



Joyful Notes

Third Quarter 2022

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



FROM THE BOARD

By Marty Slivka, President,
FNHBCOS Board of Directors

Welcome to our quarterly newsletter. Thanks to all of our musicians, volunteers and supporters who make it possible for the New Horizons Band of Colorado Springs to continue to provide a welcoming place for musicians to perform in our community. Our Fall Session started August 22nd and registration has been strong. The Fall Session will end November 14th with our large ensembles concert on Sunday the 13th and our small ensembles concert on the 14th. [See the calendar on page 13 for all details.](#)

Our summer concert for the Concert and Symphonic Bands was held on June 30th at the Ent Center and was very well received and a joy to perform. For the first time, the entire performance was recorded (a big thanks to Michael Lascuola of Woodlawn Sound). The resulting videos of the concert were posted on social media. These videos will be used in the future to help us spread the word about our organization. You may view them from our YouTube channel at: [Concert Band](#) or [Symphonic Band](#). You may also see both performances by visiting our Facebook page: [Facebook.com/NHBCOS](#).

In June, The Friends of New Horizons Band of Colorado Springs Board selected two new conductors.



SPOTLIGHT ON:

TIM McDEVITT

By Tim McDevitt and
Dennis Atkinson



In an organization such as NHBCOS, comprised mainly of volunteers and run by volunteers, it is rare that you will find someone as skilled, dedicated and experienced as the gem we have found with Tim McDevitt. Tim has been the Treasurer for Friends of NHBCOS for six years, since 2016. In fact, he is only the third Treasurer the organization has had, preceded by Marcia Lee (five years) and Tom Wiederrecht (five years). Some might say that the last few years, helping this organization stay afloat in some mighty rough pandemic waters, was the stuff bad dreams are made of. But under this "Keeper of the Koffers," we sailed through to better times; which may be why this is Tim's last year as Treasurer on the FNHBCOS Board of Directors. Starting in November, someone else will be assuming that role (watch for the details following the NHBCOS Annual Meeting, Oct 20, 2022.) Read on to learn more of Tim's background and what he plans on counting more on instead of dollars and cents. We wish you well, Tim! Thanks for the years of dedication and hard work.

From first grade through university, playing an instrument in orchestra and band was part of my life. I was fortunate to grow up in Cleveland, which at the time had a very good school system that offered inexpensive musical instrument rentals to children beginning after kindergarten. I began my ensemble playing with a violin and played it in the school orchestra throughout

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Issue 2022-Q3. Joyful Notes is the quarterly newsletter of the New Horizons Band of Colorado Springs. Please send comments, suggestions or cancellations to

Sudy(sudy1949@gmail.com)

or

Sunny(terpin54@gmail.com).

All current and past issues available online at:
www.nhbcos.org/newsletter.



FROM THE BOARD

(Continued from page 1)

We welcome Alex Marquez as the new Symphonic Band conductor and Amanda Hessel as the new Orchestra conductor. Alex and Amanda are both wonderful additions to our NHBCOS family and have been in place since the start of the Fall Session. Check out their biographies below.

Thanks again for all who continue to support the New Horizons Band of Colorado Springs. Enjoy the newsletter.

WELCOME ALEX MARQUEZ, SYMPHONIC BAND CONDUCTOR

By Marty Slivka



Alex holds Music and Music Education degrees from Miami-Dade Community College and Florida State University where he was also a student conductor. Alex was a two-time finalist for the FSU Symphonic Band's annual conducting competition, and he was the first undergraduate at FSU

to organize and perform a conducting recital as a senior project. He earned a Master of Science degree in Educational Leadership from Nova Southeastern University in 2003, and will graduate in 2023 from Kansas State University with a Doctorate of Education degree.

Alex was a Director of Bands at the middle and high school levels, and was a principal of several schools in Florida and Colorado. He continues to play trumpet and euphonium in various ensembles and guest conduct when possible. Alex moved to Colorado Springs from Florida with his wife, Ruthie, and their four boys in 2006. He loves dating Ruthie, time with family, reading, traveling, playing board games, writing fiction, teaching the Bible and other subjects, providing relationship counseling, going on walks, do-it-yourself projects, copy-editing, graphic design, mentoring teacher candidates, and public speaking. He also enjoys performing with wind

ensembles on euphonium, acting in community theater productions, and has a tremendous passion for conducting wind ensembles. Alex is ecstatic to be Conductor of NHBCOS Symphonic Band and looks forward to creating and sharing music as a gift to our members and audiences for many years to come.

