



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 36 Issue 4

April 2016

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
New Judging Categories Approved	1
Editorial	2
The Self-Evaluation Bias	3-4
Barbershop History Questions 18	4
Pitch, Please!	5
Free Your Voice	6
Free Singing Tips	6
More Singing Tips	7-8
Magic Choral Trick #357	9
Barbershopper Of The Month	10
Chapter Quartets	10
Help Wanted	11
Barbershop History Answers 18	11
Adrenaline And Tempo: Taking Charge	11-12
Listen Up: Barbershop Podcasts	12
Quartet Corner	13
Chapter Member Stats	13
Board Minute Summary	14
Mel's Musical Musings	14
Upcoming Schedules	15
Birthdays / Guests / New Members	15
Directing Team / Other Leaders	16
Chapter Officers / Music Team	17

NEW JUDGING CATEGORIES

APPROVED

by April Fool

In a surprising move, the International Board voted to adopt a new judging system for chorus and quartet contests starting next spring. Although it's very complicated, the change can be simply explained like this.

The old Sound category will be combined with part of Interpretation and become "Notes." Part of the Interpretation category will be combined with Arrangement and become "Words." Stage Presence will become revamped and be called "Dancing," and the current Sound category leftovers will overlap Arrangement and become the new "Rhythm" category. "Message" will be all previous categories. Each category will represent 30 percent of the total score.

Noted chairman of judges Earl Ross tells *The Inside Voice* the changes will force all current society judges to re-certify in the new categories. "Even if you've been a judge for decades, this change in the system will allow us to clean house of some old-fashioned, problem judges by refusing them their new certification."

stolen from *The Inside Voice*

WANTED!!

MEN WHO LIKE TO SING!



Call 355-SING

IN NEXT MONTH'S ISSUE

by April Fool

- A Cure For Flating Discovered
- College Quartet Disqualified For Steroid Use
- Elvis Is Alive And Singing Barbershop

stolen from *The Inside Voice*

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EDITORIAL

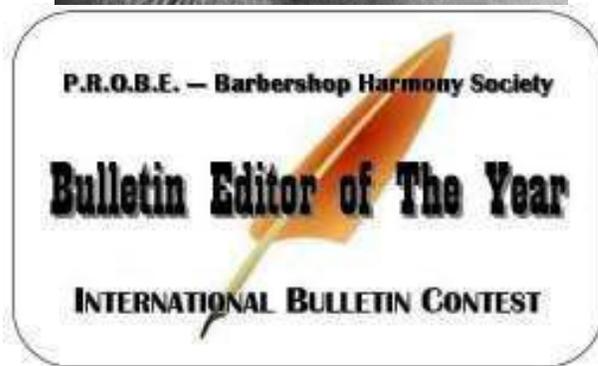
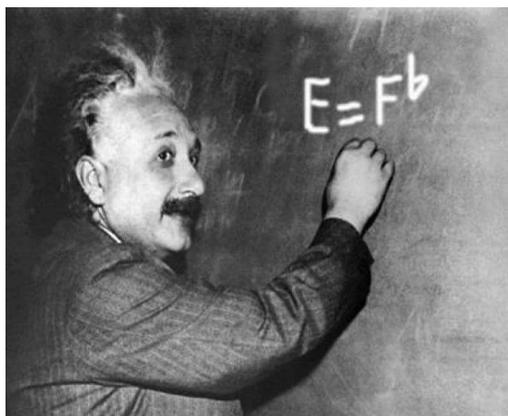
by John Alexander

We're well on our way to our new identity. We're learning more songs and learning them faster. We've performed more shows and have even more scheduled. We had one highly successful coaching visit in February and have another one coming in March/April. Our permanent director search is continuing.

All we need now is more members to join in the fun and more people actively participating in those tasks that help keep the chapter's wheels turning.

If anyone has ideas for activities, let us know. A polecat program has already been suggested and a plan to implement it is in progress. Ideas for fundraisers is also being solicited. Our monetary mainstay for so many years, the Big O Bucks program, is expected to be greatly reduced, if not going away altogether (some concession contracts are in flux).

Just showing up on Thursday nights and having fun is really not enough. This is not the board's chapter or the director's chapter, it's OUR chapter. We will get out of it no more than what we put into it.



THE SELF-EVALUATION BIAS: DO WE REALLY SOUND AS BAD AS WE SOMETIMES THINK WE DO?

by Noa Kageyama
from bulletproofmusician.com

The great violinist Jascha Heifetz once remarked that we should always be happy when performing. After all, if things are going well, we should be happy that we're having a good day. And if things are going badly, each note we play gets us closer to the end, so we should be happy about that too.



