



Joyful Notes

Second Quarter 2021

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



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

REUNITED

By Dennis Atkinson

Welcome Back! Like *Peaches and Herb's* claim in their 1978 hit R&B song "Reunited":

Reunited, and it feels so good /
Reunited 'cause we understood /
There's one perfect fit / And, sugar,
this one is it / We both are so excited
'cause we're reunited, hey, hey

Many of our NHBCOS members feel this way (hey, hey) and we are excited to be making arrangements to resume our music where we left off a year ago. You can read details in the story on page 6. Our rehearsals will be starting with smaller group ensembles where some musicians have discovered that it's more challenging to play in a small group than in a large group. Your mistakes are more noticeable! The article on page 2 offers some tips on meeting this challenge with a little more confidence, whether playing in large or small group ensembles.

You may have noticed that the *Joyful Notes* newsletter is now bringing you the latest NHBCOS news every quarter. It's not that we were running out of *Joyful*, but there just weren't as many *Notes* as we needed for a monthly issue. Once the groups are back on a regular rehearsal schedule we will return to a monthly newsletter. For now, enjoy reading this issue, please support our Partners listed on page 7, and stay healthy, because like *Peaches and Herb* say, "Me minus you is such a lonely ride."



SPOTLIGHT ON: REBECCA ARNOLD

By Harley Ferguson



Rebecca Arnold has been a member and effective flute section leader of NHBCOS since 2007. She admitted that she can't say enough good things about this organization. It has

been a life-altering experience.

Born into her musical Pennsylvania family, Rebecca said that playing a musical instrument wasn't an option. It was a mandate. Piano lessons were painful, so she was presented with a \$115 Bundy flute by her much older brother, Jerry Rehberg, for her ninth Christmas. Jerry was eighteen years older than she, and at the age of 26 was already a music professor. He gave Rebecca her first lessons during that Christmas break. That started a life-long love affair with music and the flute.

Rebecca's love of the flute grew throughout elementary, junior and senior high school. She walked down the road for weekly private lessons given by her teacher, Mr. Solick, who was also the high school band director. "He was tough!" Rebecca recalled. Still playing that original Bundy flute, she had the goal of being a performance major. Sadly, that first year she discovered that she didn't have the competitive temperament necessary to achieve that goal. Rebecca switched her major to Political Science, and her career path went in an entirely different direction with the Foreign Service.

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CAN'T YOU HEAR MY HEARTBEAT?

How to Manage Musical Performance Anxiety

By Dennis Atkinson

There you are. Standing on the stage in a blinding spotlight, palms sweaty, heart pounding, mouth dry, butterflies in your stomach and your head. "Why did I do this?" you think. "What if I flub a bunch of notes like I did during rehearsal today?" The introductions come. You smile and acknowledge the applause. Then your mind's voice calms and your memory takes over. The music flows; you're no longer thinking about how to do it. You just do it. You enjoy it. You are in "the zone." After nearly four minutes, you finish, surprised that it's over so quickly. The applause fills your soul. You smile once again, only this time it's a sincere smile, and you acknowledge the audience and the band behind you. You are good.

This scene plays over and over, several times each week in the minds of thousands of amateur and professional musicians in different venues, under different circumstances and *many* times with different, not-so-positive results. Musical Performance Anxiety (MPA), also known as Stage Fright, is a very real, very common phobia that affects thousands of musicians throughout their career. The prevalence of MPA was nearly 60% in one study.¹ More women than men were affected and musicians older than 45–50 years reported less MPA than younger musicians.²

MPA may occur in other times than when you're standing in a spotlight. It can occur in a solo, in a group or even in practice. For many artists, stage fright is a serious ailment, whether they're performing on the intimate stage of a club or theater, or surrounded by thousands of seats in an arena or stadium. They are tasked with remembering lyrics, chords and other cues while lights, pyrotechnics and other distractions flash around them.

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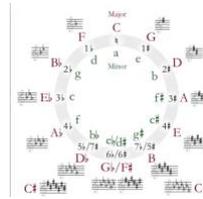
¹ van Kemenade, J. M., van Son, M. M., & van Heesch, N. A. (1995). Performance anxiety among professional musicians in symphonic orchestras: A self-report study. *Psychological Reports*.