WELCOME AMANDA HESSEL, ORCHESTRA CONDUCTOR

By Marty Slivka



Amanda is a graduate of the University of Northern Colorado with a Bachelor's degree in Music Education and an emphasis in viola. She has taught both in the private studio setting and in a variety of public educational settings.

Amanda is an *almost* native to Colorado, having moved here at the age of two. She grew up in Westminster, attending Westminster High School.

After graduating from UNC, Amanda taught for two years at a K-8 public charter school in Firestone, CO. She began an after-school band program and a culminating elementary musical to tie together music and the Core Knowledge sequence: A Midsummer Night's Dream. She then moved to Colorado Springs with her husband and taught at Turman Elementary for one year before becoming a stay-at-home mom for two years. Amanda most recently taught for 8 years at Palmer High School - directing three orchestras that placed in state finals each year and taking one ensemble to the American String Teacher Association National convention in 2019.

Amanda and Keith have been married for 11 years and have five small children that love attending Mom's concerts. Amanda enjoys cooking (always trying a new recipe!), crocheting, reading, and tackling her never-ending lists of DIY projects. Amanda loves to sing with the choir at her local church and play viola/violin for weddings and other events.



SPOTLIGHT: TIM McDEVITT

(Continued from page 1)

elementary school, despite attending three different schools as my parents adjusted to post war life. In junior high, I switched to playing string bass in the orchestra and trombone in the band, both bass clef instruments, thus (slightly) broadening my exposure to music theory. I continued playing these instruments through high school. I played trombone in college, feeling that there wasn't enough time to play both instruments and that was the end of my stringed instrument days.

Then followed a long hiatus from any musical participation as military service was followed by a 45-year career in banking that included living in London, San Francisco, Dublin, Vancouver, B.C., Miami Florida and Los Angeles. Even after settling in Orange County working for Wells Fargo, the continuing travel requirements of my career made it difficult to find the time to practice or join an ensemble. During that period, I took classical guitar lessons for a couple of years, and later dabbled in clarinet for about the same amount of time.

It was after retiring to Colorado Springs in 2011 that I decided it was time to take the clarinet out of the storage room and look for a place to play. One day I was looking at music on the Meeker Music website when I saw a small ad inviting folks who wanted to play again, no matter how much or little musical ability, to come join the New Horizons Band of Colorado Springs, which I did nearly ten years ago and never looked back. Since then, I switched to saxophone and have played continuously Concert Band, with stints in both Kicks and Symphonic Band. I am currently playing tenor sax in CB, and alto sax in SB, both of which are very rewarding. I am also winding up nearly six years as a member of the Board of Directors and Treasurer of FNHBCOS.

All in all, it has been satisfying and rewarding to belong to, and participate in the operation of this musical organization. It has permitted me to improve my musicianship while meeting and getting to know a group of like-minded people, while contributing to the cultural life of our community. I am grateful to the late Ed Nuccio, our founder, and to his wife Mary. Their efforts over a period of nearly fifteen

years built the foundations of the NHBCOS we all benefit from today. Having served on the Board of Directors these last six years, I remain astonished at how they created and operated, almost without outside assistance, such a solid organization which continues to offer musical opportunities to our roughly 150 members.



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 three 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 increased each year since the first issue.

The newsletter editor manages the content 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.

In exchange for the time volunteered to perform this task, the NHBCOS member acting as the newsletter editor will receive free tuition to any ensemble in which they are qualified to play (Symphonic or Concert Bands, Orchestra, Clarinet Choir, and Preparatory Orchestra).

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.



PROGRESS ON 2022 GIVE! CAMPAIGN

By Wayne Griffin, Secretary
FNHBCOS Board of Directors

I am very pleased to let you know that NHBCOS has been accepted to participate in this year's Give! Campaign. The Give! Campaign is an effective, efficient and fun annual philanthropic platform that provides valuable media exposure and much-needed financial support to excellent, innovative and often little-known Pikes Peak region nonprofits. NHBCOS is one of 75 nonprofit organizations participating in 11 categories and one of seven organizations in the "See Art, Make Art" category. The Give! Campaign runs from November 1 through December 31, 2022.

