



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 38 Issue 1

January 2018

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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## CHRISTMAS SHOW A HIT

by John Alexander

The Christmas Show was great. The audience was effusive in their praise. Everybody loved it. We did excellent. The Bridges of Harmony did excellent. The quartets and soloists were great. With Rick Taylor and Carter May-silles emceeing, what could be not to like? Add that to a John Kerr script and success was unavoidable.



# WANTED!!

## MEN WHO LIKE TO SING!



Call 355-SING



(Continued on page 3)

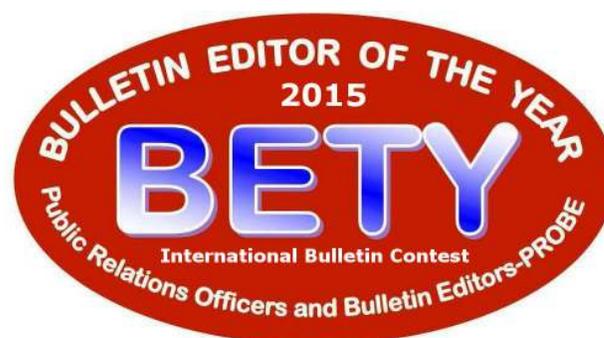
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John Alexander, Editor 2429 Southern Links Dr Orange Park FL 32003 <a href="mailto:johnalexander@att.net">johnalexander@att.net</a> 904-278-3987	For more detailed, timely information see my weekly publication: <b>Orange Zest</b>

## EDITORIAL

Thus begins our new journey into excellence. There will need to be a culture change. This is not a small thing. We must do away with the old ways of doing things and embrace belief in ourselves and the new vision of what we may become. We must be willing to do what is necessary to go where we want to go. It will require work. It will require dedication. It will also be great fun to perform at levels we have not yet experienced. We will love it. Our audiences will love it. If only we are willing to put into it what we want to get out of it. As Yoda says, "Do or do not. There is no try."



**ORLANDO**  
2018 INTERNATIONAL CONVENTION



**CHRISTMAS SHOW A HIT**  
(continued)

*(Continued from page 1)*



## BARBERSHOP HARMONY SOCIETY PARTNERS WITH FLOVOICE FOR LIVE STREAM OF CONVENTION EVENTS

from a BHS email



The Barbershop Harmony Society is pleased to introduce you to FloVoice, a well-established live streaming platform for the 2018 Midwinter Convention that will bring a high-quality viewing experience to a broader audience.

The first major event to be streamed live via FloVoice will be the 2018 Midwinter Convention in Costa Mesa, California, January 18-20, 2018. A FloVoice PRO annual subscription will also provide access to the 2018 International Convention performances in Orlando, July 1-8, 2018.

With plans starting at \$29.99 a month, FloVoice will bring barbershop audiences:

### Favorable pricing

As low as \$29.99 for one month of unlimited viewing on a single channel, or \$150 for a year of all channels across their networks. This means our customers can watch our convention live streams at a price that is lower than our past events, and includes exclusive access to replays of specific content for several weeks following the event.

### Solid platform

A rock-solid distribution network already relied on by tens of thousands of viewers of sports ranging from wrestling to tennis to martial arts.

Continuing access to quality content year-round

In addition to barbershop, watch a cappella compe-

titions, behind-the-scenes stories, educational content, and more.

Ease of use on many platforms

Works on desktop, mobile, and connected TV devices such as Apple TV and Roku.

Continuing access to technical support

Read through Frequently Asked Questions or contact FloVoice customer service here:

<http://www.flovoice.tv/faq/>

Sign up for the MidWinter Live Stream here:

<https://t.e2ma.net/click/brvifb/faptji/zd1ck1>

*“You can’t build a reputation on what you’re going to do.”*

*~ Henry Ford*

## BARBERSHOP HISTORY QUIZ 46

by Mark Axelrod  
from probeweb.org

- 1 - Is the Barbershop Hall of Fame (BHOF) a venerable society institution?
- 2 - Identify the only quartet named to the BHOF?
- 3 - Identify the only BHOF member who sang in a first place quartet and also directed a first place chorus. For extra credit, what's his chapter affiliation?
- 4 - Name this distinguished barbershop historian active during the society's first half century who was elected to the BHOF? (Hint: He wrote the official history of the society for our 50th anniversary in 1988).
- 5 - This BHOF arranger and judge invented the clock system based on the cycle of fifths. This system provides arrangers with clearly defined chord choices (with barbershop arrangement authenticity being the objective). What is his name?

Answers on page 9

## WE'RE EXCITED ABOUT OUR NEW DIRECTOR

by John Alexander



e're excited that a world-class musician, arranger, and director has chosen to work with us. We expect to work hard, have fun, and learn a lot from him. He guest directed us last fall and we're already performing better. We plan to get even better under his direction.



