



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 33 Issue 3

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We meet at 7:30 most Thursdays at Shepherd of the Woods, 7860 Southside Blvd, Jacksonville, FL
Guests always welcome Call 355-SING No Experience Necessary

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OVER A HUNDRED!

by John Alexander

The official number seems to have stabilized at 104 Singing Valentines. Earnings are estimated at \$6800.00. It was, as usual, a huge amount of fun for all involved. We only had five quartets out there. There were plans for more, but we ran short of parts. For those who would like to participate in the next Singing Valentine program, you have a year to learn the songs. It is suggested that you learn more than one part, especially tenor or baritone.

Those participating this year include:

- John Alexander
- Rob Banks
- Terry Ezell
- George Gipp
- Don Hartsfield
- Dave Holtzwarth
- Jerry Johnson
- Brad May
- Dave Medvidofsky
- Ken Moyer
- Jeff Packer
- Steve Mullins
- Joe Murrell
- Daniel Proctor
- Mark Roblez
- Chuck Roegiers
- Howdy Russell
- Howdy Russell III
- Dave Schubert
- Mike Sobolewski
- Rob VandeVere
- Bill Vockell
- Phil Warmanen
- Charlie Young



WANTED!!

MEN WHO LIKE TO SING!



Let's see more names for next year!

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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 Thursday evenings 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:

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John Alexander Bass
Dave Medvidofsky Bass

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

EDITORIAL

by John Alexander

Hey guys! Surely someone has something to say about the chapter. Opinions, suggestions, humor, pictures, satire, history, etc. I do my best to find interesting stuff to put in here, but we need more about us and for us. I'm only supposed to be the editor!

It's great to be seeing new faces on the risers, but we need even more. Now is the best time for guys to join as we work toward contest. We've never sounded better. Get some friends and acquaintances to attend. Just once should get them interested.

Is everybody practicing at home? In front of a mirror (so you can see your facial expressions)? While marching in place (to help breath control as we layer on choreography so we don't lose vocal production)? And recording yourself (for you to listen to yourself)? If not, why not?

Words, notes, and phrasing are a great place to start. Only then can we start to add artistry. And that's what makes it music!

Get qualified sooner rather than later. D-day is just over two weeks away. We want everybody on the risers for contest.

April 26-28, 2013

2013
Spring
Convention



We're going back to Orlando!
ORLANDO AIRPORT MARRIOTT

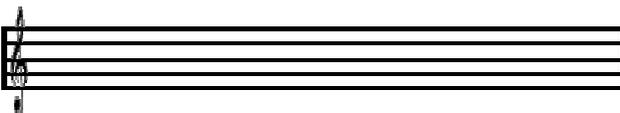
DISTRACTED?

by Charlie Young

Isn't this barbershop fun! Don't you just love making good music and harmonizing so well. Don't you just love making the chorus sound better and being a part of something bigger and better than yourself. Don't you just love getting some of the best quality musical direction and individual teaching that's available in our society... and we get it on a weekly basis! Don't you just love it!?! I know I do.

What I DON'T love are the distractions when we stop singing, the talking that goes on among riser mates, occasional clowning when others are trying to pay attention, individual coaching and corrections from the risers that should be left to our leadership. I DON'T love it when the director has to pause to allow someone else to finish their conversation. I DON'T love it when I can't hear the director's comments (and I'm in the front row so I know others are missing out as well!) I DON'T love the impolite or rude behavior we show when ignoring the individual up front, whether it's the Director, the President, VP Chapter Development, VP Music, whomever it may be, he deserves our attention. He has already spent some amount of time in preparation for whatever he wants to tell us. We owe it to him to pay attention, respect his time, and show appreciation for his efforts. I know YOU'RE not the one guilty of any of the above....but the guy next you might be. If so, politely let him know he's disturbing everyone and ask to save the conversation for later.

What I DO love is our hospitality before rehearsals, meeting new guests, the camaraderie among our members, working to improve, competing for personal/group evaluations, and opportunities to perform, and entertain the public. I hope you share some of those same interests. I also hope you will do your best to show respect for those out front, focus on directions for improvement and enjoy your barbershop experience. It's a hobby, let's make the most of it, by listening when its time to listen, singing well when its time to sing, and enjoying our friendships at the appropriate time. Stop, listen, learn, enjoy.....we'll all get more out of our barber-shop hobby. (thanks for listening)

**BIG ORANGE ANNOUNCES
ANNUAL SPRING SHOW**

by Dave Medvidofsky

We are excited to announce that our annual spring show will be held on Sunday, June 30th at 3:00 at the Terry Theatre. Joining the Big Orange will be 2012 International Quartet Champions *Ringmasters*, who will be on their "Florida Tour" as they make their way to Toronto. Also joining us will be current bronze medalists *Main Street*.

The Terry Theatre is an intimate 600-seat theatre located downtown in the Times-Union Performing Arts Center. Tickets WILL sell out, so please get to your regular patrons and have them save the date. We will have a controlled distribution of tickets to assure revenue is maximized and the show is a financial success.

We are able to offer this top-tier talent by splitting the travel costs with the Heralds of Harmony; *Ringmasters* will be doing their show on Saturday in Tampa. Also, we can support this lineup by utilizing a cost-effective venue like the Terry, and through the relationships of our Director.

The chorus will joint market the event with the Heralds to the barbershop community. You will see this billed as "The Florida Tour of Ringmasters" to other choruses throughout Florida, Georgia, and into South Carolina. We also plan another "Sing With the Big Orange" promotion to attract additional singers. Be mindful of those you know that may have interest in joining us on the risers – this is a great time to get them involved.

We are excited about the upcoming show, along with the many other activities that we have planned for the coming year.

**WHAT HAVE YOU
DONE FOR THE
CHORUS, TODAY?**

MORE MEMORY LAPSES

by Joe Cosgrove

As a chorus experience from the distant past, I recall a performance that was given for an international conference of secondary school educators, held in Boston, MA. There were several Ph.D.'s, College Presidents, Administrators and education specialists from a large spectrum of nations, Western Europe, Africa, Asia . . . everywhere.

