



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 35 Issue 11

November 2015

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

WHAT'S INSIDE

Title	Page
Keep Our Youth Singing	1-3
Editorial	2
Barbershop History Questions 14	3
The Inner Smile	3-4
Who Quits?	4
How To Create More Sound Singing	5
What OC Cash Forgot To Tell Us	5
Free Your Voice	6
Free Singing Tips	6
Magic Choral Trick #319	7
Lessons On Success And Practice	7-10
On Musicianship And Musicality	10-11
Music Terms Misunderstood	11
Barbershop History Answers 14	11
Tips For Successful Recruiting	12
Obtuse Humor	12
Quartet Corner	13
Chapter Member Stats	13
Board Minute Summary	14 #
Meet The Member	14
Upcoming Schedules	15
Birthdays / Guests / New Members	15
Directing Team / Other Leaders	16
Chapter Officers / Music Team	17

KEEP OUR YOUTH SINGING

by Dave Parker

Record participation turned out for the 2015 free *Youth in Harmony Sing-Shop* on October 22 at the Christian Family Chapel on Old St. Augustine Road in Jacksonville. A total of 75 young women and 53 young men from five area public and private high schools showed up by 9 am ready to sing. And sing they did, in learning four a cappella songs in barbershop style (two for girls and two for boys) from some of the best barbershop harmony instructors in the land, as proven by their performances to each other in the afternoon.

Veteran observers claimed that they were the best two choruses ever at our annual Sing-Shop sponsored by the Barbershop Harmony Society and Sweet Adelines International. Did they have a fun experience? Ask them. Or better yet, come to our 2016 Sing-Shop and experience the joy of young voices raised in song.

Our female chorus was directed by a former president of Sweet Adelines and veteran quartet champion, Karen Breidert, ably assisted by the *Novella* quartet recently formed by other quartet champions: Fran Stump, Jan Anton, Jan Sobolewski, and Gailynn Anderson.

Our male chorus was directed by champion quartet singer and chorus director Mitch Greenberg, who was assisted by the superb *Orlando Express* quartet of Greg Patterson, Sean Stork, Matthew Boutwell and Harold Nantz.

All of these performers were introduced at the kick-off introduction hosted by our Master of Ceremonies, **Ryan Henry**, a student at St. Augustine High School and veteran front row performer with the *Big Orange Championship Male Chorus*. He invited both of our adult quartets as well as a high school male quintet recently formed from *Clay High School* students to sing at both the morning session and our "Really Big Show" in the

(Continued on page 3)

WANTED!!

MEN WHO LIKE TO SING!



Call 355-SING

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

EDITORIAL

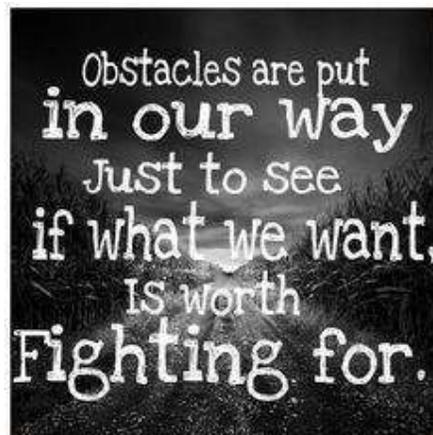
by John Alexander

Showtime is approaching. Are you ready? Many of us will be traveling to sing with our Tampa brothers on their two Christmas shows (three if you count the mid week extra). Many of them will be traveling to sing with us on our two Christmas shows.

Take advantage of the extra sessions with **George Gipp**, even if you don't think you need it. The chorus as a unit *and* some of the attendees will benefit from your appearance. Some extra repetitions will be a good thing.

Everybody have a happy Thanksgiving.

Some really great Christmas shows are coming!



Mandatory viewing for barbershop singers and indeed all vocalists. Deke Sharon is the doyen of modern a cappella and an impeccable musician of the highest order. Heed the words and make the music real.

<https://www.facebook.com/megmadams/videos/vb.1209474372/10207678150571007>



KEEP OUR YOUTH SINGING (continued)

(Continued from page 1)

afternoon. All received standing applause from our student singers and our adult volunteers.

In addition to our teaching volunteers, the Sing-Shop was made possible by a host of barbershoppers who included contacts with area high school choral directors as well as set-up and clean-up people for the Sing-Shop day, which included a pizza lunch for everyone. Special thanks are extended to the Russell Family and other members and employees of the *Christian Family Chapel* who once again donated their superb facilities for us to hold this annual event dedicated to our motto of "Keep the Whole World Singing.

Coordinated by **Charlie Young** and **Dave Parker**.
Picture courtesy of **Jason Dearing**.



Big Orange Chorus volunteers donating their time and skills to the 2015 Youth in Harmony Sing-Shop included **John Alexander, Bill Vockel, Mike Sobolewski, Jason Dearing, Rick Morin, Dave Walker, Don and Betty Messler, Sue Henry, Ryan Henry, Terry Ezell, Howdy Russell Jr, Jan Stenback, Bob Stump, Frank Nosalek, Charlie Young, Dave Parker**, and probably a few others. Would you like to be involved in this community project next year? Contact **Charlie Young** or **Dave Parker** and "Be A Champ."

