



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 37 Issue 8

August 2017

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

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INTERNATIONAL GREAT FOR SUNSHINE DISTRICT

by John Alexander

It was an exciting contest for the Sunshine District in Las Vegas. It was very competitive with high flying scores. The capstone was *Main Street* winning first place (gold) with an average score of 92.8. Now Tony has four quartet gold medals and a record breaking fifteen quartet medals. Congratulations!

Close behind was *Signature* winning second place (silver) with an average score of 92.5. Congratulations! Also in the top tier was *Throwback* winning fourth place (bronze) with an average score of 90.5. Congratulations!

Mike testers for the final round was *Rooftop Records* coming in eleventh with an average score of 84.6. Congratulations! *Fuego* came in fortieth with an average score of 78.2. Congratulations!

Our own "Youth" quartet *On Point* came in seventh with an average score of 76.4. Congratulations!

The *Tampa Bay Heralds of Harmony* came in eleventh (tie) with an average score of 86.3. Congratulations to them and several of ours who are dual members.

It was a convention to remember, for sure.

WANTED!!

MEN WHO LIKE TO 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 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, pictures 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

Registrations and hotel rooms are available for both Labor Day Jamboree and Fall Convention. Get them while they're available at early bird prices. Go to sunshinedistrict.org for more information and to purchase tickets and make reservations. Do it now.

Members, money, and music. How about we concentrate on members this month? Have you asked someone, "Where do you like to sing?"

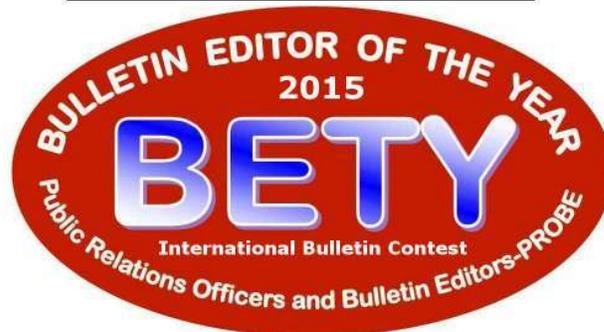
LABOR DAY JAMBOREE

Sep 1-4 2017

October 27-29, 2017
2017 Fall Convention

Sunshine District Barbershop Harmony Society

See you there!
ORLANDO AIRPORT MARRIOTT
Register now at
<http://sunshinedistrict.org/events/>





CHAPTER ETERNAL



Born on the 4th of July in 1934, David F. Parker often recalled his earliest days creating imaginary new cities while playing in the sandbox at his childhood home in Sarnia, Ontario, Canada. From this he went on to devote his energies to designing and guiding development of new cities, new-towns, communities and homes,

and guiding others to creating a better world with an unfettered dedication for life and for others.

In the late 1950s, after attending Architecture School at University of Toronto where he attracted an impressive network of cherished lifelong friends, he started an award-winning home-building company in his home town. He met and married beauty-queen Marilyn C. McFadden, Miss Western Ontario, Miss Canada Contest runner-up, and had four sons. Dave achieved his Master's degree in Urban Planning at Michigan State University and Doctoral Degree at The State University of New York at Albany (SUNY) in Public Administration. Over his remarkable 50-year career he became one of the most respected and sought-after consultants in the Real Estate Industry, ultimately working with over a thousand consulting clients in 34 US States and 17 different countries. He was a founding member of the National Association of Home Builders (NAHB) "Institute for Residential Marketing" (IRM) program and was integral in helping advance the careers of many professionals in the real estate development industry. He also is an Award-Winning author of biographies, non-fictional and fictional novels.

Most important of all was David's love of family and friends whom he embraced and engaged in his life; people whose lives he touched and influenced along his journey, many of whom refer to David as being an inspirational figure in their lives.

David loved acapella Barbershop singing and was past-president of the Florida Chapter of the Sunshine

District of the Barbershop Harmony Society, formerly SPEBSQSA, The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. His love of Barbershop and choral singing sustained him throughout his life. He was an avid traveler, golfer, and sportsman beginning as a basketball player at SCI&TS high school in Sarnia, at St. Andrew's College prep school and at the University of Waterloo. He enjoyed many backyard volleyball games with family and friends, swimming, handball, racquetball and squash, skiing, scuba diving, water-skiing, tennis, basketball, snooker, and outings to sporting events with family and friends.

