



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 31 Issue 11

November 2011

We meet at 7:30 most Thursdays at Shepherd of the Woods, 7860 Southside Blvd, Jacksonville, FL
Guests always welcome

No Experience Necessary

WHAT'S INSIDE

Title	Page
High School Harmony	1-2
Editorial	2
International Chorus Competitors	3
2012 Board Of Directors	4
Heck, This Ain't No Hobby	5
Disproportionate Power Of Baby Steps	6-7
Quartet Corner	8
Reflections	8
The Songs We Sing	8
Attention: Male College Age A Cappella	9
Nobody Tells You	9
Meet The Member	10
Where I Have & Have Not Been	10
Board Minute Summary	11
Ear Training	12
A Chord Of Three Strands	12
Upcoming Schedules	13
Birthdays / Guests / New Members	13
Directing Team / Other Leaders	14
Chapter Officers / Music Team	15

HIGH SCHOOL HARMONY

by Dave Parker

The Big Orange 2011 High School Harmony Sing-shop was held from 9 am to 3 pm on Friday, October 28th at the Deerwood Campus of Florida State College at Jacksonville. We had the best facilities and best team of volunteers yet assembled for this event in Jacksonville. Clinicians **Mike McGee** (boys) and **Brandy Neilson** (girls)



were both outstanding. They were ably assisted by **The Pursuit Quartet** (boys) and **Syncopation** (girls) whose separate performances received standing ovations from students and choral directors alike. **Dan Proctor** and **Lou Richardson** video-taped the entire proceedings for future promotions, including happy student interviews at the end of the program.



Every participant was awarded a certificate naming them as a "Barbershop Harmony Singer" and a voucher for two complimentary tickets to the Big Orange Christmas Show on December 10th.



Charlie Young coordinated the great facilities at FSCJ as well as organizing many other components of the program, including recruitment of on-site volunteers during my compassionate leave in Canada. In addition to Charlie and to Dan and Lou on videography and **Howdy Russell** transporting risers, **George Breedon** designed and reproduced our



WANTED!!

MEN WHO LIKE TO SING!



(Continued on page 2)

2011 Board of DirectorsPresident:
Howdy RussellExecutive VP:
Bill VockellVP Music & Performance:
Chuck RoegiersVP Chapter Development:
Phil WarmanenVP Marketing & PR:
Robert ReevesSecretary:
Don MesslerTreasurer:
Jerald CarterImmediate Past President:
Tim WaltonMembers at Large:
John Alexander
Dave Medvidofsky
Frank Nosalek
Mike Sobolewski**Big O Bucks**Coordinator:
Mike SobolewskiTreasurer:
Rick Morin

The Orange Spiel is published monthly and is the official publication of the Jacksonville Big O Chapter of the Sunshine District of the Barbershop Harmony Society. The Jacksonville Big O Chapter is the home of the Big Orange Chorus. The chapter and chorus meet most Thursday evenings and an occasional Monday evening at 7:30 pm at the Shepherd of the Woods, 7860 Southside Blvd. For more information visit our website, <http://www.bigorangechorus.com>. Articles, information and address corrections may be sent to the editor:

John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003
johnalexander@att.net
904-278-3987

CommitteesShow Chairman:
Dave MedvidofskyChorus Manager:
Joe MurrellChorus Contact:
Bill VockellWebmaster:
Frank NosalekYouth In Harmony:
Dave Parker
George Breedon**Music Personnel**Music Director:
Tony DeRosaAssistant Director:
Chuck RoegiersAssociate Director:
Mike McGeeSection Leaders:
Jimmy Kite Tenor
Rob VandeVere Lead
Rob Banks Lead
Chuck Roegiers Bari
John Alexander Bass
Dave Medvidofsky Bass

For more detailed,
timely information
see my weekly
publication:
Orange Zest

EDITORIAL

by John Alexander

It's good to see that most of us are buying into the newest culture change. Better preparation means better rehearsals and that means we can actually work on musicality and artistry. Our upcoming Christmas show promises to be the best ever. Let's get out there and sell tickets. Let your enthusiasm be evident. The more seats we fill, the more people (other than the usual friends and family) will see and hear what we do. And that means not only might we encourage more men to join us, but we might even gain some traction against the fact the Big Orange Chorus is the best kept secret in Jacksonville. We don't want to be a secret!

HIGH SCHOOL HARMONY

(continued)

(Continued from page 1)

posters. On-site volunteers included the always-enthusiastic **George** and **Bob Breedon**, **Larry Nussmeyer**, **John Alexander**, **Phil Warmanen**, **Dave Schubert**, **Mike Sobolewski**, **Tom Dames**, **Brad May**, **Jerry Tobin**, Sue Holder and Sue Bersch. Behind the scenes, we benefited from



Frank Nosalek's creative design and **Joe Murrell's** record-keeping. The advance student recruitment task force was highlighted by the hands-on success of

Larry Nussmeyer, **Bill Vockell** and **Mike Sobolewski** in generating participants from Raines and Edward White High Schools as well as Bolles private school. Sunshine District Youth Coordinator Arne Helbig and his Sweet Adeline wife Denise are constant sources of support and inspiration.