If it's not worth doing well,
Why do it?

BARBERSHOP HISTORY

QUIZ 14

by Mark Axelrod
from probeweb.org

- 1 - In 1876, "I'll Take You Home Again Kathleen" was written. This song is considered a milestone in the development of the barbershop style of harmonization because of its significant chord variation; this variation was previously absent in popular songs. What else happened in 1876 that was of momentous importance to barbershop harmony?
- 2 - The society magazine was not always called the Harmonizer. Identify the name of its predecessor and the years in which it was published.
- 3 - In the early years of the society, arrangements of barbershop songs were available only from commercial publishing houses. In what year did the society begin publishing arrangements itself?
- 4 - What was the problem with the commercial publishers which motivated the society to self-publish?
- 5 - When and where was the first chorus directors clinic held? For extra credit, name the society luminary who was the instructor.

Answers on page 11

THE INNER SMILE

by Debra Lynn
from belcantobuzz.wordpress.com

Recently, I have been listening to a lot of singers, from a variety of genres. If you have had any training at all, you have heard the importance of lifting the soft palate. Sometimes there is confusion around what that means and also what that is specifically going to do for your sound.



I usually identify the area in question by directing a person to press their tongue up against the roof of the mouth, right behind the front teeth. We feel a hard surface. If we walk the tongue back, to the place we used to goof around and make clucking sounds as kids, you will feel a softer, spongier area.

(Continued on page 4)

THE INNER SMILE (continued)

(Continued from page 3)

This is the portion of the mechanism that needs to lift, in order to create optimal resonance inside the mouth.

Now in choral and operatic technique, lifting the soft palate is often described by imagining an egg back there in the mouth, or a small pear. In either case, it is a round shape, that when you try it and then speak a sentence, you will notice an affect to your voice. This is akin to speaking like Sean Connery or Julia Childs.

Some singers of note, like Renee Fleming, speak of an inner smile. I like this image for a couple of important reasons. Sustaining that egg feeling throughout an entire phrase, while singing, is virtually impossible, once you start articulation. However, if we imagine an inner smile, a "Cheshire Cat" grin, if you will, in the back of the throat, with the points of the smile connecting at the height of the ears. That lateral, engaged feeling, lifts up the ceiling of your mouth in a way that can be sustained through entire phrases.

This continuous engagement will of course need to be refreshed at each inhalation, but when done consistently, offers us a new level of vocal control, where the challenges of the English language become easier to handle. I often say that this back lift, particularly combined with my forward lift, will keep the weight of the voice at bay as we maneuver through passaggios (transitions) and give the appearance of one voice vs. three.

Try breathing into that smile every time you sing a phrase and feel the difference in the brilliance, resonance and quality of your sound. An outer smile is good for the world, an inner smile is good for your consistent, in tune, resonant, singing results!

WHO QUILTS

@2014, Stephen C. Rafe

Generally, those who leave an organization either perceive themselves as "outsiders" or are regarded as such by others inside the organization. New members,



of course, start off as outsiders. Long-term members can become outsiders when their situations change.

At issue here is whether these members feel they are a "good fit" with the values, attitudes, styles, and personalities of the people around them, the organization's style, and with its personality. The decision process depends upon what one might call the "discovery factor." It operates at three levels of awareness:

Level One - Members are quick to recognize that they are uncomfortable with their colleagues and leaders. Whether they are new members or long-term members who find themselves working with new people, they quit when they feel they cannot alter their circumstances.

Level Two - It usually takes a little longer for new members to realize they are uneasy with the organization's style and way of doing things. Long-term members often come to this realization when these factors change within an organization. In either case, these members are often next to go if they feel powerless to influence the changes.

Level Three - In most situations, new members have to be around awhile to grow to realize that they disagree significantly with the organization's culture and values. Like more experienced members who come to this realization, they are also likely to resign.

What This Means - The message for leaders is this: Organizations tend to attract and retain people of like interest. Thus, the more effective it is in communicating its personality to potential members, the more likely they are to retain the ones who will fit in. The better it does at articulating change to veteran members and helping them adapt to new people and circumstances, the better it will be at retaining them.

This can pose a dilemma for organizations that can benefit from recruiting people that are "different" and can offer new approaches to old problems. Such organizations, by providing for diversity in thinking, are most likely to succeed in recruiting and retaining the high achievers every organization needs in today's fast-changing environment



The Vital Link

HOW TO CREATE MORE SOUND SINGING WITH LESS EFFORT

by Ken Taylor
from singingtipsblog.com

As a vocal coach, I get an extra kick out of watching movies where a teacher helps an unlikely hero discover their magical powers, like *The Sorcerer's Apprentice*. The look in the students' eyes when they realize the greatness they've accomplished is just plain fun to see, and it reminds me of teaching lessons, because when you experience a great change while working with someone, witnessing that becomes one of your favorite things.



Well, one of the biggest "Ah-Ha!" moments that nearly all my students go through is when they start to own the idea that, "Sound is created by space."

In truth, the sound is created by our vocal cords, but space is what creates the fullness of the sound when we're singing. Space is what allows us to create great volume without much effort. I can better explain this with an analogy.