Above all David would like to thank his beloved wife of 56 years Marilyn, who was his steadfast companion and was blessed to accompany him on his many adventures and enjoy their many mutual friends throughout his life. He also would like to recognize his sisters Margaret Georgene Vincent (Jerry), Betty (Elizabeth) Jane Munn (Bob deceased), Ruth Ann Babcock (Jim deceased) and his brother George M. Parker, M.D. (Suzy); and his children John Christopher Edwin Parker, Stephen George William Parker (deceased) (and Cindy), David Walter Buchanan Parker (and Jackie), and Daniel James McFadden Parker (and Ashley); his Grandchildren: Joshua Johnson, Eric Forster Raymond Parker, Rainey Zimmermann, Jacob Matthew McFadden Parker, Reide Zimmermann, Emma Jane Ruth Parker, Quinn William Dawson Parker, and Karys Ashley Elizabeth Parker; and his Great Grandson Thomas Stephen Parker (and his mother Jena Blanchard).

David offers two suggestions for charitable giving: The Harmony Foundation International (<http://harmonyfoundation.org/>); and The Colon Cancer Foundation (www.coloncancerfoundation.org); and also asks that, those who wish, please observe helping those less fortunate each day (which was his mantra in life).

An informal Memorial will be held on August 19th, 2017 at the Casa Marina Hotel & Restaurant in Jacksonville Beach from 10:00 am to 2:00 pm.

From The Times-Union.



CHAPTER ETERNAL



"Anchors Away My Boy... Anchors Away!"

In 1934 our dear friend and riser mate, Canadian born Dave Parker, began the journey of positively impacting lives for decades to come. Well educated at the University of Toronto, Michigan State University, and the State University of New York at Albany, he prepared himself professionally for a successful career as a Real Estate Marketing Consultant, Urban Planner and House Builder.

Dave traveled the world, living in Michigan, New York, Virginia, Egypt, England, and Florida. Other places He visited included 45 states, all 10 Canadian providences and 21 foreign countries.

Although his musical background included High School band and Church choirs, it was his discovery of four part ringing chords, screaming harmonics AND of course the glorious overtones that hooked him. In 1965, he joined the barbershop harmony society- then referred to as S.P.E.B.S.Q.S.A.

As with everything Dave undertook in life, he immersed himself in the barbershop hobby, including Chorus Singing, Society Administration, Youth Harmony Explosion Festivals in North Florida and a master at Chapter Show Production/Marketing and Ticket Sales.

We consider these stalwart accomplishments of Dave's and reflect on the impact he had on all of us;

1. International Chorus Competitor
2. Sunshine Florida District President (among MANY offices)
3. Dean of Youth Festivals
4. Top Tickets Sales and Advertising Producer
5. Perpetual Promoter of The Big Orange Chorus

There were many other accomplishments that go unacknowledged because of his humility and can do attitude. Dave AND his family were cornerstone supporters of the Jaguar/Arena/Stadium and Daily Place events. He was always the first to sign up to sing our National Anthem at these events.

Yes, Dave had other interests besides singing; including golf, skiing, diving, writing and his work. But his pride and joy was his family. Four children, five grandchildren with his loving wife.

What was he most proud of in life? His dear wife, Marilyn, and their marriage spanning FIVE decades. That was his and their greatest accomplishment.

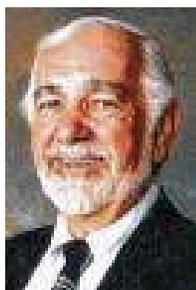
Dave's endless support, superior work ethic, loyalty, dedication and timely "dry" sense of humor (once quoted saying "My most embarrassing moment changes daily") will be greatly missed at our Thursday night rehearsals. But his smile and hearty spirit will live on. God's Speed dear brother and friend Dave Parker.

"...until we meet once more here's wishing you a happy voyage home."

Your Brothers of The Big Orange Chorus



**CHAPTER
ETERNAL**



Ronald B. Moussette, 87, passed peacefully on Monday July 17, 2017 at his home at Ormond in the Pines, Ormond Beach FL. He is survived by daughter Jayne and son Ron Jr., six grandchildren, five great grand children, and one great-great granddaughter. He was a beloved member of several community organizations including the chamber of Commerce and Kiwanis club. He deeply loved singing and was a part of the Riverbend passion plays, Daytona Beach and Jacksonville Barbershops Quartets and Choruses. He loved the Lord and is now home with him and his lovely wife Jane. Funeral Services will be held on Monday July 24, 2017 at Lohman Funeral Home, Ormond Beach at 2:00pm. Friends and family will be gathering at the Funeral Home from 12:00pm until the time of the service. Arrangements are under the supervision of Lohman Funeral Home, Ormond Beach.

From The News-Journal

"We're constantly being bombarded by insulting and humiliating music, which people are making for you the way they make those Wonder Bread products. Just as food can be bad for your system, music can be bad for your spiritual and emotional feelings. It might taste good or clever, but in the long run, it's not going to do anything for you."
Bob Dylan
tips.how2improvesinging.com



**33 MOST EFFECTIVE
SINGING TIPS**

from how2improvesinging.com

#25 by Dileesa Hunter

"I think the biggest help for a beginner is to understand the power of the breath, not just breathing in correctly but learning to engage their diaphragm so that the air is given direction. Air is ALWAYS moving, either into your body or out, and when we sing or do breathing exercises we always need to give the air somewhere to go, and it needs to travel fast. Never stop to hold your breath between phrases, you'll lose momentum, and good placement. Always feel like you are singing even when you're not. Stay engaged and 'in' your body."



