

THE SALVATION ARMY
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REGULATIONS
AND
GUIDELINES
FOR
MUSICIANS

BY AUTHORITY OF
THE GENERAL



TERRITORIAL HEADQUARTERS, LONDON
2000

Abbreviations used in this book

CO	=	commanding officer
DC	=	divisional commander
DDFP	=	divisional director for field programme
DHQ	=	divisional headquarters
MMO	=	music ministries officer
MMU	=	music ministries unit
O & R	=	orders and regulations
SA	=	The Salvation Army
SAGIC	=	The Salvation Army General Insurance Corporation Ltd
THQ	=	Territorial Headquarters
UK Territory/UKT	=	United Kingdom Territory with the Republic of Ireland
YP	=	young people, or young people's
YPBL	=	young people's band leader
YPSCL	=	young people's singing company leader
YPSM	=	young people's sergeant major

Note: In these guidelines the word 'man', 'he', 'his' or 'him' must be understood to refer to persons of either sex, unless otherwise indicated or obviously impossible.

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**MISSION STATEMENT FOR
ALL MUSICIANS IN THE
SALVATION ARMY**

**To bring glory to God and to
make him known**

CHAPTER I

PRINCIPLES AND RESPONSIBILITIES

SECTION 1. AIMS AND OBJECTIVES

1. Supreme Aim

The aim of all music making is to proclaim the gospel and help to accomplish The Salvation Army's mission.

2. Salvationism

Salvationists have a primary commitment to the Christian life and to Salvation Army principles and regard their musical service as part of their total offering to God.

3. Relationships to Corps

Musicians will be supportive to their total corps/centre programme, often seeking to be involved in other aspects of its ministry. They will co-operate with their corps/centre leaders to maintain a totally integrated corps/centre programme.

4. Musicianship and Spiritual Power

Belief in the value of music as a vehicle for worship and communication will require a commitment to the highest possible standards, while ensuring that performance never becomes an end in itself.

5. To be of Service

All music sections/groups have a special responsibility:

- a) To engage in outreach activity of all kinds.
- b) To aid worship by:
 - i. Sensitively supporting/accompanying congregational singing and assisting in the teaching of new songs and choruses in co-operation with the meeting/worship leader.

- ii. Contributing music which will enhance the spiritual purposes of the meeting/occasion.

SECTION 2. TERRITORIAL/DIVISIONAL PROGRAMME RESPONSIBILITY

1. The Music Ministries Unit is a part of the Evangelism Department of THQ. The unit will be led by the Music Ministries Officer, who will be supported by the Territorial Bandmaster, the Head of Music Editorial Section and other members of staff as required.

The unit's responsibilities will include:

- a) Steering of musical mission within the territory.
- b) Administration matters.
- c) Training and resources.
- d) The organisation of events: seminars, musicians' councils, music festivals, etc.
- e) Territorial music schools in co-operation with the Youth Ministries Unit.
- f) Publishing of music.
- g) Supervision of Salvation Army recordings (**see Chapter IV**).
- h) Oversight of legal requirements – eg copyright, CCL licences, etc (**see Chapter IV**).
- i) Supervision of the Territorial Music Council.
- j) Resourcing the territory's musical contribution to worship.

2. Divisional Headquarters

Divisional support may come in a variety of ways:

- a) The Divisional Commander with the Divisional Director for Field Programme, working in collaboration with the Music Ministries Unit, is responsible for all musical activity in the division.

- b) In some divisions THQ may appoint a Regional Music Director, who will be responsible to the Music Ministries Officer and Divisional Commander, or delegated director, for the music programme of the division.
- c) In other divisions music leaders may be appointed who, whilst not employed, will give their time for the development of the division's music programme.

3. Commanding Officer

The CO is responsible to the DC with the DDFP for overseeing all music sections/groups within the corps.

CHAPTER II

OFFICIALLY RECOGNISED MUSIC SECTIONS/GROUPS (Instrumental and Vocal)

SECTION 1. GENERAL PROVISIONS

1. Definition

Officially recognised music sections/groups will be made up of Salvationist commissioned musicians who work together in accordance with regulations. These may include, for example, a senior band, songsters, young people's band, young people's singing company and junior/senior timbrel groups.

2. No Payment to Musicians

Salvationist musicians shall not, in any circumstances, receive remuneration for their service within a corps/centre setting (see **Chapter III, Section 1.15**).

3. No Voting

In the management of a music section/group, while consensus may be taken in order to determine general attitude on various section/group concerns, nothing in the nature of voting is permitted. The leader is responsible to see that this order is observed.

SECTION 2. MEMBERSHIP OF CORPS MUSIC SECTIONS/GROUPS

1. Membership

All commissioned musicians must:

- a) Be soldiers of The Salvation Army.
- b) Undertake their responsibilities as members of the group with integrity, having a clear understanding of current regulations and a respect for the position and authority of their section leader.

- c) Be committed to regular financial support of their corps through the systematic giving scheme.
- d) Accept the responsibility of subscription to sectional funds, thereby sustaining the ongoing ministry of the section.
- e) Regularly attend rehearsals and sectional activities, informing of absence when unable to attend.
- f) Conform to the required uniform code applicable with the corps (which will in turn operate under territorial guidelines as issued from time to time).
- g) Be prepared to speak, sing, play or pray as opportunity arises.
- h) Young people who have already been commissioned as musicians in junior music sections/groups may be commissioned in senior music sections/groups at any time subsequent to their becoming senior soldiers.

2. Stewardship

Salvationist musicians regard their time, talents and possessions as gifts to be held in stewardship to God and therefore utilise unselfishly these gifts of mind, body, spirit and environment for the advancement of Christ's Kingdom.

- a) This supreme loyalty determines what a musician reads, listens to, sees and shares both in public and in private.
- b) This sense of responsibility leads musicians to refrain from all actions which are likely to discourage others in their Christian walk.
- c) The acceptance of these principles should ensure that musicians set an example by not participating in activities which might lower the moral tone of society.

3. Uniforms for Bandsmen and Songsters

- a) Bandsmen and songsters will be required to wear the uniform of the section to which they belong.
- b) The uniform for bandsmen and songsters includes:
 - i. Navy blue jacket and trousers (men) or skirt (women).
 - ii. White shirt (men) or blouse (women).