If you strum the strings of an un-amplified electric guitar, then it's going to make a very soft sound. However, if you strum the strings of an acoustic guitar, then it makes a loud, rich sound. Why?

Well, the acoustic guitar has a box underneath the strings, and the soul purpose of this box is to amplify the vibrations of the sound. The sound bounces back in forth in the box, multiplying the sound into something bigger than it was before.

The electric guitar lacks this "sound box," so the sound it produces is merely from the strings and nothing more. The only way to make it louder is to apply more pressure on the strings by plucking them harder (until we play so hard that they break).

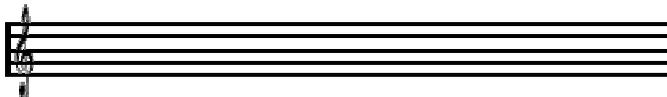
Our voice functions in the same way. If we open up space in our body for the sound to resonate, then our sound will get bigger and bigger without us having to exert any extra effort. But, if we rely

only on the cords to create the sound, then the only way to get louder is to apply more and more pressure on them, leading quickly to vocal exhaustion or potentially even vocal damage.

So that being said, play with different ways that you can create more space in the main resonance chambers of your body. These are your chest, throat, mouth, and head. Creating the right space in these areas will grow your voice effortlessly.

Doing this is almost like having your own magical volume knob. You'll be able to crank up the sound you produce while exerting less effort.

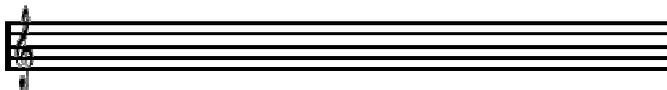
Play around with this idea for a while until you have your own "Ah-Ha!" moment, and discover what type of results you can get.



WHAT O. C. CASH FORGOT TO TELL US

by Bill Gibbons
from *The Heartbeat*

1. There is no such thing as being a little flat.
2. The older you get, the better your voice used to be.
3. There is too much apathy in most chapters ... but who cares?
4. Chorus Sadist - the guy who feels obligated to blow the pitchpipe at the end of the song.
5. God has given man the seemingly infinite capacity to remember countless tags, plus one of the chapter chorus contest songs.
6. Leads - the longer the song is, the higher the probability that the tag will be in your comfort zone.
7. Wear white pants to all chorus rehearsals. No one will ever ask you to help with the risers.
8. Volunteer to be the chorus pitchpipe person. You'll never again have to sing a song outside of your range.
9. I'd like to live long enough to see: a quartet who could sing the phrase, "gonna build a home for two, or three, or four or more" without using their fingers as counters.
10. Your favorite song, on your favorite barbershop tape, will always come out of your car speaker when you reach your destination.



FREE YOUR VOICE

by John Newell, Lead, *Realtime*
from "Let It Out" Vocal Performance Coaching
Facebook page

Still more about that pesky tongue tension that plagues the vast majority of singers...



When warming up, let the tip of your tongue sit on top of your front lower teeth for every vowel sound.

This is an excellent exercise for minimizing tongue tension. When the tip is behind your teeth, it is possible to flatten it with powerful muscular action, like with a tongue depressor. Try it. But when it is on top of your front lower teeth, your ability to muscle it down is reduced. It is easy to develop the habit of flattening the tongue too much and of retracting it inside the mouth. (Note: When my jaw falls open, the comfortable default position for my tongue to rest is on top of the teeth. I often do it when performing, also. You may be the same or you may not. Do what is natural and comfortable.)

Remember: It is not necessarily about flattening the tongue to create more space that you can see inside your mouth. Doing so can bunch the tongue muscles so they intrude in the pharynx and reduce resonance. A tongue in a naturally relaxed position reveals less noticeable space inside the mouth, but is aligned to allow MORE space in the pharynx.

Remember I posted on August 23 the video of Deke Sharon coaching a quartet? One of the things he worked on was unnecessary hand movements.

Well, this paragraph is in my book :-):

"Hands. If you need to move them, do specific things that support what you are singing. Have a specific intention. Otherwise, if you have nothing to do with your hands, do nothing. Let them stay by your side with your arms hanging heavily from their sockets. This may feel strange to you but is not as strange as standing there with a hand vaguely out at waist level waiting for a coat to be hung on it. That looks awkward and uncertain."

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

V = Vibrato. Vibrato is a natural or forced fluctuation of a singing tone. Do not concentrate on learning how to sing with vibrato. Instead, concentrate on the basic foundations of singing, breathing and support. When the proper coordination is achieved, vibrato will occur naturally.



FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

V is for Visualization. Many vocal coaches use visualization techniques for the placement and projection of the sound. For one example, if you imagine the sound appearing out of nowhere above and just in front of you, you can aim more accurately with your pitch (no fading, or "dipping" into the note) and from there, project it away from you (pushing with your diaphragm). Project in a outwardly round manner for a fuller sound.



FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

V. Vibrato Still on the subject of Sopranos, in relation to vibrato, Tony Soprano would say "forget about it"! Just let vibrato happen of it's own accord. If it aint happening just yet then it will, believe me. It can't not happen as your singing technique improves. Never try to force vibrato it will sound horrible.



FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

V= Vocal Exercises -- Vocal exercises are critical to maintaining and building your instrument. Do NOT underestimate them. They warm up your vocal chords in ways just singing a song cannot and will not. Lip rolls are a good way to start any warm up routine and can be done on a variety of scales.