**BARBERSHOP HISTORY
QUIZ 41**

by Mark Axelrod
from probeweb.org

- 1 - When did barbershop choruses become commonplace?
- 2 - When did the first international chorus contest take place; for extra credit, where was the venue?
- 3 - Which chorus won that first competition?
- 4 - Why was that chorus not really the first champ?
- 5 - Who then was the first genuine chorus champ?

Answers on page 9

FREE YOUR VOICE

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

Becoming a better singer involves CHANGE. There is no getting around that. Nearly all of that change must occur at the mental level. The right mental directives will produce appropriate physical responses and vocal freedom. "Willing" your voice to do what you want by sticking to your old thinking is a recipe for tension and pushing, even failure. RELEASING your voice is how you move forward, and it starts by CHANGING your mental approach.



Unless you are at the highest level already, change is not about merely tweaking a few things that you already do. Even the very best singers return to the most basic fundamentals EVERY DAY.

Do not underestimate the power of refreshing - every day - those fundamentals of stance, body alignment, breath, physical looseness, consistent space, etc.

When you are taught an approach or skill that has a positive effect on your voice, it is up to YOU to continue applying it. If you forget and revert to old bad habits, it is because you have not changed your mental approach. Instead, you have limited yourself. Think of it this way: when you achieve something you haven't done before, you do it by thinking differently. Why would you go back to the old way of thinking when you know it is unhelpful?

Changing your mental approach requires repetition. Lots of it. I call it the "unglamorous" part of singing. Because gains are not made in one lesson or rehearsal. Gains are not made on stage. Gains are made in the behind the scenes practices and the "grunt work" you do on your own.

As the superb organist and choral conductor, Graeme Morton, wrote in his foreword for my book:

"It is the 'deliberate' in deliberate practice that is important. Watch out. Practice does not (necessarily) make perfect. It may mean that you have just done lots of practice. The aim of musicians, for whom practice is of course a sine qua non, is to gain expertise as well as experience. Therefore our practice needs to be informed, in order to be deliberate. Otherwise you may only be what researchers refer to as an 'experienced non-expert'."

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

R = Raise the Soft Palate. Creating a larger space inside your mouth by raising the soft palate, or fleshy part of the back of our throat, helps achieve a deeper more well rounded singing tone.

**FREE SINGING TIPS**

by Nicole LeGault
from a2z-singing-tips.com

R is for Range. You are not born with your range, you can increase it. If you cannot touch your toes, try every day to touch your toes - and you will touch your toes. Your range can be stretched in the same manner (using proper technique!!!) and likewise, if you don't use your full range regularly, it will shrink back.

**FREE SINGING TIPS**

by Mick Walsh
from a2z-singing-tips.com

R. (actually, R &R) . Rest and recreation are great for the voice. Try to get a full 8 hours sleep every night and fill at least 20 minutes of your day with cardiovascular work outs. Even if it's just climbing the stairs instead of taking the elevator. Do something to get your heart pushing oxygen around your system. Always consult your doctor before you embark on any vigorous cardio regime.

**FREE SINGING TIPS**

by Teri Danz
from a2z-singing-tips.com

R = Riding the Air -- Riding the air is a concept and a set of actions that are extremely helpful for singers. Riding the air means holding up the air in your body so that you are supported, then sending/directing the sound up and over in a line to a point (imagine) across the room. Part of this is a mental image, part is a body muscle memory stance and the last part is mouth placement (riding along the palate).



WHY EVERY PERFORMER NEEDS A GOOD POKER FACE

by Dr Noa Kageyama
from bulletproofmusician.com

My daughter loves card games. And what I enjoy most about playing with her, is how completely transparent she is. Anytime she gets dealt a good hand, or picks up a special card, it's written all over her face. Her eyes light up, and I know something bad is about to happen to me.



In time, maybe she'll develop a better poker face, but for now it's pretty cute.

And maybe not all bad, because when it comes to performing, research suggests that this sort of emotional expressivity is an important part of communicating from the stage. But...there's a flip side. Where we frown and scowl, or express frustration when the performance isn't going well.

We've all had teachers tell us to avoid making such faces when we've made a mistake, but really, as long as we sound great, how big a deal is it really?



The visual impact of what we do on stage

A number of studies in the last few decades have shed more light on questions like this (like this one that caused quite a stir), suggesting that what we see affects our evaluation of a performance more than we might like to think. And researchers George Waddell and Aaron Williamson at the Royal College of Music's Centre for Performance Science recently conducted a study to look at two specific visual aspects of a performance – first impressions, and facial expressions in response to mistakes.