That said, it's still no fun to be stuck on stage, feeling like we're laying an egg. Cringing at each botched shift, garbled run, and cracked note. Which of course just leads to a downward spiral of negativity and increasingly uninspired playing, as a tiny part of us curls up into a ball and dies on the inside, wondering why we even bother to try.

Of course, a week or month (or decade) later, we screw up the courage to listen to a recording of the performance, and are pleasantly surprised by how decent we sound. How the horrible things we were initially mortified by, are barely noticeable, and how many nice moments there are that we didn't even remember.

So what's the deal? Do we sound better in the moment than we think? Or are our recording devices just not sensitive enough to pick up the things we hear?

Dress rehearsals vs. concert performances

To learn more about how we perceive the quality of our performances, an interdisciplinary group of researchers ran a study involving 21 undergraduate and graduate-level piano students.

Each student was videotaped doing a complete run-through of their repertoire in two different situations – a dress rehearsal and a performance (not something contrived specifically for the study, but a real honest-to-goodness performance they would have had to give anyway).

Two evaluations

Following their concert performances, the students completed an evaluation form designed to help them compare the quality of their concert performance to the quality of their dress rehearsal run-throughs. Ranging from memory to tempo to sound quality and expressiveness, they evaluated the degree to which their performance was worse, better, or the same as their dress rehearsal in eight areas (on a 7-point scale where 3=much worse; 0=same; 3=much better).

But the researchers carefully manipulated the timing of their self-evaluations. Each student completed one evaluation immediately after their performance. And then a second one, some time later while watching the recording of their performance. To compare their perception and memory of their performance vs. the reality of how well they played given an actual recording of the performance.

Meanwhile, a professional pianist completed the same comparative evaluation of the students' rehearsal and concert performances, while reviewing video of the concert performances.

Then, the students' ratings and professional ratings were compared to gauge the accuracy of the students' self-ratings.

Student self-ratings vs. expert ratings

You can probably guess what happened.

The highest correlation was between the professional pianist's evaluation and the students' evaluations completed with the video (.94). The lowest correlation was between the professional's evaluations and the students' evaluations that were completed without watching the video (.79).

So all in all, the data suggests that the performers were able to evaluate the quality of their performances more accurately when they did so based on a video of their performance. When relying on only their memory of the performance, their evaluations were less accurate.

Why the difference? Well, the major difference between dress rehearsal and concert performances, of course, is the amount of anxiety we experience. Might it be that our nerves make a difference in how we perceive the quality of our playing?

(Continued on page 4)

THE SELF-EVALUATION BIAS (continued)

(Continued from page 3)

Impromptu speeches

A group of Canadian researchers conducted a study of college students to see what role anxiety might play in the accuracy of our self-perceptions.

They took a class of 333 students and gave them a social anxiety assessment to identify those who experience the most and least anxiety in social situations. The high and low socially anxious students were then asked to give an impromptu speech in front of an observer and video camera, told that the recording would be shown to other students at a later time. Essentially the social phobic's worst nightmare – like that dream where you get to the concert hall for a first rehearsal and discover that you prepared the wrong concerto.

High social anxiety vs. low social anxiety

Both the high-anxious and low-anxious groups completed self-evaluations of their speech in several areas. The interesting ones were related to performance quality and “presenter impression” (i.e. how they thought they came across to others).

As predicted, the high-anxious folks had lower self-ratings than the low-anxious folks. Ok, but that doesn't necessarily mean anything because maybe their nerves really did cause their performances to suffer, right?

To check this out, two independent observers watched and rated both groups' speeches.

And after controlling for these observer ratings, it turns out that high-anxious folks do indeed have a bit of a “self-evaluation bias.” As in, the more anxious we are, the worse we think we are performing – even if it's not necessarily true.

It seems that we let the experience of anxiety, and how it feels, affect our perception of how we are performing in the moment. Like having a pair of anxiety goggles which bias how we see the world.

But the thing is, as tight or shaky or nervous as we might be, we can still play at a pretty darn high level. It might feel like everything is about to fall to pieces in our world, but people on the outside often remain completely oblivious – because we appear much more at ease and in control than we actually feel.
Take action

So if you want to avoid triggering the downward spiral of negativity and doomsday thinking, don't try to evaluate how well you are playing in the middle of a performance. Save it for later – there will be plenty of time for beating yourself up afterwards, if you're so inclined.

But speaking of later, maybe don't dwell on a performance and make yourself feel miserable on the drive home either. Give yourself a day or two to clear your head, and listen to the recording first. Because if you're going to beat yourself up about something (not that I recommend it), you should probably make sure it really happened the way you remember it.

As Mark Twain once said, “I've lived through some terrible things in my life, some of which actually happened.”



BARBERSHOP HISTORY QUIZ 18

by Mark Axelrod
from probeweb.org

1 - Quartets comprised of police officers were prominent in the early days of the society. Three of these quartets, in fact, were medallists in the same competition, no less! Name these quartets. For extra credit, identify their rank and the year that this cop-laden international competition took place.

