



# Joyful Notes

**Autumn 2023**

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



## FROM THE BOARD

By Marty Slivka, President,  
FNHBCOS Board of Directors

Welcome to our Fall 2023 *Joyful Notes* newsletter!

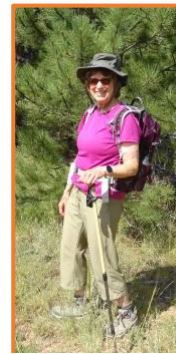
We had a very good eight-week Summer Session this year; 140 musicians registered to play in at least one of our five available ensembles. Membership for the year continues to grow as we become better known in the Colorado Springs community. Registration for the Fall Session is ongoing, after beginning the week of August 21<sup>st</sup>. It's never too late to register and get started in our ensembles. We invite anyone age 18 or older interested in playing in our bands or orchestras to come and check us out as we begin rehearsals. Further details and registration form can be found at [this page](https://nhbcos.org) on [nhbcos.org](https://nhbcos.org).

New, or *renewed*, the Fall Session brought back an additional ensemble: the Intermediate Band. This group is for musicians who may have played before in junior high school, high school or college but haven't played for a while and would like to get started playing with a group. They meet on Wednesday evenings from 6:00 to 8:00 p.m. at the Prince of Peace Lutheran Church (4720 Galley Road, Colorado Springs.) For more details on this ensemble, please visit this [Intermediate Band page](https://nhbcos.org) on [nhbcos.org](https://nhbcos.org).

*(Continued on page 2)*

## SPOTLIGHT ON: NANCY WILSON

By Nancy Wilson; Intro by Harley Ferguson



*Nancy Wilson is a generous and enthusiastic supporter of NHBCOS and a talented cellist playing with the Orchestra. She is a member of the FNHBCOS Board of Directors where she contributes her time and energy for the benefit of all members. Nancy is*

*thoughtful and considerate while ready to question policies and procedures that she believes deserve review and discussion by the board. Her ready smile and reliable participation exemplify the qualities that perpetuate our fine organization. Nancy's story is as robust and entertaining as her personality and we are fortunate to count her as a member of the NHBCOS family.*

*- Harley*

I was born in Denver, Colorado, the daughter of a father with a brand-new law degree he'd earned from Denver University under the G.I. bill, and a mother with an almost-Bachelor's degree in piano that she'd cut short when they married. My two younger brothers and I spent a lot of time playing games underneath her piano while she practiced. I'm convinced that's where I learned to love Beethoven. When I turned six, she decided I should learn to play the piano and to read music. I became her first and only student.

I was nine when we moved to Estes Park, Colorado, where I begged to swap the piano for a flute so that I could play in the band. I stuck with it, although it took me the whole of fourth grade to get a single note out of the flute. It was worth it,

*(Continued on page 2)*

---

### Issue: Autumn 2023

*Joyful Notes* is the quarterly newsletter of the New Horizons Band of Colorado Springs.

Please send comments, suggestions or cancellations to [joyfulnotes.nhbcos@gmail.com](mailto:joyfulnotes.nhbcos@gmail.com) or Sudy ([sudy1949@gmail.com](mailto:sudy1949@gmail.com))

All current and past issues available online at: [www.nhbcos.org/newsletter](https://www.nhbcos.org/newsletter).



## FROM THE BOARD

*(Continued from page 1)*

Our Concert Band was featured at the Pikes Peak National Cemetery Memorial Day Ceremony on May 29<sup>th</sup>. This was the second year in a row where NHBCOS had been chosen to participate in the ceremony honoring our military personnel who have fallen in service to our country.

Additionally, we held two Summer Session concerts at new venues. On June 29<sup>th</sup>, our Concert and Symphonic Bands held a free combined concert at the *James E. Irwin Charter School*. Many of our faithful patrons were able to attend. On July 2<sup>nd</sup>, another free combined concert was held at *Soda Springs Park* in Manitou Springs. These new performance venues proved to be a crowd favorite and helped expose our organization to a new segment of our community.

The Kicks Jazz Band performed on July 12<sup>th</sup> at the Bear Creek Regional Park in Colorado Springs and again on July 13<sup>th</sup> at the Black Forest Community Center. Many folks took advantage of the good weather and attended these outdoor concerts.

For the 2023 Fall Session, the Kicks Jazz Band is scheduled to perform Monday, Nov 6<sup>th</sup> 7:00 to 8:30 p.m. at Prince of Peace Lutheran Church (4720 Galley Rd, Colorado Springs.) The Concert and Symphonic Bands will hold a combined concert on the afternoon of Sunday, Nov 12<sup>th</sup> 4:00 to 6:00 p.m. at the Ent Center for the Arts. This venue has become a fan (and musician) favorite and we are expecting a full house for this concert. Watch our new [Concerts page](#) on [nhbcos.org](http://nhbcos.org) for ticket details.

The Orchestral Strings, the Prep Orchestra, and the Purple Mountain Clarinet Choir will hold a combined concert on the evening of Nov 13<sup>th</sup> 7:00 to 8:30 p.m. at Prince of Peace Lutheran Church. Add this to your calendars now so you can come and enjoy the program that they have prepared for your enjoyment.

Our thanks go out to all our musicians, volunteers and supporters who continue to contribute to the success of New Horizons Band of Colorado Springs.

## SPOTLIGHT: NANCY WILSON

*(Continued from page 1)*

because eventually I got to march with the high school band in halftime shows during football games and in the town parades during the summer. The uniforms were hot. The best parade was the one where I was asked to play the cymbals. It was great fun making all that racket after the quiet dignity of the flute. My band friends and I dreamed of playing in an orchestra someday, but I never thought I'd actually get to do it. I would not return to playing music for nearly thirty years, but the hiking and skiing I'd enjoyed in Estes Park are activities I've kept up and continue to this day.

After graduating from Estes Park High School in 1971, I attended the University of Northern Colorado in Greeley. I started as a math major but studied literature too, and ended up graduating with a degree in English, a math minor, and a secondary school teaching license.

