



Joyful Notes

First Quarter 2021

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



THANK YOU

By Dennis Atkinson

The refrain of ABBA’s song “*Thank You for the Music*” popped into my head as I read the pieces for this issue.

*“Thank you for the music, the songs I’m singing
Thanks for all the joy they’re bringing
Who can live without it? I ask in all honesty
What would life be?
Without a song or a dance, what are we?
So I say thank you for the music
For giving it to me.”*

Thank you to Ingri and Tom Fowler, Mark Israel, Carla Scott and Matt Wessner for the time and thought they invested in responding to our questions on conducting. See Harley Ferguson’s *The Conductor’s Perspective: What’s Behind the Baton* on page two.

Thank you to everyone who helped us surpass our Indy Give! goal and to Wayne for achieving amazing results under the most difficult of circumstances. See Wayne Griffin’s *2020 Indy Give Campaign* on page four.

Thank you to all of our NHBCOS members for keeping the music alive, even when we can’t physically be together. *“Who can live without it? I ask in all honesty, what would life be?”*



SPOTLIGHT ON: HUGH SERVIS

By Dennis Atkinson



Hugh Servis, alto sax player for Concert Band and Kicks Jazz Band, was born in Washington, D.C. to parents who, although they did not play a musical

instrument, saw the value of it in the development of their children and highly encouraged the activity for everyone. Hugh’s grandmother played piano and because they had one in their home, he took lessons on it for several years, but switched to alto saxophone in grade school. Hugh was playing in an Elks Club boys band and attending an inferior junior high school, when that band director suggested that he audition for a music scholarship to one of the best high schools in the city where he was the music director. It was a private, all male, Catholic, military school. Wanting to follow his father as a career Army officer, Hugh found this to be a perfect fit for his temperament and aspirations and a real challenge. He played in the cadet marching band, jazz bands, took lessons and did well academically.

This path prepared Hugh to attend the U.S. Military Academy at West Point, where the only music performance opportunity was the cadet “dance band”. Hugh jumped at that chance. Following graduation, like many of us, music participation was preempted by family and careers. Hugh was initially an Army pilot followed by attending medical school, and training as an Army surgeon.

(Continued on page 3)

Issue 2021-Q1. Joyful Notes is the quarterly newsletter of the New Horizons Band of Colorado Springs. Please send comments, suggestions or cancelations to

Sudy(sudy1949@gmail.com)
or
Sunny(terpin54@gmail.com).

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

THE CONDUCTOR'S PERSPECTIVE: WHAT'S BEHIND THE BATON?

By Harley Ferguson

In developing this article, we asked our conductors (Bob Dunn¹, Ingri Fowler, Tom Fowler, Mark Israel, Carla Scott, and reached out to former NHBCOS conductor, Matt Wessner) to provide personal insights on their journeys to the podium by giving them a list of questions to help guide their thoughts and responses. The questions were meant to help us, as musicians under the baton, better understand the responsibilities, the challenges and the rewards of the conductor's relationship with the music and the musicians. The objective, with better understanding of the relationship, comes a better musical experience for audience, musician and conductor.

Mark: (*Summarized his response for all questions*) "Initially, my desire to conduct musical ensembles was rooted in the idea to create a beautiful, musical event, utilizing learned and experienced concepts, evoking precision and artistry from the musician."

"As time progresses, I find myself most excited to connect with the audience and the musician, collaboratively seeking an emotional and spiritual experience that transcends, lifts, hopes and inspires, providing encouragement through a shared experience. In times like these, we have a great and awesome opportunity!"

1) What is the purpose of the conductor?

Ingri: "I think a conductor's purpose is to interpret the notes and rhythms on a page and lead the group to a similar interpretation. A conductor helps with style, expressive details, ensemble..."