2 - How many international championship quartets also sang in 1st place choruses in the same year they took the gold in the quartet competition? For extra credit, identify the quartets, the choruses and the years in which they won.

3 - What is the Teaneck Chapter's charter date?

Answers on page 11

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 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 poten-

tially 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 well 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.

PITCH, PLEASE!

by David Zimmerman & Kohl Kitzmiller
from *The Beat*

1. Awareness: The biggest key to staying in key is having an awareness of the pitch itself.
2. The performance starts before the director sets his hands.
3. When going up or down a ladder, you put your foot above the rung before you place your foot. The same is true for pitch!
4. All elements of good singing improve pitch.
 - a. Beautiful singing.
 - b. Posture.
 - c. Genuine and authentic performance.
 - d. Pitch awareness.
 - e. Trust.
5. Avoid factors that negatively affect pitch.
 - a. Oversinging.
 - b. Tension in any part of the body.
 - c. Not listening to the voices around you.



FREE YOUR VOICE

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

As you rehearse, deliberately ensure your outward flow of breath is consistent. That means exactly the same flow rate from start to finish in the phrase. Don't allow consonants and word sounds to disrupt/reduce/stop that continuous flow. Become aware of where you might back off the flow as one syllable prepares to change into another. It's a very common problem. So is using "puffs" of breath for rhythmic effect.



This is not to say that some occasional "puffs" and disruptions to your breath flow are forbidden. But if you master the connected legato line with ruthlessly consistent breath flow, you will maintain better resonance through the line, better musical flow to the line, and even better audience engagement.

Don't believe me, have someone listen to you and provide feedback.

p.s. You can still articulate. I didn't say to slur words together. Just make the articulation work WITH the breath flow instead of against it.

Another simple tip but very effective... Check your knees as you sing. Are they locking stiff and straight? Keep the joints free. Let them feel like they are always ready to move. Your body will respond with greater freedom and so will your voice.



FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

B = Breathing properly for singing requires the shoulders to remain down and relaxed, not rise with the breath intake. A singer will gain power to their voice by strengthening the muscles in their ribcage and back.



FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

B is for Breath Control. To skillfully control your breath while singing it is required that you relax most muscles, while strenuously exerting others. This is an exercise in coordination that requires concentration and practice – but like anything you've done a thousand times, it eventually becomes second nature.



FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

B. Breathe!!! If you don't you may expire and that can be a little worrying for us coaches. Build up breath control by doing breathing exercises such as; inhale for 4 beats, hold for 4 beats, exhale for 4 beats, then rest for 4 beats, Keep building this up until you can hold your breath for a count of 16 beats or more. Remember if you feel dizzy STOP!!!



FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

B = Breathing -- Knowing how to breathe in singing is a basic technique. A diaphragmatic approach is important here. Use your back muscles for support. Fill up air into your rib cage and back but not into your throat. This creates a baseline support level called holding up. Then take smaller breaths for phrases as you need them.



BUILD YOUR SONG PERFORMANCE

from a2z-singing-tips.com/

Think about how a well-constructed roller coaster builds in intensity and suspense throughout the ride. Your song should have the same sort of ups and downs. For the best results, plan the dynamics (volume and intensity) of your singing. Don't just sing as powerfully as you can from the get go. Figure out the emotional and natural build of the music and sing accordingly. As an example using a basic song form, you would do your initial build from Verse 1 through Chorus 1, bring them back a bit for Verse 2 only to get a slightly bigger build (than the peak of Chorus 1) on Chorus 2 before exploding into the bridge. Remember, singing is as much an art form as a skill.

WISHING

from a2z-singing-tips.com/

Wishing your voice was pro quality won't get it there. You'd be surprised what one hour of specific vocal practice five days a week can do. Sorry, this doesn't usually apply to singing your favorite songs during commute time or singing the same song over and over again in your bedroom. While you may make some improvement this way, making a productive practice vocal plan would be much more efficient and of course, help you make much faster progress.

WATER WATER WATER

from a2z-singing-tips.com/

Drink room temperature water as often as you can to keep hydrated. If you only have cold or hot water available, swish it around in your mouth for a moment. This action will keep related muscles from being startled or stressed by different temperatures. Keep in mind that if you only drink water when you feel the dehydration during performance, the water you intake will be dispersed to the larger muscles in the body, not your vocal cords. In order to avoid vocal dehydration during performance, pay attention to your body's hydration all-day, every-day.

SINGING IS SPEAKING ON ASSIGNED PITCHES

by Chris Beatty

from howtoimprovesinging.com

"Singing is an extension of speaking. It's really just speaking on "assigned pitches" for a specific length of time. I know that sounds to simple, but it's not. We already know how to breathe, pronounce words and express feelings. As you refine the foundations of singing, like posture, breathing, diction and expression don't let the real you be replaced by only technical things."