Same performance, but with a few tweaks

53 musicians and 52 non-musicians were recruited, and randomly assigned to one of several groups. Each group was to watch and evaluate video of the same performance of Chopin's Aeolian Harp Etude, but with a few

slight modifications made to each video.

Participants in Group #1 and Group #2 watched an error-free performance. However, while Group #1 saw the pianist walk on stage confidently, Group #2 saw the pianist walk on stage with poor stage presence (hands in pockets, barely looking at the audience, not smiling, etc.).

Groups #3 and #4's videos both used the "good" stage entrance, but in their videos, the pianist makes a pretty major mistake. Midway through the piece, he flat-out stops and fumbles around for a moment before resuming the performance – noticeable even to the non-musicians. In Group #3's video however, the pianist makes a face, shakes his head, and looks frustrated in response to the mistake, while in Group #4's video, he has no discernible reaction to the mistake at all.

Rating the performance

The participants were asked to rate the quality of the performance, as if they were judging a competition.

But to get a sense of how quickly we form first impressions, and how our impressions change over the course of a performance, the researchers used an interesting "continuous" rating system. Where instead of waiting until the very end to ask participants for a score, participants were allowed to rate the performance from the very beginning, making adjustments to their score from moment to moment, as their opinion of his playing changed.

So how much does a performer's stage entrance, and facial reactions matter?

The impact of a poor stage entrance

Walking out on stage with poor stage presence did have an immediate impact.

For one, both musicians and non-musicians were much quicker to judge the performance, giving it a score 8 seconds into the performance. Those who saw the "good" stage entrance didn't give the performance an initial rating until 18.52 seconds in.

Two, the pianist's poor stage entrance totally affected his score – at least amongst the musicians, who gave his playing an initial rating of 34.91 (out of 70). Curiously, the non-musicians didn't seem to mind his poor

(Continued on page 8)

A GOOD POKER FACE (continued)

(Continued from page 7)

stage entrance. They gave him an initial score of 47.30, which was on par with what he got from non-musicians in the other groups who saw his good stage entrance.

But wait – that’s not the end of it!

But even the musicians didn’t seem to hold his poor stage entrance against him for long. By the 25-second mark of his performance, his performance rating had already recovered and was on par with the score he got from musicians who watched the video with his good stage entrance.

So while first impressions may have some impact and shouldn’t be ignored, perhaps the way we walk out on stage isn’t quite as influential as we may have thought. Or at least, it’s something we can overcome as long as our playing is at a high level and we exhibit good stage presence while playing.

So what about mistakes, and making faces in response? Is it possible that this too is not as big a deal as people say it is?

Making faces

As you can imagine, making a very audible mistake led to an immediate drop in performance ratings. But the magnitude of the drop depended on whether it was accompanied by a face or not.

Participants who heard the mistake, but saw video of the pianist looking blissfully unaware of the memory slip, dropped his rating by 7.43 points (relative to the error-free performance).

Those who not only heard the mistake, but saw the pianist shaking his head and looking frustrated dropped his rating by 19.20 points (relative to the error-free performance).

So obviously, making a mistake is not great, but expressing frustration apparently makes the mistake seem waaay worse.

Which is interesting, but there was actually something even more intriguing to come out of the data.

Audiences may be surprisingly forgiving

The musicians who watched the video where the pianist displayed no facial reaction to the mistake gave his performance a final score of 48.55 – which is identical to their initial rating of 48.55. The non-musicians’ scores were similar – a final score of 46.00 and an initial score of 45.00.

So in other words, the mistake did not affect the final score that musicians and non-musicians gave his performance. It appears that they either forgot or “forgave” the mistake by the time he reached the end of the piece!

But this was not the case for those who saw him make a face in response to the mistake. These musicians’ initial rating (44.00) dropped in response to the mistake and stayed down, ending at 35.50. Same for the non-musicians (45.50 initial rating; 36.50 final rating).

Why did this happen?

So why are both musicians and non-musicians more likely to forgive a mistake when it isn’t accompanied by a look of frustration?

The authors note that when we interpret facial expressions, we don’t just intuit the person’s current mood, but also make generalizations about more stable characteristics and traits. So when we see a musician expressing frustration at making a mistake, instead of interpreting this as a random mistake, the expression of frustration may lead us to conclude that such mistakes are habitual, and that this is a musician who routinely struggles with consistency.

Take action

As usual, it seems that our teachers were totally right. Making a mistake is not the end of the world, and an audience is often much more forgiving than we give them credit for being – so long as we can keep our face from giving us away and ruining the experience for them.