Thanks to the generosity of many of our members and non-members, last year NHBCOS raised just over \$30,000 through the Give! Campaign. Historically, the funds raised through the campaign amounts to about 25% of the organization's annual operating budget. Without a successful Give! Campaign, tuition would need to be higher in order to cover the organizations' expenses above and beyond conductor salaries – expenses such as rent, insurance, the purchase of music, equipment purchases, etc.

The Give! Campaign requires each participating organization to obtain at least one "Matching Grant" of \$500 or more. Matching Grants are used to encourage donations during the Campaign by matching those donations – effectively doubling an individual's donation through Give! Thanks to the generosity of 13 members and two local businesses, NHBCOS is off to a great start this year with over \$17,000 in Matching Grants!

Many, many thanks to our Matching Grant donors:

Summation Wealth Group	Beatty & Company Tax
Harley & Joan Ferguson	and Accounting
Marcia Lee	Joyce Schmaltz
Hubert Servis	Wayne & Susie Griffin
Linda Dickson	Tim & Rosie McDevitt
David & Lynne Murray	Larry & Chris Jones
Dennis & Karen Atkinson	John & Sudy Hill
Candace Kurth	Val Bardis

**Please watch for the campaign
to begin November 1st
and consider a donation.**



MAKING MUSIC: TUBAS

By Nancy Wilson

Look at that row of sousaphones at the back of any marching band. Those big bells, waving high above the players and facing forward, are part of the visual fun of watching a band on parade.



In addition to bass tubas and euphoniums, sousaphones are a member of the tuba family. The sousaphone was created in 1892 by W. J. Pepper at the direction of the bandleader John Phillip Sousa. They are unique, says tuba player Sunny Kurth, because the sixteen feet of tubing that make up a tuba wrap around the sousaphone player instead of winding around the instrument, making them easier to carry and play while marching.

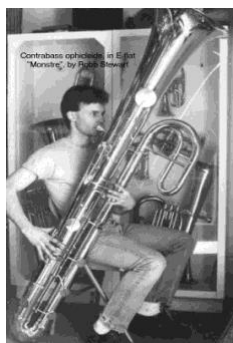


One ancestor of the modern-day tuba is the “serpent”, invented in 1590. Made of wood and



covered with leather, it had six holes that changed the pitch. This largest contrabass version, the *Anaconda*, appeared in 1840, and now resides in

the collection of the Edinburg University Collection of Musical Instruments.



In 1821, in Dublin, Ireland, bugle-maker Joseph Halliday created the ophicleide. The tuba and the saxophone have this ancestor in common. (See “*The Story of the Saxophone*”, [page 6 of the Joyful Notes 2022-Q2 issue](#))



Adolph Sax influenced the invention of the saxhorn in the 1840s. It led to the modern euphonium. Some saxhorns were designed to be played over the shoulder during the Civil War. Inventors were interested in making a bass instrument that could be reliably played in tune.

Composers like the tubas because their bass notes form the bottom of the chord, the sound carries like percussion, and they keep the tempo going, according to Harley Ferguson, euphonium player in the NHBCOS Symphonic and Concert Bands.

A bass tuba is designed to be held on the lap. A full-sized one weighs twenty-five to thirty-five pounds. Bass tubas can come in different sizes.



At the Spring Orchestra Strings concert, string bass player Gary Gossage played a smaller three-valved tuba in a duet with his grandson, Brady. Brady played a full-sized four-valved tuba. He is the concert master of the Coronado High School Band.

The smallest member of the tuba family, the euphonium, or tenor tuba, was invented in 1843. It weighs an average of fifteen pounds.

The most challenging part of playing the euphonium or other tubas, Harley says, is having enough wind to fill up the instrument. It’s important, he adds, to be ready; anticipate the entrance. Playing pianissimo takes more breath; more wind is necessary to maintain consistent air pressure.

To play higher, the upper lip is forward, blowing the air down. To play a lower note, the chin is forward and the air is directed up.

The valves of the tuba direct the stream of air. When no valves are used the air takes the shortest path through the tuba. The first notes a beginner learns are notes where no valves are used: a low F or Bb, for example, and F and Bb in the next higher octave.



In the photo on the left, Harley demonstrates the valve position of an open note on the euphonium. The stream of air will bypass all of the vertical tubing for an open note. With the first valve down, the air will move through the first loop of tubing closest to the player. With two valves down, the air will stream through the first two sets of tubing, etc.