²Kenny, D. T. (2011). *The psychology of music performance anxiety*. New York, NY: Oxford University Press.

IN THEORY

Stories of Music Theory in Real Life

By Nancy Wilson



Quick! Name all of the sharps in B-major! To which minor and major keys is it related? Not sure? Would a diagram help?

If so, read on! This article will demystify the **Circle of Fifths**. It can be used to find the perfect fifth of any major chord or scale and any key's sharps, flats, and related keys. This is just the beginning. See full Circle of Fifths image at www.circleoffifths.com.

Let's unpack the model. Observe around the outside how the twelve pitches of the scale are described as major keys, with each next to an interior minor key. Sharps and flats increase in number starting on either side of C.

The twelve pitches are placed as if around a clock, starting with C at 12:00, but instead of being placed in chromatic order, they are ordered clockwise in ascending fifths. An ascending fifth is seven half-steps up from a starting pitch. To find the fifth above C, ascend from C seven half-steps: C#, D, D#, E, F, F#, G. This pitch, G, is placed at 1:00 on the circle. D, at 2:00, is a fifth above G. Continue ascending by fifths and A, E, B, and F#/Gb come next. Db is a fifth above Gb. Keep moving clockwise, again ascending by fifths: Ab, Eb, Bb, F. A fifth above F is C, and we're back at the beginning. What's the perfect fifth of any major scale or chord? Move one step clockwise on the Circle. There it is.

To build the Circle, we've ascended by a fifth from one pitch to the next and moved clockwise. If we'd ascended and moved counter-clockwise, we'd have a circle of fourths. Sometimes it's called the Circle of Fourths for this reason. But whether you ascend or descend between pitches, move clockwise or counter-clockwise, or call it the Circle of Fifths or Fourths, the diagram is always labeled with these pitches in this order.

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CAN'T YOU HEAR MY HEARTBEAT?

(Continued from page 2)

"Many musicians, including seasoned professional performers, suffer in silent terror," according to the Anxiety and Depression Association of America (ADAA) organization (www.adaa.org). "And because they feel embarrassed, people try to keep their fear a secret, even from a spouse or other close family members or friends."

Some of the more popular of these professional performers have confessed to experiencing stage fright, including Adele, Ozzy Osbourne, Luciano Pavarotti, Katy Perry, Rihanna, Rod Stewart, and Barbra Streisand. Adele has admitted she vomits before nearly every concert due to stage fright. "I'm scared of audiences," the GRAMMY winner revealed in a 2011 interview with *Rolling Stone*. "I get s***ty scared. One show in Amsterdam, I was so nervous I escaped out the fire exit."³

Lest we look at MPA as simply a modern disease, it is not just a fear of recent performers. Frédéric Chopin, an accomplished pianist of the early 19th century, gave merely 30 public performances during his life, the last when he was age 26; he died at the early age of 39. Though he often played for his friends in Parisian salons, he wanted nothing to do with a bigger stage. Franz Liszt, who wrote a biography of his contemporary, recalled Chopin as saying, "an audience intimidates me, I feel asphyxiated by its eager breath, paralyzed by its inquisitive stare, silenced by its alien faces."

Musical Performance Anxiety can affect us through physical changes or mental changes in a symphony of coordinated biological reactions. Muscles contract, priming the body with bursts of energy. Blood vessels in the extremities constrict, resulting in tingling and numbness. An increase in heart rate produces sweat.

³ Goliath, Inc. "Musicians Who Suffer from Extreme Stage Fright", Jonny Hughes

"MPA is the body's natural alarm response to emergency situations," says Aaron Williamon, professor of performance science at the Royal College of Music. "And it's nothing to do with age or inexperience. No matter how highly skilled a person is, the body's preprogrammed stress responses mean they can enter a different physical state and sometimes even a different psychological state." At its very worst, this anxiety causes the heart rate to rapidly drop, resulting in the player simply freezing or even fainting on the spot."

"Most common is the "fight or flight" response, less severe than freezing, but it can still stimulate a vicious cycle. The nervous system pumps two hormones, adrenaline and noradrenaline, into the bloodstream. When their levels get sufficiently high, it leads to physical reactions such as higher heart rate, muscle tremors and increased blood flow from the stomach to the muscles, causing nausea and the feeling we describe as "butterflies"."

