



PSALM 150:  
**JOIN THE CRESCENDO**



**(B) GUIDE**

# **BRASS LEADER EDITION**

Join the Crescendo is an educational resource designed for any current and future leaders in The Salvation Army involved in music and creative arts.



**Music and  
Creative Arts**



# PSALM 150

Psalm 150 is the driving force behind this resource. As the psalmist depicts a sense of joy and enthusiasm, we hope that you may be able to draw from this in your ministry. God is good and we will praise him in any way possible in the hope that our efforts will join together in a crescendo of praise to the Lord.

- '1 Hallelujah! Praise the Lord! Praise God in his holy sanctuary!  
Praise him in his stronghold in the sky!
- 2 Praise him for his miracles of might!  
Praise him for his magnificent greatness!
- 3 Praise him with the trumpets blasting!  
Praise him with the piano and guitar!
- 4-5 Praise him with drums and dancing!  
Praise him with the loud, resounding clash of the cymbals!  
Praise him with every instrument you can find!
- 6 Let everyone everywhere **Join in the crescendo** of ecstatic  
praise to Yahweh! Hallelujah! Praise to the Lord!

Psalm 150:1-6 (The Passion Translation)

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## WHAT IS JOIN THE CRESCENDO?

'Join the Crescendo' is an educational resource designed for any current and future leaders in The Salvation Army involved in music and creative arts.

'JtC' has been inspired and informed by frontline expressions of music and creative arts across the United Kingdom and Ireland Territory.

JtC starts with guide 'A' which is appropriate for all leaders involved within music and the arts, to help mentor future leaders or current leaders in five themes which are relevant to all. Ranging from brass and vocal groups to photography and flower arranging teams, the Guide 'A' is the resource to use for advice on **spiritual enrichment, pastoral skills, empowering leadership, artistic priorities** and **rehearsal delivery**.

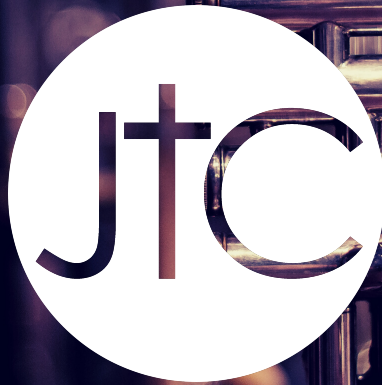
This is the brass leader edition of Guide 'B' and follows on from Guide 'A' with specific guidance relevant to your particular discipline.

'JtC' has been created to help enhance your ministry, to enable you and your group to experience the spiritual joy and enthusiasm that the psalmist depicts. The preceding five themes have been carefully considered to work in sequence so we can strive to help keep God integral to all that we do. We believe that whatever your art form, following the principles and advice that are set out in this resource will result in amazing, God-inspired work for his Kingdom!

“  
**'FOR I CAN DO EVERYTHING  
THROUGH CHRIST, WHO GIVES  
ME STRENGTH.'**

Philippians 4:13 NLT

# JOIN THE CRESCENDO BRASS LEADER GUIDE



## INTRODUCTION

The Salvation Army has a rich history of using music to present the message of God's love to all who hear it. Brass bands have long been a key component of Salvation Army worship and whilst the music we play changes over time, our purpose remains the same *'To bring glory to God and to make him known'*. (Orders and Regulations for Musicians 2000)

## BEFORE YOU BEGIN ROLE OF THE BRASS LEADER

**“AGAIN, IF THE TRUMPET  
DOES NOT SOUND A  
CLEAR CALL, WHO WILL  
GET READY FOR BATTLE?”**

1 Corinthians 14:8

*'God's highest desire is to fellowship with us. As pastors and worship leaders, our job is to enable that, to make participants out of spectators.'* Tommy Coombes, Praise and Worship Pioneer, Creative founder of Maranatha! Music

As brass leaders within The Salvation Army, our function is to facilitate drawing people closer to God through the use of brass music. The term 'worship leader', as used in Tommy Coombes' quote may seem slightly foreign to us, but that is just what we are.