Well, the repertoire of the Narragansett Bay Chorus that year included a novelty song that is a semi-official state song, "Rhode Island is Famous for You". In it, many of the other states are mentioned for their "products" . . . pencils from Pennsylvania, New Jersey gives us glue . . . silly stuff for the most part.

Our chorus manager, and all-round MC for our shows was Mike Maino, (Bass in the current 5th place Senior Quartet, Trade Secret). He likes to "play" the audience, so he invited them to call out a location and the chorus would identify a relevant song title.

A gentleman dressed in his native garb approached the stage and asked for a song about the country of Ghana. Oh, brother, this was going to really stump our imagination, for sure. Then you could see the smoke rise from Mike's ears and the light bulb went on over his head . . . he turned to our director, asked for a pitch and he gathered three of our front row to sing . . . wait for it . . . "Ghana take a Sentimental Journey, Ghana set my heart at ease . . ."!

**DISTRICT CONVENTION
MEMORIES**

by Joe Cosgrove

Because of barbershopping, I haven't spent many of my birthdays at home with the family. The Northeastern District convention was always held on the last weekend of October, (Likewise, for the thirteen times I competed at International, I wasn't home for my wife's birthday either, but the consequences of that were

much different.)

One of my favorite convention cities has always been Montreal, Quebec. The BHS usually took over the Queen Elizabeth Hotel, and the events were coordinated flawlessly. No matter what the weather there is another whole city underground connecting everything: shopping malls, restaurants, hotels, the convention center, the Metro and the Canadian Pacific Railroad. Barbershoppers especially love riding the Metro. The subway is so quiet, because it runs on rubber tires. It is very automated, with the disembodied voice calling out station stops, etc., But the fun comes when a train is about to leave the station. It gives off three electronic tones which every barbershopper can't ignore. It's like the response of Pavlov's dogs. We always have to complete the TONIC CHORD ! Crowds of chorus and quartet men, (and some women), standing on the opposite platform, will hum, whistle or sing a vowel that meets the need as the train departs. True Montreal natives must be convinced we're a strange bunch!

**MORE DISTRICT
CONVENTION MEMORIES**

by Joe Cosgrove

The second time I visited Montreal, there was a grease fire in the exhaust system of one of the restaurants in the railroad concourse, a couple of levels under the Queen Elizabeth Hotel. It happened shortly after midnight, just when most of us had gone to bed to get our rest because the chorus competition was scheduled for the next day.

As the fire alarm sounded and people began to exit their rooms, heading for the fire stairs, a young man at the hotel's front desk was trying his best to give calm directions to everyone over the hotel's PA system. He was a native French-speaker and his English vocabulary was very literal. His intent was to have guests keep the doors and exits clear to avoid causing a bottleneck and making it more difficult for firefighters to enter the building. Imagine hundreds of barbershoppers, many of them just awakened from sleep, most of them veterans of WWII, Korea and Vietnam, hearing the loudspeaker say to "Please liberate the exits!"

VOICE CHECK: 10 TIPS FOR HEALTHY SINGING

by Chloe Veltman
from tcg.org

Theatre lore is packed with horror stories about performers cracking or missing notes on stage or—even worse—losing their voices completely. Luciano Pavarotti had, near the start of his career, a disastrous concert in the Italian city of Ferrara around the time that a nodule first developed on his vocal cords; as a result, he gave up singing for a while. In 1997, Julie Andrews's voice was seriously damaged after she underwent surgery for polyps that developed on her vocal cords while she was performing in *Victor/Victoria* on Broadway. And Nathan Lane frequently missed performances of the Broadway production of *The Producers* owing to a polyp on his left vocal cord.

Without a doubt, the care of the voice is as essential to the business of being a professional actor or singer as remembering one's lines. But hectic schedules, smoky bars, flu season and countless other challenges constantly conspire to derail attempts to sing in public with confidence, comfort and ease. Here, a wide range of singing experts—voice therapists Joan Lader, Joanna Cazden and John Haskell; voice trainers Judith Farris, Kate DeVore, Joan Melton, Janet Rodgers and Scott Kaiser; performers Susan Graham and Kristin Chenoweth, as well as choral director Ian Robertson—impart their top tips for maintaining a healthy and successful singing career.

1. Technique is King

Maintaining great technique is without question the basis for a healthy voice. Good technique prevents injury and enables performers to sing at the top of their game every time. "With proper training, the singer/actor learns to release excess tensions in the body and throat muscles," says Rodgers. "This means that the vocal mechanism is sitting in a muscular environment that will allow it to function at its best. Proper vocal technique means that the singer/actor has learned to use 'diaphragmatic breath support' in singing. This moves the effort of support to the abdominal muscles and away from the muscles that are closest to the throat. Proper vocal technique means that the singer/actor has trained the vocal folds to respond to pitch changes and that the singer/actor can maximize the gifts that nature has provided."

"Improper technique can lead to vocal injuries,

which can be annoying and limiting at best and career-ending at worst," says DeVore. "Most common vocal injuries (nodules, polyps, bruising, swelling) are caused at least in part by the vocal cords slamming together too hard when we speak, sing, shout, scream, wail, keen, sob and so forth. There are ways to do all of those things healthily, which ensures that a performer will have a flexible voice to last through his or her career."

Like many experts, Farris believes that proper technique begins with the breath. "The only physical part of singing should be breathing," she says. "That should be naturally obtained and constantly maintained. It is much like a violinist practicing bowing. I know a good violinist is always attentive to balancing the bow on the strings. In singing, if one's breath is balanced, it is nearly impossible to have any kind of strain on the vocal apparatus, and the easiest and most beautiful sound is achieved. Thus obtaining a correct vocal technique is the key to the prevention of vocal problems. The vocal cords themselves are muscles. Athletes and dancers know that any muscle that is used correctly gets stronger with use, not weaker or injured."

However, good technique cannot be gained through a "one-size-fits-all" approach, says Cazden, who explains that "many vocal techniques work but for a different reason than the teacher proclaims. The field of voice is still emerging from centuries of speculation, guesswork and secretive folklore. A singer needs to trust his or her own experience, use what works and not get distracted by flowery explanations."