- iii. Official uniform tie (men) or brooch (women).
 - iv. Black shoes and socks (men) or stockings/tights (women).
 - v. Regulation cap (men) or hat (women), to be worn outdoors. The wearing of women's hats in meetings is optional and will be decided by music section/group leaders, in consultation with COs (see Official Minute 98/2).
- c) Trimmings will include a white 'S' on the lapel. Epaulettes will be black, blue or red and the name of the corps will be included. It is recommended that all trimmings be relatively simple in format for ease of those who transfer to another corps.
 - d) An optional red jacket, with a white 'S' on the lapel, is permissible for use in festivals and on other special occasions.
 - e) Summer uniforms are an option (see Official Minute 90/33).
 - f) A bandmaster or songster leader shall be distinguished by two rows of white (bandmaster) or blue (songster leader) piping at the base of the epaulette. A cap shall be distinguished by a silver badge and a white (bandmaster) or blue (songster leader) chin strap.
 - g) A deputy bandmaster or deputy songster leader shall be distinguished by a silver cap badge. He or she should wear one row of white or blue piping respectively at the base of the epaulette and a white or blue button respectively on the epaulette.
 - h) A sergeant shall wear a row of red piping on the base of the epaulette.
 - i) A secretary shall wear a row of yellow piping at the base of the epaulette.
 - j) A colour sergeant shall wear sergeant's stripes with 'crossed flags' above them.
 - k) All bandsmen and songsters must purchase their own uniform clothing.

4. Young People's Work

A young people's worker who is a musician must, when there is a conflict of interest, give preference to the children's programme over the activity of the music section/group. Similarly, musicians involved in youth discipling programmes should do the same.

5. Transfers to Other Corps

- a) A commissioned senior musician, when transferred to another corps as a soldier, may remain a senior musician if at the new corps there is a vacancy in the music section/group for which the applicant is suitable and the CO and leader consider admission desirable.
- b) Where a senior musician transfers to a corps where there is no music section/group his/her commission may be forwarded to DHQ where it will be endorsed to that effect.
- c) Sectional local officers' commissions are non-transferable and should therefore be returned to DHQ.

6. Long-Service Distinctions

- a) Commissioned musicians may be presented, with the approval of the DC, with distinctive badges in recognition of long and faithful service.
- b) Badges may be awarded to those who have given active service for at least 25 years in aggregate.
- c) Service prior to senior soldiership (as a member of a young people's band or singing company) is not reckoned. The qualification period dates from the receipt of a commission after enrolment as a senior soldier.
- d) A badge will not be issued to anyone after retirement.

7. The Band/Songster Reserve

The band or songster reserve provides a way by which commissioned musicians may, on account of age or infirmity, honourably withdraw from active service without thereby severing their connection with the section.

- a) The rules governing admission to and continuance in the band or songster reserve are:
 - i. A commissioned musician may enter at the age of 65; he/she will normally be required to do so at the age of 70 but this can be extended at local discretion should circumstances demand otherwise.
 - ii. In the case of infirmity occurring before the age of 65, he/she may be placed on the reserve having completed the appropriate form.

- iii. Every band or songster reservist should be encouraged to wear full Salvation Army uniform and participate in corps work as health shall allow. A reservist will be regarded as an integral part of the fellowship of the section.
- b) In order to transfer to the reserve the musician needs to complete the appropriate application form available from DHQ.

8. Service in Music Groups Outside The Salvation Army

Salvationist musicians may participate in non-Salvation Army music groups provided that membership of such does not conflict with Salvation Army principles and service.

9. Resignations and Dismissals

- a) Should a musician resign he/she must return any musical equipment along with his/her commission to the CO, stating the reason for resignation.
- b) The commission of a musician may be cancelled or suspended by the DC for the following reasons:
 - i. ceasing for any cause to be a soldier.
 - ii. persistent refusal to comply with regulations.
 - iii. proven consistent musical incompetence.
 - iv. conduct or lifestyle which continues to conflict with the standards outlined in 'A Soldiers Covenant' and *Chosen to be a Soldier*.

Guidelines for 'Non-active' Bandsmen/Songsters

These guidelines demonstrate a suggested procedure for dealing with bandsmen/songsters who have ceased to take an active part within their section.

Definition: A non-active bandsman/songster is a person who has, for personal reasons, ceased temporarily to perform the usual duties expected of a serving commissioned section member, but who is still an active Salvationist and, as such, adheres to all the requirements of soldiership.

To become a non-active bandsman/songster requires an agreement and understanding between the person, the relevant section leader and the CO, who will provide a written acknowledgement.

As such the person would remain on the roll for the section, but would be recorded as non-active.

The sectional local officers and CO should review the situation regularly and maintain contact with the non-active musician so that a report can be made to the DC.

A non-active member may remain on the sectional roll for up to a period of five years.

After this period, if there is no foreseeable change in circumstances such that the person concerned would resume full-time active service, they may be removed from the roll under the usual conditions.

Membership of the band/songster reserve may be a suitable option. Inclusion in a band/songster league or fellowship, if this exists within the corps, continues the link between the section and the former member.

Sensitivity is required at all stages of the process when dealing with members who desire to become 'non-active', but especially when requesting the return of any property that belongs to the section. It is suggested that the timing of this request is the key to amicable temporary inactive service.

If at any time after this administrative occurrence the said person wishes to rejoin the section, then, after consultation with the section leader and the CO, they may be reinstated – under the usual conditions – with no need for the public presentation of a commission. An agreement between the aforementioned parties to a suitable period of attendance at rehearsals and worship meetings is suggested before the member resumes his/her duties. This period of time should be flexible and at the discretion of the CO and section leader.

10. Reinstatement

Former members of Salvation Army sections who are active soldiers may be reinstated in accordance with the following rules:

- a) If the musician resigned because of ill health, personal problems, or relocation to a place where no Army music programme existed, or for some other reason confirmed by the DC as being honourable, no waiting period is required.

- b) If resignation was for any other reason there must be, before reinstatement, evidence of sincerity to the satisfaction of the CO. A new Application and Bond, issued through DHQ, must be completed.

SECTION 3. CORPS LEADERSHIP STRUCTURE

1. Local Officers

Although the CO is responsible for all music sections/groups within the corps, the senior sections will function optimally under the following leadership structure:

- a) Bandmaster, Songster Leader, Worship Band Leader, Band Instructor, etc
- b) Deputy Bandmaster, Deputy Songster Leader, Assistant Leaders, etc
- c) Sergeant*
- d) Secretary*
- e) Executive Officer/General Leader/Business Manager*
- f) Librarian*
- g) Colour Sergeant
- h) Accompanist*

*Assistants may be appointed to positions as necessary.

2. Orders and Regulations for Local Officers

All music local officers will be subject to *Orders and Regulations for Local Officers* as well as *Regulations and Guidelines for Musicians*. They must in every case be godly, loyal and devoted Salvationists.

3. Retirement of Sectional Local Officers

Sectional local officers who fulfil the appropriate criteria may be retired in accordance with *Orders and Regulations for Local Officers* (**Chapter 1, Section 3.1**).

Where there is a special reason for so doing, a section leader may be retired under the age of 50 provided his/her aggregate service is at least 20 years, of which not less than 10 must have been as the section leader.