As different valve combinations are used, the air will move through different sections of tubing. Simultaneous pitch changes, including adjustments for intonation, are done with the lip.

A tuba player can play any of the tubas: bass, euphonium, and sousaphone. The fingerings are the same on all the instruments, although each instrument has a different range and a unique tuning challenge.

A well-fitting mouthpiece is a major factor in getting the best tone. Its shape, tapering, depth and shaft all affect the sound. Some players purchase a custom mouthpiece. Most will upgrade over what's provided with the instrument. Mouthpieces can be tried out in the store before purchase.

It's not that common to hear a tuba solo, but if you're interested, here's a link to a solo on the euphonium. The instrument derives its name from the Ancient Greek word "*euphonos*" meaning "*pleasing to the ear*", which won't be a surprise to you after you listen to this piece, *Piazzolla – 1930*, played by Anthony Caillet: <https://youtu.be/mf2uYqDX8QA>



CHANGE TO BOARD ELECTIONS

By Wayne Griffin, Secretary
FNHBCOS Board of Directors

In keeping with nonprofit organizations' "best practices," the FNHBCOS Board of Directors has adopted a new procedure for electing directors:

1. In September of each year the President of the Board will appoint, subject to the approval of the Board, a Nominating Committee consisting of three members of the Board.
2. The Nominating Committee will nominate x number of people to fill x number of vacancies on the board. For example, if there are 3 seats/vacancies to be filled, the Nominating Committee will nominate 3 people. If there are 4 seats/vacancies to be filled, the Nominating Committee will nominate 4 people.
3. The Secretary will then notify all FNHBCOS members of those nominated for the

ensuing two-year term, beginning immediately following the organization's Annual Meeting held in late October. All members will also be notified of the right of petition: additional nominations may be made by submitting to the Secretary a petition containing additional nominees who have agreed to serve if elected, signed by at least 5 members in good standing of the organization.

4. Election. If no petition is received by the date specified, those nominated by the Nominating Committee will be deemed to have been elected. If a petition is received by the date specified, a ballot will be prepared containing the names of all nominated, either by the Nominating Committee or petition and that ballot will be submitted to all members. Those nominees receiving the highest number of votes for the number of seats/vacancies available will be elected. For example, if there are 3 seats/vacancies available, the 3 nominees receiving the highest number of votes will be elected.

In adopting this procedure, the Board recognized that there are almost never more people interested in serving on the Board than available vacancies.

Look for election information in late September/early October. And **SAVE THE DATE** – this year's Annual Meeting will be held at **6:00 pm on Thursday, October 20** just prior to the Symphonic Band rehearsal. Plan to attend to discuss your questions or concerns, witness the installation of our new directors and learn about the 2022 accomplishments of the organization.



I CAN SEE CLEARLY NOW...

By Dennis Atkinson

Recently, there have been more days where "*I Can See Clearly Now*" has become more a statement of fact, than the memory of the tune written in 1972 by Johnny Nash, American singer-songwriter. This has been especially noticeable when reading sheet music during rehearsals. Do I have my 'readers' on and are



they the right strength? Am I sitting too close to the music stand or too far away? Most importantly, can I see the conductor and the music clearly at the same time? Growing old requires constant vigilance over those traits we used to take for granted 20 years ago.

In this particular instance, the attention to my acuity also fed my enjoyment of new technology, or as it has been described around our house, “More (expensive) toys for older boys!” I noticed a year ago that Linda Dickson, Eb clarinet player in Symphonic Band and the Purple Mountain Clarinet Choir, was using an Apple iPad to read all of her music during rehearsals and performances. The wheels started turning, for me and apparently for several other NHBCOS members because at last count, we now have five musicians who are currently using the electronic sheet music readers: Jeff Ader, trumpet (Concert Band and Kicks Jazz Band), Linda Dickson, Eb clarinet (Symphonic Band and Purple Mountain Clarinets), Tom Fellows, trumpet (Symphonic Band and Kicks Jazz Band), Jaque Peterson, violin, piano (Orchestral Strings), and Sherri Vandeventer, viola, violin (Orchestral Strings). The more I researched, the clearer the benefits were for using such a device, especially considering the advantages for the visually impaired. Several scientific studies have shown that reading musical notation is an essential skill for anyone studying music¹. A visual impairment (VI) limits one’s ability to read musical notation and compromises many aspects of playing a musical instrument; yet, for many people, music is an essential part of cognitive development. Persons with a VI should therefore be able to access music, both in its interpreted and in its written form². Persons with VI face well-documented problems reading textual material. Various means for improving their performance have been identified, including the use of visual aids³ and modifying the visual presentation of the text⁴.