MAGIC CHORAL TRICK #319 MORE ON FEELING FAINT WHEN YOU'RE SINGING

by Janet Kidd
from betterchoirs.wordpress.com

Nerves can wreak havoc on the enjoyment of singing in performance.



And one of the things we would typically do to make ourselves feel less nervous would be to breathe deeply.

But when we keep taking in huge breaths, then not using or getting rid of all that air, we feel even more wretched – and we feel more likely to faint, because this overbreathing has upset the balance of gases in our bloodstream. So the bad news is, we really are more likely to faint.

When you're actually onstage it's probably considered bad form to whip out a paper bag and begin to breathe into it – or even to do alternate nostril breathing.

However, I've found that if you can get in a few good sighs, and start moving more as you sing, it should help – as a temporary fix.

If you are a religious person then a moment of prayer during a few bars' rest can settle you enough to make it bearable. But whatever thoughts normally help to ground you and calm you down are worth training your brain to latch on to when you're in mental or emotional distress.

The underlying cause of all this will need to be addressed if you're going to have fun while singing onstage.

What's really going on is a panic attack – which actually feels like a life threatening event. And as a veteran of those wars I know that these can dog you for years unless you bite the bullet and decide to face up to whatever is terrifying you. The assistance of a good counsellor is really useful.

Here are a couple of other things that really helped me. (Please note that I am not prescribing – just letting you know what worked for me)

1. Getting enough aerobic exercise
2. Eliminating from my diet foods to which I have sensitivities (this was a really important one for me)
3. Meditation, and learning to stay conscious of the present moment – as opposed to constantly pre-living my life, and focusing on some awful thing that might happen in the future.
4. Vitamin B 12 strips, that dissolve on the tongue, or tablets that dissolve under the tongue.
5. Bach Flower Remedies

LESSONS ON SUCCESS AND DELIBERATE PRACTICE FROM MOZART, PICASSO, AND KOBE BRYANT

by James Clear
from jamesclear.com

How long does it take to become elite at your craft? And what do the people who master their goals do differently than the rest of us?



That's what John Hayes, a cognitive psychology professor at Carnegie Mellon University, wanted to know.

For decades, Hayes has been investigating the role of effort, practice, and knowledge in top performers. He has studied the most talented creators in history — people like Mozart and Picasso — to determine how long it took them to become world class at their craft. Furthermore, he has investigated the choices and experiences that have led to their success.

Let's talk about what Hayes has discovered about world class performers. And more importantly, let's discuss how you can use these insights to achieve your goals and become your best.

“10 Years of Silence”

Hayes started his research by examining successful
(Continued on page 8)

LESSONS ON DELIBERATE PRACTICE
(continued)

(Continued from page 7)

composers. He analyzed thousands of musical pieces produced between the years of 1685 to 1900. The central question that drove his work was, “How long after one becomes interested in music is it that one becomes world class?”

Eventually, Hayes developed a list of 500 pieces that were played frequently by symphonies around the world and were considered to be the “masterworks” in the field. These 500 popular pieces were created by a total of 76 composers.

Next, Hayes mapped out the timeline of each composer’s career and calculated how long they had been working before they created their popular works. What he discovered was that virtually every single “masterwork” was written after year ten of the composer’s career. (Out of 500 pieces there were only three exceptions, which were written in years eight and nine.)

Not a single person produced incredible work without putting in a decade of practice first. Even a genius like Mozart had to work for at least ten years before he produced something that became popular. Professor Hayes began to refer to this period, which was filled with hard work and little recognition, as the “ten years of silence.”

In follow-up studies, Hayes found similar patterns among famous painters and popular poets. These findings have been further confirmed by research from professors like K. Anders Ericsson, who produced research that revealed that you needed to put in “10,000 hours” to become an expert in your field. (This idea was later popularized by Malcolm Gladwell.)

However, as Hayes, Ericsson, and other researchers started digging deeper, they discovered that time was merely one part of the equation. Success wasn’t simply a product of 10 years of practice or 10,000 hours of work. To understand exactly what was required to maximize your potential and master your craft, you had to look at how the best performers practiced.

The practice habits of NBA superstar Kobe Bryant provide a perfect example...

Kobe Bryant is one of the most successful basketball players of all-time. The winner of 5 NBA championships and 2 Olympic Gold Medals, Bryant has amassed a net worth of more than \$200 million during his playing career.

In 2012, Bryant was selected as a member of Team USA. During this time, one of the athletic trainer’s for Team USA, a man named Robert, was working with Kobe to prepare for the Olympics. In the story below, which was previously published on Reddit, Robert describes his first experience with Kobe and reveals one of the reasons the superstar has become so successful.

From Robert, trainer for Team USA:

I was invited to Las Vegas to help Team USA with their conditioning before they headed off to London. I’ve had the opportunity to work with Carmelo Anthony and Dwyane Wade in the past, but this would be my first interaction with Kobe.

The night before the first scrimmage, I had just watched “Casablanca” for the first time and it was about 3:30 AM.

A few minutes later, I was in bed, slowly fading away, when I heard my cell ring. It was Kobe. I nervously picked up.