TEN STEPS TO BETTER BREATHING FOR SINGERS

by Chris Beatty

from vocalcoach.com

If there's a child near you, you have the perfect mentor for good posture and breathing. There's no better model. Notice the posture: head up; shoulders relaxed and level; an alignment of ears, shoulders, hips, knees and ankles; efficient breathing with a still chest, relaxed shoulders and easy movement in the abdomen. All perfectly natural. We adults, on the other hand, offer a less pretty picture of good posture and efficient breathing. We are victims of poor role models, laziness, weariness, and all-too-human vanities like tummy-awareness and sometimes overly tight clothing. As a result, our posture and breathing—and our singing and speaking—suffer. But it doesn't have to be that way! Loosen your waistband, relax, and take the following ten easy steps to correct breathing:



1. Start with good posture. Stand with your weight forward on your feet. To guarantee good posture, occasionally lift up on your toes, then back down. Keep your shoulders relaxed. Lift your hands straight up over your head. With your chin level (parallel to the floor, not tilted up or down), allow your head to balance naturally over your shoulders. Let your arms fall to your sides and imagine a "posture string" is lifting you up from the top, back of your head. The feeling should be one of a long back of neck and short front of neck. Your ears, shoulders, hips, knees, and ankles should be in perfect alignment. Practice in

(Continued on page 8)

TEN STEPS TO BETTER BREATHING (continued)

(Continued from page 7)

- front of a mirror or video camera to be sure you are teaching the muscles to memorize the right position, because muscles have memory. The balance, or lack of balance should be obvious.
2. Keeping your chest and ribs stable and still. Gradually extend your arms out to your sides until they're parallel with the floor. You will be making a "T" with your body. Continue to feel aligned and balanced with the aid of the "posture string."
 3. Now, clasp your hands behind your head. Without moving your chest and ribs, gently inhale. Allow (don't make) your lower abdomen to expand and drop away to receive the breath. You should also feel it in the sides and back, at waist level. Next, exhale in small breaths, keeping your chest and ribs comfortably still and expanded. Notice how naturally the waist and lower abdominal areas are the center of the work.
 4. Now for the crucial focus areas that will stabilize your singing and let you be the manager of your breathing. Keep the sides (below ribs, at waist level) in a constantly expanding state. Not fixed or tight, or collapsed...always expanding outward. By first checking your posture with arms lifted up, then placing your fingers in your sides, you will feel the initial expansion when you inhale. Now, keep that area expanding during the exhalation. As you work to develop this constantly expanding status in the sides, you will begin to experience amazing freedom in the throat.
 5. The other area that expands on the inhale, and continues to stay gently expanding on the exhale is the back of the waist area. All you have to do is yawn to feel how natural this is for good, full breathing. As you work both the sides and lower back, your singing will get more relaxed by the day. You will become as efficient as a toddler! And, though it may take several weeks to own, it will serve you for the rest of your life.
 6. Lie down on the floor, on your back. Get comfortable. Clasp your hands and let them rest on your abdomen around your belly. (Feel free to use a small pillow or book under your head.) To ease any tension in your back, bend your knees, keeping your feet flat on the floor. Now, fully relaxing, with a still chest, feel the activity in your abdomen as you inhale and exhale. The more you keep the sides and back expanding, the more the frontal, abdominal muscles will be able to do their work. By now you should be very aware of a healthy expansion of the abdominal area all the way from the sternum (the base of the breastbone) to the pelvic bone. You should also notice increasing activity in the sides and lower and middle back. This is something you are allowing, not making. It's natural.
 7. Still on the floor on your back, continue to breathe, placing one hand on your abdomen and the other on your collarbone, at the top of the chest. Your abdomen should be moving up for the inhale; down for the exhale. The collarbone and ribs should remain quite still, but not rigid. Let this coordinated pattern become part of you while you continually strive for the expanding sides and back. With daily practice you will soon own this efficient breathing. It's how you were born to manage your breath.
 8. Place your hands behind your head, keeping your elbows on the floor. Keeping your chest still, begin rhythmically taking in short breaths to the count of 1, 2, 3, 4 and blowing out short breaths to the count of 1, 2, 3, 4. Then expand that to 8 counts in and 8 counts out. Finally, when ready, advance to 16 in and out and even 32 counts in and out. But, don't sacrifice control for reaching numbers. Only Proper Preparation Prevents Poor Performance and muscles have memory.
 9. Now take a seat on the front edge of a firm chair and lean forward, resting your elbows on your knees. Even though you're tilted forward from the waist, you should be able to draw a straight line through the ears, shoulders, and hips. Now, inhale by sipping through an imaginary straw, in one slow, noisy breath through your mouth. Allow your waist (front, sides, and back) to fully expand. Instead, you should feel your abdominal, back, and side muscles getting involved. Exhale with a gentle hiss (sssss), letting those abdominal muscles do most of the work while keeping other areas still.
 10. Still sitting, let your "posture string" lift you to a standing position with only a slight tilt forward. Practice staying aligned while moving back and forth between sitting and standing. Putting one foot slightly forward will make this easier, but you will be feeling your core muscles (abs/back) and quadriceps (legs) doing the work. As you alternate between these exercises your posture and breathing will continue to become more efficient for singing, speaking, and ... life. Remember: Muscles have memory and practice makes permanent, no matter what you're practicing.

