



Joyful Notes

Second Quarter 2022

Latest News from New Horizons Band of Colorado Springs (NHBCOS)

STATE OF THE ORGANIZATION

By Marty Slivka, President,
NNHBCOS Board of Directors

Welcome to our 2022 Second Quarter update. As we launch into a new cycle of sessions for the 2022-2023 season, we send our heartfelt thanks to all the musicians and volunteers who have made the New Horizons Band of Colorado Springs a success over the years. We have recently faced many challenges, including our latest with the COVID-19 pandemic but are in great shape for the upcoming year. We are looking forward to finally getting back to normal. We are on schedule for a summer concert with the Symphonic and Concert Bands on June 30, 2022 at the Ent Center for the Arts. In addition, the Concert Band has been invited to perform at the Pikes Peak National Cemetery on Memorial Day, May 30, 2022.

The Friends of the New Horizons Band of Colorado Springs Board of Directors is in the process of reorganizing how we will operate going forward. As many of you know, we are a non-profit organization which has functioned with paid conductors, two paid Executive Assistants (EAs), and many volunteers for the last few years. As we have grown, it has become clear that we have placed an unreasonably heavy workload on our two EAs.

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SPOTLIGHT ON: SUE AND JEFF ADER

By Harley Ferguson



Jeff and Sue Ader have been devoted contributors for fourteen of the twenty years NHBCOS has existed. Their vitality exemplifies the active

lifestyle enjoyed by most members of NHBCOS. The gifts they bring to our community are mirrored by the benefits they receive.

Their journey to this point started many years ago with both playing, at different times, at Parsippany High School in New Jersey. After high school, Sue put away her flute for many years while pursuing a nursing degree and a career in Public Health and School Nursing.

Jeff pursued music in college, graduate school and military service. As the pressures of career, family and a passion for the martial arts became more intense, the trumpet took its position in the closet for the next thirty-five years.

In the years following their journey to Colorado Springs from New Jersey, they raised a son, Mike and a daughter, Elyse. Mike lives in Greeley with his four kids and works in the auto industry. His creativity is exhibited through his enjoyment of drawing, acting and comedy. Elyse lives in the Bay area. She and her husband Ramon play professionally in regional orchestras and national and international touring companies. Elyse is a violist and harpist while Ramon is a guitarist and bassist.

Sue and Jeff both retired, Jeff in 2005 from School District #11 and Sue in 2008 from

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or

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All current and past issues available online at:

www.nhbcos.org/newsletter.



STATE OF THE ORGANIZATION

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The Board has decided to spread out the workload by creating a new EA structure to handle specific functions. All of the EAs will be paid positions. We are currently searching for members to fill two EA positions for our fall session starting August 22, 2022.

A Managing Conductor position has also been created. Stephen Rumbold, our current Concert Band Conductor, has agreed to take on these responsibilities. Linda Jester has been hired as our Music Librarian.

More information will be forthcoming on our hiring progress for the EAs. If you are interested in one of these positions, please contact any of our Board members.

Thank you for your continued support of NHBCOS.

SPOTLIGHT: SUE AND JEFF ADER

(Continued from page 1)

School District #49. They picked up their dusty instruments and joined Ed and Mary Nuccio, playing in NHBCOS.

Both play in the Concert Band and Jeff also plays in Kicks. Ed and Mary were huge influences in renewing their passion for musical expression. Sue has expanded her musical horizons by playing with the Flutopians and Jeff has occasionally served as an emergency sub on the podium for the Concert and Symphonic bands.

Music with NHBCOS has developed into a huge part of their lives, becoming not only a creative and musical outlet, but an opportunity for socialization and the development of lasting friendships.

On another note, pun intended, Sue and Jeff are inveterate travelers. Their first international trip was a year long journey through Europe and the Middle East back in the mid-70s. They spent tens of thousands of miles on a motorcycle navigating their way through Ireland, England, France, Germany, Austria, Switzerland, Spain, Italy, Israel, Yugoslavia, Greece and the Netherlands.

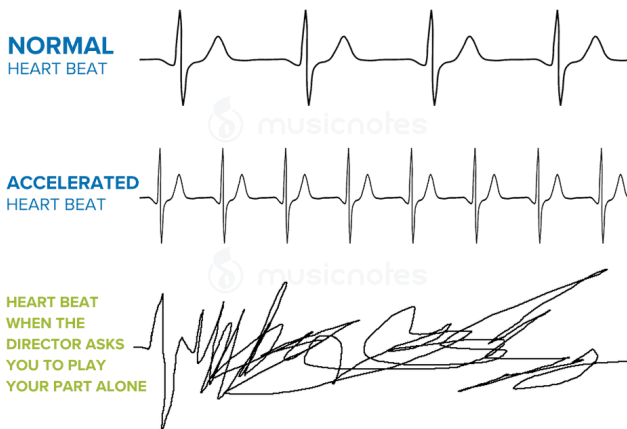
Other shorter adventures have led them to Australia and New Zealand with many trips in the U. S. and Canada, Banff being a favorite. Jeff has also had the opportunity to teach martial arts in Okinawa, Israel and Argentina.