“Hey, uhh, Rob, I hope I’m not disturbing anything right?”

“Uhh, no. What’s up Kob?”

“Just wondering if you could help me out with some conditioning work, that’s all.”

I checked my clock. 4:15 AM.

“Yeah sure, I’ll see you in the facility in a bit.”

It took me about twenty minutes to get my gear and get out of the hotel. When I arrived and opened the room to the main practice floor, I saw Kobe. Alone. He was drenched in sweat as if he had just taken a swim. It wasn’t even 5:00 AM.

We did some conditioning work for the next hour and fifteen minutes. Then, we entered the weight room, where he would do a multitude of strength training exercises for the next 45 minutes. After that, we parted ways. He went back to the practice

(Continued on page 9)

LESSONS ON DELIBERATE PRACTICE (continued)

(Continued from page 8)

floor to shoot. I went back to the hotel and crashed. Wow.

I was expected to be at the floor again at about 11:00 AM.

I woke up feeling sleepy, drowsy, and pretty much every side effect of sleep deprivation. (Thanks, Kobe.) I had a bagel and headed to the practice facility.

This next part I remember very vividly. All of the Team USA players were there. LeBron was talking to Carmelo and Coach Krzyzewski was trying to explain something to Kevin Durant. On the right side of the practice facility Kobe was by himself shooting jumpers.

I went over to him, patted him on the back and said, “Good work this morning.”

“Huh?”

“Like, the conditioning. Good work.”

“Oh. Yeah, thanks Rob. I really appreciate it.”

“So when did you finish?”

“Finish what?”

“Getting your shots up. What time did you leave the facility?”

“Oh, just now. I wanted 800 makes. So yeah, just now.”

For those of you keeping track at home, Kobe Bryant started his conditioning work around 4:30 am, continued to run and sprint until 6 am, lifted weights from 6 am to 7 am, and finally proceeded to make 800 jump shots between 7 am and 11 am.

Oh yeah, and then Team USA had practice.

It’s obvious that Kobe is getting his 10,000 hours in, but there is another part of his story that is even more important.

The Importance of Deliberate Practice

Kobe isn’t merely showing up and practicing a lot. He is practicing with purpose.

Kobe had a very clear goal at practice: 800 made jump shots. He was deliberately focused on developing the skill of making baskets. The time he spent doing it was almost an after thought. That sounds simple, but it’s very different from how most of us approach our work each day.

When most people talk about working hard, they use the amount of time they worked as an indicator of how hard they worked. (i.e. “I worked 60 hours this week!”)

Putting in a lot of time might make you tired, but simply working a lot (even if it’s 10,000 hours over the course of your career) isn’t enough to make you a top performer. It’s not the same thing as practicing deliberately. Most people who think they are working hard are merely developing the skill of being in the gym, not the skill of making baskets.

To keep this basketball analogy going, consider this quote about deliberate practice...

Consider the activity of two basketball players practicing free throws for one hour. Player A shoots 200 practice shots, Player B shoots 50. The Player B retrieves his own shots, dribbles leisurely and takes several breaks to talk to friends. Player A has a colleague who retrieves the ball after each attempt. The colleague keeps a record of shots made. If the shot is missed the colleague records whether the miss was short, long, left or right and the shooter reviews the results after every 10 minutes of practice. To characterize their hour of practice as equal would hardly be accurate. Assuming this is typical of their practice routine and they are equally skilled at the start, which would you predict would be the better shooter after only 100 hours of practice?

—Aubrey Daniels

Each player in the example above could brag about practicing for one hour, but only one of them is practicing deliberately.

Researchers have noted that top performers in every industry are committed to deliberate prac-

(Continued on page 10)

LESSONS ON DELIBERATE PRACTICE (continued)

(Continued from page 9)

tice. The best artists, musicians, athletes, CEOs, and entrepreneurs don't merely work a lot, they work a lot on developing specific skills. For example, Jerry Seinfeld's "don't break the chain" strategy is all about deliberately practicing the skill of writing jokes.

Applying This to Your Life

Mozart has been called the "genius of geniuses" and even he toiled away for 10 years before producing popular work. I don't know about you, but I find this inspiring.

I don't have the natural talent of Kobe Bryant or the sheer brilliance of Mozart, but I'm willing to put in my "10 years of silence." I've only been writing on this site for 9 months, but I see this as the beginning of a 30-year project for me. And because I'm in this for good, I can win with commitment, grit, and unwavering consistency.

You can take the same approach to your work, to your goals, and to your legacy. By combining these two ideas — the consistency of "10 years of silence" and the focus of "deliberate practice" — you can blow past most people.

On a daily basis, this doesn't have to look big or impressive. And that's good, because it will often feel like you're failing. What feels like struggle and frustration is often skill development and growth. What looks like little pay and no recognition is often the price you have to pay to discover your best work. In other words, what looks like failure is often the foundation of success.

Thankfully, just one hour of focus and deliberate practice each day can deliver incredible results over the long-run. And that brings us to the most important questions of all:

Are you working toward your 10 years of silence today? Are you deliberately focused on developing your skills? Or are you simply "putting in your time" and hoping for the best?

(Editor's note: Doesn't this sound a lot like George Gipp's description of how he works his music?)

