningham, H. (1975). *The Volunteer Force: A Social and Political History*. London: Archon Books.
- Davis, T. (1995, December). Another world of Music. *The Officer*, p. 549
- Du Plessis, A. (1998, 11 April). Unless you sign on the dotted line..., *The Salvationist*, p. 8.
- Elliott, C. (1995). *Memory and Salvation*. London: DLT.
- Elstow, V. (1990). *A Century of Brass, A history of Wellingborough Salvation Army Band*. Rushden: Vic Elstow.



- Ervine, J. (1934). *God's Soldier: General William Booth, Volume 1*. London & Toronto: William Heinemann, Ltd.
- First Edition (1868, October) *The East London Evangelist*.
- Friederichs, H. (1907). *The Romance of The Salvation Army*. London: Cassell & Co.
- Gardiner, P. (2007). *The 'Life-long Draught': From Learning to Teaching and Back*, *History of Education* 36 (4-5). USA: Routledge Press.
- Gowans, J. (1987, 6 August). *Army. American War Cry*. p. 1.
- Green, R. (2005). *The Life and Ministry of William Booth*. Michigan: Abingdon Press.
- Green, R. (n.d.). William Booth's theology of redemption. Retrieved 12 June 2014, from <http://www.christianitytoday.com/ch/1990/issue26/2627.html>
- Hawkes, F. (1909, 13 February). Massed Festival at Chalk Farm. *The Bandsman, Songster and Local Officer*, No. 97 Vol. 3, p. 7.
- Herbert, T. (2000). *The British Brass Band: A Musical and Social History*. Oxford: Oxford University Press.
- Herbert, T. (1992). *Victorian Brass Bands: The Establishment of a 'Working Class Musical Tradition'*: *Historic Brass Society Journal*.
- Herbert, T. (1991) *Popular music in Britain Bands: The Brass Band Movement in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*. Milton Keynes: Open University Press.
- Holz, R. (2006). *Brass Bands Of the Salvation Army – their mission and music*. Hitchin: Streets Printers.
- Horridge, G. K. (1993). *The Salvation Army origins and early days: 1865 – 1900*. Godalming: Ammonite Books.
- Hughes, H. (1885 5 February). An interview with William Booth on The Salvation Army. *The Methodist Times*, pp. 81-82.
- Hughes, R.K. (2002). *Free Church Worship: The Challenge of Freedom*. Grand Rapids: Zondervan.
- Informative Paragraphs (1921, 8 January). *The Bandsman, Local Officer, and Songster*, p. 3.
- Inglis, K.S. (1963). *Churches and the Working Class in Victorian England*. London: Routledge & Keegan Paul Ltd.
- Kift, D. (1996). *The Victorian Music Hall, Culture, class and conflict*. Cambridge: Cambridge University Press.
- Levine, H.G. (1984). The alcohol problem in America: from temperance to alcoholism. *British Journal of Addiction* p. 79.
- Lightwood, J. T. (1927). *Methodist Music of the Eighteenth Century*. London: The Epworth Press.
- Local Officer Editions 3-12. (1899-1910). London.
- Lomas, M.J. (1990). *Amateur brass and wind bands in Southern England between the late eighteenth century and c. 1900*, (Unpublished Ph.D. dissertation). The Open University. Milton Keynes, United Kingdom.
- Mcleod, H. (1993). *Religion and Irreligion in Victorian England: How Secular was the Working Class?*. Bangor: Routledge.
- Merritt, J. (2006). *Historical Dictionary of The Salvation Army*. Oxford: Scarecrow Press, Inc.
- Morgan, G. (n.d.). Great Aunt Sally. Retrieved 16 July 2014, from <http://www.armybarmy.com/JAC/article3-41.html>
- Murdoch, N.H. (1924). *Origins of The Salvation Army*. Knoxville: University of Tennessee Press.