In late May of this year, Jeff and Sue will be headed to South Africa with safaris on the Serengeti plain and the Ngorongoro Crater, plus a visit to Victoria Falls in Zambia. Another new adventure is always just around the corner.

Jeff adds:

Five things to do before you get out of bed:

1. Express gratitude
2. Set your intentions for the day
3. Take five long deep breaths in & out
4. Smile for no reason, just flex the muscle
5. Forgive yourself for yesterday's mistakes





NHBCOS HELP WANTED Newsletter Editor

NHBCOS is looking for someone to assume the role of newsletter editor for *Joyful Notes*, the quarterly publication of the latest news, highlights and events for New Horizons Band of Colorado Springs. The first edition of this newsletter was released in March, 2020 as a monthly newsletter and was later changed to a quarterly publication. The last two issues have been distributed to approximately 525 active NHBCOS members, inactive members, business sponsors and contributors. Because it is published on our web site (www.nhbcos.org/newsletter) and easily shared, the readership has averaged over 1,000 individuals each year since the first issue.

The newsletter editor manages the content included in each issue of *Joyful Notes*, including soliciting material to be published, determining the features of each issue, writing some of the articles, setting and managing deadlines, making the final determination about what will be published in an issue, coordinating frequency of publication and managing all operations of the publication.

Job skills needed:

The ideal candidate for this role will possess a high degree of verbal and written communication skills. A working knowledge of Microsoft Word is required. The editor must be comfortable with proofreading each article submitted for publication, changing where necessary, to improve the clarity, spelling and grammar. The editor should be skilled in scheduling articles for the upcoming issue as well as planning for content for the next several issues. An artistic touch in layout and design would also be helpful.

Contact: Dennis Atkinson at
dennis.nhbcos@gmail.com for more information.

REHEARSAL ETIQUETTE

From NHBCOS Concert Band Syllabus

Punctuality, Preparation, and Courtesy

The objective of an ensemble, be it large or small, is to play as a single voice made of many. The path to realizing this objective is built on three simple principles: Punctuality, Preparation and Courtesy.

Punctuality

Be on time. Be in your seat ten to fifteen minutes before rehearsal begins, equipped with pencil and other supplies, music organized, instrument warmed and the first note in your head ready for the downbeat. Remain seated during rehearsal.

Preparation

One effective practice technique is to follow your music while listening to a recording of an ensemble performing the piece. Listening links have been provided for the pieces we will play in concert. Listening several times and then playing with the recording will establish the tempo in your head and uncover trouble spots to woodshed.

Courtesy

Distraction is the enemy of successful rehearsal. If members are arriving late and taking their seats at the first downbeat, distraction results. Be courteous to the ensemble and avoid being the distractor. Remain seated during rehearsal and silence the cell phone and put it away where it's not a distractor. When the conductor steps to the podium she/he should be the focus of all eyes and ears.

If we all observe these principles, our rehearsals will be as productive as possible and we will all be proud of the result.

A musician is someone who puts a \$50,000 instrument into a \$5,000 car and drives 500 miles for a \$50 gig.



FOND FAREWELL

Ingri Fowler, Conductor, Orchestral Strings

By Nancy Wilson

Ingri Fowler was the first and, so far, the only conductor of NHBCOS Orchestral Strings. Over the eight years of her tenure with NHBCOS, she has built the program from a core of ten players to over thirty. Musicians progressed from playing alone in homes with windows shut, possibly a tad out of tune and not always noticing, to playing with increasing confidence in a group, working at good intonation, listening to other parts, learning increasingly challenging music, and putting on concerts in front of live audiences.

This was no small feat. Ingri's patience and experience led the orchestra all that way, working always towards musicality and expression.

"Orchestral Strings started out as friends getting together and playing in private homes," says Kathi Hinckley who was there. "We started out with just four or five folks at my house and sometimes at a few other homes. It was myself, Juli Terrafranca, Laura Prochnow, Sarah Sugerman, Linda Dilly, and a few others. We got up to eight or ten just having a glass of wine and playing some. We referred to ourselves as Two Drink Minimum, because that's what it took to play OR to listen! Ingri came to visit and played with us once. Then she used the group as a core to start up the Orchestral Strings ensemble of NHBCOS. Other pros had come to visit and play along as well, including Ingrid Rodgers, Cathy Camp Davidson, and Cathy's mom (and Flying W Ranch player) Mae Camp. Always lots of giggling."