Despite the excellent contributions of all of the above volunteers and our superb teaching staff, we had fewer participants than last year.



Those participants who attended gave us rave reviews on a fun learning experience. But they constituted only a small portion of choral groups throughout the metropolitan Jacksonville area, which has over 50 public and private high schools. We are already diagnosing the soft spots in our promotion program and we welcome your input. Please email constructive comments for Youth Harmony 2012 to dave@parkerassociates.com.

INTERNATIONAL CHORUS COMPETITORS

by John Alexander

excerpts from *The Harmonet Reporter*

The Big O appears to be seeded thirteenth for Portland (twelfth if you allow for Denver opting out of the contest). Our brothers from Ft Lauderdale appear to be getting a wild card in the 22nd spot. There might be an affiliate or two that will be added in, which could change the numbers a bit.

The 2012 International Chorus Contest will include one representative from each of the 17 BHS Districts, 10 additional wild card choruses (invited to compete based on their overall ranking as shown below), plus one or more affiliate choruses (who are invited by the BHS CEO).

* by District Name Signifies 2012 Int'l Chorus Representative.

% signifies BHS Affiliate scores, invited to Int'l.

@ signifies possible invitation as one of 10 Society Board approved wild card BHS chorus slots for Int'l.

Invited to compete as a wild card but declined.

+ Highest scoring chorus but chose not to compete at Int'l this time.

1 St Charles MO	Ambassadors of Harmony	*CSD	94.6%
2 Hilltop MN	Great Northern Union	*LOL	93.7%
3 Denver Mile High CO	Sound of The Rockies	+RMD	88.2%
4 Elizabethtown KY	Kentucky Vocal Union	*CAR	87.7%
5 Gr Central Ohio OH	The Alliance	*JAD	86.3%
6 W.Hills/Cincinnati OH	Southern Gateway	@JAD	85.1%
7 Atlanta Metro GA	Atlanta Vocal Project	*DIX	84.8%
8 Nashville TN	Music City Chorus	@DIX	83.083%
9 Fremont NE	Pathfinder Chorus	@CSD	83.055%
10 Bloomington IL	Sound of Illinois	*ILL	82.8%
11 Bay Area CA	Voices In Harmony	*FWD	82.6%
12 Western Washington WA	Northwest Vocal Project	*EVG	82.6%
13 Jacksonville Big O FL	The Big Orange	*SUN	82.1%
14 Greendale WI	Midwest Vocal Express	@LOL	81.8%
15 Salem OR	Senate-Aires	@EVG	81.6%
16 Northbrook IL	New Tradition	@ILL	80.9%
17 Houston TX	Houston Tidelanders	*SWD	80.8%
17 Wasatch Front UT	Saltaires	*RMD	80.8%
19 Hell's Kitchen NY	Voices of Gotham	*MAD	80.3%
20 Metro Kansas City MO	Central Standard	@CSD	80.1%
21 Manhattan NY	The Big Apple Chorus	@MAD	80.0%
22 Fort Lauderdale FL	Sunshine Chordsmen	@SUN	79.8%
23 Kansas City MO	Heart of America	@CSD	79.1%
29 Concord MA	Sounds of Concord	*NED	77.7%
40 Greater Toronto ON	Mega City Chorus	*ONT	75.1%
50 Grand Rapids MI	Great Lakes Chorus	*PIO	73.6%
62 Res. Triangle Park NC	General Assembly	*NSC	71.5%
65 Mohawk Valley NY	New Horizon Chorus	*SLD	71.3%



2012 BOARD OF DIRECTORS

by Howdy Russell

These have been elected to be your new officers for the upcoming year. They will need everybody's support. Let's make 2012 even more successful than 2011.



Howdy Russell
President



Tim Walton
Immediate Past President
Treasurer



Bill Vockell
Executive Vice President
Performance Coordinator



Rob Banks
VP Music & Performance
Asst Lead Section Leader



Rick Chapman
VP Marketing & PR



Phil Warmanen
VP Chapter Development



Don Messler
Secretary



John Alexander
Member At Large
Bulletin Editor
Bass Section Leader



Dave Medvidofsky
Member At Large
Show Chairman
Asst Bass Section Leader



Frank Nosalek
Member At Large
Web Master



Mike Sobolewski
Member At Large
Presentation Coordinator
Big O Bucks Chairman

HECK, THIS AIN'T NO HOBBY

by Herb Bayles
from *ProbeMoter*

I get a little bit perturbed when I encounter a barbershopper speaking or writing of his participation in the Society's activities as his "hobby." Perhaps it's only a trivial matter of semantics, but to me the word "hobby" just doesn't do the job. "Hobby" brings to my mind pictures of some fellow patiently gluing stamps in an album, building ship models, daubing paints on a square of canvas; doing something to pass the time during the doldrums of the sports seasons or when it's too wet and cold to get out on the golf course.