The summer after college graduation, I saw an ad calling for teachers to fill positions in Australia, and I signed up for an interview. I borrowed my roommate's only dress, called in absent from my job at King Soopers as a sacker, and after an afternoon of interviews, I was hired. I found myself squashed into a small seat on a charter flight to Brisbane six weeks later, carrying an immigrant visa. From there, after a few days of making friends and some unhelpful orientation, I was sent on a train by myself to a small school in Western Queensland, three hundred miles west. The principal and my new roommates met me at the station, drove me to my new home in the "teachers' flats", served me spaghetti, and got me to school the following morning. I couldn't understand my students for a month. They made fun of my accent. I taught remedial reading, writing, and math to middle school kids. I also had to teach music education. No syllabus, instruments, text books, or recordings were provided. The kids taught me some songs and I taught them some. We had to go outside to sing so we wouldn't disturb the other classes. I spent my vacations in Sydney, the Queensland Gold Coast, and New Zealand.





After we completed our contracts, I traveled with an American teacher I'd met in Brisbane to Bali and Thailand before stopping for the winter on a kibbutz in Israel. In May, she flew home to New York and I went to Athens to meet up with my Australian roommate. We traveled together in Greece before she took off for London. I traveled alone through the Greek islands and then joined her in London. When I finally returned to Colorado, where the family had moved back to Denver, I realized my mother had a southern accent.

I skied and worked that next winter in Steamboat Springs until the following fall when I returned to teaching. As the only math teacher on staff, I taught in the small Colorado towns of Kiowa and Fairplay, before I ended up at Harrison High School in Colorado Springs, where I taught math for twenty-five years until I retired in 2006.

In 1997, I suffered from a frozen shoulder and thought if I played the cello, the vibrations of the low notes of the cello would help to heal it. I found out that the cello never actually touches the shoulder, but I found one to rent anyway, and a teacher, and then upgraded to a better cello and went through a second teacher before I found the current one, a perfect match.

I learned that the New Horizons Band had just started an orchestra, and, tired of working through etudes and playing duets with my teacher, I was ready to take the cello out in public. I went to a meeting where I met Ingri Fowler, got excited to try it, liked the challenge of it, and came back. Playing music with others in an orchestra is one of the delights of my life. I finally got to realize my high school dream.



## INTERMEDIATE BAND NEEDS YOU

By Dennis Atkinson

NHBCOS is looking for more brass, woodwind and percussion players to join the new Intermediate Band. This band will meet every Wednesday evening from 6 to 8 p.m. at Prince of Peace Lutheran Church (4720 Galley Rd, Colorado Springs). Intermediate Band is perfect for musicians age 18 and above who are not beginners, but are not yet ready for our

advanced Concert or Symphonic Bands. Players must have their own instrument and a copy of Standard of Excellence, Book 2 by Bruce Pearson. (For more details, please visit [www.nhbcos.org/intermediates](http://www.nhbcos.org/intermediates).) The rehearsals, led by Conductor Alex Marquez, include playing music, learning music theory, reading rhythms, improving skills, receiving instrument care and maintenance tips, and more. Band members will present an informal recital for friends and family during the final meeting of each session.

The goal of Intermediate Band is to help adult musicians improve their musical skills on an instrument they love so they would be comfortable joining the more advanced ensembles if they choose to do so. Anyone is welcome to visit one or two rehearsals to determine if this group is a good fit.

Please help us spread the word! If you have dreams of playing your instrument again or you know of friends or family who may be interested in playing, this is a perfect opportunity to make it happen. It's not too late to register for the 2023 Fall Session - just visit our website for registration form and instructions: [www.nhbcos.org/mail-in-form](http://www.nhbcos.org/mail-in-form).

For more information, please email Sudy Hill ([sudy1949@gmail.com](mailto:sudy1949@gmail.com).)



## WELCOME TO PAM DIAZ!

By Marty Slivka

Following the retirement of Mr. Robert Dunn earlier this year, NHBCOS hired a new conductor in August to lead our Purple Mountain Clarinet Choir. Starting in the 2023 Fall Session, **Pam Diaz** comes with excellent credentials and experience and we are extremely blessed to have her join us.

Pam is the Applied Clarinet Instructor, Clarinet Choir Director, and member of the Faculty Woodwind Quintet at Colorado State University-Pueblo. She performs with the Pueblo Symphony Orchestra, Rocky Mountain Wind Symphony, Chamber Orchestra of the Springs, and has also performed at Colorado Clarinet Day and ClarinetFest. Pam had the opportunity to give masterclasses and perform at the



Sichuan Conservatory of Music in Chengdu, China.

Pam graduated from the Interlochen Arts Academy in Interlochen, Michigan and received her music degrees from Northwestern University and the University of Michigan. Her teachers have included Burt Hara (Associate Principal



Clarinetist with the LA Philharmonic), Fred Ormand (world-renowned clarinetist retired from the faculty of University of Michigan’s School of Music), the late Russell Dagon (professor emeritus of clarinet and principal clarinet of the Milwaukee Symphony), the late Clark Brody (principal clarinet of the Chicago Symphony Orchestra and principal clarinet of the CBS Symphony Orchestra), the late Robert Marcellus (principal clarinet of the Cleveland Orchestra) and Frank Kowalsky (principal clarinet of Naples Philharmonic (Florida), Tallahassee Symphony Orchestra and others; faculty at the Interlochen Arts Academy.)

Welcome to NHBCOS, Pam!