MAGIC CHORAL TRICK #357**I CAN DO BETTER**

by Janet Kidd

from betterchoirs.wordpress.com

I often wish that I could have a really terrific coach with me at every rehearsal – pointing out to me the things I haven't noticed, and give me tips on how to run tighter and progressively more productive rehearsals.



However, the truth is that most of us have had enough coaching to be able to lift ourselves to the next level, whether we're directing or singing. We just lose focus. We forget that this is actually important to us.

As singers, we know that daily technical practising, going through our music at home and getting into better physical condition are three basic things that would create some next level magic.

As directors we know that more specific schedule planning that anticipates the work that our group will need, more musical and emotional analysis of the music, and a thoughtful daily review of our directing and rehearsal technique would make each rehearsal even more exciting for everyone.

And many of us do at least some of this.

But the question is the same as it is for all those other areas of our lives that matter.

Am I doing absolutely everything I can to create loving relationships?

Am I giving my body everything it needs for radiant health?

Am I as kind and generous as it's possible to be?

When I was singing professionally there were performances that went gloriously well, and there were some that were barely adequate. But what every single performance had in common was that I can honestly say that I always brought everything I had to it – what I had in the moment. There were just some days when that wasn't much when compared to my other performances. The truth though was generally that if I'd prepared more, or taken care of my health

beforehand, it would have gone much better.

In my years of bringing up four kids there were days when my Mom skills were second to none. Then there were days when my parenting skills went on vacation – and my poor kids and I all ended the day feeling fed up, sad, annoyed or anxious. But I always felt that whatever had happened, I'd given it everything I had.

But was that always the truth?

I Can Do Better

This phrase is like a reset button for determination.

Even though we may have given whatever it is we're doing 100% of our effort – there's always something more that we could easily be doing to improve the outcome.

The phrase "I can do better" is a trigger for our subconscious mind to come up with the next small step. A step that's small enough not to overwhelm us, but big enough to make a real difference in the outcome.

For chorus singers – a small step like a cleaner target vowel, or singing with mental energy right to the end of a phrase, or lifting the pitch on a slightly saggy note, or listening more.

As a solo performer having a tough vocal day, I could have increased my emotional interaction with my audience.

As a mom I could have just hugged each kid more on those bad days.

As a director I'm thinking of adding "I can do better" as a call and response every once in a while – especially when they already know exactly what needs to be done and how to do it, but have just lost some focus.

At every gig you ever play, ask yourself this question throughout the night: "If I were in the audience right now, would I be enjoying this show?"

BARBERSHOPPER OF THE MONTH

CHAPTER QUARTETS



Rick Morin

Congratulations and a tip of the Big O hat to our latest Barbershopper of the Month, **Rick Morin**.

Rick is a mainstay in the bass section. He further supports the chorus working with the Big O Bucks program, even keeping the books, tracking earnings and managing members' accounts.

This past season Ovations started a contest among the various groups and stands to solicit \$1 donations to help pay for our military servicemen to attend the Jags games. Rick took this to heart and managed to win 6 different occasions earning \$250 each for the chapter. Also, due to Rick's diligence we received a \$500 donation check from the Bank of America (Where Rick works) because of his volunteer work with the Big O.

Rick was unanimously chosen by the Board of Directors as the Big Orange Chorus Barbershopper of the Month.



Four More Guys

Dan Kulik, tenor
Ken Moyer, lead
Rick Chapman, bari
John Alexander, bass

2014 Sunshine District Senior Quartet Champs

www.fourmoreguys.com

Sing to reveal truthfully who you are, not merely to show off what you can do.