To my way of thinking a "hobby" is an activity one turns to when the evening's TV log lists nothing but re-runs; something that provides an excuse to escape from the clamor of the kids; something to divert one for an hour or so from the tensions and cares of the workaday world we inhabit. In short, a "hobby" is something to pursue when it pleases and when it does not.

How can "hobby" describe the forces that cause four men to give up a full weekend, travel long distances from home, dine on rubber chicken and sleep on strange, lumpy beds - all for the dubious pleasure of singing a free, 20-minute concert to a rowdy crowd of conventioners who were expecting four go-go dancers?

How can "hobby" explain the chorus member who hitches the tired, old, family station wagon to the chapter's equipment trailer and dutifully plods across three states hauling risers, uniforms and chorus paraphernalia to the district competition, knowing full well that they're likely to finish last, again?

How can "hobby" begin to describe the anxiety suffered by the natural-born introvert who, when called upon to fill a sudden void in the front row of the chorus, conquers the tremors of voice and knees and convinces the audience that he is a seasoned performer? It is just not fair to lump the ordinary "hobbyist" together with the barbershopper who endures the countless rehearsals, the harsh criticism from his friends, the humiliation of makeup, the silly costumes and finally the agonizing suspense, waiting to learn if his quartet has reached the finals of the novice quartet contest.

DICTIONARY PROVIDES ANSWER

What we need is another word that better describes why we do what we do! In search of such a word, I toyed for a while with **consecration** which my Webster's dictionary defines, in part, "*to devote to a purpose with deep solemnity or dedication.*" Well, that's fairly close but it does sound a bit sanctimonious so I switched to **dedication**. Webster defines "dedication" as "self-sacrificing devotion" but cautions that it "*implies investing with a solemn and sacred character.*" So okay, scratch "dedication." It simply wouldn't do at afterglows.

This left me with **devotion** and turning again to my dictionary I found the definition, "*to center the attention or activities of oneself, applies chiefly to personal activity and suggests motives as impelling as a vow.*" Now that's more like it! Webster further defines "devotion" as "*ardent love or affection*" (right on!) and goes on to tell us that a **devotee** is "*an ardent follower, supporter or enthusiast*" (you bet).

So there it is, you "hobbyists!" I've found my word. And the next time a stranger stops me in a hotel hallway to ask, "*What's with the funny clothes and all that glop on your face? Are you weird or something?*" I'll hand him my card, neatly inscribed:

H.W. BAYLES
Devotee 1st Class
S.P.E .B.S.Q.S.A.

That ought to keep him quiet for a while!

Always remember that practice is what we do at home. Rehearsal is what we do together to perfect what we have practiced so that we can make music together.

THE DISPROPORTIONATE POWER OF BABY STEPS

by Dr. Noa Kageyama
from bulletproofmusician.com

Did you know that if you eliminate one can of soda per day from your diet and change nothing else, you will have lost about 15 lbs. by this time next year?

Or that if every household in the US replaced one 60-watt light bulb with a CFL bulb, the energy saved would power all the homes in Delaware and Rhode Island?

That's nice, but what's your point?

My point is that tiny changes, over time (or multiplied by large numbers) can lead to some pretty big results. Indeed, it is often the seemingly insignificant or trivial details that separate good from great.

The thin line between first and second place

Case in point, do you remember the margin of victory in the men's 100m butterfly at the 2008 Olympics, where Michael Phelps barely beat out Milorad Cavic for his 7th gold medal of the games?

.01 second

That's about the length of a fingernail, if I did the math right $((100\text{m} / 50.89 \text{ seconds}) / 100 = 1.965 \text{ centimeters} = .774 \text{ inches})$.

Such a small margin of victory, and the disproportionate distribution of rewards (i.e. prize money, endorsements, recognition) is not as uncommon as it might seem. Take golf, for instance. According to the folks at 212°, from 2000-2006, the average margin of victory at the annual PGA Championships was 1.71 strokes – less than half a stroke per day (the tournament is four days long). Tiny difference right? Not so when it came to prize money. On average, the winner took home \$600,057 more than the 2nd place finisher.

Then there's Formula One. For the last 10 years, the average difference between 1st place and 2nd place at the Indy 500 has been 1.54 seconds. How-

ever, the winner took home \$1,278,813 while the 2nd place finisher took home \$621,321 (source: 212movie.com). Six hundred grand is nothing to sneeze at of course, but that's an awfully big drop in pay for a difference of just 1.54 seconds.

In performance settings, the ramifications of being slightly off your game are not life-altering. Auditions and competitions, on the other hand, are a different story. No one can deny how different it feels to leave an audition with a job in hand vs. leaving as the runner-up, and as with the above examples from sports, how much of a difference in quality do you suppose there is between the audition performances of the winner and the runner-up?