Would an audition committee or competition jury be as forgiving? That’s hard to say, but it’s probably a safe bet that maintaining your poker face is a better way to go, no matter how many mistakes you find yourself making on stage (or alternately, I guess you could make sure everything is a “hole-in-one,” ala Happy Gilmore).

MAGIC CHORAL TRICK #363**THE PROPELLANT DOT**

by Janet Kidd

from betterchoirs.wordpress.com

One of the trickiest parts of a human to train is the mind. The mind seems to be inherently lazy, and when asked to perform a specific task, is able to come up with a litany of perfectly good reasons why it should not do a particular thing.



And so it is when we ask our minds to rethink the target vowel on the dot of a dotted quarter or half note.

“I’m already singing that vowel – for crying out loud”

“We’re ready for the diphthong resolution, or the singable final consonant – enough already with the target vowel!!”

The reason that I thought up the concept of the Propellant Dot was that I needed a way to explain the concept of musical lift.

One of my choruses had been told by a judge that their singing lines needed more musical flow within even short phrases – and while as a trained musician, I understood what he meant, I had to come up with a way for this to be understood by people who had not been indoctrinated at an early age.

Having the chorus move or direct or dance while singing works for some of the singers, but I’ve found that the majority need much more specific direction.

As I analyzed the way I would instinctively sing a phrase, I realized that I was ‘lifting’ the back ends of almost all my long notes, which created more forward moving musical interest.

So to put this into practice I ask my singers to rethink the target vowel and then the back end of the word on the dot of a dotted note – or even on the last beat of any longer note.

For example in the song If You Love Me, “If the sun should tumble from the sky” would be sung like this:

If the suh...uhn should tumble from the skah.....ahee

My choruses now know that when I ask to hear the

second syllable of the word ‘love’, that what I really mean is luh.....uhv. But in order for this to happen, they have to consciously and deliberately rethink the target vowel before finishing the word.

Not only does this give a song much more forward motion, but it also means that my singers are very focused on finishing all phrases together.

**BARBERSHOP HISTORY****ANSWERS 41**

by Mark Axelrod

from probeweb.org

Answers to this month's history/knowledge quiz:

1- From the earliest days of the society, many members complained that they had neither the time nor the inclination to sing in a quartet, but they would love to hear and make the barbershop sound in a chorus. The purists, who opined that the only genuine barbershop harmony was, is and always shall be sung by quartets and quartets only fought like steers, but it was ultimately a losing battle. By the mid-1940s chapter choruses were becoming less and less newsworthy. Choruses may have been around even before 1945, but 1945 is the earliest reference I've yet seen.

2- 1953 in Detroit, MI.

3- The Great Lakes Chorus from Grand Rapids, MI.

4- Because the 1953 contest was a trial balloon to test the popularity of a society-wide chorus contest; not every district was represented. My source did not state which were and which were not.

5- The 1953 contest was enthusiastically responded to and in 1954 the first true society-wide contest with all the districts represented took place in Washington, DC. Our premier chorus champ was the hometown favorites, the Singing Capital Chorus. From 1954 on, choruses have joined quartets every year in international competition.

MAXIMIZE MUSIC PRACTICE TIME USING RULE OF 10'S...

by Donna Schwartz

excerpted from donnaschwartzmusic.com

How many times have you heard someone say this:

"You have to practice hours a day in order to begin to make some progress and sound good."



It makes sense, right?

I mean, how can you possibly get any better if you only put in a few minutes every day?

Here's the thing – if you want to be a world-class performer, then YES, you do need to put in the time.

But not everyone wants, or needs to be a world-class performer...

But what if you just want to play music for friends and family?

Or play in your local church, community band or jam with friends in a rock band?

Or maybe you do want to get good enough to perform on the weekends with a band.

But the problem is, you just don't have enough time....

Time: Everyone's Enemy

Let's face it, as adults our time is extremely limited and very valuable. We have work obligations, family obligations, we need time to unwind...

We have to figure out ways to maximize our time so we can do the things that are important to us.

But how do we maximize our time, especially when we have little or no time to practice everyday?

What if we took that enemy, Time, and used it to our advantage?

The following is a personal mantra of mine that I often relay to students as a reminder of the importance of time: *The worst thing you can do to someone is*

waste their time. Why? Because you can never get time back.

In order to maximize our time, we need to first analyze how we are spending it every day.

We all have 24 hours in a day; the people who achieve the most know how to organize and prioritize their time to be most productive.

Here's a challenge for you: over the next 5 days, write down everything you do throughout the day and how much time it took. Be totally honest, and don't edit; just write down your activities and how long they took.

Using me as an example, it would look something like this:

8-8:30 am: shower

8:30 – 9 am: stretches, breakfast

9-10 am: writing session to complete an article

10 – 11 am: research a topic that will help me write my next article

11 – 11:30 am: Break – take a walk

and so on...

You get the point..

Once you commit to doing this, you will see how much free time you have and where you can fit in a practice session.