SECTION 4. LEADERSHIP RESPONSIBILITIES

1. Bandmaster/Songster Leader/Worship Band Leader, etc

a) **Qualifications**

Spiritual integrity

Leadership ability and management skills

Musical knowledge and teaching skills

Organisation ability

b) **Bond and Commission**

The Salvationist proposed for the position must sign a local officer's bond and, if accepted, will in due course receive a local officer's commission.

c) **Pastoral Care Council**

The bandmaster and songster leader are members of the corps pastoral care council and, by virtue of this, the corps council.

d) **General Responsibilities**

Music leaders will always work in consultation with the corps officer in relation to proposed new methods and any major changes necessary to obtain the best results from the section. They will also be responsible to the CO for the management, training and leadership of the section, including:

- i. Adherence to regulation.
- ii. The development of deputies, providing them with reasonable opportunity to rehearse the section and lead it in public meetings.
- iii. The successful leading of meetings as opportunities arise, in particular with regard to open-air ministry.
- iv. Deportment and behaviour of section/group members during both indoor and outdoor meetings and activities.
- v. The musical efficiency of the section/group.
- vi. Maintaining standards of uniform wearing.

- vii. Finance and property of the section. It should be noted that if there is no deputy bandmaster, the responsibilities affecting the Band Property Register and Inventory devolve upon the bandmaster (**see Chapter III, Section 2.5**).
 - viii. All engagements of the section.
 - ix. Observance of legal requirements in regard to copyright, processions, collections, etc (**see Chapter IV**).
 - x. Ultimate responsibility for the assignment of parts played and allocation of instruments.
 - xi. General oversight of all instrumental sections/groups (bandmaster) and of all vocal sections/groups (songster leader) in the corps.
- e) **Pastoral Responsibilities**
- i. As well as being an example in all things, the leader's responsibility includes the spiritual condition and well-being of the musicians. Leaders should keep the CO advised on any matters of concern in this area.
 - ii. Leaders should do all they can to make the spiritual activities of the section as effective and meaningful as possible.
 - iii. The personal spiritual development of young musicians must be a high priority and they should be encouraged to participate in such corps programme as would support this.

2. Deputy Bandmaster/Deputy Songster Leader

The deputy leaders are responsible to assist the leaders particularly with music affairs and:

- a) In the leader's absence, take charge of the section/group. They will have the authority of the leader, but should work at all times in co-operation with the other local officers.
- b) Undertake the proper care of property, instruments, equipment and music (**see Chapter III, Section 2.1**).
- c) Keep the property register (inventory) up to date at all times (**see Chapter III, Section 2.5**).

3. Sergeant

- a) The sergeant is responsible to assist the leader (or in the leader's absence, the deputy leader) particularly with regard to the duties as follows:
- b) Be concerned with the personal and spiritual well-being of each of the musicians, especially caring for the younger musicians with a view to helping them become good and confident Christians.
- c) Support the leader in maintaining discipline and securing the observance of regulation, making sure that unsatisfactory conduct is dealt with sensitively and promptly.
- d) Encourage musicians to participate in corps ministry.
- e) Assist in public ministry.
- f) Ensure that a meaningful devotional time is part of the regular rehearsal.

4. Secretary

- a) The secretary is responsible to assist the leader particularly with business affairs including:
- b) Supervision of the systematic collection of contributions and recording of financial matters in accordance with **Chapter III, Section 1**.
- c) Make arrangements with respect to specialising engagements after the necessary consent has been obtained.
- d) Issue such notices or instructions as the leader may consider necessary.

5. Other Responsibilities

Musicians may be commissioned to additional positions to assist the music leaders with their responsibilities. These include:

- a) Colour (Flag) Sergeant – who will be responsible for the care and presentation of the flag.
- b) Librarian – who will assist the leader in the handling of music resources and compliance to copyright law (see **Chapter IV**).

- c) Quartermaster/Road Manager – who will assist the leader in the administration, transportation and maintenance of property.
- d) Executive Officer/General Leader/Business Manager – who, where a band/choral instructor is appointed to be solely responsible for the musical training of the section, may, with the approval of the DC, carry out all those duties of bandmaster/songster leader which do not pertain to music.
- e) Accompanist.

Assistants may be appointed to positions as necessary.

6. Non-Salvation Army Music Instructors/Conductors

Where it is felt that the section's musical efficiency will be enhanced by the occasional use of a non-Salvationist guest instructor the section leader, or other person responsible for the section, and the CO will together determine:

- a) The precise terms of the invitation (ie date, frequency of participation in rehearsal) and the music to be rehearsed or performed, as in accordance with Salvation Army regulations (see **Chapter IV, Section 2**).
- b) That the guest instructor/conductor is a person of good standing in the community and among Salvationists.
- c) In the unusual circumstance that payment of fees is required, other than travelling expenses, the principle and amount must be agreed with the DC prior to the event.

SECTION 5. PROGRAMME OF ACTIVITIES

1. Open-Air Ministry

- a) All musicians who are able should attend and take part in open-air meetings as part of the corps' outreach programme. They may be appointed as leaders of the meeting, being notified sufficiently in advance to allow for necessary preparation.
- b) The meetings should always contain prayer, Bible reading and personal testimony.
- c) In an instance of complaint, the leader of an open-air meeting should always adopt a calm and considerate attitude.

- d) When marching, a band should maintain a moderate pace (108-112 to the minute).
- e) Care should be exercised to ensure that any obstruction or unreasonable interference to traffic and pedestrians be avoided.
- f) The marching group must try to avoid causing disturbance to services being held at their own hall upon returning or at other places of worship that may be passed en route.
- g) The responsibility for the arrangement and conduct of open-air meetings and marches lies with the corps sergeant-major, who will be responsible for the orderly conduct and safety of the march, which also includes traffic control and lights when required.

2. Indoor Meetings

- a) The music sections/groups shall attend and participate in corps meetings as specified in the corps programme and arranged by the CO.
- b) The prayerful, enthusiastic and earnest support of the members of the music sections/groups may help acknowledge the presence of the Lord, enhance the worship and encourage spiritual results.
- c) Music sections/groups will provide accompaniment for congregational songs, but opportunity should be afforded sometimes for joining in the singing with the congregation. The accompaniment provided should be appropriate and sensitive to the needs of the meeting and the acoustic of the hall.
- d) Each music/groups sections may make one music contribution to holiness and salvation meetings or more at the discretion of the meeting leader.
- e) Music sections/groups should be used to introduce new songs to the congregation.
- f) Music before and after the meeting should be used to create and sustain an appropriate atmosphere of worship and praise.

3. Special Music Events

The first purpose of any special music event is to introduce new people to the Christian fellowship and ultimately to Christ.

- a) Each should include congregational singing, prayer, Scripture and, most importantly, an invitation to receive Christ. The whole event must be in harmony with SA principles.
- b) All music used must conform to the standards indicated in these regulations (**see Chapter IV, Section 2**) and the title given exactly as published. The CO is responsible for ensuring that all legalities are observed.
- c) Details of the items on the programme must be submitted to the CO in advance of the event. This is especially relevant if a charge is to be made for admission when a performing rights charge may have to be made.
- d) No charge shall be made for a special music event held on Sunday.
- e) Non-Salvationist groups may give or take part in special musical events providing the standards indicated in a) above are observed. If such groups wish to raise funds in support of the Army using methods not in harmony with those detailed above, they must take total responsibility for the organisation and advertising of these events, which should not be held in a SA hall.