There are other advantages and disadvantages to using such a device. This article is meant to raise your awareness of the equipment and software solutions that currently exist and some things to keep

in mind should you decide to look into a device for yourself or someone else. To get a better understanding of this device, I chose to install such an application as part of the evaluation process in writing this article. I then interviewed each of the five musicians who were already using the equipment in rehearsals and performances. Their responses, and my notes, follow:

1. What type of tablet, phone or laptop device are you using to read sheet music?

Jeff:	Apple iPad 12”. It has a great looking screen and plenty of memory.
Linda:	Started with my regular sized Apple iPad and forScore (app), but when I needed a new computer anyway, I got a Microsoft Surface Pro (I am not really an Apple person), and now use MobileSheets.
Tom:	Apple iPad Pro
Jaque:	Apple iPad Pro (the biggest screen I could find at the time)
Sherri:	Android/Chrome Google Pixel Slate
Me:	Microsoft Surface Pro 7 with a 12.3” display

Additional comments: Other options available are iPhones (the larger display would work better) and Apple Mac devices if you can arrange an appropriate music stand.

2. What extra equipment is helpful for your device (e.g., page turner, pen for markups of sheet music, extra battery or charger, etc.)?

Jeff:	Bluetooth page turner and Apple Pencil for marking the music. I carry a rapid charger and extra batteries for the page turner with me.
Linda:	PageFlip Firefly page turner. I keep a couple extra batteries in my case, but it tells you if batteries are getting low. Also, a Microsoft

¹ Madell & Hébert, [2008](#)

² Hersh & Johnson, [2010](#)

³ Wolffsohn & Peterson, [2003](#)

⁴ Foley, [2008](#)



	Surface Pen. I usually scan my music with the Adobe Scan app on my phone.
Tom:	A page turner is essential for multi-page scores; preferably with a foot control pad
Jaque:	Apple Pencil, Bluetooth Page turner, extra charger
Sherri:	Bluetooth foot pedal (page turner) and an electronic pen to mark up the music.
Me:	For the purpose of this article, I did not purchase a foot pedal page turner but any Bluetooth device would work. I also use a Microsoft-compatible stylus/pen for marking the sheet music.

Additional comments: The Bluetooth page turner devices are all sold separately from the devices and software applications. [You can read reviews about available page turner devices here.](#) Consider the power source, battery life, compatibility with other devices, design and ease-of-use and, of course, price.

3. What app or software are you using? If you purchased this app, was there a free trial period before buying it?

Jeff:	forScore. Currently available for a one-time fee of \$19.99 with free updates for life or \$9.99 per year. No free trial.
Linda:	MobileSheets. Currently available on Android devices for \$12.99 or a free version with a limited size library. Also available on Windows. Details can be found here.
Tom:	forScore. Don't know about a free trial.
Jaque:	Apple Pencil, Bluetooth Page turner, extra charger
Sherri:	MobileSheets. Currently available on Android devices for \$12.99 or a free version with a limited size library. Also available on Windows. Details can be found here.
Me:	Power Music Professional and Power Music Accessible Format (provides large-print display for Visually Impaired and Partially Sighted musicians). To try Power Music before buying, there are free or trial editions

	for Windows (Power Music Essentials), Mac (Power Music Mac) and iOS (Power Music App), all of which are for personal use only. Product information available here.
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Additional comments: Other products exist on the market, all with varying degrees of functionality and price. [For a list of reviews from some of the most popular products, click here.](#) [For list of Android apps, click here](#) [For list of Windows apps, click here.](#) [For list of iPhone/iPad apps, click here.](#) Consider the type of system you will be using for this application; forScore only works for Apple products, MobileSheets only works for Android devices and Windows, Power Music works on Windows, Mac, iPad/iPhone. Other products will vary.