Habits of excellence

Aristotle said "Excellence is an art won by training and habituation. We do not act rightly because we have virtue or excellence, but we rather have those because we have acted rightly. **We are what we repeatedly do. Excellence, then, is not an act but a habit.**"

What excellence-engendering habits are currently missing from your day? What habits, if integrated into your daily routine, might mean the difference between winning a job and being runner-up? Practicing consciously and deliberately? Score study/analysis? Listening to recordings? Critiquing recordings of yourself? Getting more sleep? Practicing in smaller chunks? Working on sight-reading skills? Monitoring self-talk? Using mental practice or visualization techniques more regularly? Increasing your awareness and control of physical tension?

Most of us know what we ought to do in order to become better...but that doesn't mean we actually do these things.

Why do we sabotage our own success like this? Laziness? Lack of commitment or desire? Perhaps, but I would argue that it has more to do with the fact that we make change needlessly difficult, by looking for solutions that are too big.

The problem with seeking big solutions to big problems

There is an often-repeated (but mostly untrue) story about how NASA spent millions of dollars developing a special pen that would write in zero gravity,

(Continued on page 7)



THE DISPROPORTIONATE POWER OF BABY STEPS

(continued)

(Continued from page 6)

while the Soviets solved this problem by sending their cosmonauts into space with pencils.

When faced with a problem, we have a tendency to want to pull out the big guns and look for radical fixes. Though implementing dramatic changes can certainly work, the problem with big solutions is that they require making significant changes to our day-to-day behavior, which requires a hefty dose of commitment and willpower. As a result, we end up procrastinating or quickly reverting back to our old ways.

Want to know how to get around this issue?

The principle of kaizen

Kaizen is the popular term for the management philosophy of continuous improvement, or the implementation of small, easy, sustainable tweaks (translation: baby steps) rather than large-scale innovations.

Companies such as Toyota and Canon are known for their use of this strategy. For instance, at one plant alone in 1999, 7000 Toyota employees submitted over 75,000 suggestions, 99% of which were implemented (source).

How is this relevant to me?

When was the last time you made a New Year's resolution that stuck for more than a few weeks? Most resolutions fail, because the changes they require are too drastic a departure from our daily routine. Given that we are creatures of habit, change require a tremendous amount of self-control and willpower to initiate and maintain. This wouldn't be a big deal if our willpower was unlimited, but unfortunately, we have only a finite amount of willpower. Kaizen helps us sidestep this whole willpower issue. By committing to small, almost trivial changes in behavior, we are able to begin building some momentum and forming habits, that over time, might very well be the difference between winning and coming in second.

As an example, here is one individual's application of kaizen to the goal of exercising more frequently (source: One Small Step Can Change Your Life,

written by psychologist Robert Maurer).

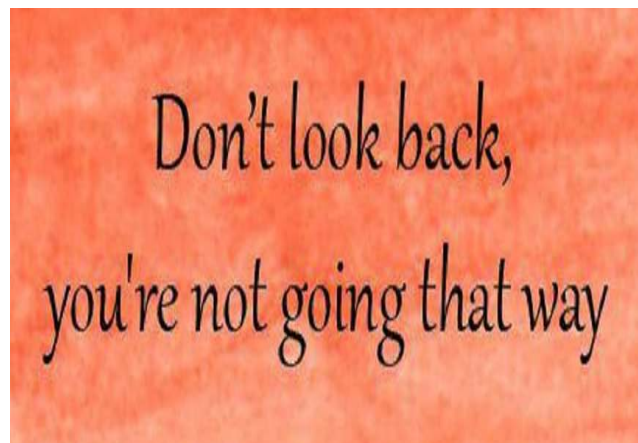
I once met a woman who wished to exercise and had even bought an expensive treadmill for her home. She still found herself avoiding exercise. *I just can't bring myself to do it*, she thought. So she turned to kaizen. For the first month, she stood on the treadmill, read her newspaper, and sipped her coffee. For the next month, after finishing her coffee, she walked on the treadmill for one minute, increasing by a minute each week. During these early months, her small actions would have struck most people as ridiculous. But they weren't, really. She was developing a tolerance for exercise. Soon her "ridiculous" small actions had grown into the firm habit of running one mile each day! Note that this gradual buildup to a steady program is the exact opposite of the usual pattern, in which a person starts off with a burst of activity for a few weeks, but then returns to a comfortable spot on the couch.

Can't bring yourself to work on a new excerpt? Just practice the first measure. Don't want to sit down and analyze the entire score? Just commit to one minute. Struggling to practice in the morning? Start by making it a habit to take your instrument out every morning.

The ~~one-sentence~~ six-sentence summary

"When you improve a little each day, eventually big things occur. When you improve conditioning a little each day, eventually you have a big improvement in conditioning. Not tomorrow, not the next day, but eventually a big gain is made. Don't look for the big, quick improvement. Seek the small improvement one day at a time. That's the only way it happens – and when it happens, it lasts."