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SPOTLIGHT ON: REBECCA ARNOLD

(Continued from page 1)

She only played for her own pleasure, and her old flute traveled the world with her to Japan, Berlin, Mexico City, punctuated by brief sojourns in the Washington D.C. area. It was not until Rebecca moved to Colorado that she found that an organization existed for "vintage" musicians like herself. She was giving a dance lesson to an adult student who told Rebecca to "call this guy, Ed Nuccio. He's my old band director." "What a revelation!", Rebecca declared. "The joy of playing with a large group of musicians is incomparable." Her flutes are much better quality now. She believes that it's probably a topic of humor that she has so many, but she also still has her old Bundy flute given to her by her brother, her first teacher and mentor. Rebecca revealed that "Many friends made in the NHBCOS will be life-long friends, just like that old Bundy."



CAN'T YOU HEAR MY HEARTBEAT?

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“If controlled appropriately, these hormonal imbalances can lead to a heightened state of awareness, and a more powerful performance. But given the fine muscle movements and coordination behind musical technique, too much can impair technique, leading to increased anxiety and panic, followed by concentration and memory lapses, and more stress.”⁴

Is there a way we can benefit from MPA? Musical Performance anxiety can add more energy to performances if it remains at a manageable level. At worst, however, it can be crippling to a performing career.

Here are some tips from ADAA to help manage anxiety and stress:

Mind:

1. Accept that you cannot control everything; put your stress in perspective: is it really as bad as you think?
2. Do your best. Instead of aiming for perfection, which isn't possible, be proud of however close you get.
3. Maintain a positive attitude. Make an effort to replace negative thoughts with positive thoughts.
4. Learn what triggers your anxiety. Is it work, family, school or something else you can identify? Write in a journal when you're feeling stressed or anxious and look for a pattern.

Body:

1. Limit alcohol and caffeine. Both can aggravate anxiety and trigger panic attacks. Drink water instead.
2. Eat well-balanced meals. Do not skip meals and always keep healthy, energy-boosting snacks on hand.

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⁴ The Guardian, “It’ll be alright on the night: how musicians cope with performance stress”, David Cox, Sep 8, 2015

IN THEORY

(Continued from page 2)

No need for confusion here! The pitches can represent keys. The key of C with no flats or sharps sits at 12:00. The key of G at 1:00 has one sharp, F#. The key of D at 2:00 has two sharps, F# and C#. The sharps accumulate until 6:00, where the key of F# has six sharps. The sharps themselves occur in intervals of fifths.

To work with flats, start again at C. Move counter-clockwise one step. The key of F has one flat, Bb. The key of Bb has two flats, Bb and Eb. Each new flat is a fifth below the previous flat. The flats accumulate until the key of Gb is reached with six flats.

Finally, any major key has three keys to which it is closely related. Two of these keys will share almost all of its pitches and will be adjacent to it on the Circle. Adjacent to C-major, for example, are F- and G-major. C-major shares all its pitches with F-major except Bb, and all its pitches with G-major except F#.

A major key and its related minor share the same key signature, so they are shown together on the Circle. A minor key's tonic, or starting pitch, is three half-steps below its related major's tonic. Down 3 half-steps from C is A, so C-major's relative minor is A-minor. Both have no sharps or flats. Ascending clockwise, the minor key names occur in intervals of fifths. Fifths are everywhere!

Using the Circle of Fifths, a musician can determine the relative minor of any major key, how many sharps or flats it has and what they are, the perfect fifth in its scale or major chord, and its two related major keys.

This article just touches the surface of the power of the Circle of Fifths. To learn about how it's used in chord progressions and jazz, refer to the **Jazzadvice** article: *Music Theory Basics: All The Confusion Around The Circle of Fifths* at <https://www.jazzadvice.com/music-theory-basics-circle-of-fifths>



CAN'T YOU HEAR MY HEARTBEAT?

(Continued from page 4)

3. Get enough sleep. When stressed, your body needs additional sleep and rest. It's important to get 8 hours of sleep every night.
4. Exercise daily. Exercising can help you feel good and maintain your health.