*'Present yourselves as building stones for the construction of a sanctuary vibrant with life, in which you'll serve as holy priests offering Christ-approved lives up to God'. 1 Peter 2:5 (The Message)*

Once we accept and understand the joy and privilege that comes with taking our *'everyday, ordinary life... placing it before God as an offering'* (Romans 12:1, The Message) then our focus within brass leadership and beyond will be more fruitful. Using our God-given gifts to inspire those in our bands is an important part of being a Salvation Army brass worship leader. So whether it be accompanying congregational singing, engaging publicly within our local community or playing a piece of high technical demand in a programme, we offer the very best of ourselves to reflect the great love that God has shown to us.

**“OUR MUSIC MAKING SHOULD ATTRACT SPECTATORS, BUT MORE IMPORTANTLY IT SHOULD ALSO MOVE THEM TOWARD PARTICIPATION IN A WORSHIP EXPERIENCE.”**

Territorial Music and Gospel Arts Secretary  
Harold Burgmayer

## PREPARATION

**Choosing repertoire** – As brass leaders, we need to be sensitive to the needs of our varied congregation, our audience and our own group when considering repertoire. Making considered choices which will be relevant to those listening is vitally important. Whilst a Latin or swing piece will not always be ideal for certain styles of Sunday worship, in an outreach setting it may be an attractive way of engaging the public. Contained within the 'Artistic Priorities' section of *JtC A Guide* are suggestions of how to create synergy within our worship.

Salvation Army bands are able to use a wide range of music with the potential to reach more people than ever. The SA tradition of singing Christian lyrics to secular chart songs may no longer be as well received as it once was; there are also issues of copyright regarding this. However, there are still opportunities to use secular music to draw people towards the core message of God's love. Exploring arrangements of well-known songs, whose themes can be given a Christian perspective (eg. *Happy*, *This is me*, *Love changes everything*) will provide more diversity to your programmes and have the added advantage of being familiar to those who don't go to church.

There are a few things to consider when using music not published by The Salvation Army, such as the lyric content and the context that the piece is associated with. We must ensure that we have integrity and are still true to ourselves as part of the Christian Church. There are some existing arrangements that could be ideal to engage the public within open air ministry or a 'Proms' style concert. As with any new pieces, ensure that it will enhance the ministry of the group. Ensure that the piece is a legitimate copy bought from the publisher or distributor and that it contains any necessary copyright clearance.



### Tips for rehearsal preparation

- Have a variety of styles and difficulty levels in order to maintain interest for all players.
- In your planning, remember to make allowances for the technical and physical demands of each piece.
- Ensure a focussed rehearsal time on the piece for Sunday ministry.
- Within each piece, have a plan of which sections you want to work on and what you would like to achieve.
- Your plan should be flexible, allowing you to respond to what you hear.
- Be open and responsive to the Holy Spirit.

# SCORING FOR BRASS BAND

An understanding of the different journals and how the scoring works within each of these is important when choosing music for your band. How each of the series is scored is explained in the following tables. Even with a larger group, it is worth looking at music from the Triumph Series or Unity Series, as well as publications from other Territories.

## Unity Series scoring guidelines

1st Cornet Bb

2nd Cornet Bb

1st Horn Eb

2nd Horn Eb

Bar./Trom. Bb

Euphonium Bb

Bass Eb

Bass Bb

Percussion I

Percussion II

These parts must double. Cue in 2nd Cornet part if only 1st Horn is desired, and vice versa.

These parts must double. Cueing as above.

If only Baritone or Trombone is desired, please specify.

Not an optional part.

Bass parts must double, although Octave can be varied, if required. Cueing necessary, as above.

Tuned Percussion, normally Glock.

These parts are deemed optional.

Untuned Percussion, Drum kit etc.

## Triumph Series scoring guidelines

Soprano Eb

1st Cornet Bb

2nd Cornet Bb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Percussion I

Percussion II

Optional part - can be cued in 1st Cornet if important and if range permits.

Flugel lines can be specified within this part.

Trombones should not be considered integral to TS scoring. If important lines are included, there needs to be scope to cue them elsewhere.

If only Eb Bass is desired for range/weight/colour etc, please cue in Bb, and vice versa.

Tuned Percussion, normally Glock.

Untuned Percussion, Drum Kit etc.

## General Series scoring guidelines

Soprano Eb

Solo Cornet Bb

1st Cornet Bb

2nd Cornet Bb

Flugel Horn Bb

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Percussion I

Percussion II

Solo Sop. lines must be cued.