(Continued on page 5)

IN THEORY

Stories of Music Theory in Real Life

By Nancy Wilson



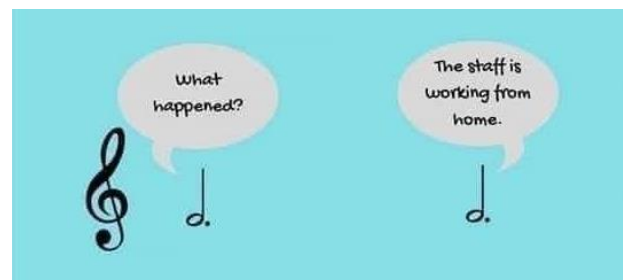
In my current cello practice time, I'm playing a Vivaldi sonata. According to the score, this piece is to be played "poco giocondo." My teacher said it meant

"joyful" and suggested I search for it online.

What I learned was that it means *joyful* or *cheerful, smiling*. The word comes from the painting "La Gioconda," and is a pun on Lisa's married name, Giocondo. Lisa's husband, Francesco del Giocondo, had commissioned a portrait of her around 1503. It was later named the "Mona Lisa."

"Mona" is a name Italians of the time named their female infants until a formal name was chosen. It translates as "cute." The smile is referred to as the "Giocondo Smile."

The music I'm playing is impish, suggesting some giggling behind the hand, and is muted, with the promise of a secret. (Can I play it with all these things and find the notes? Sigh... There's the challenge.)



¹ No response received from Bob Dunn.



HOW MUSIC AND MATHEMATICS RELATE

By Nancy Wilson

I bought a music and math course on DVD from Great Courses a few years ago called “How Music and Mathematics Relate.” This 12-lecture course taught me more about music overtones, timbre, frequencies, and best of all why we use a 12 half-tone scale in western music. Cool math there which can be summarized without really using math words or symbols.

Maybe a lot of musicians know this, but not me until I watched this course. But then I like to find math in everything. (Old math teachers never give it up, but they rely on calculators now.)

The course is taught by Dr. David Kung, professor of Mathematics at St. Mary’s College of Maryland and accomplished violinist. Dr. Kung plays examples of the things he’s describing.

The system is called equal tempered tuning, and emerged around 1900. The 5th lecture really gets down to it, but the previous chapters lead up to it in concepts and also chronologically as musical thinking attracted mathematicians to solve some of its problems. He describes what they tried that didn’t work until they found this method. This method is true of western music with its fifths and fourths and major thirds. It’s not true for bagpipes or sitars which use a drone or for eastern music which uses a different scale.

Basically, you want the intervals in the octave to include fifths, etc., to be equally spaced, and to have a formula or process that will calculate the frequency in Hertz (Hz) of each note. It’s complicated because these numbers are related using multiplication, not addition. The musical scale is logarithmic, something I didn’t realize until recently.

Mathematically it works out that there are only two feasible choices for the number of notes in an octave.

These two choices allow for the notes to be evenly spaced and also to hit with good accuracy the frequencies in Hz for each note.

It boils down to this: Would you prefer to have more accuracy for the note frequencies where each octave has 41 notes, or would you put up with slightly less accuracy and contend with 12 notes in the octave? (How would you make a xylophone?) Apparently, musicians highly approved of the 12-note version and that was it.

Professor Kung does the math steps. There’s a booklet that came with the course which explains it more slowly. YouTube helped too.

The Great Courses DVD is not yet available through your Pikes Peak Public Library application (Kanopy) but it is available through a free trial of The Great Courses. See <https://youtu.be/xib5iLOFrks> for details.

SPOTLIGHT ON: HUGH SERVIS

By Dennis Atkinson

(Continued from page 1)

Hugh eventually commanded two MASH hospitals, including the hospital portrayed in the TV series. After 28 years of active duty in the Army, Hugh retired to a civilian practice where he worked for the next 20 years. When Hugh fully retired, Ed Nuccio, founder of NHBCOS, band director of both Hugh’s daughters, and friend, encouraged him to join the organization. Starting in 2005, Hugh played in Symphonic Band and later changed to Concert Band. He has been in Kicks Jazz Band since its inception and has attended two New Horizons International Music Association band camps.

Music is currently Hugh’s primary interest. Being in NHBCOS has made all the difference. He attributes any successes to a quality high school experience made possible by his involvement in instrumental music. Ed and Hugh once had a conversation about the role of music in the formative years. He said that he spent 40 years as a school band director teaching music, but more importantly, transferable, carryover life lessons - learning that enhances one’s life whether one continues to play music or not. Hugh said that he couldn’t agree more and is grateful for the role music and mentors like Ed Nuccio have played in his life.