Adds Melton: "Each performer is unique, so the to-do list that answers all the issues does not exist. However, to quote Mary Hammond, head of musical theatre at the Royal Academy of Music in London, 'Technique frees the imagination.' The better, more solid and more unconscious the technique, the freer the performer is to grow, explore and mature."

2. It's All about Prevention

Prescription medications might get a singer under duress through a performance, but they are not the way to solve vocal issues in the long-term. "Many singers resort to doctors who fill them with cortisone shots to get through a performance or audition," says Farris. "But if the cause of the problem is not corrected, the issues continue and these so-called 'remedies' can cause additional problems of their own. At that point, the singer should have vocal rest and then seek out a good teacher to help correct the issue. Prevention, however, is key."

Cazden concurs: "The absolute biggest problem

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10 TIPS FOR HEALTHY SINGING

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that singers have is not visiting a doctor soon enough. Financial pressures and a mistrust of mainstream medicine lead people to 'muscle through' or 'get by' for months longer than they should. This adds layers of bad technique onto the original injury, and delays recovery. Unless you have terrific insurance, set up a medical savings account and stash whatever you can every month so that when you need a voice doctor you can afford a good one. Plan ahead, and before you need help, locate a laryngologist with videostrobe exam equipment and experience working with singers. Exams without videostrobe are only accurate about one-third of the time. You might need to travel to get to a good clinic, but in the long run, the right diagnosis will save you time, money and anguish."

Warning signs can help performers identify and take care of potential problems early: "Missing warning signs of a vocal injury can be a problem," says DeVore. "Common warning signs include hoarseness in the absence of an illness (or hoarseness that hangs around after cold symptoms have cleared up); decrease in speaking or singing range; change in voice quality (breathiness, gruffness, a veiled sound); increased physical effort to speak or sing; physical discomfort or pain when voicing; something just not feeling right with the voice."

3. Calisthenics Count

Warming up the voice is absolutely essential to a singer's ability to prevent injuries. Just like going for a run without first stretching, the voice can easily strain if pushed too hard and without first being primed. "Develop a warm-up routine that slowly 'wakes' the voice and brings it into alignment with breath control and natural support," says Robertson.

4. Happy Talk

"A common mistake performers make is forgetting to have good technique not only when singing but when speaking," says Chenoweth. "That is a tough one for me, because the speaking voice I am most comfortable in isn't the best for my voice in general."

Haskell adds: "Most singers are talkers by nature. Their biggest mistake is talking too much before and after a performance. Talking in noisy environments can be a particular problem when a singer is on the road as producers often expect artists to meet patrons to talk about their work after they've performed. This is often part of a performer's contract, so it's hard to hold back."

5. Enlist the A-Team

Singers need to find the right teachers throughout their careers. Chenoweth, for instance, still takes voice lessons with teachers in New York as well as with Florence Birdwell, the performer's mentor and professor at Oklahoma City University, where she went to school. Haskell says that vocalists should "follow their instincts about what feels right and what doesn't with regards to voice training. Some voice teachers push students too much to point of discomfort or even pain. The muscles and coordination of the vocal mechanism can be achieved in a gradual way." According to Lader, the best teachers have a good grasp of how the body works from a mechanical standpoint: "A singer needs to find a teacher who is knowledgeable in anatomy and physiology, who has good eyes and ears and can direct the student in a healthy manner to achieve whatever it is the student has set out to accomplish."

Cazden adds: "Singers often make the mistake of staying too long with a teacher who is not taking their voice in a good direction. If the process or relationship doesn't feel right, you shouldn't feel obligated to continue with that person. Take sample lessons with a few other teachers for perspective. If you think something is medically wrong with your voice, but your teacher claims to be able to fix it, get a second opinion."

Singers, however, often need more than one expert to help guide their careers. Haskell believes that performers should surround themselves with a group of trusted professionals across a range of disciplines in order to develop performance skills, prevent injury and troubleshoot problems as they arise. "In addition to the voice teacher who concentrates on helping a performer to develop great technique," Haskell says, "a singer might also benefit from the services of a vocal coach, an acting coach, a voice therapist, a physical therapist, as well as an ear, nose and throat physician. There has to be communication between the different parties so that everyone is on the same page regarding the singer's issues and progress."

6. The Power of Cross-training

Performers, who are often asked to sing in many different styles, frequently have to be as adept at singing numbers from the musical theatre repertoire as they are at performing opera arias, folk songs and jazz standards. Training to sing healthfully across multiple styles is even important to singers who specialize in just one genre. "Cross-training across all styles is the key to being able to perform them in artistically coherent and safe way," says

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10 TIPS FOR HEALTHY SINGING
(continued)*(Continued from page 6)*

Lader. "If you sing opera you should also practice singing pop songs. This is important, because it prevents injury and strengthens, balances and coordinates the many parts of the laryngeal musculature. Plus, singing in a different style from what one is accustomed to can help to raise a red flag if there is something wrong with the vocal cords that needs special attention."

7. Salvation through Hydration

Drinking water is crucial to maintaining a healthy voice, because it prevents the delicate vocal cords from drying out. "Drinking about two liters of water a day is helpful for most people, but they need to compensate with extra water for things that dry them out (like caffeine, alcohol, smoke and certain medications)," says DeVore.

Proper hydration also means finding creative ways to counterbalance arid environments (caused by air-conditioning and hot climates) that can dry out the vocal cords. Steam inhalation, for example, moistens the vocal cords and thins out mucus. Graham proposes additional techniques for performers who travel regularly: "When I'm flying, I put a damp cloth on my face, because airplane air is so dry. I also keep a humidifier in my room."

Kaiser adds: "Drinking water to keep the folds of the vocal cords lubricated is important, but there are other things that performers should reduce such as the consumption of dairy products and cold and allergy medications, because they coat the vocal cords and dry out the voice."

8. Food Glorious Food

Acid reflux and other problems of the digestive system can cause serious issues for singers. "The acid that comes up through the stomach can literally eat away at the delicate tissue at the back of the larynx and affect the posterior part of the vocal cords," says Haskell. "If a singer gets a reflux diagnosis from an ear, nose and throat specialist, he or she has to start observing a reflux regimen. This may mean eliminating caffeine, carbonated drinks, citrus fruits, spicy foods and chocolate. Also, the evening meal should not be eaten too late or too close to bedtime, which can present a problem for performers who don't want to eat much before they go on stage."