**FEATURED SPONSOR: ARISTOCUTS**

**By Harley Ferguson**

*Ben Tremaroli has lost more customers to male pattern baldness than most barbers count in their lifespan. Ben picked up his hair cutting scissors in 1948 when he was 15 years old. The story of the family business, as told below by his son Mike, is one of remarkable family entrepreneurship. Ben began playing the clarinet at age 8 on an instrument rented from the school. He changed to saxophone as a sophomore in high school and continued in the 5th Army Band during the Korean War where he attended the US Naval School of Music. After his service in the army, he returned to the Chicago area and the family business. Ben met his wife Natalie on a blind date. They married and had three children Chris, Cynthia and Mike. Mike now runs Aristocuts and Cynthia and Chris, both tax attorneys, run their business from the same location. According to Ben,*

*he now has “eight or nine” grandchildren. Ben became one of the first NHBCOS members in 2003. Two years ago, he told Mike that he was quitting the band. Mike said, “And then what?” Ben admitted that was a good question, changed his mind and is still with the band. Everyone at NHBCOS is glad he made that decision. Thank you, Ben, for being a loyal supporter of NHBCOS for the last 20 years!*

**Seven Decades of Family Business**

South side of Chicago - 1948. This was the year that it all began. My grandfather was an Italian immigrant who was making a life for himself and his family here in the United States. That year, Primo Tremaroli (Gramps) quit work at a steel mill in Chicago. He bought some land and he and Benny (Dad – then age 15) built and opened a barbershop. Together, they ran that barbershop for over 20 years. Gramps grew that business into a 6-chair shop and helped my Dad open a 10 chair beauty shop next door. They called it “His and Hers.”



*Three generations giving a cut above the rest. Mike, Primo and Ben Tremaroli*

In 1970, Dad and Gramps wanted out of Chicago. They took another risk. They sold their businesses and moved to Colorado Springs. Here they opened a barber shop on the west side and the business grew. They kept that barbershop in operation in that location until 1978.

In 1977, Dad had enough of the landlord and decided again to buy some land and build a building. It was completed in 1978 and the grand opening of our new shop was a huge success. As Ben’s son, I (Mike) joined the business in 1981 and the business continued to grow.



Since then, we have seen many changes in the business; and our loyal client base (which spans several generations) have seen many changes as well. Some things haven't changed though. We're still the same family that takes pride in our business, we still offer outstanding professional services from an experienced staff at a very competitive price, and you'll always receive a welcoming smile from our staff members.

**Aristocuts Family Hair Salon Welcomes You**

This family-owned business has been around for 70 years for a reason. We focus on quality and strive to always be a cut above the rest. At Aristocuts, we only use high-quality hair care products during appointments. We also make sure that our clients leave their appointment feeling like they had a relaxing and enjoyable experience with us, and got the results they wanted.

If you've never been here before, we want to invite you to give us a try. If you have been here before, but it has been a while – we hope you'll come back again and see what's new here at Aristocuts. If you are currently a client of ours, we sincerely appreciate your business and will strive to continue to make you a happy client.



1025 W Fillmore, Colorado Springs, CO 80907  
Tuesday – Saturday 8:00 a.m. – 5:00 p.m.  
(719) 632-4748  
[www.Aristocuts.com](http://www.Aristocuts.com)



**MAESTRO MOMENT**

**Importance of Practicing Scales and Intervals**

Input from Alex Marquez, NHBCOS Symphonic Band Conductor, Tom Fowler, NHBCOS Kicks Band Conductor, and Carla Scott, NHBCOS Preparatory Orchestra Conductor  
Introduction by Dennis Atkinson

*In lieu of a single article from one of our busy conductors this issue, I asked all of them to respond to a single question as they had the time: **Why are***

**playing scales and intervals an important component to my daily practice routine?**

*Here are their responses:*

Alex: “The importance of scales in home practice is to give the musician muscle memory for playing in the particular key signatures of those scales.”

“Since each instrument has its own nuances in terms of tuning particular notes (e.g., the trumpet plays D below the staff sharp), practicing intervals gives players additional support building their ear and embouchure to achieve proper tone and tuning.”

Tom: “Scales and modes are the basis for most of the music we play in “Kicks”. In addition to allowing better facility on your instrument, slow scale practice while using a tuner can vastly improve intonation as you play in different keys.”

Carla: “Scales and intervals are an integral, vital part of your daily practice routine. Music is made up of scales and intervals. Practicing scales and intervals at varying speeds, with various articulations trains your fingers to be able to play them quickly and automatically. You come to see a passage of music as part of a scale, or analyze the intervals, and if you have been practicing your scales and intervals your fingers know what to do automatically without having to locate each note individually. When the passage is not exactly a scale, but part of scale or pattern of intervals you practice that new pattern according to the music written on the page until your fingers know that new pattern as well as they know the scales and intervals. Muscle memory is a wonderful thing! Don't practice until you get it right, practice until you can't get it wrong!!”

Happy Practicing!



**BRASS TACTICS, PART II: “STAY DOWN TO GO UP” / “STAY UP TO GO DOWN”**

**By Stephen Rumbold**

In this quarter's *Brass Tactics*, we're going to briefly explore a concept from the teachings of Los Angeles studio trumpeter and renowned trumpet teacher James “Jimmy” Stamp which he referred to as “**Stay**



**down going up”** and **“Stay up going down.”** My first exposure to this concept was from one of my former teachers, John Lorge, former principal horn with the San Diego Symphony, and was subtly syntactically different in that I was taught it as **“Stay down to go up”** and **“Stay up to go down”**, and it's *this* concept of Jimmy Stamp's technique that I've adopted and use in performance, and will be referencing in this article.

In the *Brass Tactics* column of the NHBCOS [Joyful Notes Newsletter Summer 2023](#) issue, page 7, the topic was *The Accordion Effect* and *The Lower Diaphragm Bump* which are based on the teachings of master horn player and teacher Fred Fox. I have found that combining those breathing techniques with the *Stay down to go up* and *Stay up to go down* concept improves accuracy, increases endurance, and gives me more confidence; it has proved to be an invaluable tool while playing the horn.

Now, I realize this *Stay down to go up/Stay up to go down* business might sound a bit metaphysically esoteric - but think about it for a second... What usually happens when you see high notes on the horizon? The natural tendency for many is to try to adjust the embouchure by tightening up the corners of the mouth, and using the mighty left arm to push the mouthpiece into the chops to help force air through the aperture that's vibrating inside the mouthpiece rim. This approach can offer a certain amount of success but it takes its toll on our endurance and ultimately, there's a limit to how tightly the lips can be squeezed before they won't vibrate at all. Plus, constantly attempting to make adjustments to the embouchure, note by note, will tend to decrease accuracy and endurance, and is exhausting!