2020 INDY GIVE! CAMPAIGN

By Wayne Griffin, 2020 NHBCOS Indy Give! Liaison



THANK YOU,
THANK YOU,
THANK YOU!

When I agreed to replace Marcia Lee (Clarinetist, Symphonic Band) as NHBCOS' Indy Give! Liaison last January, little did any of us know that by March we would be shut down by COVID-19! Needless to say, the challenge of raising money for an organization that wasn't doing anything was daunting!

But I'm new to New Horizons (May 2018) and I didn't understand YOUR passion and generosity. I shouldn't have worried. Thanks to YOU, we exceeded our fundraising goal of \$25,000 – **raising \$25,112!** That's only \$1,504 less than we raised in 2019. Considering the state of our economy and our organization, that's incredible. **YOU DID IT!**

Here are some statistics about this year's campaign that you might find interesting:

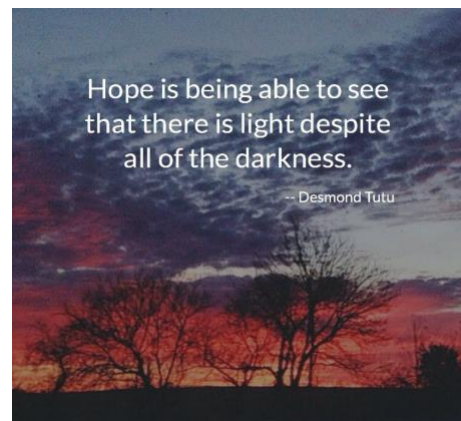
1. 12 fewer individual donors contributed \$997 MORE than last year!
2. 42% of NHBCOS members made donations – an all-time record!
3. We had our first match CHALLENGE, thanks to Marcia Lee who challenged at least 5 members to contribute an additional \$100 in order for us to achieve our fundraising goal. EIGHT members accepted the challenge and put us over the top! Thank you, Marcia.
4. Out of 78 nonprofit organizations participating in this year's Give! Campaign, NHBCOS was number 23 in terms of dollars raised. Last year we were 11th overall. I think this is appropriate, as other nonprofits are actively assisting people who are suffering during the pandemic.

4. I had one NHBCOS member email me to let me know she would not be supporting us because she felt the Share & Care Food Bank of Southern Colorado was more worthy, considering the number of people suffering. I told her I didn't disagree with her decision and hoped she made a generous donation. Susie and I have donated half of our recent "stimulus check" to Share & Care. If you can, please consider doing something similar.

Because of YOUR generosity and passion for NHBCOS, our organization's finances are ready for whatever we need to do to get the band back together later this year. Thanks, again, to all who contributed for your fabulous support!

A special thank you to the following NHBCOS Business Sponsors and Partners who were all Matching Grant Donors, making every dollar contributed go further:

- Beatty & Co Tax and Accounting
- The Bloom Foundation
- Chick-fil-A
- CODA Real Estate
- Five Guys Burgers & Fries
- Graner Music



THE CONDUCTOR'S PERSPECTIVE: WHAT'S BEHIND THE BATON?

By Harley Ferguson

(Continued from page 2)

1) What is the purpose of the conductor? (continued)

Tom: “This is a question often asked sarcastically by ensembles in which I have been a member. Actually, I think that someone (the conductor) has to start an ensemble, attempt to keep everyone in the same place at the same time, interpret the composer’s or arranger’s intent for the score being performed, and rehearse the ensemble with awareness of the musical intent, accepted performance practices and technical challenges of the composition.”

Carla: “A conductor is a teacher, coach, a leader, a guide, a traffic director, a facilitator and an interpreter of music. Being a conductor is a multi- role position, and the roles change depending upon the group being conducted. A good conductor needs both a love of music and a love of people. A love of music and the desire to share it with others, and a love of people, because it is people who make the music.”

Matt: “The purpose of the conductor is not only to help keep time, but to create and apply a musical vision to a piece of music, and the band itself.”