4. Christmas Ministry

Christmas playing and singing may be undertaken by music sections/groups (senior and young people's) with the approval of the CO and observing any local legal restraints or requirements:

- a) Players, singers and collectors must be in uniform or clearly identified.
- b) Music played and sung shall be in accordance with SA regulation.
- c) Collections made must be in accordance with territorial policy and local authority requirements.
- d) Allocation of monies raised by Christmas playing and singing must be in accordance with Official Minute 86/04.

5. Service Outside The Salvation Army

- a) Salvation Army music sections/groups are not allowed to take part in industrial, labour, sectarian, political or other partisan demonstrations. However, at territorial/divisional discretion, Salvation Army music

sections/groups may take part in non-political demonstrations to do with important moral or social issues.

- b) Involvement in other civic, community and church events should only be undertaken where there is no conflict with Salvation Army principles. The approval of the CO should always be obtained. If there is any element of doubt regarding such involvement, prior consultation should take place with divisional headquarters.
- c) Full uniform, without any additional regalia, should be worn on any of the above occasions.

6. Visits to Other Corps or Divisions

When a musical section/group visits any other Salvation Army corps, the following rules must be observed:

- a) The permission of the CO and the DC must first be obtained by means of the completion of a specialising application form.
- b) The programme of the visiting section must have been submitted to and approved by the CO in whose corps the event is to take place, in order to ensure that all legalities are observed.
- c) No section/group may participate in any weekend specialising within a period of eight weeks from a similar weekend engagement.

7. International Visits

- a) No UK section/group will be able to visit another territory until it has received an invitation endorsed and processed through the various headquarters.
- b) An invitation for a section/group from an overseas territory to visit the UK Territory must be routed via the DHQ to the Music Ministries Unit and receive the endorsement of the Territorial Commander.
- c) The visiting section/group will be responsible for all costs to and from the territory to be visited. Salvation Army funds may not be used to cover these costs. The host territory will be responsible for all internal travel and hospitality in connection with the visit.
- d) A host territory may choose to make a contribution to the international travel costs, similarly the visiting section/group may contribute to the internal costs.

- e) The frequency of international visits by any one section/group will be not more than once in three years.
- f) Net profits of such a visit or tour will be shared on a 50/50 basis between the host territory and the visiting section/group. The host territory will indicate in advance, so far as it is able, the amount the visiting section/group might expect to receive as its portion of the profits.
- g) Music sections/groups who are planning to travel outside the UK should be aware that their instruments and equipment will not be covered under their current insurance plan. They will need to organise additional insurance.
- h) Music sections/groups who are planning to travel outside the UK should draw up a list of instruments and equipment and their valuations. This list, called a 'carnet', will be required by the British Customs Authority, as well as by customs authorities of those countries being visited.

8. Recordings

- a) If a music section/group wishes to make a recording it will need to complete an application form, available from DHQ, for onward transmission to the Music Ministries Unit.
- b) For individuals, where local Salvation Army funds are used to sponsor recordings, the same requirement will apply.
- c) Such application will list music to be recorded, with full copyright acknowledgements. The music to be recorded must comply with current regulations.
- d) Declarations will also be required that details have been sent to the Mechanical Copyright Protection Society and that funding has been approved by DHQ.
- e) The recording may not take place until this process has been completed.

CHAPTER III
FINANCE AND PROPERTY

SECTION 1. FINANCE

1. Income

The ordinary sources of income are:

- a) Section/group members' contributions.
- b) Donations from support groups (band league, etc)
- c) Allocations from Christmas playing or singing.
- d) Allocations from corps funds where there is a total corps budgeting policy.

2. Corps Treasurer's Responsibilities

The corps treasurer is treasurer of all senior music sections/groups. The young people's treasurer acts as such for young people's sections/groups. The corps treasurer may be assisted by the section's/group's secretary and must:

- a) Settle accounts regularly, in liaison with the section/group leader.
- b) Ensure that the section's/group's official cash book is kept, and produce quarterly cash statements for transmission to DHQ.
- c) Obtain and file expenditure vouchers/invoices for all expenditure, ensuring that payments are in accordance with *Orders and Regulations for Corps Secretaries and Treasurers*, Chapter VI, Section 1.
Any irregularity should be referred to the CO.
- d) Take charge of all cash connected with a section's/group's funds.
- e) Ensure that all monies are banked with Reliance Bank Ltd. No other accounts may be held.

3. Secretary's Responsibilities

The secretary of the section/group will maintain the official cash book of the section/group. It must show all details of the section's/group's funds, including

that of any support group (band league, etc). A separate special fund cash book will need to be kept if a bandsmen's or songsters' own fund is established.

The secretary will also:

- a) Ensure that income and expenditure recorded in these books is not recorded in the corps cash book.
- b) Make sure that payments made are in accordance with *Orders and Regulations for Corps Secretaries and Treasurers*, Chapter VI, Section 1.
- c) Systematically collect all contributions of members and, where applicable, band league members, and record them, along with all other sectional/group income (**see Chapter III, Section 1.11, 12**).
- d) Supply an annual cash statement to enable the corps to complete its consolidation of corps accounts.

4. Accounts and Budgets

The section/group leader, secretary and corps treasurer should meet regularly for the purpose of keeping the accounts up to date. They will also be responsible for the preparation of budgets.

5. Expenditure

Sectional/group expenditure is governed by the following:

- a) The leader may authorise repairs to instruments and the purchase of music and equipment to the limit determined by Territorial Minute.
- b) The written consent of the DC (and in certain cases THQ) will be required for expenditure over the limit which the CO may authorise. Such consent should be attached to the appropriate expenditure vouchers.

6. Debt

A section/group must not incur debt. When approval is given for specific purchases the money must be raised and paid before such items are secured.

7. Fund-raising

Special efforts to raise money for new instruments and other property first require the CO's agreement. This may then proceed, provided that:

- a) If the corps is involved in rent or property debt, THQ approval is given before any purchases are made.
- b) Such efforts do not conflict with the wider interests of the corps.
- c) The DC (or THQ as appropriate) gives any required approval.

8. Divisional Tithe

Ten per cent divisional tithe must be paid on all income except for members' subscriptions and money raised for officially approved schemes for new equipment.

9. Remuneration

Salvationist musicians shall not, in any circumstances, receive remuneration for their services as such or make any financial gain from them. However, where an individual cannot afford loss of income arising from Army service during working hours, the DC may approve a suitable reimbursement.

10. The Band League

Leagues of soldiers, adherents and friends may be formed in connection with the corps music sections/groups, their object being to raise league funds in support of these sections/groups and to strengthen the bonds of fellowship within the corps.