You may have noticed that there are times throughout the day where instead of watching that NCIS Marathon or playing Candy Crush you could put some time in the practice room.

Now, make a commitment to set aside a particular 1/2 hour block of time everyday to practice. Maybe you are a morning person and feel that you are better off practicing from 7 – 7:30am. Or maybe you prefer to practice right after dinner from 7:30 – 8pm. Set aside that time and commit to sticking to it as your personal time to practice.

You've set aside your daily practice time and have now conquered that enemy of "not enough time." What's the next step?

(Continued on page 11)

USING RULE OF 10'S (continued)

(Continued from page 10)

We have to get super-specific and identify the areas we need to work on...

The 3 Main Areas We Need to Practice

Here are the three main areas that need to be considered when planning your practice:

- Tone – includes quality, embouchre (facial muscle development), breathing, long tones, articulation, posture, etc.
- Technique – (Coordination & Flexibility, Endurance, Vocabulary/Transcription) includes fingerings using steady time, coordinating air speed with embouchre control; ability to play the entire range of the instrument; Jazz patterns & tunes, learning chord progressions, transcribing solos
- Music – playing pieces or songs while only thinking of the end result (not worrying about technique); sight-reading

For beginner musicians, your practice may include:

- long tones, lip slurs, interval exercises
- practicing scales with a metronome
- playing music (by ear or reading)

(Reading music does NOT have to be included in your practice session. In fact, it shouldn't. You can make that a separate time, any time of the day because it doesn't require pulling out your instrument and making sound.)

The key is to hit each of these areas in each practice session.

But your next question may be, "I have so much material to cover, how can I possibly fit it into a half hour?"

Here's where we get super-focused and apply this next Rule to do just that...

The Rule of 10's

You focus on one area for a solid 10 minutes, then move on to the next area.

For example, your 10 minute session could be work-

ing out a jazz lick in all 12 keys, or working on technical exercises from a method book, or learning to play the melody and/or bass line of a new song, or even working on coordinating fingerings and articulation for a challenging passage in a classical piece.

Why 10 and not 15 or 20? It was believed for a long time that adult attention spans used to be 15 – 20 minutes. With the advent of smart-phones, tablets and other devices that not only create information overload, but also anxiety about having too much to do, our attention spans have rapidly decreased.

In fact, according to a recent Fortune Magazine article, our attention spans, as adults, have decreased from 12 minutes in 2000, to a mere 5 minutes in 2013!!!

What needs to be stated is that people will pay attention longer if they are interested and engaged in the subject.

The time of day matters too (longer attention spans in the morning as opposed to the evening), as well as the person's willpower (if you want something bad enough...).

Keeping within 10 minutes for each area stays within a reasonable amount of time and keeps our minds engaged and more focused.

And if we like what we are doing, and are achieving some sense of success, we can find more time throughout the day to practice! (And we have conquered the enemy of "not enough time.")

Here's an example...

So let's say you have been playing your instrument for a few years (Intermediate Level), but only have time to practice 30 minutes a day.

Let's break up that time into 10-minute segments:

- 10 minutes – Tone & Flexibility: warm-up, interval exercises, lip slurs
- 10 minutes – Vocabulary & Coordination: scale exercises with a metronome or work on difficult spots in etudes or songs; if you play Jazz- 1 pattern in all keys or learn the chord progressions to a tune

(Continued on page 12)

USING RULE OF 10'S (continued)

(Continued from page 11)

- 10 minutes – Performance & Endurance: just playing music! (leave 2 minutes at the end of warm down)

You can do 3 sessions of 10 minutes each (just add a minute to warm-up for the 2nd and 3rd sessions), OR do 30 minutes in one session.

If you are more advanced, and can put in an hour a day, then you can break the session down into two 30-minute sessions or one 60-minute session.

Advanced musicians will have built up enough mental and physical stamina to focus on a particular area for more than 10 minutes. Some pieces and exercises take longer than 10 minutes to work through.

The key here is to recognize when your mind wanders, and try to gently get it back in focus. Too much mind wandering means it's time for a short break.

So you like this idea of the Rule of 10's, but are thinking that you need help following it.

The first solution is: Use a timer....it's that simple!

You know those old style kitchen timers, with the annoying ringing sound? Those work great and they're cheap.

"Why not use the timer on my iPhone, tablet or smartphone, Donna?"

It will benefit you most if you avoid using your phone as a timer because it is so easy to get distracted by incoming notifications, email, texts, etc.

One tip to avoid the phone distractions is to set it on Airplane Mode (in your phone settings). Notifications and texts won't keep popping up in this setting.

The second solution is: The Ultimate Practice Planner!

This resource is for musicians of all levels, and includes the three main areas of practice, examples of types of exercises for each area, and a very specific planner/journal for the most advanced students.