Crucial Flugel lines must be cued.

General Series can have a split 1st Trom. part. Any crucial 1st Trom. (2) parts must be cued.

Crucial Bass Trom. parts must be cued.

If only Eb Bass is desired for range/weight/colour etc, please cue in Bb, and vice versa.

Tuned Percussion, normally Timp./Glock. This journal can accommodate a third Percussion line, should it be required.

Untuned Percussion, Drum Kit etc.

## Judd Street Collection scoring guidelines

Soprano Eb

Solo Cornet Bb

1st Cornet Bb

2nd Cornet Bb

Flugel Horn Bb

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

Bass Eb

Bass Bb

Percussion I

Percussion II

General Series can have a split 1st Trom. part. Any crucial 1st Trom. (2) parts must be cued.

Tuned Percussion, Timp./Glock./Xylo./Tubular Bells. This journal can accommodate a third Percussion line, should it be required.

Untuned Percussion, Drum Kit etc.



## SAFEGUARDING

In modern-day life it is imperative that we understand how to interact with those in our care. If you have anyone under the age of 18 in the group, then you must make yourself aware of, and embrace The Salvation Army's Safe & Sound guidance. This is essential from a legislative point of view for everyone engaging with young people and will ensure that both you and your group are kept safe.

Additionally, make sure that you speak to the relevant people regarding any additional needs that the personnel in your band may have, as this may inform the way in which you communicate and teach.

This will create a safe and positive environment in which to work and will also demonstrate a clear Christian ethos.

If you have any questions or queries then contact the Safeguarding unit at Territorial Headquarters.

**“THE PRUDENT SEE DANGER AND TAKE REFUGE,  
BUT THE SIMPLE KEEP GOING AND PAY THE PENALTY.**

Proverbs 27:12



# SPECIFICS AND TECHNICAL KNOW-HOW

## KEY PRINCIPLES

Whatever the composition of your ensemble, the role of any leader is to get the best out of their group and ensure players are given opportunities to reach their full potential. In this section we will explore vital components that need to be a point of focus for the leader: sound quality, balance and dynamic range.

**Sound quality** – For the listener, the most important aspect of brass playing is a quality sound which is pleasing to the ear. Every player within your band will have developed their skills to varying levels and have been taught in different ways. The quality of the sound that comes through a brass instrument is governed by good breath control and a solid, settled embouchure. This has been covered in more depth in *Brass Tutor B Guide of Join the Crescendo*. Having a clear concept of the sound to which you aspire is important both for individuals and the band as a whole and this is best found by listening to other bands, players and most importantly, each other.

Too often, players only take notice of their own part and aren't encouraged to have a greater awareness within their own sections and the rest of the band. Ultimately, leaders should be striving towards every player taking responsibility for their own quality of sound so the leader can focus on the sound of ensemble as a whole. Also, where possible, intonation can also be improved with the knowledge of alternative fingering and where certain instruments have difficulties on particular notes. Encouraging the art of listening will enhance the overall ensemble sound as well as greatly improve individual musicianship - a point that can't be emphasised enough!



**Balance** – Because much of the repertoire of Salvation Army bands is based around arrangements of songs, our players must understand the importance of making the melody prominent. A good leader will identify which parts require prominence and which supporting parts are to take a more supporting role in any passage of a piece. If each player has an awareness of their role within the band, it will enable them to contribute towards a well balanced sound. As a leader, by communicating this to players, you will encourage them to take responsibility for this habit in their playing.

Whilst there can be those within a band who are inclined to 'milk' their part, it is important that everyone has a unified purpose and works together to achieve the most effective overall sound. In order to do this you must find ways to communicate your interpretation to the players under your leadership and encourage focus to be drawn to where it is most needed and not clouded by individualistic playing.

## Listening tips

- Experiment with asking individual sections to play together without a conductor – explain the need to listen to one another, taking audio cues for volume, tempo etc from the section leader, as well as ensuring their own sound is blending with those around them.
- When sections are used to this, try it with the whole band asking them to take their lead from the principal cornet or euphonium.

## Things to listen out for:

- Higher pitched notes will resonate more than lower ones – eg. a top C on a euphonium will sound more prominent than the equivalent high G on a tenor horn or a third-space C on a cornet.
- Cornets and trombones have the brightest sounds so take care that these instruments do not dominate the overall balance.