4. How long have you been using this method of reading sheet music?

Jeff:	About 6 months. The more I use it the better I like it. There was a learning curve for me.
Linda:	Three years.
Tom:	Three years.
Jaque:	A couple of years, I think.
Sherri:	Got the setup for Christmas 2019 so I've been using it for two years, but the first year was "covid", so I only used it at home.
Me:	Just starting.

5. Why did you choose to use the electronic method over printed charts?

Jeff:	Three reasons: 1: Easy to carry hundreds of pieces of music. 2: Marking music. If I need to change markings the music stays clean and I don't have to fight illegibility. 3: Contrast: I find the better contrast on the page makes the music easier to read.
Linda:	Backlit - very easy to read, you always have all your music with you, you can organize the music in playlists, and just about every type of organization you can think of. You can annotate it easily (especially with practice)



	and you can print it with annotations to make sure you have a backup in case of technology blurs.
Tom:	At the time I was playing in multiple groups and wanted a way to store and organize my charts. Currently I have 637 charts on my iPad, organized by band group, or general purpose.
Jaque:	Page turning with the foot pedal. Ability to write notes and highlight in any color. Convenience for finding and storing music. It's REALLY cool!
Sherri:	It is easier to organize and carry music. I'm involved in several different music organizations, two instruments (viola and violin), and lessons. It is also wonderful for turning pages!
Me:	Curiosity and all of the reasons others have stated above.

Additional comments: Another benefit not mentioned above was not having to hold your pages down when playing outdoors on a windy day. The flip side of that is what to do about the glare from sunlight against your screen.

6. How do you import the charts you would like to play?

Jeff:	Usually scan the printed copy into cloud storage and then import into the iPad.
Linda:	Scan with my printer or with Adobe Scan on my phone. I save mine to OneDrive and then import to MobileSheets; I think that it is easier with iPad and importing into forScore, though. You can scan directly with MobileSheets, but the scanner isn't as good as Adobe Scan or my printer.
Tom:	I have evolved. There are numerous ways; currently the easiest is to scan the chart using my iPad and save directly into forScore.
Jaque:	Scan to email, then open in forScore.

Sherri:	I can directly import PDF files from the web, and can scan paper music to PDF format with a scanner.
Me:	Scan sheet music from printer into PDF format files on my Surface Pro. Can also import PDF documents shared from others.

7. How do you arrange the music for rehearsals and performances?

Jeff:	I retain each piece for each group I play with and then create a current playlist for each group. After a performance I maintain all the pieces but delete the current playlist and create a new one as needed.
Linda:	Using the setlist function, you can number the pieces and they just follow one another. For performances, you can put the program into performance mode so you don't accidentally start making markups and get confused. Also, you can add the same piece of music to multiple setlists, for instance if you have one for band and want to make sure you put it in your lesson setlist also.
Tom:	I sort the charts using "tags." For example, library for Kicks includes 175 scores. From that, I create playlists for rehearsals. Before concerts, I create a concert playlist.
Jaque:	For rehearsals, it's alphabetical. For performances I create a set list.
Sherri:	The software has functionality that lets you create setlists. I use that for every performance. It also has "collections" that I use for different instruments and different groups. For instance, I have one collection for New Horizons music (viola). If I play to violin for NH, then I'll add a second NH collection for the second instrument.
Me:	Power Music has the same ability noted above to create Playlists as well as the use of Libraries. Playlists can contain songs from multiple libraries. Songs may be in multiple libraries. Very flexible.



8. Describe some of the unique features of the setup you use, for example, does it include the ability to play the audio version of the music while reading or does it include the ability to enlarge the display of the charts while keeping the playable area visible?

Jeff:	Honestly, I haven't gotten that far. Scanning and organizing into groups and playlists take up much of my time.
Linda:	Yes, it includes the ability to enlarge the display of the charts while keeping the playable area visible. I have no idea about MobileSheets - it is a pretty powerful program so I wouldn't be surprised. I usually just play the audio on my phone because I know how to do it. One feature I learned recently was that if you use the half-page function, you can advance the page so you can see the top half of the next page while finishing the bottom of the first page so the page turn isn't a problem. Once I forgot my reading glasses and used the computer horizontally so it showed 1/2 page at a time and the print was much bigger.
Tom:	I have not explored all the capabilities yet.
Jaquie:	I don't know about any of that. I love using this for music, and it's extremely helpful when I'm on the piano. It took some time to get comfortable with the pedal, to make sure I hit the forward versus the back, and to only hit it once when turning a page. It's easy to arrange music by category, and nice to be able to share music with or without my annotations via email.
Sherri:	I haven't used those yet.
Me:	Power Music has the ability to link audio files with each song so you can hear what the song should sound like. You could link the audio recording for that individual instrument or for the entire ensemble. The software also has the ability to save sheet music by instrumentation and by key. So, for a given song, you could display the Cornet part, the Euphonium part or the Horn part. Likewise, if you had a given song in multiple keys, you could display the sheet music for each key. The Power Music Accessible Format software has the ability to change the size and color of the fonts, menus and screens in the application to make it easier for the visually impaired musician to