From this informal and fun beginning, Ingri brought in music that helped the growing string ensemble improve, music that challenged everyone but not so difficult that it became frustrating. She made the learning fun and personable, sweetening things up by inviting the players to her house for the occasional potluck breakfast or cookie exchange, or for a garage concert with attendees seated in the Fowlers' driveway, treats to follow.

Here is what some Orchestral Strings players have to say:

"Playing in this orchestra under Ingri's talented direction has been a highlight each week. She makes it fun, yet gently challenges us and there is always something to learn from her." *Jaquie Peterson*

"Ingri, please don't retire! You have made us a better orchestra. I love the music you select, even though your tempo is much too vivacious for me." *Jan*

"I joined the orchestra and enjoyed it so much because of Ingri. She made each rehearsal fun, challenging, and rewarding. We got better all the time because of her joy of music and people." *Betty Cody*

"I have loved working with Ingri. She has always been supportive and always makes it fun! I am glad she will continue to play with the orchestra! It means so much to me to be a part of this group during my Golden Years." *Linda Anthony*

"With confidence and kindness, Ingri has led our little orchestra and each of us to experience growth, tremendous fun and a core sense of community in music. Brava!! Standing ovation for our wonderful conductor!" *Fawn Bell*

"I've never before had an orchestra conductor who made rehearsals interesting and challenging who often played an instrument to make her points more clearly, and whose motivations to require "a little faster" actually incited us to do even better. I learned a lot!" *G.D.*

"I came very late to the study of violin and never imagined that one day I would actually make beautiful music with others. Ingri's support, direction and encouragement, though, allowed me to realize that dream. What a gift she gave me; I will ever be grateful." *Rochelle Nutting*

"Ingri was the one who finally got me out of first position!" *Kathi Hinckley*

"Ingri has been helpful, kind and super patient. As a beginning bass player, I really don't belong in this group but Ingri allowed and even encouraged me to participate. I feel like she took a special interest in seeing me improve. I am sorry to see her go - she has come to be one of my favorite people." *Gary Gossage*

How she will be missed!



FOND FAREWELL, PART II

Amanda Kemp, Conductor, Symphonic Band

By Dennis Atkinson and Marty Slivka

It is with a great sense of loss that NHBCOS also has to announce that Amanda Kemp will be moving on after the 2022 Summer Session. She is leaving to take a position in Tacoma, Washington which has been a dream of hers for a long time. In her farewell announcement at the first Symphonic Band rehearsal for this summer, she said one of her biggest regrets was that she had to leave our organization that she had grown to appreciate so much.

By the way, just before she made the announcement of her departure in the Prince of Peace Church Sanctuary, as if the universe was predicting the looming emotion from the room, all of the lights suddenly went out and the only illumination was that from several music stands. Amanda loves the drama.

Amanda did an amazing job, first stepping in on short notice to conduct the NHBCOS Summer Night Band of May 2021, after musicians were coming back from a 60-week COVID-19-induced hiatus. She followed that feat with being selected for the job of the NHBCOS Symphonic Band conductor and getting the musicians ready to perform at the November 2021 concert at the Ent Center for the Arts – our first public concert since the global pandemic began. Her enthusiasm and energy were certainly contagious and she brought the Symphonic Band back to performance levels not seen or heard in many years. Due to several weather cancelations and other events out of our control during the Spring 2022 Session, there was no concert but Amanda again had the Symphonic Band members achieving their individual and collective best at every rehearsal. Several members commented that it was pure joy to play under her direction

We will truly miss Amanda, her joyful demeanor and the enthusiasm she brought to every rehearsal. We all want to sincerely thank Amanda for her dedication to pushing us to become better musicians and to wish her well in her new position.

A new conductor search is underway for the fall session. Applications will be accepted through June 9th. Full details are available on our website: www.nhbcos.org/conductors.

The NHBCOS Community will not be the only people saddened by Amanda's departure. In her full-time day job, Amanda has been the director of the band programs at North Junior High School for the last 8 years. This is one of the reasons I found her so quickly for the 2021 Summer Night Band – she and her band worked literally just outside my back door. Living across the alley from North, my wife and I were often able to enjoy the outdoor practices of the North Marching Band and other programs they performed on school grounds. Four years ago, I attended the Canon City Music and Blossom Festival, a state-wide competition of junior high, middle school and high school band contests. The festival was closed due to COVID-19 for a few years but I returned this year, even after learning of Amanda's planned departure.