**Dynamics** – These are an essential part of brass band playing which can often be over looked. A good use of dynamic contrast can grab your listener's attention, create tension and maintain interest. This aspect of playing should be developed and constantly reinforced within any group. Dynamics can vary between individual players and when playing in different styles so it is the leader's job to the develop the full spectrum of dynamics for the overall group.

In order to maintain good use of dynamics from your ensemble it is important that as a leader you have a considered interpretation of each piece you play. A sense of shape and direction within the overall music may inform the context in which you interpret each dynamic eg. If you know you need to play two dynamic levels quieter later in a piece you cannot afford to begin too quietly.

Whether dynamic changes are sudden or gradual will depend on the score and the leader's interpretation and as such, the players will need to respond to this diligently. Therefore, the leader will need to communicate their thoughts on this clearly and effectively so there is a consistent approach across the group.

Understand the technical limits of your players and using this knowledge, ensure that you don't require players to play too close to these limits resulting in poor sound quality.

## TEACHING A NEW PIECE

One of the responsibilities of being a brass leader is to be able to introduce new music to the group. There is an excellent repertoire of music, dating back many years for brass band, as well as new music being written and published. It is important that we keep our group engaged by introducing new music into their repertoire - this could be newly published music, or perhaps old music that the group has not played before.

When introducing new music to a group, it is important as a leader to have studied the score before standing in front of the group. This will enable you to have a real understanding of tempos, style, rhythms and challenges within the music. Take the time to ensure your beat patterns are clear and you are comfortable with all of the transitions and time signatures. Clearly explaining these issues will mean that your group is able to grow accustomed to the piece quickly.

It may also be helpful to read the score notes attached to the piece which are often written by the composer and give a greater understanding as to what effect or impact the composer may be trying to achieve in certain parts of the piece. Not all scores notes will contain the words associated with the song, so it will be helpful in the preparation of a new piece to have the songbook (or other lyric source) accessible to readily communicate the words and their meaning to the group.



### Play through or stop?

There is often discussion about which approach is better when introducing new music and there is no hard and fast rule as to which is correct. The approach may vary based on the music and if it is a short piece which can be played down in a few minutes or a major work which may take much longer to play through.

Whichever approach you choose, the objective on first glance is to allow the players to get a 'feel' for the piece. Stopping and nit-picking too soon can put players off, however letting mistakes go unchallenged can embed bad habits.

If you choose to play through a new piece from top to bottom, it is important to make notes of the sections where mistakes happened. It always helps to have a pencil handy on the music stand and if possible, make a mark at the section which is causing issues so that no sections get overlooked.



**Negotiating difficult sections** – When it comes to difficult sections within the music, it is important you have highlighted those areas of a new piece in advance and prepared some ways of assisting your group. Having some possible solutions in place will help to cut down time in rehearsal. Some simple solutions include slowing the tempo to allow the players to get used to playing difficult passages accurately before gradually building back up to the written tempo, or playing tricky rhythm sections on just one note and then adding the notes back in. With a younger group, ask children to put their instruments down, and clap or tap out the rhythms before trying to play it again. In *JtC B Guide (Brass Tutor)* there are more helpful tips for teaching rhythm and technique, specifically for younger or newer players.



**Looking for consistency across parts** – In your score preparation before rehearsals it can be helpful to identify key passages of a piece which are replicated around the band. It can be effective to rehearse these parts at the same time to ensure that there is a consistent approach to these passages. For instance, fanfare styled material can often be found within the Cornets and Trombones, so it would be good to rehearse these lines together.



**Listening to recordings** – It may be helpful every so often for a band/ensemble to listen to a good quality recording of a piece of music which is new to the group. This can help those who may not be great sight-readers. Whilst players listen ask them to follow their part, keeping an eye out for particularly difficult passages or rhythms. This is also a great way to help your players adopt a new style of playing that they are not familiar with, or haven't successfully grasped yet.



## ACCOMPANYING CONGREGATIONAL SINGING

One of the most important functions of a brass band within The Salvation Army is to accompany congregational singing in worship. As the leader of the group it can be helpful to also lead the congregation in singing particularly when the hymn tunes have introductions into verses, repeated choruses, or perhaps a fanfare ending such as in *'I'll go in the strength of the Lord'*. In these instances it may be helpful for you as the leader to turn to the congregation and 'bring them in'.