	navigate to the desired sheet music. The actual sheet music size is dependent on the size of the PDF file imported and the size of the screen on the device being used. Power Music does give the user the ability to break a piece of sheet music of five lines, for example, down to five individual pages of one (larger) line each, making it easier to read.
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9. What do you find most challenging about using the setup you own?

Jeff:	Mostly staying on top of it so that it's always organized.
Linda:	I just have to remember to start out with a charged battery - it lasts significantly more than 3 hours. Only that my computer sometimes has a mind of its own. For example, the page turner is technically a Bluetooth keyboard, so I have to make sure it isn't conflicting with another regular Bluetooth remote keyboard, or I can't get the page turner to work.
Tom:	I have learned and adjusted as I use the setup. It is a learning process. Using the footpad, I have advanced too far and couldn't find my way back until the piece was over. You must be patient and remember: Don't Panic.
Jaquie:	Remembering to always keep a full charge. It's technology which means it comes complete with gremlins who work behind the scenes to mess things up. Sometimes I struggle to figure out how to undo what it thinks I told it to do. I have had trouble with the pedal connections, have had to call for support, and they are great to help. But I always fear something will happen during performance, so I try to always have my paper copies of the music with me. I am accumulating a LOT of music in forScore, and I do love having it there, but I expect at some point I will run low on space. So far that hasn't happened, and I haven't taken time to figure out how to see how my space is going.
Sherri:	Keeping the battery full and finding quadruple A batteries for the pen.
Me:	Looking at all of the options available in Power Music and which are most important



to learn first. It will take time but there are plenty of videos to help me along the way.

Additional comments: Some mentioned the technology aspects above. The question is how much music do you carry with you to rehearsals as a backup because it's not a matter of "if" but "when" the technology will fail.

10. What was the approximate cost spent, not including the tablet or laptop device, on your arrangement, including page turner device and app/software.

Jeff:	I bought everything pre-owned and warranted so that it all cost about 50% of new. All works perfectly as well. Top of the line iPad: \$500; Apple pencil: \$50; Software: \$10 and foot pedal: \$50. Not bad.
Linda:	I think the page turners are around \$100, I can't remember. If you are starting from scratch, I would get an iPad Pro (\$\$\$\$) and forScore (see #3 above). Most musicians use iPad pro. The regular size devices aren't big enough to read band music. I don't remember how much the Surface Pro was - I bought a bundle at Costco with the computer, keyboard, pen, and maybe even the extended warranty. But it is also my main computer.
Tom:	Don't recall.
Jaque:	The pedal was a little over \$100, forScore was probably under \$15.
Sherri:	\$600 for the Pixel, \$100 for the Bluetooth keyboard, and \$100 for the pen. (ball park)
Me:	Slightly less than \$1,000 for Surface Pro 7, Bluetooth keyboard, USB mouse, and stylus/pen. \$45 for Power Music Accessible Format which included a free license for Power Music Professional.

Seeing how useful these devices might be to a musician, I wondered what conductors felt about the advantages and disadvantages. I reached out to all of our NHBCOS Conductors asking if there would ever be a day when they, as the director, would use a

device where you could see the entire score electronically, flip the pages using a foot pedal and annotate the score by using a "pen". I got some interesting responses.