The tendency, as one goes into the upper register, is to tighten the corner muscles and increase the mouthpiece pressure; meanwhile, the lip area inside the mouthpiece remains comparatively relaxed. Beyond a certain point, excessive mouthpiece pressure becomes counterproductive, and will not allow you to produce high notes if the vibrating area inside the mouthpiece is too relaxed, no matter how much the corner muscle strain, and no matter how much the mouthpiece is pressed into the lips.

Here's the application: Play a note in the middle range on your instrument, and then play an ascending scale and try, as much as possible, to keep the same embouchure on the top note of the scale as you did at the beginning. **Stay down to go up.**

The reciprocal is applied when playing descending notes. The tendency is to relax the embouchure when playing descending passages, but this can cause problems with accuracy and changes in tone quality. Play a note in the medium high range of your instrument and then slur down a fifth while maintaining the same embouchure that you started with. As much as possible, we want to play lower notes without a substantial relaxation of the chops and **Stay up to go down.**

This *Stay down to go up/Stay up to go down* mindset allows me to play with a much more relaxed and uniform embouchure throughout the entire playing range, and lets the air do the work of playing in the high register rather than constantly trying to adjust the embouchure for each note.



## NHBCOS BOARD ELECTIONS JUST AROUND THE CORNER

By Wayne Griffin, Secretary, FNHBCOS Board of Directors

Watch your email in early September for information about the election of members to the New Horizons Band of Colorado Springs Board of Directors. This is the group that manages the day-to-day operations of NHBCOS, sets policy, and hires the directors of our various ensembles.

Nominated for re-election to the Board for a two-year term are:

- Val Bardis, Symphonic Band
- Harley Ferguson, Symphonic Band, Kicks
- Wayne Griffin, Concert Band

Nominated for a new two-year term on the Board are:

- Marie Schrader, Concert Band
- Ray Bell, Preparatory Orchestra

Members leaving the Board are:

- Marty Slivka, Concert Band, Symphonic Band
- Jim Keuning, Symphonic Band



Members of the Nominating Committee are:

- Harley Ferguson, Symphonic Band, Kicks
- Nancy Wilson, Orchestra Strings
- Sudy Hill, Concert Band, Symphonic Band

The election procedure will be forwarded to members during the first week in September. The elected members of the Board will be introduced to the membership at the organization's Annual Meeting scheduled for Thursday, October 26, 2023 at 6:00 p.m.



### THE BENEFICIAL PRACTICE OF PLAYING BY EAR

By Fawn Bell

In orchestra and band, we are accustomed to reading sheet music and the assumed aim is to play the music as envisioned by the composers or arrangers. With the volume of pieces and the ever-expanding repertoire, it is not realistic to commit all of the pieces to memory so reading sheet music is the accepted practice.

However, there are many significant benefits to playing at least some music by ear. In my years pursuing music, I have come to believe that becoming a fully developed musician requires that we step into playing by ear - even if it's only for a small portion of our playing hours. This move will take us beyond technical competence and sightreading skills and into a world of the inner depths of the music. It is an often intimidating and frustrating exploration and yet it is deeply rewarding in a way that sight reading can never be. Most Asian and African cultures teach by ear but in Western countries learning music is more often taught with an emphasis on sight-reading skills and theory.

I have read several books and attended workshops on playing by ear. In this essay I will highlight a bit of what I have learned and insights that have come to me along the way. Since playing by ear requires pitch-fingering association or memorization or both I will also include tips on how to memorize and how to reinforce pitch and intervals recognition in the fingers. I HIGHLY recommend that you spend some of your time playing by ear.

Why do we play by ear? My experience has been that a melody or rhythm that we read and count becomes an embodied, organic experience that we feel and express when playing by ear. Mistakes will happen but with time and experimentation they become less and less the focus of the experience as the winged flight of playing freely takes over.

One jazz musician encouraged all of us to "wail." I have thought a lot about this word. It represents a finding of one's voice, a freedom, risks, an expansion beyond prescribed notes and instructions and ultimately a sense of being the music rather than executing the musical instructions. It does not happen overnight but it is worth the pursuit. Once playing by ear becomes accessible a musician can use that freedom to dare to go beyond - to improvise and vary the melodies with individual expression. It is a musical experience that I wish for everyone.

Finally, when playing by ear you find yourself shift from the outer, objective, sheet music experience of making music to the inner, subjective hearing and adapting. It is an experience of joyful freedom. The mind is no longer thinking as in control mode. Rather the pitches (melodies and harmonies) are heard in the ear and without thinking the brain tells the muscles to match the pitches with the fingers.

It is a unique zone and a shift in brain waves occurs. It is a springboard for expressing music infused with your own personal point of view and emotional color. In this mode your memory is not merely used to store a sequence of notes. Instead, the notes become building blocks for imagination as you play and respond to your own playing. Additionally, if you work on feeling the rhythmic beat and pulse throughout your body, the metronomic component will bring a physical dimension to the sound rather than a counting task of the mind.

You will begin to bring meaningful expression to your music once you go beyond technical skills and taking cues from the sheet music. You no longer read a note, play it and wait to hear what the sound will be. You anticipate the sound internally and allow the instinctive connection with the fingers to produce the sounds that you are intending to make. You are finally playing from the inside out rather than beginning external, written instructions that you



follow. As the sounds improve, you will begin to trust and go boldly into creating the sounds that your voice wants to produce.

Also, you will start to believe in yourself and that you really are a musician. Your primary organ shifts from the eye to the ear and you find yourself truly, making music. And, you discover your own personal style begins to emerge. You begin to gift to the listener all that you have available to you in this deep connection of sound and individual expression. You continue to build on your technical skills but you use them as a means to expressive playing. You exchange technical ambitions and limitations such as mistakes reduction for the exploratory fields of creative expression and trust. You become the storyteller of the music.

Likely, you have already memorized short, complex passages in pieces in order to attain the tempo required for performance. The brain simply cannot think fast enough while sight reading. Muscle memory (familiarity) combined with pitch recognition becomes your strategy for speed. This experience provides a glimpse into what it feels like to play by ear.