It can be really effective to use the different sounds of the group to accompany the shape and flow of the song. For example, when the words of a verse might suggest a more mellow approach, consider giving the melody over to the Flugelhorn or Euphonium, and for something more triumphant, the Trombones may be ideally suited. Extra Solo Cornet tunes books may need to be provided to these players in advance. For variety, if the congregation are singing well, why not try an unaccompanied chorus?

Sometimes, repeating a chorus could help to lift the song and underline the lyrics.

Also, keep an eye on the meeting leader and watch for cues/signals from them as to what they may want.

As an accompaniment to worship, the band can help to drive the dynamic in congregational singing, although it should not overpower or drown out the singing. Be aware of whoever has introduced the song, as they may want to stop after a verse or chorus of the song to encourage testimony, prayer or to allow opportunity to reflect on the words of the song. These are important elements of worship and so an awareness and understanding helps in the fluidity of worship.

As the spiritual leader of the band, an essential aid in worship is the song book. It is good practice to encourage the group to also have a song book on their stands, or for players to be able to see lyrics on a screen, as it is important not only to accompany congregational singing, but also to know what we are communicating through our worship.



## DEVELOPING AN INSPIRING AND CREATIVE MINISTRY

There are challenges to consider as a modern-day Salvation Army brass leader. How can we maintain our purpose and still provide a fresh approach to ministry? As a leader you should communicate high expectations of the group and each individual and model these in your own service and preparations. Because our purpose as Salvation Army musicians is to bring glory to the highest authority, we should always strive to offer our very best to him, understanding that every individual's best is different. Avoiding expressions such as "We'll play this when it's ready" or "That's close enough" will help you and your group to become more focussed on achieving this goal. You should encourage a climate of growth together creating an atmosphere where your members can develop their skills, alongside the band as a whole. Strive to build a group where the members simply don't want to miss a rehearsal or an engagement.

**“CONTINUE IN WHAT YOU  
HAVE LEARNED AND  
HAVE BECOME CONVINCED  
OF, BECAUSE YOU KNOW  
THOSE FROM WHOM YOU  
LEARNED IT...THE  
SERVANT OF GOD MAY BE  
THOROUGHLY EQUIPPED  
FOR EVERY GOOD WORK.**

2 Timothy 3:14&17 (NIV)

As the leader of a band you serve not only God, but the members of the group you lead. When choosing repertoire try to avoid too much nostalgia where you rely only on music that you grew up with, or pieces that you know well. Conversely, don't be consumed by everything that is 'shiny and new'. Instead, focus on how you communicate the message as a band. A huge catalogue of brass music, both Salvation Army and externally published, is available to you as a band, take time to explore this and tap in to the knowledge of your members to choose repertoire that inspires and communicates the gospel in your local context.

An additional responsibility of your role is to consider the listeners to whom you play. A band which plays mostly music that is based on songs no longer sung by the corps' congregation may have limited impact, or will mean that you have to find creative ways to make a piece more effective. Seeking out repertoire which reflects your congregation's worship style will enable the band's ministry to be more effective within that particular environment.

*'Worthy intentions should motivate a consistent investment in productive practices, which engenders trust, confidence, and ultimately, freedom in worship'. Harold Burgmayer*

Within your gifting and influence as a leader, you have the opportunity to create something of substance that can change the course of someone's life. The ministry of an effective Salvation Army band may not necessarily contain the most technically demanding music, but the power of our message must be the over-arching priority. There should be no pretence, nor any room for misinterpretation. Present yourself and the band as living examples of the joy that comes through being a musician of the Almighty!

When you galvanise a group into being committed, play your music with skill and conviction, and present yourselves as a band that are united in passion for worship, then you will create something of great and long-lasting value. Members of the band may grow in confidence and show initiative in different ways; this may be with suggestions of repertoire, presentation ideas, or venues etc. As the leader, your challenge is to equip and empower whilst remaining in control, keeping hold of the enthusiasm and channelling it towards an outcome that will serve the whole group and its ministry well. This is where being a role-model is an important characteristic of leadership.