The bands at North Junior High School under the direction of Ms. Amanda Kemp, performed as some of the best musicians in the state of Colorado. Here were the final ratings for their performances:

- Concert Band: excellent rating.
- Orchestra: superior rating.
- Jazz Band: superior rating.
- Marching Band: first place (out of roughly 20 marching bands from around the state who participated in the parade).
- Top Color Guard.
- Top Drum Line.

For those of you who haven't had the joy of participating in band contests in junior high and high school, the superior rating is just downright top-of-the-line, best-in-show, crème de la crème, awesome!

Congratulations, Amanda! We wish you all the best in your new job. You will be missed!



THE STORY OF THE SAXOPHONE

By Tim McDevitt

Background History of Musical Instruments

According to Encyclopedia Britannica, evidence of musical instruments in pre-historic times has been found in cave paintings and rock carvings which show an impressive number of instruments. Bone end-blown flutes with notched mouthpieces and finger holes show technical skills and acoustical knowledge. Apparently, wind instruments preceded stringed varieties, and it is quite possible that they, in turn were preceded by primitive percussion varieties.

Early wind and percussion instruments may have originated from the process of vibrating the lips against a hole in a branch, a shell, animal horn, or a tusk. It is believed that the trumpet has evolved from the use of conch shells, or other marine shells. The earliest specimen of a silver trumpet was found in the Egyptian tomb of Tutankhamen, who ruled in the 14th century BCE. A specimen made of 13 fitted sections of ivory with a bronze bell is believed to date from the 5th century BCE. The natural horn, derived from an animal horn or tusk is as ancient as the trumpet, the *shofar*, a goat's or ram's horn, flattened and bent in a steaming process has been used in the Jewish religion since the beginning of historic time.

Stringed instruments produce sound by the vibration of stretched strings made from fiber, metal, gut, silk or artificial materials. Most amplify the sound by the use of a resonating chamber or soundboard. Because most stringed instruments are made from easily perishable materials, their history before written documentation is almost unknown, and contemporary knowledge of early instruments is limited to the ancient cultures of East and South Asia, Egypt and Mesopotamia. Pictorial sources rather than surviving specimens provide such knowledge as it exists.

I thought this was about saxophones!

Patience...

Early wind and stringed instruments evolved over time as knowledge, material and manufacturing techniques improved, into the instruments we have now that have been common during the last couple

of centuries. Wind instruments are now classified as the trumpet and its derivatives - horns, flutes and reed pipes.

We can say that trumpets, horns and flutes are now generally made from various metals and alloys, pre-eminently brass, while the reed pipes in their recent derivatives (clarinets, oboes, bassoons) are made primarily of wood. EXCEPT - the SAXOPHONE! It is made of brass and is played by way of a mouthpiece using a single vibrating reed to make sounds. So, the saxophone is a hybrid combining characteristics of the trumpet and its successors and the reed pipe and its various evolutions. Who thought that up? When? And WHY?

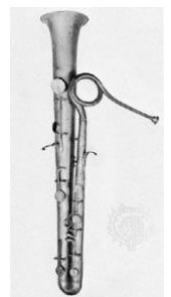
Your patience is now rewarded.

Adolph Sax was a 19th century Belgian instrument maker, as was his father. Sax was also a flautist and clarinetist. Originally based in Brussels, he moved to Paris in 1842 to establish his musical instrument business. For much of the 19th century Paris was the pre-eminent center for the development and manufacture of musical instruments.



Sax was profiting from improvements in the techniques for manufacture of brass instruments, some pioneered by his father and further developed by young Adolph. Before working on the saxophone (cleverly named after himself - he must have studied marketing somewhere) he made several improvements to the bass clarinet by improving its keywork and acoustics and extending its lower range.

Sax was also maker of the *ophicleide*, a large conical brass instrument in the bass register with keys similar to a woodwind instrument. His experience with these two instruments allowed him to develop the skills and technologies needed to make the first saxophones.



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THE STORY OF THE SAXOPHONE

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(Aren't you glad you don't have to tell people you play the ophicleide?) Using techniques developed from his work on the bass clarinet, Sax began developing an instrument with the projection of a brass instrument in the bass register with keys similar to a woodwind instrument. He wanted it to overblow at the octave, so that the fingering would be identical for both registers. Unlike the clarinet, all saxophones are characterized by identical fingerings through two octaves, made possible by the addition of a thumb octave key.

Sax created an instrument with a single-reed mouthpiece and conical brass body, unlike most woodwinds on which the body is cylindrical. The conical body results in a bolder sound, although with some sacrifice in intonation. He constructed saxophones in several sizes in the early 1840's and received a fifteen-year patent for fourteen versions of the fundamental design, split into two categories of seven instruments each, and ranging from soprano to contrabass.