Action:

1. Take deep breaths. Inhale and exhale slowly throughout the day when you are feeling stressed.
2. Slowly count to 10. Repeat, and count to 20 if necessary.
3. Give back to your community. Volunteer or find another way to be active in your community, which creates a support network and gives you a break from everyday stress.
4. Take a time out. Practice yoga, listen to music, meditate, get a massage or learn relaxation techniques. Step back from problems and clear your head.
5. Talk to someone. Tell friends and family you're feeling overwhelmed, and let them know how they can help you. Talk to a physician or therapist for professional help

Additional advice is given here from Noa Kageyama, PH.D. - Performance psychologist and Juilliard alumnus & faculty member: ⁵

"Unless you're a robot, zombie, or just don't give a crap, you will probably experience some degree of anxiety every time you go on stage. The good news is that no, you don't have to let your nerves control you, and you most definitely don't have to suffer. Have you ever had a performance when everything just "clicked?" Where you felt like you were in total control, everything just flowed easily, and you sounded great. This is referred to as "the zone."

⁵ Bullet Proof Musician Blog, "A Few Things Every Musician Ought to Know About Stage Fright", Noa Kageyama, PH.D.

Well, this magical state pretty much requires that you experience some degree of anxiety. No anxiety, no zone. If you ever get to a point in your career where you start feeling nothing and walk on-stage as if it's no different than going for a walk in the park (i.e., it's just another day, another venue, and you're just mailing it in), your audience is probably not going to get the best performance you have to offer."

"As you engage in more practice performances, there are a number of mental skills that can help with preparing for the unique pressure of performances and auditions" for specific direction on each of these topics (see <https://bulletproofmusician.com/articles>):

1. *Practice effectively*: Learn how to practice the right way
2. *Manage nerves*: Learn how to control your body's response to adrenaline
3. *Build confidence*: Learn how to build confidence
4. *Become fearless*: Learn how to play more courageously (vs. playing tentatively and worrying about mistakes)
5. *Attention control*: Learn how to quiet the critic in your head, stay in the moment, and focus past distractions
6. *Resilience*: Learn how to stay motivated, become mentally tougher, and recover quickly from mistakes and setbacks

"Once you develop these skills, you will no longer be quite as concerned about musical performance anxiety. You may not be *completely* comfortable, but it won't matter as much. Your performances will speak for themselves – and they'll feel more like an exciting challenge and a thrill than a threat!"

You gain strength, courage and confidence by every experience in which you really stop to look fear in the face. You must do the thing you think you cannot do.

- Eleanor Roosevelt



THE SHOW WILL GO ON!

By Dennis Atkinson

The FNHBCOS Board of Directors met on Saturday, March 13, exactly one year following the cancelation of all rehearsals and performances due to the global pandemic and again on Tuesday, March 30 to discuss further improvements to our first semester back. We are delighted to report that based on the way everything looks today:

1. Kicks Jazz Band will resume rehearsals and performances on April 5,
2. Smaller versions of our large ensembles (Concert Band, Symphonic Band, and Orchestra) will resume rehearsals on May 3, and
3. Our large ensembles will resume full rehearsals in the Fall Semester, beginning in early September.

We are working with The Ent Center for possibly scheduling an end-of-semester concert for the Fall Semester. By starting with smaller ensembles during the Summer Semester we are able to resume rehearsals in some form where we can learn what works and what needs to be improved upon. We will continue to keep you informed through Facebook, our web site (www.nhbcos.org) and the all-member email. For now, more important than ever, stay healthy, happy, masked and socially-distanced and know that we will soon be playing music together again!

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.
Apr 2	Good Friday
Apr 4	Easter
Apr 5	NHBCOS Kicks Jazz Band resumes rehearsals
Apr 22	Earth Day
Apr 30	International Jazz Day
May 1	Tuba Day
May 3	First Day of NHBCOS Summer Semester
May 4	Star Wars Day (May the 4 th Be With You)
May 9	Mother’s Day
May 16	World Fiddle Day
May 31	Memorial Day
Jun 14	Flag Day
Jun 19	Juneteenth
Jun 20	Father’s Day
Jun 21	World Music Day
Jun 25	Global Beatles Day
Jun 27	Armed Forces Day



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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!



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