Stephen Rumbold, conductor of Concert Band	After listing many of the benefits we describe above, Stephen said "I bet I could think of more advantages for an instrumentalist - but, from a conductor's perspective, I much prefer a printed score to work from. I like making my own annotations on the score (with blue pencil), and the ability to quickly flip between pages / sections of a score is critical for me to gain a "global" understanding of the work - but I don't think it would be as easy or efficient in an electronic format. So, while I might not use one as a conductor, I can see where it would be a great tool for instrumentalists, and wouldn't mind giving one a try."
Amanda Kemp, former conductor of Symphonic Band	"I would not be opposed to the idea of trying it out...there is something about the smell of freshly printed music, ruffling the pages amongst your fingers, and pulling a new set of highlighters out to mark up a beastly score that those iPads just can't replicate... BUT I'm always up for new and innovative approaches and certainly trying out anything that could potentially make my job easier. Now you know what would be bananas??? If you could click on a section of the score and hear a recording on the spot!!!! That's some next level awesomeness right there! Or even more "awesomer" would be if I could pull up, for example, the didgeridoo player's part and circle all the stuff he sucks at and leave a love note that says "practice this, or give up your day job". {Editor's note: we received Amanda's permission to publish this as written – with a wide grin.}



Tom Fowler, conductor of Kicks Jazz Band	“Most of the players I currently work with are using iPads or some similar device. They save carrying tons of music around. I’ve yet to get onboard. Maybe I’m lazy but I’ve seriously been thinking about it. I do have an app on my phone that has most of the standards jazz players perform. I use it sometimes but not most of the time. I think the folks who like technology are more likely to experiment with using these applications.”
Ingri Fowler, former conductor Orchestral Strings	“Probably not, at this point of my career especially!”
Carla Scott, conductor Preparatory Orchestra	“I probably will not, however Mark Emory who conducts the Pueblo Municipal band uses it for outside concerts to keep his music from blowing away. For me, the tablet is not large enough to make the music big enough for me to see comfortably. At least the ones I have looked at who I know use it for rehearsals and concerts.”
Robert Dunn, conductor of Purple Mountain Clarinets Choir	“I would certainly entertain the idea. My daughter uses one a lot as a player/conductor. Lots of benefits, some strong downsides and a bit of a steep learning curve too. Probably the way of the future as music can be sent to players, with annotations, comments exchanged and modifications (cuts, markings etc.) already in place.”

Top 7 Rules of the Blues

Author unknown

1. Most Blues begin, "Woke up this morning...". "I got a good woman" is a bad way to begin the Blues, unless you stick something nasty in the next line like, "I got a good woman, with the meanest face in town."
2. Blues can take place in New York City but not in Hawaii or any place in Canada. Hard times in Minneapolis or Seattle is probably just clinical depression. Chicago, St. Louis, and Kansas City are still the best places to have the Blues. You cannot have the blues in any place that don't get rain.
3. Good places for the Blues:
 - a. Highway
 - b. Jailhouse
 - c. An empty bed
 - d. Bottom of a whiskey glass
4. Bad places for the Blues:
 - a. Nordstrom's
 - b. Gallery openings
 - c. Ivy league institutions
 - d. Golf courses
5. You have the right to sing the Blues if:
 - a. You older than dirt
 - b. You blind
 - c. You shot a man in Memphis
 - d. You can't be satisfied
6. You don't have the right to sing the Blues if:
 - a. You have all your teeth
 - b. You were once blind but now can see
 - c. The man in Memphis lived
 - d. You have a pension fund
7. I don't care how tragic your life: if you own even one computer, you cannot sing the blues.

Thanks to [Music Humor Page](#) who has all 24 rules and more



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

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.
Sep	
Sun, Sep 25	Dimitri Shostakovich birthday (1906 – 1975)
Mon, Sep 26	George Gershwin birthday (1898 – 1937)
Oct	
Fri, Oct 9	Giuseppe Verdi birthday (1813 – 1901)
Thu, Oct 20	FNHBCOS Annual Meeting, 6:00 pm to 7:00 pm Prince of Peace Church, 4720 Galley Road, Colorado Springs
Thu, Oct 22	Franz Liszt birthday (1811 – 1886)
Mon, Oct 31	Halloween
Nov	
Sun, Nov 13	NHBCOS Fall Concert: Concert & Symphonic Bands, 4:00 pm to 6:00 pm Ent Center for the Arts , 5225 N. Nevada Ave, Colorado Springs. Cost: \$10
Mon, Nov 14	NHBCOS Fall Concert II: Orchestra, Prep Orchestra and Clarinet Choir, 7:00 pm at Prince of Peace Lutheran Church, 4720 Galley Rd, Colorado Springs. Free-will offering.
Thu, Nov 24	Thanksgiving Holiday





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