You can access this free resource here:

<https://donnaschwartzmusic.leadpages.co/leadbox/1405e4d73f72a2%3A110ec00cc346dc/5745865499082752/>

Benefits of the Rule of 10's

- Breaking the session down into 10 minute mini-sessions makes you focus more on each area
- Only having 10 minutes to focus on a task makes you want to get as much done as possible to feel like you accomplished something
- Only having 10 minutes for an area forces you to not stick with 1 exercise too long, so you don't get burned out
- You are not limited to only 10 minutes for a particular area: You can focus on technique, for example, for 10 minutes in one session, and then 10 minutes in a later session too. The Rule of 10's is meant to be flexible and to maximize your practice.
- Changing up your routine creates interest

Conclusion

Two of the biggest problems musicians face is how to practice and what to practice.

By analyzing how you spend your time throughout the day, you can find pockets of free time to set aside for practice. Committing that time to your personal practice time every day is the first step.

Concentrating on the three core areas of Tone, Technique and Music addresses the question of what to practice.

By using the Rule of 10's, you can laser-focus your practicing into mini-sessions and accomplish more in less time.

The Rule of 10's is flexible enough so that musicians at all levels can prioritize what they need to work on and make solid progress.

Using a timer and the Ultimate Practice Planner can help you maximize the Rule of 10's, so that you are practicing less and improving more.

But before we can set up our practice sessions using the Rule of 10's, we need to establish, clear, specific, measurable goals.

And that's the topic for the next article...



QUARTET CORNER

by John Alexander

On Point came in seventh at International. Good hit, guys. We expect to hear much more from them.

Chapter 11 did a gig at Access Church.

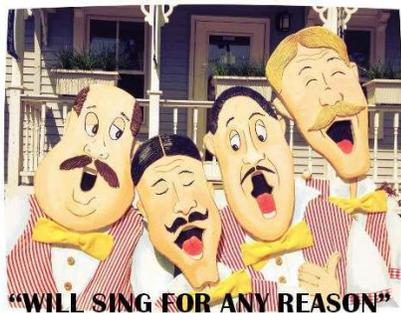
Slice has been working on new music.

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.

Men who have indicated interest in forming quartets (entertain, compete, or both) include:

Don Hartsfield
Brian Moore
Ken Moyer
Bob Thau

...and hopefully more who haven't contacted me yet.



CHAPTER MEMBER STATS

The following are our current membership statistics:

type	active	lapsed
Lifetime Regular	0	0
Regular	34	6
Senior 50-Year	6	0
Qualified Senior	3	0
Senior	9	0
Under 26	6	1
Total Membership	58	7

PAST DUE MEMBERS

The following members are listed separately on the BHS website as past due or within two weeks of due. They will automatically be removed from the society roll at 180 days overdue.

Robert Breedon
George Gipp
Ryan Hastie
Brian Kerr
Frank Nosalek

COMING DUE MEMBERS

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

Daniel Pesante

Big Orange Chorus

BOARD MINUTE SUMMARY

by John Alexander

The board met on a conference call at 8:00 on Thursday 27 July. Present were: **John Alexander, Jason Dearing, Terry Ezell, Eric Grimes, Don Messler, Steve Mullens, Frank Nosalek, Mike Sobolewski, and Phil Warmanen.**

Arrangements for the rehearsals for the fall contest were discussed. There are some dates that George must miss. There will be a substitute director and vocal coach for those dates.

Music budget and fund raising were discussed. We may be adding the sports arena back into our fund raising efforts.

Future shows must actually make money. Tickets and program advertisements must be sold.

Christmas show plans were briefly addressed. An eight-part song might be added. Options for a show script were considered.

The next regular meeting is scheduled for 31 August at The Loop. All members are invited to attend.

The Orange Spiel has received the following awards (for the previous year's efforts):

2008	2 nd 17 th	Sunshine District Competition International Bulletin Competition
2009	1 st 5 th	Sunshine District BETY International Bulletin Competition Dick Girvin Most Improved Bulletin Award
2010	1 st 4 th	Sunshine District BETY International Bulletin Competition
2011	1 st 3 rd	Sunshine District BETY International Bulletin Competition
2012	n/a 6 th	District Competitions Suspended International Bulletin Competition
2013	2 nd	International Bulletin Competition
2014	3 rd	International Bulletin Competition
2015	1 st	International BETY
2016	5 th	International Bulletin Competition
2017	2 nd	International Bulletin Competition Dick Girvin Most Improved Bulletin Award

PROBE PRESENTS IBC AWARD

from Desert News

I am pleased to announce the results of PROBE's (Public Relations Officers and Bulletin Editors) International Bulletin Contest. There was a field of seven editors nominated for the top award this year. Congratulations to all who entered! Your chapters are the real winners, but kudos for getting the word out! Complete results are available on the PROBE website (www.probe-web.org) and will also be included in the July/September issue of the **PROBEmoter!**