2) What type of education is required to become a conductor?

Ingri: “Most conductors (real conductors) are probably proficient on a musical instrument and have studied music scores with established conductors in an educational setting. It's possible many hold advanced degrees in conducting.”

Tom: “I am sure a formal music education is helpful, this would include conducting classes, music theory and ear training studies, score analysis and so forth. These are most often gained through college and university music studies. That being said, it could easily be argued that the most important factor is the conductor’s knowledge, interest and love of the music they are conducting.”

Carla: “A conductor needs a good knowledge of music. Music theory, composition, historic periods, styles and forms of music, along with the skill and understanding of how to share this with their musicians so they understand, learn and can make beautiful music together.”

Matt: “Usually a conductor has a Music Education degree, but not always, sometimes it’s just any Music degree. Specifically, in your studies, you should learn from a seasoned conductor and adopt their style, or just use parts of it to create your own style (which is what my conducting professor encouraged).”





3) When did you know you wanted to conduct?

Ingri: “I became a conductor the minute I began teaching in 1980. My teaching position was at the elementary level and at concerts my beginning students needed a leader. I wasn’t doing more than beating time but, in their mind, I was their conductor and they were my ensemble. But in 1995 I moved to a high school orchestra program with students skilled enough to play professional level music. I went to a friend and asked if he’d help me learn to conduct and he just said, “Ingri, you just have to know the music.” I had taken conducting in college but the real teacher is experience and I started out with an amazing ensemble. I had been playing in school orchestras/honor orchestras since middle school and professionally since 1967. A conductor brings with him/her all their personal experiences to draw upon for inspiration and direction. I wasn’t beating time; I was actually conducting music. It was the thrill of my professional life. My friend was right, I conducted the music without worrying about what I felt was a lack of conducting skill.”

Tom: “I never really had a burning desire to be a conductor. For me, as a music educator, it has always been a required part of any music teaching position.”

Carla: “As a teacher I have been a conductor from the beginning of my teaching career. I have always wanted to be a teacher, even from a young age I held classes with my dolls teaching them reading and math. And in the field of music conducting goes hand in hand with teaching. I became a conductor with NHBCOS when the Prep Orchestra was started and in need of a director.”

Matt: “It wasn’t until college that I knew I wanted to conduct, I wanted to teach and conducting is just an integral part of that. It snuck up on me with how much I enjoyed it.”

4) When did you go from musician to musician/conductor?

Ingri: “See my response to question 3.”

Tom: “I started conducting in high school as part of a class, offered and team taught by the high school music faculty, that included music theory, music history, and conducting. It was a fantastic class that was presented to those musicians who were going on to major in music in college. There were around fifteen in this class my senior year, many went on to successful careers either as teachers or performers.”

Carla: “I became a conductor with NHBCOS when the Prep Orchestra was started and in need of a director.”

Matt: “When I started conducting the Concert Band. I didn’t consider myself a true conductor until about a semester into the experience.”

5) What is the most challenging task of conducting?

Ingri: “I suppose one of the most challenging tasks could be selecting appropriate music for the ensemble but I don’t think that’s what you have in mind. I think creating an atmosphere where individual members are motivated to come to rehearsals prepared, ready to work at the process of music making is essential and can be challenging.”



Tom: “I think knowing the ensemble's abilities. This has a huge influence on the literature presented by the ensemble.”

Carla: “The most challenging tasks as a conductor to me are getting the group to play together, at the same speed, in tune, and in the same musical style.”

Matt: “The most challenging task is to keep the band motivated all the time. As a leader, your attitude toward the band and the music affects the entire band. Apathetic conductors have apathetic bands.”

6) What skills and abilities are required to be an excellent conductor?

Inгри: “The ability to listen, knowledge of instruments and techniques, patience, an encouraging spirit, a caring attitude towards the musicians and knowing what you want before you begin (musically).”

Tom: “Again, knowing the ensembles strengths and weaknesses, searching for and acquiring literature for the ensemble that is interesting, satisfying to play, as well as challenging.”