- a) Members must contribute weekly to the band fund a locally agreed subscription.
- b) Members' contributions shall be entered by the secretary in the subscription book, which must be examined and initialled by the treasurer every month. The totals will be shown in the official cash book (see paragraph 3 preceding).
- c) Leagues shall be managed by the CO, the section/group leader and the secretary. Meetings and social gatherings shall be held with the agreement of the CO.

11. Members' Fund

The members' fund (formerly known as the bandsmen's own fund), distinct from the sectional/group fund, may be established.

If the section/group is able to meet its expenses a proportion of the members' weekly subscription may be allocated to this fund. The fund may be used to pay for members' travelling expenses to engagements or for social activities. A record of the income and expenditure should be kept by the respective secretary in the special fund cash book. This will be submitted to the official auditor. An account will be opened at Reliance Bank Ltd.

12. Donations

Any money obtained when a music section/group undertakes service outside the Army shall be allocated as follows:

- a) Collections made shall be regarded as corps income, unless otherwise directed by the DC.
- b) Any donation made to the section/group for its services should be considered sectional/group income, handed to the corps treasurer and entered in the sectional/group cash book. It is subject to divisional tithe.

13. Overseas Visits

The regulations regarding funding of overseas visits by music sections/groups are covered in the chapter dealing with such tours (**see Chapter II, Section 5.7**).

14. Fees

When a non-Salvationist band, choir, musical party or individual takes part in a musical or other meeting, any fee or expenses paid must be agreed by the DC before the event.

SECTION 2. PROPERTY

1. Ownership

All instruments, equipment and music purchased by or presented to a music section/group are the property of The Salvation Army (**see Chapter II, Section 4.2b**).

2. Acquisition and Disposal of Property

- a) All proposals to purchase property must have the written authority of the CO and music group/section leader (and be subject to the control of the Divisional Business Board where this exceeds the corps spending limit, and where appropriate the Territorial Business Board). See Official Minute 90/39.
- b) Property proposed for sale by the corps must have the written authority of the CO and section leader and be subject to the terms of Territorial Minutes.

3. Care of Property

- a) Members of music sections/groups are responsible for the safe keeping and condition of instruments and other equipment entrusted to them.
- b) Each music section/group member must sign the property register in receipt of equipment entrusted to his/her care.
- c) Property owned by The Salvation Army must only be used for Army service unless specifically authorised by the respective music section/group leader.

4. Allocation of Instruments

The allocation of instruments is the responsibility of the section/group leader.

5. Property Register

The deputy bandmaster (or other authorised person) is responsible for maintaining the property register. The property of all music sections/groups in the corps (including young people's) should be recorded in it and signatures of instrument and equipment holders recorded therein. He/she should also supervise the proper maintenance of all equipment. Details of all personally owned instruments which the corps has insured through SAGIC should be recorded in the band property register and marked 'personally owned' (see **Chapter II, Section 4.2c**).

6. Inventory

An inventory will be made each year. This will be a copy of the year's entries in the property register stating current valuations. It will be sent to Divisional

Headquarters and will form the basis of information required to update insurance cover. Some divisions produce a computerised inventory which requires checking and amendment by the corps/section before being sent to the insurers. Personally owned instruments may be insured by the music section/group providing they are clearly listed on a separate list in the annual inventory which is submitted to SAGIC.

7. Insurance

The deputy bandmaster (or other authorised person) should confer with the CO and the corps treasurer annually to ensure that adequate insurance coverage is actually in place, checking that the insurer's terms and conditions are understood and observed.

CHAPTER IV

LEGAL MATTERS

1. Copyright Statement

The general rule is that original works such as literary, dramatic, musical or artistic works, sound recordings, films, broadcasts, programmes and the typographical arrangement of published editions will be copyright material and will therefore qualify for copyright protection.

If material is entitled to copyright then the right vested in the copyright owner is that of preventing others doing certain specified acts, called 'restricted acts', such as copying the work, issuing copies of the work to the public, performing, showing or playing the work in public, broadcasting the work or including it in a cable programme service, or making an adaptation of the work, or doing any of the above acts in relation to adaptation. Where anyone wants to do any of the above acts and not infringe copyright then *permission should be sought from the copyright owner*.

Copyright is a separate property in each country. If you own copyright of work in the United Kingdom it does not automatically follow that you are the owner of the copyright in the United States of America. Therefore, to avoid confusion there are a number of international conventions regulating international copyright. The aim of the conventions is to provide that countries give the same protection to the work of nationals of other countries as they give to their own national. The main difference between the Berne Convention and the Universal Copyright Convention for instance is the minimum term of copyright protection they can provide, the former being the life of the author plus 75 years and the latter being the life of the author plus 25 years.

The most important practical matter arising from the conventions is the requirement that, to secure copyright throughout the Universal Copyright Convention countries – on all published copies of a work, there must be shown the symbol © followed immediately by the name of the copyright owner and the year in which the work was first published. Failure to do this on work first published in a Berne Convention country will not prejudice copyright in other Berne Convention countries. However, it may result in the work losing copyright and going into the public domain in the former USSR and other

Universal Copyright Convention Countries which are not party to the Berne Convention as well.

A Phonogram Convention also exists to prevent record piracy and to protect the procedures of records and tapes. This convention allows individuals concerned to use the (p) symbol in the same way that the © symbol is used on other works.

Someone whose copyright has been infringed may seek legal redress in the form of suing for damages, seeking an account of the profits gained by a defendant, obtaining an injunction to prevent further infringement, and ordering the return of any infringing articles.

Almost all music (words and music) published by the United Kingdom Territory is held in copyright by Salvationist Publishing and Supplies Ltd. It is not acceptable to assume that 'if it is published by the Army, we can use it in whatever way we want to'. 'The Army' does not publish music, it is its various territories which do, and they hold the copyright on it. Whenever a song or a piece of music is copied or reproduced, permission must first be obtained in writing from the copyright owner.

Most publishers who hold copyrights of hymns and songs for congregational worship use will grant permission subject to a few simple rules:

- a) That the publication is not for re-sale (for a charge or a donation).
- b) That the correct copyright information is inserted immediately above or below the words of each item.
- c) That a fee is paid which is affected by the quantity reproduced.

If the desire is to reproduce music or produce a publication which will be for re-sale, publishers will ask for more detailed information. The fees are generally higher and may be expressed in the form of a royalty payment on all sales. Permission, as always, is at the publisher's discretion.

Specifically it is illegal and an infringement of copyright to make an adaptation or arrangement without the prior consent of the copyright owner. Adaptation, in law, includes translation.

It is also illegal to make photocopies of any printed publication. This inevitably has an adverse effect on the development of music publishing in that photocopying deprives the publisher of revenue due to them in the continuance of their business.

A Christian Copyright Licence is purchased annually by the UK Territory for every corps/centre. This permits the duplication of words of songs that are published by those publishers listed in the CCL literature in proportion to the average attendance at that corps/centre. This licence is for congregational use only and NOT for singing groups.