~John Wooden, legendary UCLA basketball coach

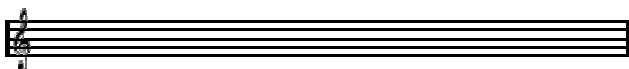


QUARTET CORNER

by John Alexander

No reports from Main Street, Weekend Edition, Odd Man Out, or CDOQ.

What is YOUR quartet doing? Don't have one? Find three other guys and start one! Can't find a match? Drop me a line and I'll run a list of guys looking to quartet up here in the bulletin. It's one of those really fun things that you don't fully understand until you've done it...



REFLECTIONS

by George "Gabby" Breedon

I was welcoming one of the local Sweet Adeline, Jacksonville Harmony Show Chorus, members upon returning from a long hiatus of several months the other night while visiting their rehearsal. I told her I had just come back to the Big Orange family myself and had discovered that I really, really missed so much while I was on my sabbatical.

My first discovery was that there was a lot of music I didn't know!! I had to acknowledge that my learning curve was taking so much longer than it had in the past certainly but the most important revelation was that in the previous eight months a new attitude had been introduced and accepted by the members. My previous "work ethic" was going to have to change regarding my musical and showmanship performance. Although I had demonstrated in previous years a casual reluctance to audition/qualifying recordings I was going to have to adjust my thinking and reaffirm my commitment to the chorus and overcome that demon regarding qualifying recordings. It still is a hardship for me however I suspect I'm not alone there.

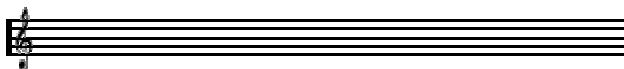
No matter how much I stand "in front," I've always been self-conscious regarding my vocal contributions to the chorus. This recognition of my fear offers a real challenge. Then it occurs to me that with every obstacle in life there are blessings. Here we are on the verge of a significant holiday and I can say truthfully that I am thankful that I have a family of friends among many in the Big Orange Chorus who are there because they LOVE THE FELLOW-

SHIP but even more so, as an ensemble, LOVE TO SING WELL. Here's what how one dictionary defines that word "en-semble"

Fr. ahN-sahn-bl^{uh}] 1.all the parts of a thing taken together, so that each part is considered only in relation to the whole.

So the point is that I have an opportunity to not only improve my own vocal and visual production through the network of the family of Big Orange singers but I also have the chance to improve our ensemble with my own growth. I can be excited now, not fearful, that my own personal improvement gained by the experience of the exercise of qualifications and the work I put in to making that experience successful will help our ensemble - each part is considered only in relation to the whole.

I am very grateful for the talented men in our chorus and especially our director who offers us all such opportunities to grow in love and appreciation of quality Barbershop singing.



THE SONGS WE SING

from wikipedia.com

Believe is a 2004 song from the Christmas-themed performance capture film *The Polar Express*. The words and music were written by Glen Ballard and Alan Silvestri, and the song was performed by Josh Groban. The song is included on the film soundtrack.

The songwriters received a Grammy Award in the category Best Song Written for a Motion Picture, Television or Other Visual Media at the ceremony held in February 2006. "Believe" was also nominated for Best Original Song at the 77th Academy Awards in February 2005, with Groban and Beyoncé Knowles performing the song during the awards broadcast. The Oscar nod followed a Golden Globe nomination in the same category at the 62nd Golden Globe Awards.

The song "bubbled under" the *Billboard* Hot 100 chart in late 2004 and early 2005, reaching a peak position of #112. However, on the *Billboard* Hot Adult Contemporary Tracks chart, the song spent five weeks at the summit.

ATTENTION: COLLEGE AGE MALE A CAPPELLA SINGERS

by Neil Siegal
from the AHB Flyer

Full scholarships are now available for up to ten qualified* male a cappella singers ages 18 to 22 to attend the 2012 Atlantic Harmony Brigade and its™ "eXtreme Quartetting" Convention in Wilmington, Delaware on August 17-19, 2012. You'll enjoy a resort weekend of active, wall-to-wall singing in dozens of barbershop quartet combinations created from over one hundred other well-prepared, pre-screened singers.



You'll also receive fully interpreted learning materials, high-quality sheet music and audio tracks for twelve challenging championship-level songs and you'll have sixteen weeks to learn them completely. You'll participate in an adjudicated quartet contest with three other randomly-selected partners, a showcase performance on Saturday evening and many hours of informal quartet singing & partner mixing all weekend long!

The Harmony Brigade™ "eXtreme Quartetting" experience is for highly motivated, self-starting, ambitious and competent vocalists who have music and vocal training and/or qualified solo or small ensemble a cappella performance experience and references. Scholarships include: meals, three days and two nights hotel rooming, all required learning materials and all registration fees. Transportation to Wilmington, Delaware is not provided but may possibly be arranged for singers in the Mid-Atlantic area.

Applications are available upon request by writing to nealsiegal@aol.com. Application deadline is February 29, 2012. Or find us on Facebook.