The competition from other makers and manufacturers, not always respecting the original patent, resulted in rapid innovation and development of the saxophone for a number of years. It also resulted in poor Adolph Sax drowning in lawsuits and disputes for many years. Suffice it to say, that while the instrument rapidly found homes in bands, small classical ensembles and popular music (but not as much in classical orchestras), Sax never got rich from his invention. He did, however, have an influence on the development of several other instruments, including the *saxhorn*, a set of valved brass bugles made in seven different sizes, which are still sometimes used in concert and marching bands, and orchestras. The saxhorn laid the groundwork for the modern euphonium.

Sax himself continued to make instruments later in life and presided over the new saxophone course at the Paris Conservatory. Legal troubles involving patents continued for over 20 years with rival instrument makers attacking the legitimacy of his patents and Sax suing them for patent infringement. Sax was driven into bankruptcy three times. In 1894

he died in poverty and was interred at the Cimetiere de Montmartre in Paris.

Refining the Saxophone

A limited number of instruments in Sax's original series were pitched in F and C, but the series pitched in E-flat and B-flat became the standard. All the instruments were given an initial range from the B below the treble staff to the E-flat one half-step below the third ledger line above the staff, giving each saxophone a range of two and a half octaves.

Sax's patent expired in 1866. Thereafter numerous other instrument makers implemented their own improvements to the design and keywork. Sax's original keywork was simplistic and made certain legato passages and wide intervals extremely difficult to finger; that system would later evolve with extra keys and linkage mechanisms, and alternate fingerings to make some intervals less difficult. Various early developments extended the range, and in 1887, the Buffet-Crampon company in France obtained a patent for extending the bell and adding an extra key to extend the range downwards by one semitone to B-flat. This extension is standard in modern designs, with the exception of baritone saxophones keyed to low A. The upper range to F remained the standard for nearly a century until a high F-sharp key became available on high-end modern saxophones.

The use of the saxophone for more dynamic and more technically demanding styles of playing added incentive for improvements in keywork and acoustic design. Early saxes had two separate octave keys operated by the left thumb to control the two octave vents required on alto and larger saxophones. Around 1900 mechanisms by which the left thumb operates the two octave vents with a single key emerged. Further ergonomic designs resulted from the quest for improved intonation, dynamic response, and tonal qualities. There were also design experiments such as the Buescher straight altos and tenors, the King *Saxello* soprano, the C. G. Conn *mezzo-soprano* keyed in F, and the *Conn-O-Sax*, a saxophone-English horn hybrid.

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THE STORY OF THE SAXOPHONE

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The modern layout of the saxophone emerged during the 1930s and 1940s, first with right side bell keys introduced by Conn on baritones, then by King of altos and tenors. The mechanics of the left-hand table were revolutionized by Selmer, capitalizing on the right-side bell key layout. In 1948, Selmer introduced their Balanced Action saxophones with saxophones with offset left and right-hand stack keys, a layout which has become nearly universal.



Conclusions

We have discussed the unique development of the hybrid brass-woodwind nature of the saxophone, one of the youngest instruments in use today. While there is a large range of saxophones available, most of us are familiar with soprano, alto, tenor and baritone saxes. We have looked at the early years and how the instrument was refined and developed over the past 180-plus years. Not discussed in the article was the arc of the increasing use of the saxophone in all forms of music from marching and concert bands to less extensive use in classical music. The development of popular music, particularly jazz, and later rock, led to an even more rapid growth in use of the saxophone. This discussion has been left for another article.

YOUR BRAIN ON MUSIC

By Harley Ferguson

AARP Bulletin April 2022:

The Global Council on Brain Health (GCBH) released its Behavior Change report, “which demonstrates how we can empower people to sustain healthier brains across their life spans”. (See the report at [GlobalCouncilonBrainHealth.org](https://www.globalcouncilonbrainhealth.org)).

The GCBH 2022 report, “Music on Our Minds,” emphasized the importance of music to brain health, and the AARP Concerts program will host virtual concerts and dance parties for members throughout 2022. “At the center of what we are doing is dispelling the false assumption that cognitive decline is inevitable: that when you get old, your mind will fail you, says Sarah Lenz Locke, AARP senior vice president for policy and executive director of the GCBH. “That isn’t normal aging. People just believe that because they have been indoctrinated to believe it.” In 2022, the council is emphasizing the importance of new habits for better long-term brain health.

The NHBCOS community is all about keeping our brains healthy. The process of preparing for and managing our participation in rehearsals is healthy in many ways. Expectation of a positive experience is brain healthy.