To get to an ear-focused playing you do need a foundation in technical skills. To that you will need to work hard to add pitch, interval, scale recognition and the feeling of these patterns under your fingers. You will need to learn to focus your attention inwardly rather than on a piece of paper with notes written across it. You will need to build trust in your organic immersion in sound rather than thinking of sound as merely a result of following directions.

You will need to develop long term aural memory skills. Listening with discernment will become a key practice. You will need to practice imitating what you hear without the sheet music. You will need to bring in the subconscious to work with the conscious mind as the exposure to music of chosen pieces starts to sink in and become familiar to you.

You are not simply replicating what you hear. Instead, you are actively building your own voice, the nuances and emphasis in your playing, stylistic moves of the chosen genres in order to discover and reinforce the sounds that you want to produce. You will need to choose some phrases from a larger piece

or a few tunes that you want to play by ear. You can start with simple songs that you already know such as folk songs or pop culture melodies.

I personally don't like the word "memorize" because I think it implies a rote, mental act of stringing together a series of data points. The right word might be absorb or immersion or deep familiarity. The melody moves into your core and not simply your brain. You will need to be patient and persistent to continue the practice until your musical personality and your true goals begin to emerge. It is important to stop when fatigued and not to be overly ambitious because those conditions lead to frustrations and discouragement.

Each of us have different life events and relationships that influence or shape our emotions. We bring these consciously or unconsciously to our playing. No two people will play the same piece and sound the same. Just consider the different recordings of Bach Cello Suites. After a while it is immediately apparent which artist is playing.

There is also a zone of optimal focus that varies with each person. You will need to experiment to find the degree of attention in which you are best able to fuse the conscious and subconscious minds and to allow your emotional and expressive personality to emerge through the memorized melodies. It takes years to build repertoire, but the joy of playing by ear from memory is the payoff.

It is helpful to have a plan of practice and discrete, attainable goals and to continue building over years. You will find that your tone, your rhythmic pulse, your emotive qualities and your distinctive, personal expression improve because you have developed a focus on the ear rather than the eye. You play from the inner, creative energy rather than through the outer task of sightreading. You will begin to hear yourself more critically and use that information to adjust and improve your playing, filled with nuance, dynamics, varied attacks that create a range of sounds. You will begin to play intuitively in phrases rather than merely linking the stepping stones of sequential notes.

The result will be a sense of flow, not only to your playing but to your sense of immersion – as if you are swimming in the music. You will begin to draw





the sounds out of that pool rather than looking for them outside yourself. Beyond melody, you will begin to hear the harmonic context and chord extensions that color the harmony. Your developed ear will enable you to modulate to other keys. Because you are hearing intervals and relative pitches and feeling the associated finger patterns you will be able to more readily shift to other keys and play the melody without thinking about specific note names and sharps and flats. It will become automatic.

Along with pitches, it's important to focus on rhythmic motifs and blocks common to different rhythmic patterns found in various genres of music. Feeling the pulse in the body, where the beat is and the accents, use of rubato and articulation become equally as important as the pitches of the notes.

You will combine melodic, rhythmic and harmonic perceptions of the ear to tell the story of the music that you are playing – of your version of the story. You will find yourself invested in expressing opportunities for each note so that the listeners' ears are always engaged and you are leading them where you want to take them. The beauty of your playing will come from the choices that you make and the replication of your inner hearing – for the benefit of others. Your playing will become more emotionally real and honest.

The rest of this article includes well-established tips for acquiring/absorbing – i.e., memorizing music and strategies for how to develop the ear to hear and play like a musician in a mindful, soft focused absorption in the sounds and pulses. The goal is to go beyond reading notes and trying to follow directions in order to create sound. Instead, your aim will be to simply BE the music, playing in a state of confident awareness and flow from within the soundscape.

### **Step 1: Find a tune, song or excerpt from a piece that you want to play and memorize it.**

- a. Pick a tune that you want to learn
- b. Listen to it many times – sometimes with full attention and sometimes in the background. Slow it down and listen if you have a device for that. Listen to the recordings of the BEST players of the music on your instrument so that the sound will be in your head to mimic.

- You can even put on the music when you go to bed and listen while you are sleeping.
- c. Listen in order to analyze the form of the tunes. How many sections? Identify the motifs, scale runs, arpeggios, and phrasing. Listen again and hear these repeated parts and any variation. Be aware of the time signature, beats, emphasis, peak notes of phrases and resting points. Listen for patterns – both the larger form and small patterns. Ask what the melodic and rhythmic information is for the piece. Bracket where phrases begin and end. Listen for repetitions with variations.
  - d. Write your impressions of the tune. Focus on the message, the emotional quality and how it makes you feel. What would you want to communicate to tell the story of the melody?
  - e. Listen to identify the full range of the tune and registers of different sections. What is the shape of the rising and falling phrases in the piece? Is there a question and answer form and if so, how many measures to each?
  - f. Hum or sing the melody, harmony or parts that you will play. Be aware of how that interacts with other parts and other musicians' roles. If you can hear the chord changes try to identify them – using your knowledge of chords common to each key. Begin to hear beyond your line of pitches to the harmonic context. Try to think in the key of the tune. It will simplify your search for notes because most of the tune will be scale notes with perhaps a few accidentals. You might write the pentatonic scale notes and the three pitches of each triad – and use those to help you make an educated guess about the likely scale tones that you will need to include in your playing or singing.
  - g. Begin to learn by small bits – a few notes at a time rather than playing through the entire piece from start to finish. Listen for direction, intervals, duration of notes, the chord triad woven into the phrase and scale fragments. Imagine finding these chunks of melody with your fingers on your instrument and deepen the connection between finger locations and the pitches. Then link the bits together until you have the entire tune.