*Qualifications, applications and invitations by prospectus only; Scholarships are open only to first time Brigade applicants.

The A.H.B. is a member of the Association of™ eXtreme Quartetting Harmony Brigades, a 501(c)(3) subsidiary of the Barbershop Harmony Society. Neal Siegal, Scholarship Coordinator. Phone: (516) 671-2534.

NOBODY TELLS YOU

by Ira Glass
from the internet

Nobody tells this to people who are beginners. I wish someone had told me. All of us who do creative work, we get into it because we have good taste. But there is this gap. For the first couple years you make stuff, it's just not that good. It's trying to be good, it has potential, but it's not. But your taste, the thing that got you into the game, is still killer. And your taste is why your work disappoints you. A lot of people never get past this phase; they quit. Most people I know who do interesting, creative work went through years of this. We know our work doesn't have this special thing that we want it to have. We all go through this. And if you are just starting out or you are still in this phase, you gotta know that it's normal and the most important thing you can do is do a lot of work. Put yourself on a deadline so that every week you finish one piece. It's only by going through a volume of work that you will close that gap, and your work will be as good as your ambitions. And I took longer to figure out how to do this than anyone I've ever met. It's gonna take a while. It's normal to take awhile. You just gotta fight your way through.



MEET THE MEMBER**Rob Banks**

I was born in Wurtsmith AFB, MI in 1965 and have been barber-shopping since 2011. I am married and have three stepchildren and eight grandchildren. Schools attended include Wright State University.

I've lived in Newfoundland, Canada, Newark, Ohio, and Dayton, Ohio. Other places I've visited include England, Italy, and the Caribbean.

My musical background includes lots of different types and sizes of ensembles - large choirs to quartets singing anything from major classical works to vocal jazz. Professionally, I am a software developer, and have been a staff accountant, and a sales/service representative. I served for eight years in the Ohio Air Guard, reaching the rank of sergeant.

When I'm not singing, I like to read, work in theater, play all different types of games, and watch college football (go Blue!). Besides singing, I'm really good at word games and puzzles, and trouble-shooting interface issues at work.

The thing I'm most proud of is my family. My most embarrassing moment is, I can't think of one that I'm willing to share. The wildest thing I've ever done: I'm not really a 'wild' kind of person. Wait - I think I went commando one day in college. If you had asked me, "Is the movie ever as good as the book?" I'd have answered, "Not any movie I've seen."

WHERE I HAVE & HAVE NOT BEEN

by George "Gabby" Breedon

I have been in many places, but I've never been in Cahoots. Apparently, you can't go alone. You have to be in Cahoots with someone.

I've also never been in Cognito. I hear no one recognizes you there.

I have, however, been in Sane. They don't have an airport; you have to be driven there. I have made several trips there, thanks to my friends, family and work.

I would like to go to Conclusions, but you have to jump, and I'm not too much on physical activity anymore.

I have also been in Doubt. That is a sad place to go, and I try not to visit there too often.

I've been in Flexible, but only when it was very important to stand firm.

Sometimes I'm in Capable, and I go there more often as I'm getting older.

One of my favorite places to be is in Suspense! It really gets the adrenalin flowing and pumps up the old heart! At my age I need all the stimuli I can get!

*The Vital Link***Big Orange Chorus**

BOARD MINUTE SUMMARY

by Don Messler

These are the minutes of the Big Orange Chorus Board of Directors Meeting held on Thursday, October 13, 2011 held at the Deerwood Loop Restaurant. President **Howdy Russell** called the meeting to order at 6:06pm.

Don Messler took the roll.

Present were: **Howdy Russell, Don Messler, Mike Sobolewski, Frank Nosalek, Phil Warmanen, Dave Medvidofsky, Bill Vockell, Tim Walton, Chuck Roegiers, and John Alexander.**

Jerald Carter and **Robert Reeves** were absent.

Guests were: **Dan Proctor** and **Charles Roegiers.**

There were no changes to minutes, motion to approve minutes, seconded and passed.

OLD BUSINESS

President Russell announced the satellite chorus that was to start in Orlando on October 17, 2011 has been pushed back until October 27, 2011 due to lack of venue. **Bill Vockell** will check on possible venues in Orlando.

The chapter is also looking for a extra rehearsal during the week before the Christmas show. This will be a crowded week due to stadium and arena events.

President Russell reports that the meeting with the Cultural Council was a learning experience at best. Much was gained on how to deal with the grant process and should help for next year's application.

All efforts should be made by all members to increase the chorus size for the International competition. Ask friends, members of other chapters in the area to join the Big Orange chorus as we would like to take seventy (70) singing members on the International stage.

The Youth Music workshop is just around the corner and all hands are needed to help **Dave Parker** and **Charlie Young** to make this event a success. Please help if you can.