9. Rest Up

The voice is a fragile instrument. Singers should be in touch with how they're feeling on any given day enough to know when to pull back or even take

*(Continued on page 13)***VOCAL EDUCATION SERIES**
PART 15 - THE ART OF IN-TUNE SINGING

by René Torres

from masteryofharmony.org

A lot of talk and time is spent on the subject of "in-tune" singing. No barbershopper has ever escaped the constructive criticism of a chorus director, section leader or coach, when he says, "You're out of tune!" At the beginning of your "career" hobby, your reaction to this statement was probably one borne out of ignorance and lack of knowledge about the term. It may very well be that as you progressed in the hobby - and probably after repeated warnings - a slow realization that sometimes you were OK, and sometimes not, made you more and more aware of the tuning problem. But have you ever stopped to really give it a thought? What is really meant by in-tune singing?



Typically, singing in tune means that you are accurate as to the tonal center of a song. If a song is in the key of C, for example, then everything about the song revolves around that note, unless there is a deliberate key change. Simplistically, the tonal center of a song is the note back to which the song always returns. It means that you sing the notes exactly as they are written, keeping the tone fidelity as it was meant to be by the composer.

This is easier said than done because of a peculiar characteristic of the average human ear. This characteristic is commonly called "relative pitch." To be a singer, it is necessary to be able to hear a note

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THE ART OF IN-TUNE SINGING (continued)

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and then sing it exactly as you hear it. It is not necessary for a singer to be able to name the note, although people gifted with what is called *absolute pitch* can indeed do so. But it is important to sing it exactly as you hear it. What makes this task difficult is that the human brain does not distinguish between very close pitches until they are enough apart to register a difference. One person can sing a C that is slightly above the frequency of the “basic” note, and another one can sing it slightly below that frequency. If you hear them sing the note separately, they might sound the same. It is not until they are a significant distance apart that they become distinguishable as two notes. As an example, there can be a great deal of variation between a C note that is perceived as C sharp and one that is perceived as a C flat (or B in this case). This poses a problem for singers that sing without musical accompaniment. With a musical instrument behind you, there is a constant reminder of what is the proper tone to sing, because the instrument keeps you on track (one hopes). Singing solo means that you have to keep that tonal center in your head, and stay faithful to it throughout the song. It is a harder task.

Things get even more complicated when you are singing a note that is part of a four-part chord, such as a song being sung with three other people, or three other parts. Each singer has his own idea of the tonal center and is trying to keep faithful to it. If each singer has a slightly different frequency in mind as the “center,” then the overall effect does not produce the desired harmonic effect. To further complicate matters, listening to other parts different than your own may cause you to want to drift from your initial idea of the center. You may get pulled up slightly, or more often, you get pulled down in order for your ear and brain to feel that the chord is right. The net result is usually a gradual collective lowering of the pitch as you sing, and when you finish, you are surprised to learn that you are in another key! Since the singing of a note is a matter of vibration of your vocal chords to create the pitch, a lapse of attention tends to create a small relaxation of the support you are giving the tone, and the result is a lowering of the frequency. Trying to adjust, so as to tune to the other parts, also usually results in a lowering of the pitch, resulting in the out-of-tune situation. Rarely do adjustments result in an increase in pitch, although they do occur occasion-

ally.

For those with a little more musical training, you may feel that the explanation above is a little simplistic. It makes no distinction between fixed pitches (such as that produced by a piano, for example) and pitches under what is called *just intonation*, which is a continuously variable tone capability, such as that produced by a violin or the human voice. That discussion, however, is beyond the scope of this article. Here, we will look at the primary steps necessary to sing in tune.

First, you need to train your ear to understand and assimilate the relationship between various notes as they revolve around a given tonal center. A good exercise for this is to take a pitch for a song you know, preferably a simple one with no key changes, and then sing a portion of it solo. Then blow the pitch again to see if you are still “there.” Do this with more and more of the song, until you can consistently stay faithful to the tonal center.

Next, try singing in unison with three other parts. You will see that things get a little more difficult, because now eight ears and four brains have to agree on what are the correct pitches. Do this OFTEN. A ballad helps, as it is easier to “tune” one note at a time. This will develop your *melodic* tuning ability, which is staying faithful to the melody, as it were.

Once you are comfortable with unison singing, start some duetting with the lead and another part. Once comfortable with this, put the four parts together. After a while you will notice that you have to make some adjustments to the pitch to keep the parts properly in tune to each other. This leads to proper *harmonic* tuning, which is being in tune *within the chord*. A good coach helps, because sometimes you are too involved in the song, and you need a fifth set of ears to put it all together.

Nothing can substitute for practice, practice, and more practice. Remember that it is not enough to be harmonically accurate and make a chord ring, but you have to have the melodic accuracy as well so as not to vary from the tonal center. As you progress with your singing abilities, you will tend to be able to “feel” what is the right pitch, and hopefully stay consistent. Remember...PRACTICE!



HOW TO LISTEN TO A RECORDING OF YOURSELF WITHOUT GETTING DE- PRESSED

by Dr. Noa Kageyama
from bulletproofmusician.com

Isn't it funny how much kids enjoy watching videos of themselves?
When was the last time you were that excited to watch yourself on video, or listen to a recording?



We all know deep down that recording ourselves (and actually listening back) would be hugely beneficial to our growth and development. Yet many of us avoid it like the plague. Not because it's inconvenient, but because as we watch the video, cringing at every tiny little flaw or mistake we see and hear, we grow increasingly discouraged, depressed, and frustrated. And that doesn't make us feel like spending more time in the practice room.

Well, it doesn't have to be that way. We don't have to lose confidence and feel depressed every time we listen to a recording of ourselves – even if it's not a particularly good one. Believe it or not, we can even use these flawed recordings to *build* our confidence. Sounds like crazy talk, you say?

I know, but it's actually pretty straightforward. And it has nothing to do with putting a positive spin on things.

Cultivate the bright spots

When we listen to recordings, look at ourselves in the mirror, or eat our mother-in-law's cooking, our natural tendency is to look for flaws.

That's ok, but if that's *all* we do, we will end up with an unfairly biased view of the target of our analysis.