- h. Practice slowly and resist the temptation to pick up the instrument until you can hum or sing the melody. Go back and work on specific bits that are not secure rather than playing the entire tune over and over.
- i. Transcription, diagrams and images – some people find it helpful to draw a contour of the melody or even to try to transcribe the notes onto a staff so that you can see the shape of the tune. You can also use synesthesia to attach sensory images or messages to the music. You can diagram the structure of the tune to gain a holistic sense of the piece.
- j. Allow yourself to learn like a child – expect many attempts with mistakes and corrections. Use imitation and experimentation and trial and error. It is very much like learning a new language so allow it to take time and give your brain rests. Don't try to do this when you are too tired. Focus on one thing at a time and limit the amount of information you are trying to learn at any practice session.
- k. The goal is to get the music into the long term rather than short term memory. Be sure to come back over several days or weeks and teach the mind to search and recover the melody and play it without looking at sheet music or prompts. Sometimes, you will need to start with any phrase that you can remember and circle back to the beginning as you recall the tune.
- l. Watch out for the inner critic. Have a positive, encouraging mantra to say to yourself to keep positive and not critical of your effort. Keep reminding yourself that you are switching from a visual and intellectual perception to an aural relationship to the music.
- m. Try to keep reproducing the music in your head over time even if you are away from an instrument. This practice has surprisingly strong results.

## Step 2: Build “ear” playing skills as a foundation

- a. Identify the key, play the scale and the arpeggios of triads based on each of the 7 scale pitches. Play the 5 note pentatonic scale (major or minor). This warmup will place the pitches and fingering in your awareness. Play

the root of the key and see how the melody resolves to the root and how the pitches of the chords in the progression make up most of the notes in any particular phrase. Think of these as a batch of notes and not isolated, sequential pitches.

- b. Run through the intervals by taking pairs of notes and hearing each interval and how it sounds in the key and on your instrument. Doing this will enable you to hear intervals of seconds, thirds, fifths, etc. This training will carry over to other tunes. Ask if the second note in a pair is higher or lower. Feel the patterns under your fingers for thirds or fifths, sixths, etc. Listen to distinguish if two notes are adjacent pitches or skipping over a scale pitch or two. Soon the intervals will be readily recognizable. Do these in both directions – up and down. Soon you will perceive that melodies are a series of intervals moving up or down from one another. If you have a drone device or backup chords you can put those on in the background.

## Step 3: Combine ear and technical skills to share your personal, musical expression with others.

Once you have a tune fully absorbed in your ear and can maintain awareness of the sound of intervals, phrases and direction you will be on your way to playing by ear. Learning tunes and building interval, scale and chord recognition and practicing with awareness will transform your playing and enable you to build repertoire.

One day you will suddenly find yourself humming or hearing a melody in your head and without thinking your fingers will simply find the pitches on your instrument – because the link between the ear and the physical body will have become strong. You will have the deep satisfaction and relaxation of simply being in the flow and inside the music. You will be able to confidently trust that your body knows what to do. Adding to repertoire will become easier because you will have established the needed skills. You will find

that you have become a musician. You will be free to express your voice.

I hope that the ideas in this essay are helpful. If you take time to play by ear you will begin to hear like a musician. The enhanced awareness and attention to detail will transfer to your playing even when you are reading sheet music. More than anything you will have a full experience of, being an instrument of sound yourself and to that you will then pair your physical instrument. Your listening will become automatic and your fingers will anticipate the coming pitches because you will hear them in your inner ear just before playing them. You will be able to better correct the intonation by hearing a pitch as part of an interval. Audiation – the using of imagination to conjure music will be part of your approach to playing.



## NHBCOS CLARINETISTS ATTEND 50<sup>TH</sup> ANNUAL ICA CLARINETFEST

By Marcia Lee



NHBCOS was well represented among the 1,700 attendees at the International Clarinet Association ClarinetFest held at the Westin Westminster from July 5 – 9 in

Denver, Colorado. For most of us, it was our first ClarinetFest, and I can safely say it won't be our last.

Five full-packed days of recitals, concerts, rehearsals, classes, competitions and exhibits kept us busy from the time we got up until we heard the last note of the evening concert. Clarinets were EVERYWHERE and were being played EVERYWHERE – in the corridors, the exhibit areas, elevators, practice rooms, lobbies, recital halls and concert halls. It was truly an enlightening experience for clarinet players.

The event was organized by Wesley Ferreira of Colorado State University and his team of Colorado volunteers. Several of our own Colorado Springs clarinetists participated in the event. Most notably: Mark Nuccio, Sergei Vassiliev, Pam Diaz, Rob Rodine and Robert Vitale and David Halperin from the USAFA Band.

Many renowned clarinetists participated, to include Boris Allakhverdyan (Russia), Alexander Bedenko (Ukraine), James Campbell (Canada), Maria Du Toit (South Africa), Carlos Ferreira (Portugal), Wenzel Fuchs (Austria), Virginia MacDonald (Canada), and Todd Marcus (Baltimore), to name a few. In all, over 300 clarinetists performed during the five days of the Fest. We heard fantastic solos with B $\flat$  clarinets and B $\flat$  bass clarinets creating sounds we only dream of making ourselves. Even with so many recitals and concerts to attend, we still couldn't get enough of all the beautiful music surrounding us.

Lynn Murray attended a lecture at ClarinetFest titled "PRACTICE PRINCIPLES FOR PUPILS". As part of this workshop, Lynn was given a handout labeled "[This is Your Brain on Practice](#)" by Riley Braase. The document describes what your brain is doing during a practice session and how you can make the most of that time by being aware of factors such as rest, duration, spacing, repetition, focus, etc. We received permission from Riley to share this document with our readers. Riley Braase is a multigenre musician currently pursuing his doctoral degree in clarinet performance at Arizona State University. He has performed with groups including the Washington-Idaho Symphony, the UMKC graduate fellowship wind quintet, and the Opuntia Winds quintet. His dissertation research focuses on music and the brain, particularly how musicians can apply science-based strategies to practice, teaching, and performance.

Linda Dickson, Larry Jones and Marcia Lee participated in the ICA Festival Choir. Three rehearsals prepared us for our choir concert on Saturday afternoon. Other attendees from NHBCOS were David and Lynn Murray, Mark and Chris Rankin, Larry's wife Chris Jones, Pam Diaz, and Char Armstrong.