A licence to reproduce music is available at extra cost. This is also for congregational use only.

Careful notice must be taken of any revision to the conditions of the licence.

Materials covered by such a licence may include:

Song sheets, song books, posters, overhead transparencies, slides, computerised systems, photocopies (because printers have a 25-year copyright on the printer's layout, care has to be exercised in copying from a printed book), customised arrangements, recording of meetings (providing that only the stipulated percentage of the total licence is produced) and taped copies of existing recordings (from certain companies) used in worship.

Most copyright licence schemes include a number of Christian publishers and although the statutory rights in respect of copyright still apply, the licence is intended to provide a measure of freedom by removing time-consuming restrictions within strictly confined boundaries.

The main conditions for any materials produced usually are:

- a) They may be used only in the context of Christian worship meetings organised by the licence holder.
- b) Only an authorised version of the song may be used and the copyright must be properly acknowledged alongside the song.
- c) They must be made available completely free of charge.
- d) No charge may be made for admission to the meeting.
- e) The quantity of any single item produced must be governed by the category of licence purchased.
- f) Materials produced under the licence will remain valid for as long as the licence is in force.

Although such a licence will not convey permission to use any song, a copyright licence scheme will usually cover songs published by major worldwide Christian publishers within a given country/territory.

2. Performance of Non-Salvation Army Music

- a) All brass band music must have been published by The Salvation Army or have received the approval of the Territorial Music Council prior to its performance. Each member of the band should play from a legitimately published copy (when the music is not manuscript) or a photocopy reproduced through a licensing procedure in order that copyright law is upheld.
- b) Where it is desired to use non-Salvation Army vocal music, care must be exercised to ensure that it is suitable for Salvation Army use. In a corps context such music must first be referred to the CO, who will be responsible for ensuring that nothing is used that is not doctrinally sound, and that is edifying to worship and musically appropriate. Similarly, non-Salvation Army vocal music for use in divisional or territorial meetings must be referred to the appropriate divisional or territorial leadership for approval. Each member of the singing group should sing from either a legitimately published copy (when the music is not manuscript) or a photocopy reproduced through a licensing procedure so that copyright law is upheld.

CHAPTER V

JUNIOR MUSIC SECTIONS/GROUPS

Where possible, a children's and youth music programme – eg, young people's band, young people's singing company, youth choir, junior timbrels, etc – should be established.

Wherever it can be arranged, where there is a suitable balance of instruments, and subject to the DC's approval, a young people's band and singing company shall be formed.

SECTION 1. MEMBERSHIP

1. Members

Every commissioned junior musician must:

- a) Normally be a junior soldier (there are certain circumstances in which non-junior soldiers can be appointed junior musicians – see Official Minute 94/09 and *O&R for Work Among Young People from a UKT Perspective* Chapter IV, Section 4).
- b) Complete a junior musician's application and bond, and be issued with a commission.
- c) Regularly attend young people's meetings as appropriate.
- d) Wear the appropriate uniform when on duty, including white shirt/blouse, tricolour tie, navy blue or black trousers (boys)/navy blue skirt (girls), navy or black socks (boys)/white $\frac{3}{4}$ -length socks or grey/black tights (girls), black shoes, navy blue 'V' neck jumper and junior soldier's badge on jumper/shirt/blouse, hat/cap as directed by the music group/section leader, junior musician's badge on jumper/shirt/blouse or hat. The 'alternative young people's uniform' may also be worn, including a sweatshirt in red, yellow or blue (one of these according to the choice of corps) bearing the young people's logo. The name of the corps may be included below the logo, if so desired. A white polo shirt bearing the young people's logo should we

worn under the sweatshirt. The sweatshirt may be discarded in the summer months. The junior musician's badge should be worn on sweatshirts. Uniform skirt/trousers, socks/tights and shoes should be worn, as above. See Official Minute 87/33.

- e) Attend practices and activities regularly.
- f) Act in accordance with the requirements of junior soldiership.

2. Instruments

Instruments used will normally be the property of The Salvation Army and an inventory will be kept by the deputy bandmaster in the band property register (see **Chapter III, Section 2.5**).

3. Transfer to Senior Sections/Groups

A junior musician who is a senior soldier may apply to become a bandsman or songster and be commissioned to the senior music sections/groups from the age of 14, with the agreement of young people's and senior leaders. Upon being proposed for a transfer, a young people's band member must complete a bond and application form. A singing company member must complete an application form. This may occur immediately after enrolment as a senior soldier (see **Chapter II, Section 2.1h**).

Where the corps does not have an appropriate children's and youth music programme an enrolled junior soldier may serve in the senior music section pending the formation of a junior music programme at the leader's discretion or until they are of the age to become senior musicians.

4. Spiritual Development

In order that the junior musicians be helped spiritually:

- a) Each practice should be opened and closed with prayer and a devotional period should be held as a part of practices.
- b) On reaching the age of 13 members should be encouraged to attend the Salvation Army Youth (SAY) programme and recruits' classes as appropriate.
- c) Junior musicians should be trained not only to play but also to pray, sing, testify, read the Bible and take part in meetings.

SECTION 2. LEADERSHIP – JUNIOR MUSIC

SECTION/GROUP LEADERS

1. Leaders

Leaders of junior music sections/groups are responsible to the young people's sergeant-major for the character, good conduct and general condition of the section/group and to the bandmaster (in the case of instrumental groups) and to the songster leader (in the case of vocal groups) for musical efficiency. Leaders should possess the ability to encourage the members' musical and spiritual development and be able to command their respect. They will also be responsible for the development of assistant leaders, providing them with reasonable opportunity to rehearse the section and lead it in public meetings. The young people's band leader and young people's singing company leader are members of the young people's pastoral care council.

2. Assistant Leaders

The assistant young people's band leader/assistant young people's singing company leader are responsible for supporting the leaders, particularly with musical matters. In the leader's absence the assistant leader will take charge of the section/group, always working in co-operation with the YPSM and the respective sergeants.

3. Sergeants

The young people's band sergeant/young people's singing company sergeant:

- a) Are responsible to the YPBL/YPSCL and the YPSM for the spiritual welfare of the junior musicians.
- b) Support the leader in practices and ensure that good conduct is maintained at all times.
- c) Encourage junior musicians to participate fully in the junior discipling programme.
- d) Ensure that a meaningful devotional time is part of the regular rehearsal.

NB All who lead or assist in any capacity with young people's work must attend a 'Safe and Sound' training session.

4. Young People's Music Section/Group Leaders' Uniform

The young people's music section/group leader will be distinguished by two rows of red (young people's band leader) or a row of red and a row of blue (young people's singing company leader) at the base of the epaulette. A cap shall be distinguished by a silver badge and a red chinstrap.

All other young people's music section/group local officers will wear the uniform of the corps senior band/songsters as appropriate.

SECTION 3. OTHER GROUPS

Other groups should be formed where appropriate and should operate within the principles outlined in the preceding regulations as applicable.