Carla: “Skills and abilities are discussed in response to questions 1 and 2”.

Matt: “There are quite a few skills and abilities needed to be effective, but the most important one is having a good discerning ear to find errors and make musical decisions for the band. Other skills include a good sense of time, a good sense of balancing, a project able speaking voice, a wide berth of facial expressions, and a general knowledge of pedagogy across the instrument family so you can have informed solutions to the bands’ problems. Also, be able to look away from the score more often than not.”

7) Are there any conductors that have influenced your style?

Inгри: “All of the conductors I've ever played under have influenced my style, for better and worse.”

Tom: “Many conductors have influenced me, but to be candid some were negative rather than positive in their relationship with the ensemble. I said to myself "I don't want to be that guy". As far as jazz ensembles are concerned Thad Jones with the Thad Jones-Mel Lewis Orchestra is my favorite. He elevated the craft of jazz ensemble conducting by bringing in hand signals that the orchestra would follow, almost like a musical sign language. the result was that every performance of the same arrangement would be changed on the spot to allow different soloists to be featured and actually changing the form of the arrangement from one performance to the next.”

Carla: “I have played under many conductors in many different groups, who have influenced me in both things to do and especially in things not to do as a conductor. Dr. Gordon Childs, my college orchestra director and violin teacher was probably the most formative in helping me establish who I am and how I teach.”

Matt: “Honestly, the only strong influences were my past teachers that were effective. My conducting teacher didn’t always give 100% at his rehearsals, but when he did, he was a different guy. His style was not too flashy, he cared about “less is more”, meaning that you don’t have to over-embellish your conducting for everything, save it for the important moments so it has more meaning when they happen.”



8) How do you prepare for conducting rehearsals?

Ingri: “The ability to listen, knowledge of instruments and techniques, patience, an encouraging spirit, a caring attitude towards the musicians and knowing what you want before you begin (musically).”

Tom: “As a conductor I try to be the first person to show up for rehearsal and, out of respect for the musicians, create a space ready for rehearsal. I also think about the music all of the time and try to formulate strategies that will move the music and ensemble forward. I listen to tons of music while searching for compositions and arrangements that will be meaningful for the ensemble.”

Carla: “I prepare for a rehearsal by studying the music we are playing. I think about the skills we need to learn or review, locate the tricky parts we need to work on, and plan practice techniques that we can use in class that the musicians can take with them to use in their practicing at home.”

Matt: “Preparation is a funny thing for me. I studied the scores (including listening to a good band performing the piece) the most before the semester started. Know the ins and outs, and what you wanted to do with each piece (meaning marking up some scores). After that, the music is burned into my brain so that I can just handle the day to day rehearsing without having to think “What is supposed to happen here musically?” that often. After each rehearsal I make a mental note of problem spots, and think about the time I need to dedicate to each issue.”

9) What has been your favorite performance venue in your conducting experiences?

Ingri: “My favorite performance venue with my high school orchestra was the Chicago Hilton during Christmas season. We were there to perform for an international band/orchestra clinic and everything about the experience seemed magic. But our high school auditorium was the home of the Wichita Symphony Orchestra for years and had amazing acoustics. We even had a full pipe organ and used it annually when we performed "A Christmas Festival" by Leroy Anderson. We had beautiful musical experiences right at home.”

Tom: “There is a performing arts center in Wichita Kansas named Century II. I loved conducting the University jazz ensemble in its Exhibition Hall during the Wichita Jazz Festival, often with guest artists.”

Carla: “My favorite concert venues are those with a well-lit stage and good acoustics to resonate the music the group has worked so hard to prepare.”

Matt: “The Ent Center for the Performing Arts, no doubt!”

10) What special skills or traits have you found that conducting with NHBCOS requires?

Ingri: “I find myself drawing on all my experiences as we work together each week. What is lovely is that our ages and experiences allow us to communicate on a level that is rewarding in its unique way.”

Tom: “Knowing the strengths of each NHBCOS member and offering quality literature that features their talent.”



Carla: “Special skills or traits – I tell my Prep Orchestra members that I am their tour guide on our musical adventure. I am a teacher, leader, facilitator (because we need one) but we make the music together.”