NEW BUSINESS

The board has completed its nomination for 2012 Board of Directors, nominees are:

President: **Howdy Russell**

Immediate Past President: **Tim Walton**

Executive Vice President: **Bill Vockell**

Secretary: **Don Messler**

Treasurer: **Tim Walton**

VP of Chapter Development: **Phil Warmanen**

VP of Music and Performance: **Rob Banks**

VP of PR and Marketing; **Rick Chapman**

At Large Members:

Mike Sobolewski (Big O Bucks)

Dave Medvidofsky (Show Chairman)

John Alexander (Bulletin Editor)

Frank Nosalek (Webmaster)

Barbershopper of the Month will be presented at the next chapter meeting.

Dave Medvidofsky passed out the budget for the Christmas show; he also said posters, tickets and ad sales forms are available to the members.

DEPARTMENTAL REPORTS

Because of time constraints all departmental reports were tabled until next BOD meeting.

Treasurers and Finance Report- No report

Marketing Report – No report

Chapter Development Report – No report

Music Report- No report.

Secretary's Report - No report

Bulletin Report – No report.

Good of the Chapter

(Off the Record)

The meeting was adjourned by **Howdy Russell** at 7:00pm.

EAR TRAINING

by John Flynn
from the *Keynoter*

Ear training is an essential component of any singing style, especially barbershop. It is critical to be able to recognize a tone, such as the one blown by the pitch pipe, and then be able to duplicate that note with your voice. The pitch blown on the pitch pipe is typically the key note of the song and represents the tonal center for all of the song that remains in that key. If you can't recognize and duplicate the pitch pipe then there is no possibility of starting and keeping the song in key. *Thetamusic* provides a really neat tool for helping you correctly hear and duplicate the pitch. You need a microphone either built in or plugged into your computer to use it. Go to the web site listed below and sign up for a free account. Then select the Games menu and then select Sound and then Vocal Match. You will then see a wheel that looks like a pitch pipe. It will blow a random pitch and you must duplicate the pitch with your voice. It will then show you which pitch you actually sing. You may be surprised how often your first attempt misses the actual pitch. Practice with this tool will definitely improve your ability to match pitch. There are also many additional tools that can improve your singing and musical knowledge located on this web site.

<http://trainer.thetamusic.com/en>

A CHORD OF THREE STRANDS

by Mark Betczynski
from the *Pitch*

When I coach quartets and choruses, I spend considerable time talking about three levels of musicianship: **Vocalize**, **Harmonize** and **Visualize**. While these may start simply as levels of proficiency, they become intertwined and lead to a strong three-corded band which continues to strengthen.

Vocalize begins with how you are producing a tone; supported, freely and in tune. You are responsible for producing the best tone possible by always taking the best breath and using the tools you have been taught to place the sound forward, at your hard palate.

Harmonize builds on vocal production by relating your tone to the tones of the other singers. Barbershop is not built on a tempered scale, like a piano, but requires shading of notes depending on where your note is within the chord. This is where your hearing is very essential. We almost always wish to sing on the upper part of the correct note in order to produce the most (audience) pleasing sound. Again, you are responsible for being a very good listener and placing your well-sung tone into the chord to produce a well-harmonized chord. You are also responsible for being aware of who has the melody line. It may not be you!

Visualize adds the dimension of meaning to the words and notes we sing. If we never get beyond the spots and sticks on the staff, or the corresponding words on the page, we miss the

We cannot hope to change the audience by our performance if we are not changed by the music first.

point of this hobby. Each song has a message, and should evoke imagery in our minds, as well as in the minds of our audience. Our intent is to have the audience be changed by our performance, so they are not the same as when they entered the theater. Thanks to Dr. Jim Henry (Ambassadors of Harmony and Crossroads) for that thought. Pulling this together, once we have the message of the song within us, it will affect the way that we sing it and in the tone that we produce. This, in turn, will affect the way we harmonize by showing us the ebb and flow of the melody line. This may evoke new images and the process begins again, BUT, at a higher level of musicianship. In this way we build a chorus of mere mortals into an ensemble that acts as a tour guide through songs which reflect life. We cannot hope to change the audience by our performance if we are not changed by the music **first**. If we allow ourselves to explore the meaning behind the music, this "chord" of three strands will not be easily broken.

"You can't build a reputation on what you're going to do."