*'In everything set them an example by doing what is good'. Titus 2:7*

Research is key to programming. There are now more ways of researching music than ever. The website **samusicindex.com** is an online database including every piece of music published in an SA band journal. There are also links to recordings of many pieces so you can listen to the music. Searches can be made by composer, genre, title, series and more.





## CREATIVITY THINKING

In the modern world many people do not connect with instrumental music in the way that may previously have been the case. In order to ensure that the message of your music is maximised you may wish to consider creative ways that you engage your audience. Presenting lyrics and images alongside a piece can give people who would normally find a band piece difficult to connect with and new way of accessing the message you present. Alternatively consider how you, or one of your band, could introduce a piece by speaking about what it means to you. Give the audience suggestions of what to listen out for and help them to participate in the experience.

When presenting a larger programme, it can be helpful to give your audience shifting points of focus. In an upbeat number it might be helpful for a soloist to stand for their passage, or arrange your band differently for different pieces depending on the style. This visual aspect can help to keep people's interest and help to communicate with your audience. The way in which you convey your message should be vibrant and attractive. The old adage of 'leave them wanting more' is also worth bearing in mind. A recommendation would be to keep any festival or concert, including an interval, within a maximum of two hours.

Ensure that everything is prayerfully prepared, considered and undertaken. Prayer needs to be the heartbeat of the band's ministry, both publicly and privately as a group. Let prayer be a natural and celebratory part of your fellowship.

If we put God first in all our endeavours and allow him to guide and inspire us, we will see new and wonderful opportunities to build his Kingdom!

# HELPFUL HINTS - THE FIVE P's

## Preparation

- Pray for the individuals who are in our care and for the ministry of the group.
- Listen to recordings and follow your score to get to know a new piece of music – making notes of any potentially tricky sections. Practice conducting it with the recording!
- Have a plan of what you would like to work on in rehearsal – and check music is organised ahead of time.
- Plan ahead for Sunday worship. If possible, speak to the meeting leader to obtain the hymn tunes ahead of time, and also consider the theme or scripture which the meeting is based on in order for your group to enhance worship.
- Festivals: The Salvation Army band journals contain repertoire that span many different genres - festival arrangements, classical transcriptions, marches and more.
- Open air ministry: When playing outside, a brass band sound can attract many people's attentions. Lively music is sure to draw people in, whilst recognisable tunes will also work in the same way.

## Presentation

- Carefully consider the music used, and the setting in which it will be used.
- Reflect the ministry of the group by the presentation you make.
- Ensure good communication of the words and the meaning behind each piece of music. This could be in introducing a piece, through video or PowerPoint. Technology can be an effective way to communicate alongside the music, but it should be used sensitively and not become a distraction.
- Convey all you do with sincerity and with joy!

## Practice

- Ensure a blended balance is maintained within the group and with good intonation.
- Explore the full limits of the band's dynamic range.
- Maintain the quality of sound through controlled playing.
- Carefully prepare your interpretations so that you can be understood when introducing new music to the group.
- Look for consistency in the score where parts can be rehearsed together.

## Programme

- Sunday ministry: Consult the meeting leader to find the most appropriate choice for worship. Both the theme and the placement of the band's contribution within the meeting are important.
- Prayer for the music, for those who play it, for those for listen to it and for those who lead it.
- If there are worries or concerns within the group, get together with band members and bring them before God.
- Cover everything you do in prayer.



## WHAT NEXT

### Resources

Australia: Noel Jones (5 parts); Arthur Gullidge (8 parts)

Canada and Bermuda: Maple Leaf Series

SP&S (UK): Unity Series; Triumph Series; General Series; Judd Street Collection and Scripture Based Arrangements (Triumph Series scoring)

USA Central: American Festival Series (full scoring)

Hallelujah Choruses (5 parts)

USA East: American Band Journal (12 parts), Triumphonic (full scoring)

USA South: American Instrumental Ensemble Series (4 parts / Grades 1-5)

As a team, we would be delighted to encourage you to take some of the ideas conveyed within this resource and give them a try!

## CONTACT US

We would be more than happy to journey along side you as you work through this resource. Should you need our support or help please contact us through: [music@salvationarmy.org.uk](mailto:music@salvationarmy.org.uk) or message us on our Facebook page.



**Music and  
Creative Arts**