UNKNOWN Wm SHAKESPEARE TEXT DISCOVERED!!! (archivist also unknown)

Hamlet, Act III, Scene I	Interpretation and study notes
<p>To sing or to perform—that is the question. Whether 'tis nobler on the stage to suffer the slings and arrows of the music and singing judges or to rise up against a sea of troubles and perform freely. To sing well but lifelessly, to die, and to put said audience to sleep.</p>	<p>Wm. Shakespeare was intending to urge his players to perform to the fullest, and to be less focused on the technical aspects of their performance. Although a line may be missed, and reported by Ben Johnson, Christopher Marlowe, or one of his other contemporaries and rivals, he stressed the importance of playing to the "groundlings" with the utmost energy.</p>
<p>In that sleep of deadness, their dreams may come. By sleep will the audience end the heartache, until we have shuffled off this stage.</p>	<p>Wm. actually understated this point. The "groundlings" were standing, and had a very low threshold for boredom. If the players didn't keep them excited and interested, very bad things happened.</p>
<p>This must give us pause, what makes calamity of so long a preparation, for who would bear the whips and scorns, the spurns that patient merit of the unworthy takes, and the dread of something after death—the presentation judge.</p>	<p>The livelihood of Shakespeare's players was subject to the whims of the public. It was financially vital that all their work and preparation be rewarded by the plaudits of the "elite" who populated the boxes rising around the Globe Theatre. Most importantly, they needed good reviews to reach the ears of that ultimate theater critic, Elizabeth I.</p>
<p>Conscience and dread make cowards of us all. The native hue of resolution is sicklied o'er with the pale cast of thought, and enterprises of great pith and moment, with this regard, their currents turn awry, and lose the name of action. Soft you now!</p>	<p>To this end, Shakespeare urged his players to rise up beyond the natural fear of making a mistake that held back their zeal and to make their performance one of great "pith and moment." To reinforce this point, in a later play, Wm. decried "a poor player, who struts and frets his hour upon stage, and then is heard no more." Wm. got it... do you?</p>

HELP WANTED

by Dave Parker

Charlie and Lynn Young have decided to travel next fall, leaving us without a Floor Manager for the Youth In Harmony Sing-Shop on October 19th. He passed on his carefully filed records for a volunteer to fill his shoes coordinating that day's activities for choral members from several local high schools. If you have coordination abilities and you would like to apply them to a truly joyful project, please contact me to discuss further. No experience required.

**BARBERSHOP HISTORY
ANSWERS 18**by Mark Axelrod
from probeweb.org

Answers to this month's history quiz:

1 - In the 1940 International Competition, the Flat-foot Four placed 1st, the Kansas City Police Quartet placed 4th, and the New York Police Quartet placed 5th.

2 - Two. Nightlife, the 1996 quartet champs, also sang with the 1996 chorus champs, the Masters of Harmony Chorus. The 1978 quartet champs, Bluegrass Student Union, also sang with the top ranked chorus of 1978, the Thoroughbreds.

3 - June 22, 1945 is the one and only correct answer. I have in various places seen June 22nd of 1945 and of 1946 indicated as our charter date and have included this Q & A to set the record straight, and to keep future chapter letterheads, etc., accurate.

"There are no shortcuts to any place worth going."

-Beverly Sills

**ADRENALINE AND TEMPO:
TAKING CONTROL**by Liz Garnett
from helpingyouharmonise.com

I recently had a question from a director that struck me as one of those that I'm sure a lot of us grapple with on occasion. So I gave her some specific advice for the performance she was preparing for in the immediate future, but said I'd give it a think and blog in more detail about other things to consider after the big gig.



This was her question:

When I'm directing, even if in my head it's painfully slow.... It's much faster! I know it's linked to my nerves/adrenaline of competition but recently realised it happens a lot.

My immediate advice was twofold:

1. Note that this is the case, so if your brain says, 'Gosh this is slow,' another bit of your brain can say, 'Maybe not - don't speed up just yet.'
2. Take a deliberately relaxed tempo in the warm-up room to give space for your adrenaline to add impetus on stage without going over the top.

These strategies were all about managing the current situation, which is all you really want to be attempting in the fortnight before a major performance. But in the longer term, it would be more useful to find ways to decouple the subjective experience of time that gets distorted by the sympathetic nervous system from the directorly judgements of tempo.

You are always going to get a significant adrenaline load for big performances, indeed it is very useful in such situations to have your blood chemistry facilitating alertness and speed of thought. So not only is it futile to try and stop the process of arousal, it is undesirable. But equally, you want to be sure that you can choose the tempo you perform at, rather than it being driven by your metabolism on a particular occasion.

So, practice strategies I'd suggest:

Mental rehearsal. Practice audiating the music with

(Continued on page 12)

ADRENALINE AND TEMPO (continued)

(Continued from page 11)

a particular focus on finding exactly the pacing that brings out what you find most interesting and distinctive in the music.