Members playing music in NHBCOS are practicing excellent brain health habits. Practicing ahead of time to be ready for rehearsal, meeting with other musicians, and engaging in the making of music which is a complicated process, keeps the brain healthy and engaged.





SOME THOUGHTS ON PRACTICING

By Fawn Bell

Although I was not able to participate in orchestra in the first quarter of 2022, I did pursue mandolin and fiddle and some study about the subjects of practicing and about how we as musicians make self-inquiry into our true aspirations, goals and loves in music. It has been a thought-provoking exploration. I encountered suggestions from many sources. I have gleaned and grouped ideas below in some of the main categories. Perhaps they will provide insight or motivation for you.

THE MENTAL AND EMOTIONAL ASPECTS OF PRACTICING:

I have read repeatedly that one's emotional and mental state (and battles) significantly enhance or derail goals – despite practice routines. Three of the significant challenges at work apart from the technical skills are a musician's struggles with:

1. The Inner Critic and its erosion of Self-belief;
2. Frustration due to inefficient practice and an inaccurate assessment of your current skills and how long it should take to reach a next goal or to perform at a desired level,
3. Not being clear about where your joy comes from and therefore your personal goals in music.

Calm yourself before each practice by deep breathing, feeling your instrument, saying words to yourself that boost your self-confidence and focus so that you can enter into the music. The aim is to let go of any extreme need to control the situation and instead discover the flow of being inside the music.

For our practice to result in progress, it is essential that we have self-belief – a belief in the path, methods and timeframe for the arc of our aspirations to be realized. The Inner Critic is the greatest impediment for most people. The best strategy is to simply, quietly *replace* critical voices, doubts and mistaken beliefs with alternate, helpful reminders and mantras and to do it often enough that these

lodge in the subconscious and replace and therefore silence one's inner critic.

Frustration happens in part because we have unrealistic notions of how quickly progress will happen and we believe it is linear. Be aware of what your triggers are for tension. The nervous system needs recovery time, so break passages into small increments of 2-4 bars rather than stress yourself unnecessarily by playing entire passages. A dedicated space supports your emotional state for practice. Many articles referenced the research of Dan Greene and his work on circumstances that build confidence. Stop comparing yourself to others. It is of no benefit. You are bringing your unique life to the music. Don't let anyone discourage you. Identify your biggest block and set your mindset to correct that. Good health and rest are supportive so be forgiving if you are in difficult circumstances or poorly rested. Be patient because musical skills are far more challenging to acquire than mere intellectual learning. Aim to enjoy the journey but also strengthen your ability for delayed gratification. Don't tell yourself to relax. When you are thoroughly involved in a task the busy critic mind will settle down and you will relax. Grit and perseverance are essential. Be aware and trust but do not let the judgment of the Self interfere. Aim low enough that you can succeed as that incrementally builds self-confidence as well as technical skills.

CLARIFYING AND SETTING GOALS SUPPORTED BY PRACTICE:

As it turns out, it is very important to know where you want to arrive and to be clear about which steps will support your progress with minimal resistance, burnout, or frustration. Have you stopped to sincerely ask why you are pursuing music, when you are having fun or feeling gratified, what motivates you and a target destination that would be a slight stretch goal for you? Keep asking why – over and over until you have a clear answer as to what will be the most gratifying accomplishment *for you*. Is it to perform, to play with others for enjoyment, to

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SOME THOUGHTS ON PRACTICING

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experience expansive grow, or a community of friends or something else? If you don't identify what your true goals are, you'll likely be pursuing someone else's and the steps you'll be taking and the time you'll devote to practice will eventually take you to someone else's goal. Once you identify your goals, then break down each practice into a series of little steps that when mastered accumulate and take you to success and your true goal. Working backwards from your goal will help you to identify each step that will get you there. Rather than randomly playing – strategize your time and practice to make the advances that you want to make. Ask yourself if you are primarily a visual, auditory, or tactile/kinesthetic learner and then aim to mix all of these in your learning strategies. Engage in your chosen path and assess from time to time but without self-criticism.

TECHNIQUES AND STRATEGIES:

It is easy to fall into the mental trap of thinking that music is about reading notes and mastering techniques for one's chosen instrument. Also, we assume that practice is all about lots of time and lots of repetition. While music does require a significant time, dedication, and effort, most people have inefficient approaches. There are strategies to support progress. Maintenance of skills and pieces and time management are critical. Repetition inherently leads to frustration or boredom so it is important to pace each aspect of practice. All of the articles that I've encountered suggest playing a piece, identifying the tricky or poorly executed bits and then practicing those rather than repeating the entire piece over and over. Practice slowly – extremely slowly, so that you can discover which aspect of your playing is the reason for tripping up. Fix that technique, fingering, bow pattern, posture, or any of the many possible causes and gradually increase speed until you can play those difficult parts at speed. Also, reading sheet music is a mental process that actually slows down your performance because you

are mentally processing a lot. So, for difficult passages it can make more sense to simply memorize them. It will dramatically increase your speed. Many teachers recommend using a timer and pre-planning all of the specific bits of training that you set out to do on a given day as that will get you to your goals sooner. Make sure that your routine is sustainable and allocate time to warm up globally rather than diving directing into pieces. One teacher suggested practicing the arrival notes of passages - where the body tenses. Identify those and practice those first and train the body by working backwards incrementally and approaching the notes in order to learn to relax on hotspot points in the piece. In Western culture we tend to focus more on melody but rhythm is essential for *alive* playing so give attention to that dimension. Every teacher recommends a metronome as our inner rhythms are affected by circumstances and we can be unaware that we are not staying on the beat. The brain functions best doing one thing at a time so simplify, breakdown complex motions, and focus individually on each physical part of your body rather than overloading by trying to iron out too much simultaneously. Work slowly focusing on one thing or on small chunks of work at a time. Once you iron out the hotspots move forward knowing that accurate, focused repetition at a speed that you can realistically do is a course to progress. Revisit pieces often enough that you do not lose them. Listen to the sounds you are producing and pay close attention and allow the body to self-correct. Keep your motivation up by taking breaks when you need to do so and by stopping a little short of achievement with each practice session so that you have more to accomplish.

ACTIVITIES THAT CONTRIBUTE TO MUSICALITY – ALTERNATE FORMS OF PRACTICE:

There are many tangential ways to practice and train that do not require time on one's instrument. It is important to separate the mechanics of music from the music itself and one's ear.

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SOME THOUGHTS ON PRACTICING

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Two very helpful activities are **active listening** and **transcribing**:

- ~ Active listening means listening with high focus and attention to a recording of the music you are attempting to learn. Tune into the essence of the music. Listen for every nuance of rhythm, dynamics, quality of tone, expressive interpretations of each phrase. Listen to the interaction of other instruments. Gain insights about your instrument's role and how you contribute to the overall sound rather than simply playing your part of the score. Identify the feeling and discover all of the degrees and details of knowing the piece and how you plan to express it – as a musical person through the medium of an instrument. Listen for the overall form and shape of the piece. Make discoveries. Hear what changes and what stays the same and which instrument takes the lead.
- ~ Transcribing – Even done informally with pencil and paper following the score and writing down notes about what you hear – or, simply listening without the sheet music will develop your instincts for the genre and your deep focus will reveal myriad aspects of the music that are otherwise overlooked. Imagine recreating the music in your mind/ear. Is there a particular motif or melody fragment, a shift in harmony and chord structure, recognizable intervals that add meaning beyond a linear string of notes? Are you clear about the essential melodic and rhythmic information of the piece and can you express it? Can you internalize and then recall these details in your head and later match them when you play the piece? Time spent in Active Listening and Transcribing can transform your playing from robotic to engaging. Once you are hearing like a musician you will be more likely to play like a musician.

CROSS-TRAINING PRACTICE AND RANDOM RECOMMENDATIONS:

Most writers reference the strong parallels between training for a sport and training in music. In the same way that repetition of the same action trains the body the practice and familiarity with keys and their respective scales, arpeggios, intervals, fourths, etc.) in both directions will shift your playing from an individual sequence of notes to phrases that intuitively make sense in the given key or modulations. The likely notes will come more quickly to your fingers because of this training. Speaking of training – it seems that a few minutes every day is better than an hour once a week. So, set your calendars and get on the instrument or some form of training on a schedule that is realistic for you. One teacher recommended playing every note on your instrument each time you pick it up – and eventually all of the notes will be familiar and accessible to you. Singing passages helps you identify any places where you are unsure and it also mentally imprints correct pitches. Remember that you are already the instrument before you express through an instrument.

Source articles, teachers, lecturers include: Barry Green, W. Timothy Gallwey, Mark Morley-Fisher, Sanger, Darrin Koltow, Irishtune.info essays, Lissa Schneckeburger, Melissa Tong, Marcy Marxer, Lauren Rioux, Alisdair Fraser, and others.