Truth is, in any performance or recording there will be a number of things that go well, that you will certainly want to repeat again and build upon the next time you perform.

So don't just identify the mistakes and blemishes. Be sure to spend just as much time and effort identifying the bright spots.

It's a little like being a parent. If all I do is nitpick and harp on my kids' bad behavior, I'll end up with a couple kids who continue to exhibit bad behavior, and are resentful to boot.

The more effective (though deceptively difficult) approach is to catch them doing the *right* things. As I consistently reinforce the desired behaviors, the positive behaviors tend to be repeated more often, and the bad behaviors become less prevalent.

Cultivate a solution-focused mindset

So that's all well and good, but how do we avoid getting down in the dumps about the mistakes, flaws, and shortcomings we will inevitably hear?

Here are two guidelines for addressing those less than stellar moments:

1) Be specific

It's not so helpful to say, "That sounded like \$#!+".

I mean, how are you supposed to improve upon "\$#!+?"

Instead, say "it sounded rushed" or "the high F was flat" or "the second C cracked".

These are things that can be fixed...which leads us to guideline #2.

2) Immediately generate a potential solution for each mistake

Don't just write down the mistake and leave it there to fester and eat away at your confidence. Brainstorm a

(Continued on page 10)

HOW TO LISTEN TO A RECORDING OF YOURSELF WITHOUT GETTING DEPRESSED

(continued)

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potential solution for each flaw.

For instance, "It sounded rushed" → "Feel the pulse next time" or "Sing through the phrase."

"High F was flat" → "Bring elbow around sooner and prepare hand shape in advance."

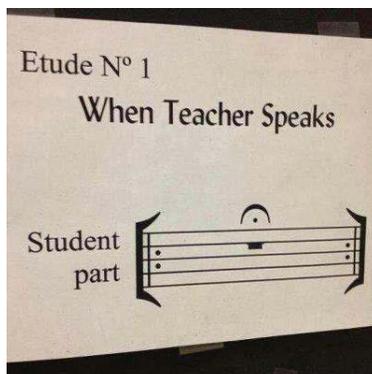
Writing about your problem areas in two parts – as a specific technical issue with a potential solution tied to it, will help take the sting away and keep your thoughts more solution-focused, rather than problem-focused.

A more optimistic mindset

A solution-focused mindset is an inherently more optimistic mindset, which will lend itself to small daily improvements, which in turn will build up your confidence. We don't always have to sound great to be confident – we can gain a lot of confidence from seeing ourselves improve from week to week. From new and improved fingerings. From new understandings and micro-epiphanies about how to produce the kind of sound we want. From a deeper understanding of the score, and how to conceptualize a phrase we have been struggling to make sense of.

Just knowing that there is hope, and that we are capable of figuring out how to improve can provide a great deal of hope, boost our confidence, and increase our motivation to practice and try new things.

And if you ask me, that's the most important reason for listening to yourself anyway. Not so much to decide if you're any good or not, but to figure out how to get better.

**FREE SINGING TIPS**

by Yvonne DeBandi

from a2z-singing-tips.com

P = PLACEMENT OF YOUR TONE refers to where the tone is centered. Mastering tone placement will make your singing incredibly easy and consistent. Some people are born with the skill of good tone placement and others have to really work at it. To get technical, there is both a horizontal and vertical placement. For example: horizontal placement, the tone can be centered at the front of your mouth, the middle or the back (back never preferred). For example: vertical placement, draw a line from the middle of your chin to the top middle of your head. The higher the note, the higher the placement.

**FREE SINGING TIPS**

by Nicole LeGault

from a2z-singing-tips.com

P is for Projection. Projection is the art of pushing the sound (via the air) up, and forward, and away from you. Singers, actors, and public speakers do it. "Reach for the back row". Remember that even when your voice is going down in pitch and in volume, the projection always moves up and forward and away – because it is your directly related to your airflow.

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IN DEFENSE OF IMPERFECTION

by Deke Sharon
from facebook.com

When I started this Mr. Toad's Wild Ride of a career in a cappella 21 years ago, there is one statement I thought I'd never hear myself say:

"People in a cappella have become too concerned with tuning."

It's easy to get people to agree with this statement nowadays, with so much pitch correction in recordings, but that's not what I'm talking about. I'm talking about too much focus on tuning during live performances. And I'm not talking about the use of live pitch correction.

I think I just heard most of you jump off the bandwagon. Let me explain.

A cappella is the oldest music, and throughout history has incorporated musical styles, both secular and popular. Most recently, that which we currently term "contemporary a cappella" is incorporating an ever-widening variety of musical traditions and styles - bluegrass, jazz, pop, R&B, hip hop, soul, reggae, gospel... you name it.

None of these put a particular emphasis on tuning to the extent that it alters the style and presentation of the music. You can argue that it's easier to tune when you have a keyboard or fretted guitar in the mix, but as soon as you get one string out of tune, mix in a fiddle or trombone, anything can happen. it only takes one note for a chord to be askew.

Perhaps it's the prevalence of pitch correction in recordings and pop music, but groups seem ever-concerned with their pitch, and moreover judge other groups as if tuning is the point. It has never been the point. Wanna know what happens if you make it the point?

Exhibit A: Barbershop

Backstory: Over a century ago, "barbershop" (which didn't yet have that name) was largely improvised. In fact, it was created by and initially popularized by African Americans. Some guys standing around, jamming on the pop tunes of

the day. Same as now, right? Yup. And, for the record, so was doo-wop, circa 1950. Same as it ever was.

Much later, in 1938, when OC Cash formed SPEBSQSA (now the Barbershop Harmony Society), he was trying to revitalize a musical style that had come and gone. It would be as if someone started the Doo Wop Harmony Society fifty years later... so, now. A noble act which has immortalized him in the annals of vocal harmony. As well it should.

However, over time, the music shifted. Changed. It went from guys hanging out with friends and singing the old songs in the old way to a codified form with guidelines and rules, perhaps in large part due to the increasing importance of the organization's annual competitions. Groups were judged, and judges needed criteria. This makes sense, as the organization's historical mission couldn't allow unlimited flexibility in all musical choices (lest the P in SPEBSQSA - preservation - be discarded).