It may well be that in certain circumstances there should be children's music groups formed that have open membership (**see Chapter VII, Section 4**).

CHAPTER VI

DIVISIONAL BANDMASTER/SONGSTER LEADER

1. Character

A divisional bandmaster/songster leader should be:

- a) An outstanding Salvationist who maintains the highest standards of personal and public Christian integrity.
- b) Someone who has gained the respect of his/her fellow leaders.
- c) Noted for his/her spiritual influence and musical ability.
- d) A role model for all Salvationist musicians in the division.
- e) Someone who demonstrates a thorough knowledge of *Regulations and Guidelines for Musicians* and shows an ability to interpret them and make appropriate decisions within his/her jurisdiction.

2. Appointment

Appointment procedures are as follows:

- a) Appointment proposals are to be submitted to the Music Ministries Officer at THQ by the DC.
- b) The Music Ministries Officer will forward the proposal along to the Territorial Commander with his recommendation.
- c) Duties of the divisional bandmaster/songster leader will only commence upon the presentation of a memorandum of appointment (as opposed to a commission) authorised by the TC.
- d) The divisional bandmaster/songster leader's appointment will be for a maximum period of five years. The appointment will be reviewed at the end of the agreed period.

3. Communication Link

The divisional bandmaster/songster leader:

- a) Serves as a communication link between THQ, DHQ and the local corps music groups.

- b) May not form or be responsible for music groups involving Salvationists without the clearance of the DC.
- c) Ensures that the music programme is given proper consideration at the DHQ level.
- d) Serves the DC and/or DDFP in an advisory capacity, offering advice and providing assistance when appropriate or when requested. In particular, he/she offers advice on musical matters, including appointments and training of musicians and leaders.
- e) Conveys local music leaders' concerns and opinions to DHQ and THQ.
- f) Communicates regularly with the Music Ministries Officer and, in the case of the divisional bandmaster, works in close consultation with the Territorial Bandmaster.
- g) Ensures that both territorial and divisional events are appropriately promoted within the division (eg, Territorial Music School, Adult Music School, Divisional Leaders Training Weekends, special music events, etc).

4. Encouragement

The divisional bandmaster/songster leader:

- a) Supports, attends and leads corps rehearsals when requested or required.
- b) Provides particular attention to smaller music groups in the division, especially those with no leader or those in a state of leadership transition.
- c) Offers consultation and counselling support to local music leaders at times of difficulty.
- d) Provides spiritual guidance in addition to practical instruction.

5. Practical Involvement and Responsibilities

The divisional bandmaster/songster leader:

- a) Is proactive in the creation and planning of divisional music events (eg, special meetings, seminars, leadership training weekends, festivals, etc), in consultation with DHQ and COs.

- b) Familiarises him/herself with current musical repertoire, trends, musical styles and training methods.
- c) Advises and/or directs, when appropriate or requested, local ensembles for special events.
- d) Focuses, with genuine interest, on the training of young musicians in the corps setting.
- e) Visits corps on a regular basis as a representative from DHQ and ensures proper levels of maintenance and insurance (eg, inspects instruments, music, inventories, etc).
- f) Advises music leaders on valuations for insurance purposes and other financial matters.
- g) Collects reimbursements for expenses incurred in connection with his/her duties from DHQ or corps budget.
- h) Carries out other tasks within his/her competence as requested by COs or other music leaders, through the appropriate channels.

CHAPTER VII

GUIDELINES FOR OTHER SALVATION ARMY MUSIC GROUPS

These guidelines recognise that informal music groups exist in many corps and divisions outside the officially recognised music sections/groups.

Purpose

- a) To proclaim the gospel and help to accomplish The Salvation Army's mission.
- b) To create opportunity for corporate evangelical activity which might not otherwise be possible.
- c) Where non-Salvationists participate, to provide an opportunity for service within an environment wherein all concerned will come actively under the influence of the gospel and an entry point to the corps fellowship.

SECTION 1. PRAISE AND WORSHIP GROUPS/CHOIRS, GOSPEL CHOIRS, ETC

1. Membership

- a) Whether or not membership of such groups comprises only Salvationists is a matter for the CO and DC to decide. Where non-Salvationists are included they should be of good character, and when with the group their behaviour should be in harmony with Salvation Army standards. Every opportunity should be taken to encourage a commitment to Christ if the member is not already a Christian.
- b) Musicians will be supportive of their total corps/centre programme, often seeking to be involved in other aspects of its ministry. They will co-operate with their corps/centre leaders to maintain a totally integrated corps/centre programme.

2. Uniform

Where a non-uniformed person participates in an already uniformed group, it would be expected that they would dress appropriately, in keeping with the standards of the group and of the Army.

3. Leadership

The leader should be a Salvationist of good standing with appropriate musical understanding and leadership skills. Assistants (preferably Salvationists) can also be appointed to cover areas such as administration, spiritual matters, organisation and pastoral care. A letter of authority from the DC will be issued for all leadership positions.

4. Finance and Equipment

- a) All corps-owned equipment must be recorded in the property register for insurance purposes (**see Chapter III, Section 2.5**). All care should be taken to ensure that this equipment is handled properly and returned in the condition in which it was received (**see Chapter III, Section 2.3**).
- b) When personally-owned equipment or instruments are used they may be insured with other corps musical property (**see Chapter III, Sections 2.5 and 2.8**).
- c) Although the corps treasurer has responsibility for the finances of all music groups within a corps, a secretary/treasurer should be appointed (**see Chapter II, Section 3.1**).

5. Music

All music/songs to be performed should be previously agreed by the CO or the leader responsible (**see Chapter II, Section 5.3, Chapter IV**).

6. Copyright

Leaders should ensure that performance, reproduction and use of words/music does not infringe national or international law on copyright. In particular, the use of reproduced material should be covered by the appropriate licence (**see Chapter IV**).

7. Recordings

Copyright exists on all music to be recorded (see **Chapter IV**).

8. Compositions

- a) The composing of new songs/music/musical arrangements for praise and worship and other backing groups should be seen as part of a stewardship of musical abilities and therefore encouragement and consideration should be given to this. The CO and, if appropriate, the DC should ensure that doctrinal content of the words of any song are in harmony with SA doctrine.
- b) Any new compositions can be sent to the Music Ministries Unit at THQ if they are intended for wider circulation.

9. Service Outside the Army

The same general conditions apply as to other music sections/groups within the corps (see **Chapter II, Section 2.8**).

10. General

The necessary use of amplification equipment may, if not monitored, carry with it the risk of causing disturbance to residents in the immediate vicinity and hinder the communication of the gospel. All care and attention should be given to make sure this does not become a problem.

SECTION 2. TERRITORIAL/DIVISIONAL YOUTH BANDS AND CHOIRS

1. Benefits

There are many benefits to young people who join territorial/divisional youth bands and choirs. Such groups:

- a) Provide opportunity for corporate musical activity and fellowship and strengthen unity with those from other corps.
- b) Enable members from smaller corps to join in a wider range of music-making.
- c) Create opportunity for corporate evangelistic activity.