- Record, reflect, compare. Periodically run a piece and record it in 'performance mode' in rehearsal. Giving it a sense of occasion (and, actually, also the act of recording it) will activate the adrenaline above standard rehearsal levels. Before you listen to the recording, run your immediate aural memory of how it went and consider how you felt about the tempo. Then listen to the recording to see if your objective ear agrees. Comparing internal and external impressions will help over time to develop an external ear for use in real time
- Rehearse the music at different speeds. This is an excellent exercise for the whole group, not just the director. As well its primary goal of increasing control over tempo, you bump all kinds of different elements of technique out of autopilot in the process. Slow singing gives you more time to think, but makes you focus on keeping vowels open; fast singing makes the breathing easier but makes you work harder on synchronisation. And while the singers are busy working on all that, the director can exercise their conscious control of pacing.

And in performance, as well as the strategies I've written about in the past for engaging the parasympathetic nervous system to counter-balance the adrenaline, it is worth inserting in your preparatory routine a moment where you deliberately connect with your intended tempo. In that moment where you are gathering your thoughts and the singers' attention, audiate your intended pulse, so that when you gesture the singers to start, they are joining in with a musical process that is already in action.

There is time to do this, just as there is time for the singers to exhale slowly before they sing. Both acts are part of centering yourselves as performers, and will be read by the audience as you taking ownership of the stage and creating the imaginative space for the music to emerge into.



LISTEN UP: BARBERSHOP PODCASTS

by Brian Lynch
from barbershophq.com

The only thing Barbershoppers like better than singing is talking about singing. Here are a few barbershop audio productions that prove it.

The newest entry comes from across the pond. John Beesley's HarmonyUK Podcast delivers some of the best production values we've ever heard in barbershop broadcasting. This is "Must Hear" barbershop. Only two shows in the can so far, but well worth your time.



Another relatively new podcast comes from Debra Lynn, a singer and vocal coach. Meet some coaches, arrangers, singers, and judges at www.debralynnmusic.com/music.html

Toby Shaver digs into the Gold Medal Moments that define barbershop life by interviewing champs and luminaries on his gabfest at goldmedalmoments.com Although new production is on hiatus, there's a nice back catalog of three dozen interviews.

Mike Maino and Jamie Jones explore a wide range of close harmony, including barbershop, on American A Cappella at americanacappella.podbean.com

——added comment——

Just wanted to let you know about the barbershop harmony podcast I recently launched in the UK. If any of your readers would like a flavor of what's going on this side of the pond then you're very welcome to listen. You'll find the first two editions on SoundCloud at this link;

<https://soundcloud.com/harmony-uk-podcast>

"We are what we repeatedly do, excellence then is not an act, but a habit."

-Aristotle



QUARTET CORNER

by John Alexander

No reports from chapter quartets last month. Rumor has it that a new quartet is exploring their fit. It is expected that chapter quartets will be performing on upcoming shows.

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.



CHAPTER MEMBER STATS

The following are our current membership statistics:

Regular Members	(RG)	55
Life Members	(LF)	1
Youth Members	(Y2)	4
Senior Members	(SN)	13
Senior 50-Year	(S5)	5
Senior Legacy	(SL)	6

Total Membership 84

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	Chris Hurst
Casey Jones	Jason Lee
Dave Medvidofsky	Jeff Packer
Howdy Russell III	

COMING DUE MEMBERS

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

Brett Flowers	Ken Moyer
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Big Orange Chorus

BOARD MINUTE**SUMMARY**

by John Alexander

The board met at the Loop at 6:00 on 24 March. Present were: **John Alexander, Jason Dearing, Terry Ezell, Steve Mullens, Frank No-salek, Daniel Proctor, and Mike Sobolewski.**

The minutes from the February meeting were reviewed.

The treasurer reported an audit in QuickBooks in progress.

Richard Lewellen will be guest directing 31 March and coaching on Saturday 2 April. Robert Rund will be guest directing 7 April.

The annual/spring show will be at Episcopal High School. Headline quartets were discussed.

The St Augustine show will need information for the program. Chuck Roegiers will be contacted for the script.

Membership reported on several prospective members.

Fundraising ideas were discussed. Big O Bucks may no longer provide the funds we have been used to having. The baseball field is no longer available for working. The sports arena may only be available for special events, if at all. The stadium is may be available if the new contract is awarded to the same vendor. Finances could be a problem. Ideas are welcomed.

Barbershopper of the month was chosen and barbershopper of the year was nominated.

The next meeting is scheduled for 28 April at The Loop. All members are invited to attend.

MEL'S MUSICAL MUSINGS

by Mel Knight

from *Timbre*

In singing, unlike playing the clarinet or violin, the singer himself is the instrument. Good posture and proper alignment of the body are the first steps to playing our vocal "instrument" well. Since we want to create a free, well supported, resonant tone, it's necessary to devote the time and effort to improve our posture so our "instrument" may produce the quality of tone we want.