However now, over 100 years later, our barbershop has become its own style, with a litany of rules for acceptable chords and chord voicings, with the emphasis during performance on "ringing" chord after chord. Tuning.

Judges are trained to judge like each other, and coaches "teach to the test" when working with groups, all aiming at a specific aesthetic, with tuning a significant (albeit not only) priority. The music has gone from loose to tight, the sound from improvisatory to highly scripted, and the performances from natural to highly stylized. And, perhaps as a result, the organization has been shrinking rather significantly for the past 20 years... even as a cappella in general has exploded in popularity.*

Now, I wasn't around in 1890, so I'm just surmising, but my instinct tells me the music was more loose, less concerned with overtones. Music is communication, not some kind of olympic sport, and all that should matter is how you make the audience feel. You don't agree with me? Modern social science does.

Take, for instance, the fact that people do not make decisions with their minds. They make them with their hearts, and then they justify them intellectually. That's been proven time and again, and is at the core of everything from political campaigns to grocery store product placement.

(Continued on page 12)

IN DEFENSE OF IMPERFECTION

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(Continued from page 11)

To bring it closer to home, do you remember when Ben Folds said to the Beelzebubs in Season One: "there were some tuning issues, but I didn't care!" That's exactly what I'm talking about.

Do you know who else doesn't care? You don't care. Do you hate all Motown music? Most likely not. But the vocals are well outside what would be considered "in tune" nowadays. And they're beautiful. And real.

Moreover, if you're focusing primarily on tuning on stage, you're not performing and you're not communicating. You're manufacturing sound.

People love it when the House Jacks perform and we improvise a pop song. They don't care if it's perfect. And think of your own shows - sometimes the screeching high notes and rumbling low notes that made the audience go nuts were not in perfect tune, but they got a much bigger response than that delicate passage you worked hours on.

To be clear: I'm not chastising anyone, perhaps the Real Group, for their excellent tuning. It's a wonderful thing. But neither am I going to dock the Persuasions for having a wider bandwidth. There's not only room for both, we need both. And, in both cases, the groups have a lot of heart in their music. That's what connects with people, most of all.

Which all brings it back to you:

Are you a studio editor, making a living "cleaning" tracks? First of all, don't tune everything. Some things sound better raw and untuned. Secondly, when you are tuning leads, back way off. Let the notes take a little time before they lock in, and leave some moments imperfect. Far more emotional impact in many cases.

Are you a singer? Yes, work on your pitch, but don't go out on stage thinking about it. If you're thinking about tuning while performing then you're giving the audience a very cold, calculated performance. Channel the emotion and trust your training. When you're saying something, SAY something, and don't worry about your pronunciation.

Are you a music director? Drill fundamentals in rehearsal, and make performing about the big picture. Get your singers into an emotive space instead of a perfectionistic one before they march on stage, and if you're conducting do everything in your power to keep their focus on the song's message and not worrying if you're going to chastise them on Monday at rehearsal.

Are you a judge, perhaps of competitions, or recordings? Don't get caught up in the idea that the more precise group is the better group. It isn't. The better group is the one that makes you leap out of your seat. The audience favorite. They might be the most technically accomplished, but they might not. Please don't reinforce the notion that technical proficiency equals excellence, because groups will chase that trophy all the way down whichever path you open.

Are you an arranger? I've said it once, I'll say it again: arrangements are roadmaps to help singers communicate with an audience. Every time you choose something that's technically difficult for a student group, it had better be in service of the singer's emotional delivery, because if you're just showing off, you're selfishly making the arrangement about yourself and are in effect forcing the group to focus on their technique rather than the mood, and it often backfires. Stretch them in a way that pushes them to higher emotional impact. Oh, and stack your chords ala the harmonic series (big gaps on the bottom, smaller ones on top) to make it easier for them to tune, so they can spend less time worrying about locking chords.

Are you an a cappella insider? I'm guessing the answer is "yes" if you're reading this. OK, let me level with you, because I'm one of you. We like our 13th chords, and we love to hate the same ol' songs sung the same ol' way. And we should be pushing our own to pioneer, with original arrangements, original sounds, original songs. But we also need to lose any snobbery we have toward groups that are less than perfectly polished. There is only one Bobby McFerrin, and the rest of us are at least 3 solo albums and a minor 11th behind him. There is no perfect. Ever. And if that's what you're striving for, or what you look for in groups, you're missing the point. There are things a cappella does extremely well - like intimate, honest audience-performer connection. And there are ways in which a cappella has a harder time, and tuning is high on that list.

(Continued on page 13)

IN DEFENSE OF IMPERFECTION

(continued)

(Continued from page 12)

Recent articles have been written about individuals and success, trying to find the best way to maximize both happiness and productivity in the workplace. Our parents were taught to strive to be good at everything, and to spend their time working on the subjects in which they had the most difficulty. Modern studies have found exactly the opposite to be a far more effective path: focus your time and energy on your strengths, and let people who are good in other ways help you.

So, don't worry about being "pitch perfect." Instead, focus on kicking ass.

*A note to my Barbershoppin' friends... those that remain after the paragraphs above: I love barber-shop music, and started my first quartet as a barberpole cat back in High School. I think the tradition is superlative, and there is much that all styles of a cappella can and should learn from you and yours. But maybe you should loosen some of the regulations and minutia, and instead create some different criteria: Who can create the most viral video? Who can get the biggest response from a theater full of non-barbershop insiders? Any art form that caters primarily to its own will find itself dying off. There's nothing whatsoever wrong with music from 100+ years ago. People listen to classical music every day. But remember that they listen to it because of how it makes them feel. That's all there is, in the end.

10 TIPS FOR HEALTHY SINGING

(continued)

(Continued from page 7)

some time off. "If you're tired, ill or hungover, sing less," says Cazden. "If you feel great, don't be stupid and sing so much that you wreck your instrument."

Rodgers believes that rest is important even while an actor or singer is working. "During rehearsal breaks, avoid chitchat," she says. "Really rest the voice for those 10-minute breaks."