FYI – The next ICA ClarinetFest 2024 will be held in Dublin, Ireland.



*Dinner out before evening concert*



*Larry Jones in Festival Choir*



*Marcia Lee in Festival Choir*



*Linda Dickson in Festival Choir*



## DO YOU PLAY THE VIOLIN OR FIDDLE?

By Dennis Atkinson

### Fiddle Humor:

*I asked a friend of mine to appraise my grandfather's violin, seeing that he runs a pawn shop. "Old fiddles aren't worth much nowadays," he told me.*

*"What makes it a fiddle, and not a violin?" I asked.*

*"Simple," he explained, "If I'm buying it from you, it's a fiddle. If you're buying it from me, it's a violin."*

For hundreds of years, the terms “violin” and “fiddle” have been used interchangeably to describe the same musical instrument. It seems that there is a growing interest in the history of this identity crisis, based on the abundance of articles describing the differences and similarities, many of them containing false claims. Hopefully, *this* article will help clear the air, musically speaking, about the facts.

Leopold Mozart, most notably father of Wolfgang Mozart, was also a German composer, violinist, and theorist in the early- to mid-18<sup>th</sup> century. He is the author of the influential violin manual of his time,

“Versuch einer gründlichen Violinschule,” which translates to "A Treatise on the Fundamental Principles of Violin Playing" published in 1756, the year of Wolfgang’s birth. This document has been widely reprinted and translated as a recognized source of information regarding 18th-century music performance. In the first paragraph of his book, Leopold clearly differentiates the violin and fiddle:

*"The word 'fiddle' denotes instruments of different shapes and sizes, furnished with gut strings varying proportionately in thickness, and played with a wooden bow strung with horse-hair. From this, it appears that the word 'fiddle' is comprehensive and embraces all the various kinds of stringed instruments, and that it is therefore a misnomer to call the violin baldly a 'fiddle'."*

Unfortunately, the book continues for nearly 300 pages with more than 20 additional uses of the word 'fiddle' when describing the violin.

Clearly, the violin and fiddle are the same instrument. There are subtle differences between the two in terms of their musical genres, playing styles and techniques, and bowing methods and capabilities. In this article, we will explore these differences and cover some of the unique characteristics of the violin and the fiddle.

### Musical Genre

The violin is primarily associated with classical music, where it takes center stage in symphonies, concertos, and chamber music. The fiddle is commonly used in folk music traditions, such as Irish, Scottish, and American country music. For instance, in Irish traditional music, the fiddle plays a vital role in creating lively and spirited tunes that are often played in gatherings or dances.

### Playing Styles

The violin is played with a focus on precision, intonation, and technical mastery. Classical violinists spend years perfecting their technique to achieve a flawless and controlled sound. In contrast, fiddle players prioritize rhythmic drive, ornamentation, and improvisation that may focus on dancing. They often incorporate slides, double stops, and other embellishments to add a little creative expressiveness at the player's discretion, in contrast

to orchestral performances of violinists, who adhere to the composer's notes to accurately reproduce a work. However, some modern violinists are returning to the art of improvisation as part of their classical performances. One particular example, close to home, will be experienced in an upcoming session with the NHBCOS Orchestra trying out a little classical improvisation.

In some cases, fiddles may optionally be customized with a flatter arch on the bridge to quicken the bow-arm motion when playing between pairs of adjacent strings. The fiddle playing style is part of traditional folk styles of music which are typically taught “by ear” rather than by written music.

Both violins and fiddles tune their instruments the same (G-D-A-E), and both will occasionally use a practice known as “cross-tuning” or “scordatura.” This technique, used more frequently but not exclusively by fiddlers, changes the pitch of the strings to create special effects, unique tones and harmonies and support specific styles of folk music. A famous example of classical scordatura is Mozart’s “Sinfonia Concertante” for Violin, Viola and Orchestra. In this piece, Mozart asks the viola to tune all four strings a semitone higher than usual. (*And yes, a viola can be played like a fiddle; another article, another time.*)

### Bowing Methods

The bowing method used in violin playing is characterized by smooth and controlled movements, with an emphasis on producing a consistent tone. Violinists are trained to execute various bowing techniques, such as legato, détaché, staccato, and spiccato, to achieve different musical effects. Conversely, fiddle players employ a looser and more rhythmic bowing style, (e.g., the shuffle, jig, reel) often using a heavier bow and applying more pressure to create a percussive and driving sound.

When it comes to holding a bow, the Franco-Belgian bow hold is probably the most common hold used by violinists. When playing a fiddle, the player’s right hand is more pronated (the palm rotates counterclockwise) than in the standard violin Franco-Belgian hold, and often the pinky finger will be raised above the bow stick. The middle and ring

finger are usually close to the index finger. (*Photos from Julia’s Violin Academy and [violininspiration.com](http://violininspiration.com)*)



*The Franco-Belgian bow hold*



*A modified bow hold commonly used by fiddle players*

### History

The origin of the word *violin* can be traced back to northern Italy during the early 16<sup>th</sup> century. The design of the *violino* (diminutive of *viola*) has evolved into its present-day form starting with the Italian Amati and Stradivari families having strong influence on the design and function. The violin became an essential instrument in Western classical music, both in chamber music and orchestras and as a solo instrument.

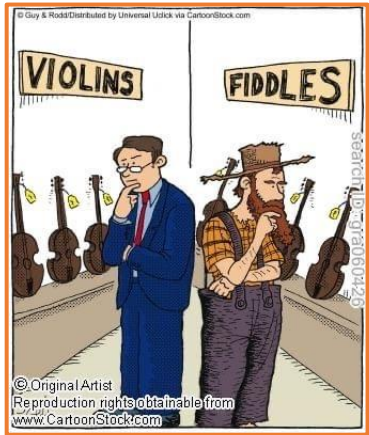
The origin of the word *fiddle* is uncertain: it is believed to come from the Latin *fidula*, which is the early word for *violin*. The first recorded reference to *fiddle* is from the bowed lira (derived from the ancient Greek lyre), in the 9<sup>th</sup> century by the Persian geographer Ibn Khurradadhbih; in his discussion of instruments, he cited the lira as a typical instrument of the Byzantines. The word ‘lira’ quickly spread westward to Europe; in the 11<sup>th</sup> and 12<sup>th</sup> centuries European writers use the terms *fiddle* and *lira* interchangeably when referring to bowed instruments.