Matt: “NHBCOS requires more socialization than most gigs, because you’re working with adults. Also, it’s really important to have a strong voice for your “experienced” ears :).”

11) Do you have an amusing story?

Ingri: “I took my high school orchestra to Kansas City to perform for a national music educator's convention and one of my cellists forgot to bring her cello.”

Tom: “One time a college student in my university jazz ensemble (I never found out who) tucked a Playboy playmate centerfold into one of my scores. you can imagine my surprise as I opened the score during a concert performance.... well, enough said, you get the idea.”

Carla: “When my fourth-grade students came to me one day and told me the F sharks were driving them crazy!!! F Sharks I asked? We were learning F sharps at that time.”

Matt: “I once had a conductor throw a baton at a student, so that’s amusing. Everyone played better after that.”

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.
Jan 1	First day of not being in the year 2020
Jan 8	Earth’s Rotation Day
Jan 18	Martin Luther King Jr. Day
Jan 26	Spouse’s Day
Jan 28	Kazoo Day
Feb 2	Groundhog Day; National Ukulele Day
Feb 6	Bob Marley’s birthday
Feb 11	National Guitar Day
Feb 12	Abraham Lincoln’s birthday
Feb 14	Valentine’s Day
Feb 15	Presidents Day
Feb 22	George Washington’s birthday



BUSINESS SPONSORS AND PARTNERS

Please thank our Business Sponsors and Partners who continue to give to NHB COS so generously throughout the last year. It is because of each of these organizations that we are able to keep the music alive!

Aristocuts
Phone: (719) 632-4748
 1025 W. Fillmore
 Colorado Springs, CO 80907

Beatty & Company
 TAX AND ACCOUNTING
 INCOME & BUSINESS TAXES,
 BOOKKEEPING, PAYROLL SERVICES

PAMA L. BEATTY, EA
 ENROLLED AGENT

3020 N. EL PASO STREET, STE 103
 COLORADO SPRINGS, CO 80907-5436
 OFFICE: 719-375-8517 FAX: 719-434-1830
 BEATTYANDCO@GMAIL.COM
 COLORADO NOTARY PUBLIC

Chick-fil-A Dublin Commons
 5905 Dublin Blvd
 Colorado Springs, CO 80923
 (719)597-6008

Chick-fil-A North Carefree
 3710 Bloomington St
 Colorado Springs, CO 80922
 (719)596-3577

Rob Taylor
 Owner/Operator
 (719)460-7352

CODA
 REAL ESTATE

Julie Ryder

JULIE RYDER
 REALTOR, PMP
 719.232.5054
 coda.jryder@gmail.com
 Go To Coda.com

Respect for You...Dedication to Your every Real Estate need!
 715 N. Sheridan Avenue / Colorado Springs / CO / 80909

exciting! windows!
 by WINDOW COVERING GALLERY

Jaquie Peterson
 Jaquie@WindowCoveringGallery.com
 blinds • draperies • shades • shutters
 www.excitingwindows.com/wcg • 719.548.1020

GRANER
 school music, inc.

4460 Barnes Road
 Colorado Springs, CO 80917
 (719) 574-2001
 Fax: 719-380-8854

Hearing Consultants

Phone: (719) 633-1494 • www.myhearingconsultants.com
 6375 Lehman Drive, Ste 100 • Colorado Springs, CO 80918

Hearing Evaluation • Tinnitus Evaluation & Treatment
 Hearing Aids & Repairs • Cochlear Implant Evaluation & Mapping

Jazz 93.5 FM

KCME 88.7 FM

PENNICA FINANCIAL GROUP
 Wealth strategies for a changing world™

Celebrating 40 Years

Prince of Peace Lutheran Church
 Evangelical Lutheran Church in America
 God's work. Our hands.

Rev. David E. Cruson
 Pastor
 719.596.5293
 popcolospgs@gmail.com

4720 Galley Road • Colorado Springs, CO 80915
 phone 719.596.5295
 popcolospgs@gmail.com

FIVE GUYS

N. Academy - Powers & N. Carefree - S. Nevada / www.FiveGuys.com