~ Henry Ford

REHEARSAL SCHEDULE

Thu	03 Nov	Shepherd of the Woods
Thu	10 Nov	Board Meeting
Thu	10 Nov	Shepherd of the Woods
Thu	17 Nov	Shepherd of the Woods
Thu	24 Nov	Thanksgiving No Meeting
Thu	01 Dec	Shepherd of the Woods
Mon	05 Dec	Shepherd of the Woods
Thu	08 Dec	Board Meeting
Thu	08 Dec	Shepherd of the Woods
Thu	15 Dec	Holidays No Meeting
Thu	22 Dec	Holidays No Meeting
Thu	29 Dec	Holidays No Meeting
Thu	05 Jan	Shepherd of the Woods
Thu	12 Jan	Board Meeting
Thu	12 Jan	Shepherd of the Woods
Thu	19 Jan	Shepherd of the Woods
Thu	26 Jan	Shepherd of the Woods

PERFORMANCE SCHEDULE

Sat	10 Dec	Christmas Show
Tue	14 Feb	Singing Valentines
TBD	TBD	Spring Show
Fri	06 Jul	International Contest
Sat	06 Oct	District Fall Contest

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Fri	11 Nov	Taylor Swift
Fri	25 Nov	Avenged Sevenfold
Sun	27 Nov	Jags v Houston
Mon	05 Dec	Jags v San Diego
Tue	06 Dec	SSE Smackdown
Thu	08 Dec	Trans Siberian Orchestra
Fri	09 Dec	Florida v Rider Basketball
Sun	11 Dec	Jags v Tampa Bay
Sun	01 Jan	Jags v Indianapolis
Mon	02 Jan	Gator Bowl

More volunteers are needed. Help your chorus while helping yourself. See **Mike Sobolewski**.

BIRTHDAYS

James Hughes	11 November
Jimmy Kite	16 November
Tony DeRosa	24 November
Ken Moyer	24 November
Bob Breedon	27 November
Chuck Griffith	29 November

RECENT GUESTS

George Bower	Bill Caruso
Teddy Feracho	Brett Flowers
Gregg Flowers	Mark Flowers
Rob Gainey	Don Hardy
Walter Jones	Alex Kurmazenko
Jeff Packer	Doug Scott
Dan Woolf	Tim Workman

WELCOME

NEWEST MEMBERS

Chris Bateson	September
James Kastler	June
Brad May	May
Joseph DeRosa	March
Ryan Henry	March
Travis Spaulding	March
Rob Banks	February

DISTRICT SCHEDULE

Sat	Nov 5	LEADAC	Stuart
Sat	Nov 12	Chapter Show	Orange Ridge
Sat	Nov 12	Chapter Show	Hernando Cty
Sat	Nov 19	LEADAC	Lady Lake
Sat	Dec 3	LEADAC	Venice
Sat	Dec 3	Chapter Show	Tampa
Sat	Dec 10	Chapter Show	Jacksonville
Sat	Dec 10	Chapter Show	Tampa
Sat	Jan 7	LEADAC	Ocala (we go to this one)
Sat	Feb 25	Chapter Show	Sarasota
Sat	Mar 3	Chapter Show	Cape Coral
Sat	Mar 10	Chapter Show	Charlotte Cty
Fri	Mar 23	Chapter Show	Naples/Ft Myers
Sat	Mar 24	Chapter Show	Naples/Ft Myers

DIRECTING TEAM



Tony DeRosa
Front Line
Director



Chuck Roegiers
Assistant
Director



Mike McGee
Associate
Director



Chuck Griffith
Director
Emeritus

OTHER CHAPTER LEADERS



Bill Vockell
Performance
Coordinator



Joe Murrell
Chorus
Manager



Dave Medvidofsky
Show
Chairman



Dave Parker
Youth In Harmony
Grants Team



George Breedon
Membership Team
Youth In Harmony



Mike Sobolewski
Big O Bucks
Coordinator



Rick Morin
Big O Bucks
Treasurer



John Alexander
Bulletin
Editor

EDITOR'S NOTE

Article and column submissions are solicited. Help make this a better bulletin. Send me stuff! The deadline for December is 27 November. Items without a byline are from the Editor.

The Orange Spiel
John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003

Back issues are available online at:
www.bigorangechorus.com/newsarchive.htm
More specific and timely performance information is in my weekly sheet, *Orange Zest*.

**Please dispose
of this paper
properly!**

*Share it with your wife
or significant other.*

2011 BOARD OF DIRECTORS



Howdy Russell
Chapter
President



Chuck Roegiers
VP Music &
Performance



Robert Reeves
VP Marketing
& Public Relations



Phil Warmanen
VP Chapter
Development



Jerald Carter
Chapter
Treasurer



Don Messler
Chapter
Secretary



Tim Walton
Past
President



John
Alexander
At Large



Dave
Medvidofsky
At Large



Frank
Nosalek
At Large



Mike
Sobolewski
At Large



Bill Vockell
Executive
VP

MUSIC TEAM



Chuck Roegiers
VP Music &
Performance



Rob VandeVere
Lead
Sec Ldr



Rob Banks
Lead
Asst Sec Ldr



John Alexander
Bass
Sec Ldr



Dave Medvidofsky
Bass
Asst Sec Ldr



Chuck Roegiers
Bari
Sec Ldr



Jimmy Kite
Tenor
Sec Ldr



Mike Sobolewski
Presentation
Coordinator



Daniel Proctor
Learning Materials
Coordinator

**IMAGINE 75 MEN ON THE RISERS
BE A SINGER-BRINGER**



John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003



«FirstName» «LastName»
«Address1»
«City» «State» «PostalCode»