ON MUSICIANSHIP AND MUSICALITY

by Liz Garnett

from helpingyouharmonize.com

Every so often I like to baffle myself with philosophical questions, such as:



Is it possible to have moral integrity without intellectual integrity?

We're not going to explore that one today, but I offer it to you in case you enjoy this kind of thing too.

Today's question is possibly less abstract (in the way it is expressed, at any rate, if not in consequence):

Is it possible to be musical, but lack musicianship, and vice versa?

(Spoiler alert. I think the answer to both may end up as: to an extent, but not entirely.)

So, musicality is a term with multiple usages, but for today's purposes we'll take it in the sense that John Sloboda uses it, to mean a form of implicit, intuitive understanding of musical shape, and of the way that musical sounds map onto patterns of extra-musical experience. It is often (erroneously) considered 'innate' because it emerges without apparent formal instruction. But it is certainly a learned capacity, not inborn, although it is learned in the kinds of immersive, informal contexts we pick up things like language and accent.

Sloboda's work has showed how important play is for the development of musicality. Self-directed, experimental activity that manipulates the stuff of music (aka 'mucking about') is how you connect up the content of a style with the affective shapes it signifies within your culture.

Musicianship is more to do with fluency at handling the syntactic elements of a style. It is taught formally in those traditions propagated by formal teaching structures, and often involves drill in practice: whether that be your scales and arpeggios or your licks and changes. Competent musicians need

(Continued on page 11)

ON MUSICIANSHIP AND MUSICALITY (continued)

(Continued from page 10)

to know their way round the keys and chords. It is related to music theory (in the sense of notation and analysis) but operates in a practical dimension. To the extent that a musical tradition uses dots, musicianship involves their practical manipulation: aural dictation, sight-reading, transposition, harmonisation.

So, can you have one without the other? When we meet a totally untrained singer with a wonderful feel for melodic shape, we may be tempted to label them as being musical but not having musicianship skills. But in fact, they only became a wonderful singer through dedicated effort, even in the absence of training through formal routes. So they will have developed a significant substrate of musicianship through this practice, just not in a form that includes declarative knowledge of music theory.

Conversely, someone with a confident grasp of technical elements who produces blocky or mechanical performances may be labelled as having musicianship without musicality. But it is clearly a limited musicianship if it includes only the capacity to label and analyse without the wherewithal also to synthesise into bigger musical shapes and structures.

If musicianship is the 'what' of music and musicality is the 'how', you need both to generate meaning. Shaping something without understanding the structure produces garbled or mixed musical messages; projecting content without shaping it is like reading a story book in a monotone.

To inflect my initial guess as to what the answer would be: to the extent a musician has musicality without musicianship, or vice versa, defines what they need to develop next to become rounded in their skills.



MUSIC TERMS MISUNDERSTOOD BY COUNTRY/WESTERN MUSICIANS

from *The Beat*

Diminished Fifth — An empty bottle of Jack Daniels

Perfect Fifth — A full bottle of Jack Daniels

Relative Major — An uncle in the Marine Corps

A 440 — The highway that runs around Nashville

Big Band — When the bar pays enough to bring in two banjo players

Bass — The things you run around in softball

Bossa Nova — The car your foreman drives

Cut time — Parole

BARBERSHOP HISTORY ANSWERS 14

by Mark Axelrod
from probeweb.org

Answers to this month's history quiz:

1 - Thomas Edison invented the phonograph which consequently led to recorded barbershop music being widely available in peoples' homes across the nation.

2 - Barber Shop Re-Chordings, which was published from 1941-1943 when the name was changed to the Harmonizer.

3 - 1956.

4 - By the mid-1950's, barbershop had ceased to be a form of popular music with broad public appeal. There was no money to be made in publishing barbershop arrangements; and, consequently, material went out of print and remained so.

5 - In the 1949 International Convention held in Buffalo, NY, by Frank Thorne

FUNDAMENTALS OF SINGING ON THE RISERS

from mastersofharmony.org

1. **Decorum.** Because of the number of men in the chorus, it is obviously not possible to permit people to talk whenever they might wish. Even whispers to a neighbor cause distractions to those in the immediate area and break the concentration and focus on the director. As a result, the Masters of Harmony have a “no- talking-on-the-risers” policy.

2. **Attentive Stance.** When singing, your feet should be in line with your shoulders, with your outside foot slightly forward and the weight up onto the balls of your feet. The feet should not be exactly parallel and the toes should be slightly spread. Your eyes should always be focused on the director, unless the choreography requires otherwise. If you are using music, keep it up at eye level so that you can see the director. If you are not holding music, your hands should hang naturally at the side; they should never be in your pockets. Have your carriage and posture in an “up” position, not slouched, and “reset” yourself at the end of stage presence moves.

3. **Active Face.** Singing is more than just a passive experience. It must involve the whole body. While extraneous movement of the hands and feet can cause distraction, movements and changes of expression in the face—and, to a lesser extent, slight movement of the head and upper body—not only enhance the sound, but look impressive to the audience as well. When singing, have your entire face always doing something, ideally to reflect the particular emotion conveyed by the lyrics.