Here are some things that can get in the way of good vocal quality. See if any apply to you:

- Up-lifted, or forward pushed chin
- Forward hunched shoulders
- Shoulders held too high
- Head tilted to one side or the other
- Inefficient balance
- General stiffness or rigidity
- Slumping

In general the singer should stand tall, a feeling of being lifted from the back of the head by a large rubber band. The sensation should make the singer feel he has grown several inches. From here on, each part of the body has a role in the total alignment of the "instrument."

- Feet - shoulder width apart
- Knees - relaxed in a slightly bent position
- Spine & Upper Back - stretched forward- An inability to pull the back straight will affect the rib position and subsequent breath support
- Hips & lower back - forward and directly in line with the upper body
- Chest - high and wide. Lower ribs should be comfortably expanded
- Arms - loosely at sides. No tension in hands or fingers
- Shoulders - roll back and let them drop. *Do not raise shoulders*, especially when breathing
- Neck and head - should feel lengthened slightly in the back in order to keep the head level.
- Jaw - relaxed, as just before a yawn. Tension here will probably cause similar tension in the throat and tongue.

Of course, barbershoppers often have to move as they sing. But by keeping most of the above aspects in mind as you perform, you have a much better chance of producing quality sound. And yes, all of these items are especially appropriate for chorus directors! Setting a good example of excellent posture and alignment will certainly receive a much better response from your chorus. "Monkey see, monkey do" comes to mind.

REHEARSAL SCHEDULE

Sat	02 Apr	Coaching Session (TBD)
Thu	07 Apr	Shepherd of the Woods
Thu	14 Apr	Shepherd of the Woods
Thu	21 Apr	Shepherd of the Woods
Thu	28 Apr	Board Meeting (Loop)
Thu	28 Apr	Shepherd of the Woods
Sat	30 Apr	Spring Convention (sing-off)
Thu	05 May	Shepherd of the Woods
Thu	12 May	Shepherd of the Woods
Thu	19 May	Board Meeting (Loop)
Thu	19 May	Shepherd of the Woods
Thu	26 May	Shepherd of the Woods

PERFORMANCE SCHEDULE

Sat	30 Apr	Spring Convention (sing-off)
Mon	09 May	St Augustine Arts Festival
Sat	14 May	Annual/Spring Show
Fri	01 Jul	Patriotic Show
Sat	02 Jul	Patriotic Show
Sun	03 Jul	Patriotic Show
Sat	08 Oct	Fall Convention
???	?? Dec	Christmas Show

BIRTHDAYS

Larry De Lorenzo	01 April
Paul Stiles	15 April
Charlie Young	18 April
Jason Dearing	20 April
Chris Rodgers	22 April
John Pennington	23 April
Steve Cragg	27 April
Howdy Russell	28 April

RECENT GUESTS

Jerald Carter	Rick Chapman
Barry Flynn	Tom Freeland
Eric Grimes	Todd Hastie
Ryan Hastie	John Humble
Pat Imers	Tim Keatley
Brian Kerr	Jake Koebrich
Dan Kulik	Matt Perry
Jason Boddie	Tom Sanders
Alexander Burney	Joseph Mendum
Daniel Pesante	

⇒ BIG O BUCK\$ ⇐

BIG O BUCKS SCHEDULE

Wed	06 Apr	Disney on Ice
Thu	07 Apr	Disney on Ice (2)
Fri	08 Apr	Disney on Ice (2)
Sat	09 Apr	Disney on Ice (3)
Sun	10 Apr	Disney on Ice (3)
Wed	13 Apr	Pearl Jam
Fri	15 Apr	Sharks v Orlando
Sat	16 Apr	Guns & Hoses
Sat	23 Apr	Sharks v Arizona
Thu	28 Apr	Marvel Universe
Fri	29 Apr	Marvel Universe
Sat	30 Apr	Marvel Universe
Sun	01 May	Marvel Universe
Sat	21 May	Sharks v Portland
Sat	04 Jun	Sharks v Philadelphia
Sat	18 Jun	Sharks v Orlando
Sat	25 Jun	Sharks v Cleveland
Wed	29 Jun	Justin Bieber
Wed	20 Jul	5 Seconds of Summer
Sat	23 Jul	Sharks v Los Angeles

WELCOME

NEWEST MEMBERS

Matt Lawrence

Ask yourself:

What kind of a chapter
would my chapter BE

If all of its members
were just like ME?

DIRECTING TEAM

PHOTO
NOT
AVAILABLE

Vacant
Front Line
Director



George Gipp
Associate
Director

PHOTO
NOT
AVAILABLE

Vacant
Assistant
Director



Chuck Griffith
Director
Emeritus

OTHER CHAPTER LEADERS

PHOTO
NOT
AVAILABLE

Vacant
Performance
Coordinator

PHOTO
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AVAILABLE

Vacant
Chorus
Manager



Jason Dearing
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 May is 26 April.
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*.

**Print off two copies
of this newsletter
to share – one with
your family and
one with someone
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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