2. Commencement

A divisional youth band, choir or chorus may only be commenced with the authority of the divisional commander.

3. Management

The management of divisional youth bands and choirs rests with the divisional headquarters.

- a) The divisional headquarters directs such groups and should work towards the highest standard of salvationism, musicianship and deportment.
- b) The DC will appoint an officer as executive officer for the group.
- c) Financial responsibility for such groups rests at the divisional headquarters.
- d) Care must be exercised that legality is observed in copyright matters, especially those affecting repertoire and recordings (**see Chapter IV**).
- e) Leaders are subject to the same control as corps sections in matters concerning music to be used (**see Chapter II, Section 1.4**).

4. Membership

Each division is responsible for its own guidelines on membership, which should be submitted to the Territorial Youth Secretary and Music Ministries Officer. Whether or not membership of such groups comprises only Salvationists is a matter for the DC to decide. Where non-Salvationists are included they should be of good character, and when with the group their behaviour should be in harmony with Salvation Army standards. Every opportunity should be taken to encourage a commitment to Christ if the member is not already a Christian.

- a) Each prospective member should complete an application form. This should be endorsed by the CO (and music group leader where the applicant is a member of a corps music section/group).
- b) DHQ should maintain an up-to-date register of all members.
- c) Rehearsal requirements should be clearly defined before an applicant is accepted.

- d) Whatever uniform is agreed should be made clear at the time an application form is completed. However, it should be remembered that in groups where members are not required to be soldiers, such members cannot wear full Salvation Army uniform but should honour the dress code of the group.
- e) Where a member of the divisional youth band/choir is also a member of a music section/group in his/her corps, the corps section/group shall take priority if engagements between the two conflict. Such members should be exemplary soldiers in their corps.
- f) Corps musicians should always maintain their commitment to corps music section/groups over and above any involvement with their divisional/area groups.
- g) Applications for membership from outside the division will only be considered in exceptional circumstances and with the approval of both divisions and corps concerned.

5. Musical Instruments

If instruments or other equipment belonging to a corps are used, the permission of the corps bandmaster or young people's band leader must be obtained.

6. Leadership

Leaders must be Salvationists in good standing. In addition to a leader an assistant (or deputy), sergeant, secretary, librarian, etc may be appointed. A letter of authority from the DC will be issued for all leadership positions.

7. Specialling

Long-term planning of engagements is essential since corps engagements take priority unless amicable arrangements are made. The frequency of specialling will be determined by the division.

SECTION 3. FELLOWSHIP BANDS/CHOIRS, ETC

1. Purpose

To proclaim the gospel and help to accomplish The Salvation Army's mission.

2. Benefits

There are many benefits to those who join divisional/area fellowship bands and choirs. Such groups:

- a) Provide opportunity for corporate musical activity and fellowship and strengthen unity with those from other corps.
- b) Create opportunity for corporate evangelistic activity which might not otherwise be possible.

3. Commencement

A fellowship band or choir may only be commenced with the authority of the DC.

4. Management

The management of fellowship bands and choirs rests with the appropriate divisional headquarters.

- a) The DHQ directs such groups and should ensure that they work towards the highest standard of salvationism, musicianship and deportment as well as monitoring that pastoral care is exercised satisfactorily within the group.
- b) A member of DHQ staff, nominated by the DC, shall be appointed as an executive officer. Minutes of all band executive meetings should be forwarded to the DC.
- c) Financial responsibility and oversight for such groups rests at DHQ.
- d) Care must be exercised that legality is observed in copyright matters, especially those affecting repertoire and recordings (**see Chapter IV**).
- e) Leaders are subject to the same control as corps sections in matters concerning music to be used. All music to be used for bands must be approved by the Territorial Music Council.

5. Leadership

- a) Careful consideration must be given by the DHQ to the appointment of a leader, who must be a Salvationist in good standing.
- b) The DC will appoint an executive officer as his/her representative.

- c) In addition to a leader, an assistant (or deputy), sergeant, secretary, librarian, etc may be appointed.
- d) Local officers should be Salvationists. If Salvationist leadership is not available warrants may be issued for leadership positions. Warrant officers must exemplify Salvationist principles.
- e) Discretion will rest with DHQ in the appointment of non-Salvationist warrant holders.

6. Membership

- a) Whether or not membership of such groups comprises only Salvationists is a matter for the executive officer and DC to decide. Where non-Salvationists are included they should be of good character, and when with the group their behaviour should be in harmony with Salvation Army standards. Every opportunity should be taken to encourage a commitment to Christ if the member is not already a Christian.
- b) Any age limits will be set at the discretion of DHQ.
- c) If a current member is retired from his/her corps band/songster brigade, he/she should still be prepared to play with the corps band or sing with the songster brigade on an occasional basis, should need arise.
- d) Each prospective member should complete an application form. This should be endorsed by the CO (and music section/group leader where the applicant is a member of a corps music section/group).
- e) DHQ should maintain an up-to-date register of all members.
- f) Rehearsal requirements should be clearly defined before an applicant is accepted.
- g) Whatever uniform is agreed by DHQ should be made clear at the time an application form is completed. However, it should be remembered that in groups where members are not required to be soldiers, such members cannot wear full Salvation Army uniform but should honour the dress code of the group.
- h) Where a member of the fellowship band/choir is also a member of a music section/group in his/her corps, the corps section/group shall take

priority if engagements between the two conflict. Such members should be exemplary soldiers in their corps.

- i) Corps musicians should always maintain their commitment to corps music section/groups over and above any involvement with their divisional/area groups.
- j) Applications for membership from outside the division will only be considered in exceptional circumstances and with the approval of both divisions and corps concerned.

7. Musical Instruments

- a) If instruments belonging to corps are used, the permission of the corps bandmaster must be obtained, together with confirmation that they are properly used. Also there should be an undertaking that should an instrument on loan from a corps be required by that corps, the fellowship band must immediately return it.
- b) When personal property is used this should be insured by the owner.

8. Specialling

- a) Long-term planning of engagements is essential since corps music groups' engagements take priority unless amicable arrangements are made.
- b) All engagements should be approved by DHQ and must be notified to all corps/divisions represented in the fellowship band.

SECTION 4. OTHER OPEN GROUPS

1. Variety

In many territories a variety of vocal and instrumental musical combinations have been effectively used and should be encouraged as entry points in outreach programmes, eg ARC/Harbour Light Choirs, Gospel Groups, Home League Singers, Praise Bands, Senior Citizen Choirs, String Bands, Youth Chorales, Corps Fellowship Choruses, etc.

2. Authority Levels

Although there is a need to abide by the financial (**see Chapter III, Section 1**), procedural (**see Chapter II**) and copyright (**see Chapter IV**) requirements contained in this document, other matters should be referred to the Music Ministries Officer.