4. **Uniform Vowels.** Critical to our form of music is that each word sound must blend with the other voices. This is done by stressing uniform mouth shapes for each of the different vowels. What makes this a little easier is that each vowel looks like its respective sound. Thus, an “Oh” (as in boat or grow) should look like an “O” by having the lips completely rounded. You should be conscious of what your lips are doing whenever you form a word. When singing, the facial muscles must overexaggerate the vowel shape that would normally be used when talking; the lips must also protrude slightly and act like the bell of a trumpet. Vowels need to be formed in a “vertical” manner, with the sound then projected out in front of you; vowels should never be made in a “horizontal” fashion, with the sound going out to the

sides.

5. **Volume Relationships.** The higher you sing, the softer it should be, relatively (i.e., at any given overall chorus volume level). This is particularly true for baritones when their notes are above the lead. On high notes, take the pressure off and just let the sound “float” out—contrary to the human tendency to try and “muscle it.” Conversely, the lower you sing (in whichever part), the greater your relative volume should be.

6. **Smoothness.** Everything we sing is done in a smooth, connected way—not choppy. Indeed, the faster we sing, the smoother it must be (again, just the opposite of the normal tendency!).

OBTUSE HUMOR

submitted by Bill Vockell

1. **ARBITRATOR:** A cook that leaves Arby's to work at McDonalds.
2. **AVOIDABLE:** What a bullfighter tries to do.
3. **BERNADETTE:** The act of torching a mortgage.
4. **BURGLARIZE:** What a crook sees with.
5. **CONTROL:** A short, ugly inmate.
6. **COUNTERFEITERS:** Workers who put together kitchen cabinets.
7. **ECLIPSE:** What an English barber does for a living.
8. **EYEDROPPER:** A clumsy ophthalmologist.
9. **HEROES:** What a guy in a boat does.
10. **LEFTBANK:** What the robber did when his bag was full of money.
11. **MISTY:** How golfers create divots.
12. **PARADOX:** Two physicians.
13. **PARASITES:** What you see from the top of the Eiffel Tower.
14. **PHARMACIST:** A helper on the farm.
15. **POLARIZE:** What penguins see with.
16. **PRIMATE:** Removing your spouse from in front of the TV.
17. **RELIEF:** What trees do in the spring.
18. **RUBBERNECK:** What you do to relax your wife.
19. **SELFISH:** What the owner of a seafood store does.
20. **SUDAFED:** Brought litigation against a government official.
21. **INNUENDO:** Italian Suppository.
22. **BIGAMIST:** An Italian Fog.



QUARTET CORNER

by John Alexander

No reports from chapter quartets this month. Maybe some guys should START one...

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.

It's not too early to be thinking about Valentine's Day quartets for next year. It's a lot of fun and we always need more quartets (we have to cut off sales when the quartets are maxed out). It's only two easy polecats. Learn more than one part and you'll be more in demand. Form a quartet early and have a different song in your quiver (like *Caroline* or *Sweet Adeline*, And changing the lyric to, say, Valentine).



CHAPTER MEMBER STATS

The following are our current membership statistics:

Regular Members	(RG)	73
Life Members	(LF)	1
Youth Members	(Y2)	5
Senior Members	(SN)	13
Senior 50-Year	(S5)	5
Senior Legacy	(SL)	9

Total Membership 106

PAST DUE MEMBERS

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.

David Holzwarth
Jerry Johnson
Jack Stimis

John Humble
Daniel Proctor
Andrew Wohl

COMING DUE MEMBERS

The following members are coming due in the next 60 days.

Ralph Brown
Daniel Deignan
Casey Jones
Ed McKenzie
Russell Powell
C J Shaw

Marc Cammer
Chris Hurst
Jason Lee
David Mills
Dave Schubert
David Walker

Big Orange Chorus

BOARD MINUTE SUMMARY

by John Alexander

The board met in October, however I have not yet received any notes from the meeting.

The next board meeting will be 25 November, 6:00 p.m. at The Loop. All members are invited to attend.

MEET THE MEMBER



CHARLES STEINER III

I was born in 1975 in Birmingham AL, and have lived in Chicago IL, Savannah GA, Columbia SC, Charleston SC, Tallahassee FL, and Tampa FL and have been barbershopping since 1982.

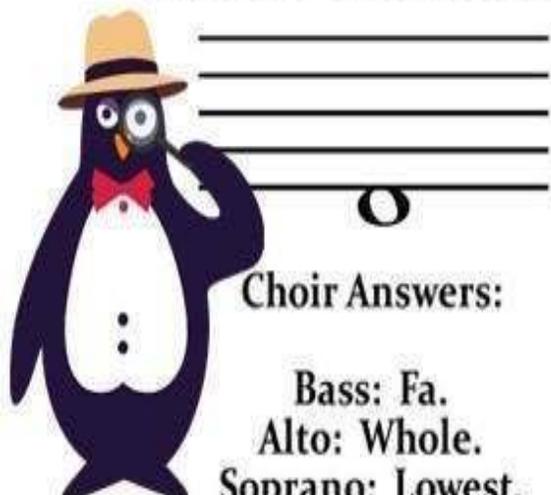
Other places I've visited include every SEC stadium, most cities in the South, pretty much everywhere in the lower 48 (except the Great Northwest). Europe is still untouched, but on the list, as is New Zealand. Favorite getaway is Asheville NC.