DeVore says that performing full-throttle with an illness rather than resting is one of the worst things a performer can do for his or her voice: "Succumbing to pressure (either internal or exter-

nal) to 'push through' an illness is, unfortunately, a common mistake performers make. 'The show must go on' is so ingrained in a performer's psyche—and this belief is reinforced by the entire production team—that they forget that 'the show' doesn't have to include performing at every rehearsal at full tilt. Pushing through an illness is a textbook cause of vocal injuries, and many problems can be avoided if people take the time to rest and heal."

Getting good amounts of sleep is absolutely crucial to vocal health. "The most important thing for me—which I struggle with—is getting enough sleep: I need at least eight hours, but nine is best," says Chenoweth. "My friends and family understand that sometimes I can only converse via e-mail or watch a movie with them, because the voice is a muscle that must be rested!"

10. One for the Road?

The pressures of a life on the stage can lead to some unhealthy choices for performers. "The most common mistake you see in actors, particularly young ones, is that they don't know how to pace themselves," says Kaiser. "They'll rehearse till midnight, drink alcohol and smoke cigarettes and expect voices to respond. It doesn't take much to strain a voice—even talking over loud music in a dance club can cause damage."

That's why many performers avoid drinking, smoking and noisy environments. "I don't drink very much alcohol when singing, because it dries out the voice," confesses Chenoweth. "I do not smoke or use drugs. I sort of live like a nun."

Journalist and singer Chloe Veltman is the Bay Area culture correspondent for the New York Times and the host/producer of "VoiceBox", a new public radio series about the art of singing.

Biographies of the Experts:

John Haskell has maintained a private practice in speech-language pathology in New York City for more than 25 years. He has held faculty positions at Pace University, Rutgers University and William Paterson College of New Jersey and is co-founder and co-director of the New York City Voice Study Group.

Kate DeVore is a theatre voice, speech and dialect trainer, speech pathologist and personal development coach based in Chicago. She is the co-author of *The Voice Book: Caring for, Protecting and Improving Your Voice* with Starr Cookman.

Scott Kaiser is director of company development and head of voice and text at Oregon Shakespeare Festival, where he has spent 20 years as an actor, director and voice coach.

Judith Farris is a soloist, contralto and voice trainer who maintains a studio in New York. She is presently artist-in-residence in the theatre and music departments at Southeast Missouri State University.

Janet Rodgers, the editor of *The Complete Voice and Speech Workbook*, is a past president of the Voice and Speech Trainers Association and an associate professor of theatre at Virginia Commonwealth University.

Joan Lader is a voice teacher and therapist. Her patients and students include some of the world's leading performers, such as Patti LuPone, Madonna and Roberta Flack.

Joanna Cazden, the author of *How to Take Care of Your Voice*, is a speech pathologist, singer, voice coach and teacher.

Joan Melton is a voice teacher based in New York City. She is the author of *Singing in Musical Theatre: The Training of Singers and Actors* and founded the voice/movement program for the Department of Theatre and Dance at California State University—Fullerton.

Susan Graham is a Grammy Award-winning mezzo-soprano who performs leading roles in some of the world's greatest opera houses, including the Metropolitan Opera, the Royal Opera House and La Scala.

Kristin Chenoweth is a Tony and Emmy Award-winning singer and musical theatre, film and television actress. Some of her best-known Broadway roles include Sally Brown in *You're a Good Man, Charlie Brown* and Glinda in *Wicked*.

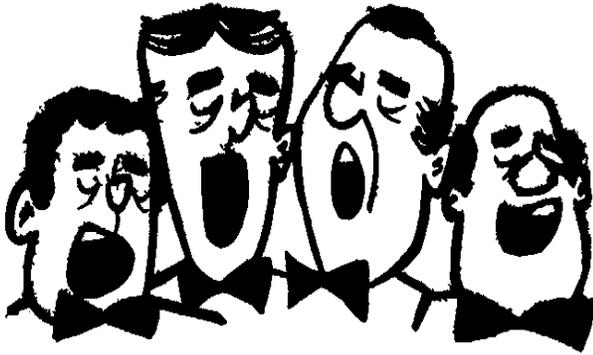
Ian Robertson is the chorus director of San Francisco Opera and the artistic director of the San Francisco Boys Chorus and the San Francisco Festival Chorale.

QUARTET CORNER

by John Alexander

Odd Man Out had a busy month singing at the annual Men's Group Valentines Day Banquet on February 13 at Southside Christian Church. Several former barbershoppers and Sweet Adeline's singers were in attendance. The quartet also performed at 2 birthday parties on February 23rd.

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...



oddMANout
a Barbershop Quartet

Terry Ezell Tenor	Brad May Lead	Daniel Proctor Baritone	Dave Medvidofsky Bass
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Performance Inquiries:
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*386-626-8210
*407-529-4182
*antonl@cfl.rr.com

CHAPTER MEMBER STATS

from ebiz.barbershop.org

The following are our current membership statistics:

Regular Members (RG)	56
Life Members (LF)	1
Youth Members (Y2)	3
Senior Members (SN)	5
Senior 50-Year (S5)	3
Senior Legacy (SL)	12
Total Membership	80

**PAST DUE MEMBERS**

from ebiz.barbershop.org

The following members are listed separately on the BHS website as past due. They vary from 1 days overdue to 178 days overdue. They will automatically be removed from the society roll at 180 days overdue.

Burt Davison	Ryan Henry
Jerry Johnson	Ken Moyer
Mike Schriver	Larry Taylor
Ken Tureski	Phil Warmanen
Bob Weber	Brian Weber
Tim Workman	

**COMING DUE MEMBERS**

from ebiz.barbershop.org

The following members are coming due in the next 30 days.

Bob Breedon	Tony DeRosa
Joseph DeRosa	Bo Dennis
Brett Flowers	Gregg Flowers
Sam Frankhouser	Joe Murrell
Frank Nosalek	Jeff Packer
Tim Walton	Myron Whittlesey

BARBERSHOPPERS OF THE MONTH**Singing Valentine Participants**

The board unanimously voted to honor all those who participated in the Singing Valentine program. The five quartets we eventually ended up with (from an initial possibility of eight quartets) performed more than one hundred times. These quartets had some substitutions, from time to time, and most of them are shown above. Some participants' pictures are not available because of all of the photographs have not yet been submitted. Participants have each been awarded a "Building A Champ" pin for service, above and beyond, to the Chapter.