- Musical Times. (1890). Unkown Author. Melbourne.
- Needham, P. (1987). *Community in Mission*. London: Salvation Army International Headquarters.
- Newall, D.B. (2008). *Learning to apply strategic and integrative approaches to evangelism*. (Dissertation), Regent University, Virginia.
- Newbiggin, L. (1989). *The Gospel in a Pluralist Society*. London: SPCK.
- Nichol, A.M. (2010). *General Booth and The Salvation Army*. London: Nabu Press.
- Neibuhr, H. (1961). *Radical Monotheism and Western Culture*. London: Faber & Faber.
- Olleson, P. (2003). *Samuel Wesley: The Man and His Music*. London: Boydell Press.
- Parsons, G. (1988). *Religion in Victorian Britain, Volume 1*. Manchester: Manchester University Press.
- Putnam, R. (2000). *Bowling Alone*. New York: Simon & Schuster.
- Rogal, S. (1973). *Church Music*. Missouri: Concordia Publishing House.
- Rose, J. (2001). *The Intellectual Life of the British Working Classes*. New Haven: Yale University Press.
- Russell, D. (1997). *Popular Music in England*. Manchester: Manchester University Press.
- Salvation Army Song Writers: *Biographical and Historical Notes of 70*. Salvation Army Heritage Centre.
- Sandal, R. (1947-1966). *The History of The Salvation Army, Volumes 1-3*. London: The Salvation Army.
- Scott-Railton, G. (1912). *General Booth. London: The Salvation Army*.
- Seaman, L. (1973). *Victorian England: Aspects of English and Imperial History 1837-1901*. London: Routledge.
- Severn, J. M. (1929). *The Life Story and Experiences of a Phrenologist*. Brighton.
- Sirchio, B. J. (2012). *The 6 marks of progressive Christian Worship Music*. USA: AuthorHouse.
- Slater, R. (1924, July). Household Troops Band concert at Regent Hall. *The Bandsman, Songster and Local Officer*, p. 202.
- Slater, R. (1926, September). The first Bandmaster's Councils. *The Bandsman and Songster*. p. 5.
- Slater, R. (1909, 24 April). My Twenty-six years Service. *The Bandsman and Songster*, p. 3.
- Slater, R. (n.d.). Richard Slater's unpublished history. Salvation Army Heritage Centre, London, p. 62.
- Slater, R. (unknown date). Salvation Army Song Writers. Heritage Centre, William Booth Training College.
- Slater, R. (1891, April). Music in The Salvation Army. *All the World*.
- Stapley, D. L. (1996). *The Personality of the Organisation*. London: Free Association Books.
- Steadman-Allen, R. (1965, 26 June). Evolution of Salvation Army Music. *The Musician*, pp. 406-407.
- Steadman-Allen, R. (2012). *History, Harmony and Humanity – A suite of articles*. London: Shield Books.
- Steadman-Allen, R. (1967, 25 November). Head of Music Editorial Replies. *The Musician*, p. 836.
- Taylor, A. R. (1979). *Brass Bands*. London: Granada Publishing.
- Temperley, N. (2001). *New Grove Dictionary 'Methodist Church Music and Musicians (second edition)*. London: McMillan Press.



- The Bandsman and Songster (1907, 27 July). Aberdeen I Band, p. 7.
- The President's Music Man. (2013, 9 November). *British Bandsman*. p. 8.
- The Salvation Army United Kingdom Territory. (n.d.). Retrieved 16 November 2013, from <http://www.salvationarmy.org.uk/uki/HeritageOpposition>
- The Salvation Army Year Book (2013). London: International Headquarters, pp. 18-19.
- The Salvation Army Symphonic Wind Ensemble, History (n.d) Retrieved 28 September 2014 from <http://saswe.com>
- The Song Book of The Salvation Army. (1987). London, Campfield Press.
- The War Cry. (1882, 28<sup>th</sup> October). Unknown Author. London.
- Walhstrom, J. (1986, 8 March) The Musician, p. 149.
- Walker, P. (2001). *Pulling the Devil's Kingdom Down*. London: University of California press.
- Watson, B. (1997). *Soldier Saint*. New York: Salvation Army.
- Wesley, J. (1779) *A Collection of Hymns for the use of the people called Methodists*. London.
- Wesley, J. (1761) *Directions for Singing, Select Hymns: with Tunes Annexed*. London.
- White, V. (2002). *Identity*. London: SCM Press.
- Wiggins, A.R. (1945). *Father of Salvation Army Music*. St. Albans: Salvationist Publishing and Supplies Ltd.
- Wiggins, A.R. (1947-1966). *The History of The Salvation Army, Volume 6*. London: The Salvation Army.
- Wileman, P. (1999). *Sheffield's Citadel*. Sheffield: Hallamshire Press.
- Winston, D. (2000). *Red-Hot and Righteous: The Urban Religion of The Salvation Army*. Cambridge, M.A.: Harvard University Press.
- Wolffe, J. (1994). *God and Greater Britain: Religion and National Life in Britain and Ireland, 1843-1945*. London: Routledge.
- Writers and on over 500 of their Songs. The Salvation Army Heritage Centre, p. 68.
- Yuill, C. (1989, 15 April). Making Music in Spirit and in truth, *Salvationist*, pp. 8-9.