I am single and attended Tallahassee Community College and Florida State University. Professionally, I am a Medical Billing Director of Operations, and have been Manager at a law firm, an Airline Customer Service Manager, and an Airline Station Manager.

My musical background includes High School choir, Church choir, Alabama Jubilee, and Tampa Bay Heralds of Harmony. When I'm not singing, I like to watch and attend football games, travel, visit family, and genealogy. Besides singing, I'm really good at acting, cooking, genealogy, and underwater basket weaving.

The thing I'm most proud of is professional accomplishments made and yet to come, and being able to balance work and life; my family, and my very unique array of friends, and my faith through some rough times.

What's that Note?



Choir Answers:

- Bass: Fa.**
- Alto: Whole.**
- Soprano: Lowest.**
- Tenor: Where?!**
- Reader: I don't know.**
- Choirmaster: I know!**
- Theorist: Where's the key?**



REHEARSAL SCHEDULE

Thu	05 Nov	Shepherd of the Woods
Thu	12 Nov	Shepherd of the Woods
Thu	19 Nov	Shepherd of the Woods
Wed	25 Nov	Board Meeting (Loop)
Thu	26 Nov	Thanksgiving
Thu	03 Dec	Shepherd of the Woods
Thu	10 Dec	Shepherd of the Woods
Sat	12 Dec	USF School of Music
Thu	17 Dec	Shepherd of the Woods
Thu	17 Dec	Board Meeting (Loop)
Sat	19 Dec	Jacksonville University
Thu	24 Dec	Christmas
Thu	31 Dec	New Year

BIRTHDAYS

Robert Breedon	27 Nov
Ralph Brown	13 Nov
Matthew Crisostomo	16 Nov
David Cross	03 Nov
Anthony DeRosa	24 Nov
Brett Flowers	15 Nov
Chuck Griffith	29 Nov
James Hughes	11 Nov
Jason Lee	30 Nov
Ken Moyer	24 Nov
Jeremy Reynolds	04 Nov
Dave Roberts	03 Nov
Robert Tucker	07 Nov

PERFORMANCE SCHEDULE

Sat	12 Dec	HoH Christmas Shows
Sat	19 Dec	Christmas Show
Sat	30 Apr	Spring Convention (sing off)

RECENT GUESTS

Bill Andrusk	Scott Chatten
Sean Ciske	James Cox
Cody Creamer	Larry DeLorenzo
Clay Harland	Kenneth Harland
Murray Hertz	Bill Jones
James Matti	Chuck McMorran
Josiah Shepherd	Roger Walker

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Sun	01 Nov	Armada v Ft Lauderdale
Fri	06 Nov	Mary J Bilge
Thu	19 Nov	Jags v Tennessee
Sun	22 Nov	Toby Mac
Sun	29 Nov	Jags v San Diego
Sat	05 Dec	Giants v Miami
Tue	08 Dec	WWE
Fri	11 Dec	Trans Siberian Orchestra
Sun	13 Dec	Jags v Indianapolis
Sat	19 Dec	Giants v South Florida
Sun	20 Dec	Jags v Atlanta
Wed	30 Dec	SEC/ACC Womens BB (2)
Sat	09 Jan	Giants v Jackson
Fri	15 Jan	Winterjam 2016
Sat	16 Jan	Giants v Chicago
Thu	21 Jan	Ringling Circus
Fri	22 Jan	Ringling Circus
Sat	23 Jan	Ringling Circus (3)
Sun	24 Jan	Ringling Circus (2)
Sat	30 Jan	Carrie Underwood
Sat	06 Feb	Curling Championships
Sat	13 Feb	Curling Championships

WELCOME

NEWEST MEMBERS

Robert Lau	Matt Lawrence
Jason Dearing	Chris Hurst
Chris Barthauer	Alexander Boltenko
Frank Bovino Jr	Richard Casanzio
Matthew Crisostomo	Dave Cross
Michael Cross	Daniel Deignan
Christian Espinoza	Gregory Garvin
Terry Garvin	Robert Hargen
Bryan Hevel	Lynn Hineman
Brian Hutchison	Marty Jahnel
Joseph Kane	Alan Kelly
Drew Kirkman	Christopher Kline
Steven Matheson	Edward McKenzie
Art McNeil	David Mills
Charles Nelson	Marty Port
Russell Powell	Jeremy Reynolds
Chris Rodgers	John Santamaria
Andy Schrader	Robert Slaney

DIRECTING TEAM



Tony DeRosa
Front Line
Director



George Gipp
Associate
Director



Jason Lee
Assistant
Director



Chuck Griffith
Director
Emeritus

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Bill Vockell
Performance
Coordinator



Ken Moyer
Chorus
Manager



Dave Medvidofsky
Show
Chairman



Dave Parker
Youth In Harmony
Coordinator



Frank Nosalek
Webmaster
Technology



Mike Sobolewski
Big O Bucks
Coordinator



Rick Morin
Big O Bucks
Bookkeeper



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 26 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*.

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you are bringing to
a chapter meeting.
Let them know they
belong here!**

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**IMAGINE 100 MEN ON THE RISERS
BE A SINGER-BRINGER**



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