A Weekly Calendar to Practice “Practicing”

- | | |
|------------|-----------------------------------------|
| Each Day: | Play every note of your instrument. |
| Sunday: | Identify your true music goal. |
| Monday: | See a note, then hear it, then play it. |
| Tuesday: | Sing a difficult section in the music. |
| Wednesday: | Play a problem passage very slowly. |
| Thursday: | Choose a key. Play its arpeggios. |
| Friday: | Choose a key. Play its intervals. |
| Saturday: | Listen to the music you're learning. |
| Each Day: | Spend some time with a metronome. |

SPRING CONCERTS BRING CHANGE

By Dennis Atkinson and Nancy Wilson

Spring concert season saw some changes in the concert schedules of most ensembles. Concert Band and Symphonic Band didn't have concerts. Covid concerns had delayed the start of the session. Every time the wind blew snow sideways, it happened on a Wednesday or a Thursday, so rehearsals were missed. By April, band conductors felt the bands weren't prepared to perform.

Because Concert Band graciously canceled their last rehearsal, Orchestral Strings was able to play their concert in the sanctuary of Prince of Peace Lutheran Church on the last Monday morning of the session.

The orchestra performed three pieces as a full group under the direction of conductor Ingri Fowler. This was followed by six ensembles from the orchestra who shared special selections. Gary Gossage, string bass player, and his grandson, Brady, played two spirituals: a tuba duet and then a duet for tuba and bass trombone. Lynn Flack, Jan Unger, and Linda Tennes on cello, and Ronnie Schilling on string bass played "Simple Gifts". Randy Zombola, violinist, performed Celtic reels on dulcimer with violinist Jaque Peterson on piano. Elaine Derbenwick, violinist, Nancy Wilson, cellist, and Alisa Weigel, pianist played a Haydn trio. Two movements from the Bach Double Violin Concerto followed, with Jaque Peterson and Ingri Fowler on violin, accompanied by pianist Stephanie Benton, for the first movement and Jaque and her husband, John, playing the second movement accompanied by Stephanie Benton. Gini Dugan, cellist, wrapped it up with a vocal Irish blessing.

The Preparatory Orchestra and the Purple Mountain Clarinets held their concert together at the concert hall at Graner Music, a new venue for NHBCOS, that Monday evening.

(Continued on page 13)





SPRING CONCERTS BRING CHANGE

(Continued from page 12)

Under conductor Carla Scott and accompanied by Jo Hubert on piano, Preparatory Orchestra's eighteen members played a selection of pieces: "A Shaker Hymn", "Ragtime Annie", "Ashokan Farewell", "Knight of the Castle", and a Telemann piece, "Sinfonia in A Minor". The pieces showcased the members of the orchestra well.



Purple Mountain Clarinets followed under the direction of conductor Bob Dunn. The ensemble played six pieces: "Wintertime", "Meu Beguin", "Leola Two Step", "Basse Danae No 8", "Skyfall", and "Little Brown Jug". The pieces showed off specific clarinetists in solos.



The NHBCOS Kicks Jazz Band, under the direction of Tom Fowler, played their first performance of the 2022 Session on April 4th at the beautiful Ent Center for the Performing Arts. The band was in fine form as there was a mix of classic (think Lennon/McCartney, George Gershwin, Miles Davis) and newer, as in my new favorite, "Livin' Larger Than Life" by Alan Baylock with solo by Ron Beck. Tom Fellows also played a beautiful trumpet solo rendition of "I Remember Clifford" by Benny Golsen, my old favorite. This tune was written in memory of Clifford Brown, the influential jazz trumpeter who died in an auto accident at the age of 25. Throughout the night, there were many heads seen swaying to and fro keeping time with "It Ain't Necessarily So", by George Gershwin, "Time after Time", by Sammy Kahn, and "The Way You Look Tonight", by Jerome Kern. The concert finished with the number "Blue Bossa", a blend of hard bop and bossa nova by Kenny Dorham, featuring, as Tom Fowler put it, "everybody in the tub, solo-wise". It was a beautiful Monday evening concert.





MARK YOUR CALENDARS See times and other details on calendar at www.nhbcos.org and www.daysoftheyear.com

Monday	Practice – scales, sound production, technical exercises
Tuesday	Practice – long tones, technical etudes, listen to music you enjoy for at least an hour. Tune out all other noise.
Wednesday	Practice – scales, long tones, articulation etudes
Thursday	Practice and actively listen to music by musicians you admire (listening to music being the thing you are doing and not a secondary task). Observe why you like these musicians and set a goal to play more like them
Friday	Practice something non-technical from your repertoire
Saturday	Practice sight-reading some new piece of music
Sunday	Practice living a day of rest and free from news. Read a book. Talk to a friend, or a stranger. Write a letter. Count your blessings. Set a goal for next week.
May	
May 30	Concert Band Concert, Pikes Peak National Cemetery
June	
June 30	Concert and Symphonic Band Concerts, Ent Center for the Arts
June 30	End of Summer Session
July	
July 4	Independence Day
August	
August 8	National Sneak Some Zucchini onto your Neighbor's Porch Day
August 22	Fall Session Begins



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