*Bowed lira*

While the violin and the fiddle are the same instrument, they differ in terms of musical genre,

playing style, and bowing methods. It is important to note that all of the styles and techniques mentioned in this article are not exclusive to either instrument. Understanding these differences allows us to appreciate the versatility and rich history of both the violin and the fiddle in their respective musical contexts.



## CONTRIBUTE TO NHBCOS BY SHOPPING By Dennis Atkinson

Did you know that you can provide financial support to Friends of New Horizons Band of Colorado Springs (FNHBCOS) simply by shopping at King Soopers and other Kroger Family of Companies? It's true! Through the King Soopers Community Rewards Program, anyone with a Shopper's Card can enroll and donate money to our organization based on the shopping you do every week.

FNHBCOS receives a small percentage of credit when our supporters shop and scan their Shopper's Card, using cash, check or credit card.<sup>1</sup>



The amount of credit FNHBCOS receives can be anywhere from \$25 to \$125,000 per quarter! In recent years, FNHBCOS has enjoyed an annual

<sup>1</sup> Some purchases do not apply: Fuel, RX (unless out of pocket), Alcohol, Tobacco, Kroger CO. family of gift cards, Postage stamps, Green-dot prepaid reloadable products, Money paks, 1-2-3 rewards reloadable Visa prepaid debit card, recharge cards, American Express, Visa, Mastercard

contribution ranging between mid-\$2,000 to mid-\$5,000 in contributions through the King Soopers Community Rewards Program.

Additional information on the program is available from this King Soopers page: ([www.kingsoopers.com/hc/help/faqs/community-rewards/general](http://www.kingsoopers.com/hc/help/faqs/community-rewards/general))

To enroll in the King Soopers Community Rewards Program and support FNHBCOS, you must have a Shopper's Card. Setup an online account at [www.kingsoopers.com](http://www.kingsoopers.com) - Click/tap "Sign In" then "Create Account." Once your account has been created, sign in then select "My Account". Setup the rewards program by:

1. Click/tap the "Community Rewards" box.
2. Search for **Friends of New Horizons Band of Colorado Springs**
3. Click/tap "enroll" when our organization's name appears

It is simple and takes only a few minutes. Please be sure to tell your family and friends who may have Shopper's Cards about this program.



**If you practice,  
you get better.**

**If you get better,  
you play with better players.**

**If you play with better players,  
you play better music.**

**If you play better music,  
you have more fun.**

**If you have more fun,  
you want to practice more.**

**If you practice more,  
you get better...**

*From Bass Players United  
on Facebook*

variable load gift cards, bottle deposits, lottery and promotional tickets, Money Orders, Western Union, and sales tax.



**MARK YOUR CALENDARS** See times and other details on calendar at [www.nhbcos.org](http://www.nhbcos.org)

Monday	Practice – scales, intonation, 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, intonation, 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.
<b>September</b>	
Sep 4	Labor Day
Sep 8	Patsy Cline birthday (1932)
Sep 21	Gustav Holst birthday (1874)
Sep 23	Autumnal Equinox at 12:49 a.m.
Sep 23	Ray Charles birthday (1930) John Coltrane birthday (1926)
Sep 26	George Gershwin birthday (1898)
<b>October</b>	
Oct 2	Kids Music Day
Oct 10	Hug a Drummer Day
Oct 10	Giuseppe Verde birthday (1813)
Oct 27	Niccolò Paganini birthday (1782)
Oct 31	Halloween
<b>November</b>	
Nov 1	First Day of Give! Campaign. Contribute through Dec 31 by visiting <a href="http://givepikespeak.org/nonprofit/new-horizons-band-of-colorado-springs/">givepikespeak.org/nonprofit/new-horizons-band-of-colorado-springs/</a>
Nov 5	Daylight Saving Time begins (Fall back an hour)
Nov 5	Myron Floren birthday (1919)
Nov 6	Saxophone Day
Nov 11	Veterans Day
Nov 16	Clarinet Day
Nov 23	Thanksgiving

**2023 Autumn Concerts** (see [www.nhbcos.org/concerts](http://www.nhbcos.org/concerts))

Nov 6	Kicks Jazz Band Concert 7:00 pm, Prince of Peace Lutheran Church 4720 Galley Rd, Colorado Springs; free admission.
Nov 12	2023 Fall Concert with NHBCOS Concert & Symphonic Bands, 4:00 pm, Ent Center for the Arts, 5225 N Nevada Ave, Colorado Springs; tickets available online soon at <a href="https://tickets.entcenterforthearts.org/events">https://tickets.entcenterforthearts.org/events</a>
Nov 13	2023 Fall Ensemble Concert with Orchestra, Prep Orchestra, Purple Mountain Clarinets, 7:00 pm, Prince of Peace Lutheran Church 4720 Galley Rd, Colorado Springs; free admission.



**BUSINESS SPONSORS AND PARTNERS**

Please thank our Business Sponsors and Partners who continue to give to NHBCOS so generously throughout the last year. It is because of each of these organizations that we are able to keep the music alive! [Click on each business card for more information.](#) Please remember to mention NHBCOS when you conduct business with our sponsors because it increases the likelihood of the sponsor renewing their membership if they know their advertising dollars are working.



**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



**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](http://www.myhearingconsultants.com)  
 6375 Lehman Drive, Ste 100 • Colorado Springs, CO 80918

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



**SUMMATION**  
 WEALTH GROUP



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

Rev. David E. Cruson  
 Pastor  
 719.596.5293  
[pofpcolospgs@gmail.com](mailto:pofpcolospgs@gmail.com)

4720 Galley Road • Colorado Springs, CO 80915  
 phone 719.596.5295  
[pofpcolospgs@gmail.com](mailto:pofpcolospgs@gmail.com)