Judging was done in three categories: Content, Grammar & Style, and Layout & Reproduction. The details were provided by IBC Chairman Lowell Shank. The following are the top five award recipients:

RANK	BULLETIN	EDITOR	CHAPTER	DISTRICT	SCORE
1	The Beat	Jerry Troxel	Greater Indianapolis, IN	CAR	1523
2	The Orange Spiel	John Alexander	Jacksonville, FL	SUN	1292
3	The Clipper	Ken Dodge	London, ONT	ONT	1172
4	The Voice	Lee Kingdon	Northbrook, IL	ILL	1136
5	Concho Capers	Paul White	San Angelo, TX	SWD	1093

Congratulations to Jerry Troxel for his top-ranked bulletin!

John Alexander's "The Orange Spiel" is the winner of the Dick Girvin Most Improved Bulletin Award.

REHEARSAL SCHEDULE

Tue	01 Aug	Shepherd of the Woods
Thu	10 Aug	Shepherd of the Woods
Tue	15 Aug	Shepherd of the Woods
Tue	22 Aug	Shepherd of the Woods
Thu	31 Aug	Board Meeting (Loop)
Thu	31 Aug	Shepherd of the Woods
Thu	07 Sep	Shepherd of the Woods
Thu	14 Sep	Shepherd of the Woods
Thu	21 Sep	Board Meeting (Loop)
Thu	21 Sep	Shepherd of the Woods
Thu	28 Sep	Cancelled for special weekend
Fri	29 Sep	TBD
Sat	30 Sep	TBD with Jay

SPECIAL SESSIONS

9/30 Weekend with Jay

PERFORMANCE SCHEDULE

Sat	19 Aug	Memorial for Dave Parker
Sat	27 Oct	Fall Contest
Sat	25 Nov	Christmas Tree lighting ?
Sat	16 Dec	Christmas Show

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Wed	02 Aug	Straight No Chaser
Thu	03 Aug	Foreigner/Cheap Trick
Wed	16 Aug	Future
Thu	17 Aug	Jags vs Tampa (pre-season)
Sat	19 Aug	Matchbox 20/Counting Crows
Wed	23 Aug	Mary Blige
Thu	24 Aug	Jags vs Panthers (pre-season)
Sun	27 Aug	Lifhouse/Switchfoot
Sat	02 Sep	Goo Goo Dolls
Sat	09 Sep	Bryan Adams
Sun	17 Sep	Jags vs Titans
Thu	21 Sep	Zac Brown Band

DISTRICT SCHEDULE

Fri-Mon	1-4 Sep	Labor Day Jamboree
Fri-Sun	26-28 Oct	Fall Convention
Fri-Sun	9-11 Mar	Spring Convention

BIRTHDAYS

Birthday Data is no longer available in the new BHS Membership Center.

This feature will hopefully return in the future.

RECENT GUESTS

Jim Akers	Marquize Brown
Jason Boddie	Scott Copeland
James Crawford	Daniel Harrell
Aaron Hastie	Josh Howl
Jerry Johnson	John Kerr
Jake Koebrich	Scott Neumann
Byron Poore	Joseph Redmond
Daniel Rigano	Hugh Smith
Kaleb Tinker	Doug Torrence
Drew Williams	Ray Wilson
Bobby Veitch	Kevin Gillet
Mike Mancuso	Bill Conway
Clayton Eachan	Ken Mull
Mike Garand	Phil Wilcox

WELCOME

NEWEST MEMBERS

Rick Ard	May
Mark Roblez	April
Mark Graham	March
Gavin Andrews	February
Tom Sanders	October
Daniel Pesante	September
Brian Moore	August
Alexander Burney	June
Timothy Keatley	June

Ask yourself:

What kind of a chapter would my chapter BE

If all of its members were just like ME?

DIRECTING TEAM



Vacant
Front Line
Director



George Gipp
Associate
Director



Dr Tim Workman
Associate
Director



Chuck Griffith
Director
Emeritus

OTHER CHAPTER LEADERS



Vacant
Uniform
Manager



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 September is 26 August. 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!**

2017 BOARD OF DIRECTORS



Terry Ezell
President



John Alexander
VP Music



Jason Dearing
VP PR &
Performance



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Chapter
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At Large



Ken Tureski
At Large

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John Alexander
VP Music



Terry Ezell
Tenor
Sec Ldr



Robert Reeves
Lead
Sec Ldr



Steve Mullens
Lead
Asst Sec Ldr



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Bari
Sec Ldr



Jason Dearing
Bari
Asst Sec Ldr



John Alexander
Bass
Sec Ldr



Mike Sobolewski
Presentation
Coordinator



Daniel Proctor
Learning Materials
Coordinator

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



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



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