Big Orange Chorus

BOARD MINUTE SUMMARY

by Daniel Proctor

Board Meeting Thursday February 28, 2013 at The Loop. Present were Dave Medvidofsky, Tim Walton, Phil Warmanen, Daniel Proctor, John Alexander, Frank Nosalek, Daniel Smith, Mike Sobolewski, and Bill Vockell. Absent were Robert Reeves and Rob Banks. Guest was Terry Ezell.

Singing Valentines

As of now there has been \$6790 income with \$500 advertising and \$700 in other expenses (roses, chocolates, envelopes & cards, etc.) which will leave a net profit of \$5590. There are additional orders that we are working to recover. Other process improvement items were discussed with agreement that we would finalize the document procedures in the fall in time for next year's Singing Valentine program. We turned away 24 sv orders this year. We wish to start qualifying additional quartets in the fall as well.

Director's Contract

The signed contract has been received with copies given to President, Executive VP, Treasurer and Secretary. There were no material changes from 2012.

Calendar Review

We had a satellite rehearsal on 2/24 and there were 21 in attendance of which about half were Big Orange Jacksonville members and the other half were from other areas of the state. Bill Vockell has started a conversation with St Augustine to perform in their arts series. More information to come.

Annual Show

June 30th Annual Show. Ringmasters and Mainstreet to headline at the Terry Theater. We are getting a discount because they are doing both our show and the Tampa show. In addition to our normal advertising we will combine marketing with Tampa in the Sunshine District Spring Convention program and within the barbershop community as the "Florida Tour" of Ringmasters. Because the Terry is only a 600 seat auditorium we will sell out and need to keep a tight control on tickets and discounts.

Satellite Rehearsals

Future satellite rehearsal dates are scheduled with one more on 3/24 at the First Baptist Church in Or-

lando from 2-5 pm and two others on 3/3 & 4/7 at Trinity Prep in Oviedo from 3-6 pm.

Membership Report

There are two new singers at the satellite rehearsals from Tampa who want to join to compete.

- Ed McKensie (emailed dual member form), he also qualified on 2/24.
- John Santamaria
- Mike Delker also qualified on 2/24.

Web & Social Media Report

We will be using the google calendar which provides the functionality we need, listed below. Update: All calendar dates that we have through June 31st has been input in the calendar and an email has been sent to the members to allow for testing, etc. We are currently using this as our master calendar and the website will be updated soon.

- Embed calendar(s) in our website and/or provide a link to calendar(s).
- Create calendars which will allow us to show calendar items by type.
- Link and/or Import calendar(s) date to phone or calendar client (outlook, gmail, etc.).
- Looks like a calendar instead of a list of dates.
- Show individual calendar or group of calendars in one calendar view.

Meeting Adjourned at 7:15 pm



REHEARSAL SCHEDULE

Sun	03 Mar	Trinity Prep Winter Park
Thu	07 Mar	Shepherd of the Woods
Thu	14 Mar	Shepherd of the Woods
Thu	21 Mar	Board Meeting
Thu	21 Mar	Shepherd of the Woods
Sun	24 May	First Baptist Orlando
Thu	28 Mar	Christian Family Chapel
Thu	04 Apr	Shepherd of the Woods
Sun	07 Apr	Trinity Prep Winter Park
Thu	11 Apr	Shepherd of the Woods
Thu	18 Apr	Shepherd of the Woods
Thu	25 Apr	Board Meeting
Thu	25 Apr	Shepherd of the Woods
Fri	26 Apr	Orlando
Sat	27 Apr	Orlando
Thu	02 May	Shepherd of the Woods
Thu	09 May	Shepherd of the Woods
Thu	16 May	Board Meeting
Thu	16 May	Shepherd of the Woods
Thu	23 May	Shepherd of the Woods
Thu	30 May	Shepherd of the Woods

PERFORMANCE SCHEDULE

Sat	27 Apr	Spring Contest
Sun	30 Jun	Annual Show

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Fri	01 Mar	Harlem Globetrotters
Sat	02 Mar	Royal Comedy Tour
Wed	13 Mar	Chris Tomkin
Thu	14 Mar	Teen Choice Live Tour
Sat	16 Mar	Miranda Lambert
Wed	20 Mar	Jax Breeze Lingerie Football
Tue	26 Mar	Eric Clapton
Sat	30 Mar	Jax Breeze Lingerie Football
Mon	01 Apr	Maroon 5
Fri	12 Apr	Sharks v New Orleans
Sat	13 Apr	Guns 'n' Hoses
Fri	19 Apr	Sharks v Iowa
Sat	20 Apr	Carrie Underwood
Sat	04 May	Sharks v Arizona
Sat	18 May	Sharks v San Jose
Sat	25 May	Jax Breeze Lingerie Football

BIRTHDAYS

Andrew Wohl	05 March
Terry Ezell	07 March
Rick Morin	15 March
Bob Thames	15 March
Bo Dennis	26 March
Gregg Flowers	31 March
Jan Stenback	31 March

RECENT GUESTS

Erik Baldwin	Jonathan Hall
Sue Henry	Gray Houston
Gordon Long	Betty Messler
Gary Raulerson	Mike Stevenson
Jack Stimis	

WELCOME

NEWEST MEMBERS

Don Hartsfield	January
David Holtzwarth	October
Roger Ross	June
Myron Wittlesey	June
Steve Cragg	May
Chuck Steiner III	May
Andrew Wheeler	May
Charlie Barbarisi	April
Bob Thames	April
Bob Weber	April
Brian Weber	April
Pat Bauer	March
Alex Boltenko	March
Joe McCarthy	March
Jeff Packer	March
Dave Roberts	March
Larry Taylor	March

DISTRICT SCHEDULE

25-28 Apr Spring Convention

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 April is 25 March.
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*.

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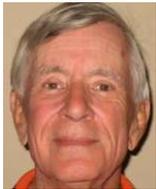
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Rob Banks
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Bari Sec Ldr



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Presentation Coordinator



Daniel Proctor
Learning Materials Coordinator

**IMAGINE 80 MEN ON THE RISERS
BE A SINGER-BRINGER**



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