Jay Giallombardo - Barbershop Bio

Started attending the North Shore Chapter of SPEBSQSA in 1966

Grandma's Boys quartet formed in May, 1968

- Won the ILL District Fall 1968
- Qualified for Int'l 1970 (placed 11<sup>th</sup>)
- 3<sup>rd</sup> place in 1975, 2<sup>nd</sup> Place 1978, 1<sup>st</sup> Place 1979.
- Produced 3 recordings in 1975, 1978, 1981; re-mastered into double CD collection

Chicago Chord of Trade 1988-1990, 5<sup>th</sup>, 3<sup>rd</sup> place Medalist

- Produced one recording
- Toured Sweden/SNOBS, served as clinicians/faculty

Excalibur Quartet (Minneapolis, MN) – 2002-2003, Top Ten Finalist

Director of the North Shore Chapter (SPEB/BHS) in 1972 (4<sup>th</sup> in District)

Director of the Arlington Heights Chapter (SPEB/BHS) 1977-1980 (International Top 10)

Director of the Melodeers Chapter (SAI) 1973 – 1976 (International 3<sup>rd</sup> Place Medal)

Director of Village Vocal Chords (HI) in 1979-1981 (Two Int'l 1<sup>st</sup> place Gold Medals)

Founding Member & Director of the Northbrook Chapter - New Tradition Chorus (SPEB/BHS)

- 1988-1992 Top 5 International Bronze Medalist
- 1993-2000 Eight Consecutive 2<sup>nd</sup> Place Silver Medals
- 1997 First chorus to visit Killarney for the Annual Guinness Festival
- 2000 NT Chorus served as guest performer and workshop demonstrator at the British Millennium Festival (joint convention and contest by all British men's and women's barbershop orgs, plus Euro. participants)
- 2001 International 1<sup>st</sup> Place Gold Medal
- 2004-2008 – More Bronze medals
- Retired in Fall 2009 / Rehired in Summer 2011
- Served as Director and Mixing Engineer (Studio) on the 6 recordings produced by New Tradition
- Served as integral part of Show Production team for 2 major annual show productions (Spring & Holiday) every year, plus Joint Northbrook Symphony Concerts in 2011 and 2012

Guest Director of the Jacksonville Big Orange Chorus (SPEB/BHS) – currently serving

Recipient of the 2011 Illinois District Award for Barbershop Excellence (ABE – Illinois Dist. Hall of Fame)

Assoc. of International Champions (AIC) – Show Director & Arranger – 1981, 93-98, 2002-3, 2006-2010, 2013

- Recipient of the AIC President's Award - 1995

*(Continued on page 6)*

**WE'RE EXCITED ABOUT OUR NEW DIRECTOR**  
(continued)

*(Continued from page 5)*

**Barbershop Coach and Educator**

- Member of the Harmony College Faculty 1976-1979, 1984-85
- First Music Educator for Illinois District Academy of Harmony (IDAH)
- Coached hundreds of quartets and choruses in SPEB/BHS, SAI, and HI over the years
- Served as Mixing Engineer (Studio) for many other quartet recordings

**Judging**

- Certified in the new BHS judging system in 1994 in the MUSIC category.
- Received Judging Service Awards in 2009 (15 year) & 2014 (20 year).

Barbershop Harmony Society Hall of Fame – inducted in summer of 2012

Joe Liles Lifetime Achievement Award – recognized in 2014 at the Las Vegas International Convention

## **LIFE-LONG LEARNING IS A CORE VALUE OF THE BIG ORANGE CHORUS**

by Jay Giallombardo

**L**ife-Long Learning---What is that? It is the simple notion that learning doesn't stop, even though you are out of school. Learning continues for your whole life. I think that many would agree with that, in principle. What about those who say, "Let's just sing for fun". It seems that they may not really be interested in a positive learning experience to improve their singing; they just like to sing and have fun doing it. And, on the surface, that seems reasonable. Nothing wrong with having fun. We should have fun, otherwise, why do it. Right?

So, there is absolutely nothing wrong with singing for fun. And, there are lots barbershop chapters in BHS that do just that. More power to them! How is the Big Orange different? Don't we want to have fun, too? Do we sing to "not to have fun".....certainly not!

### Core Values

Our members subscribe to the notion of being a "life-long" learner. And we adhere to the adage that "if each member improves their vocal and performance skills, **just a little**, the chorus improves a lot!" It goes without saying that we are a competitive chorus. This last contest was proof of that, where we scored our highest mark (in recent history). Competitions are best used to test one's "mettle" and strive for self-improvement. In this endeavor (which can

also be great fun), we approach singing with the idea of "learning" so that we can improve our skills and, thereby, increase our personal esteem, our enjoyment of singing, and hopefully the enjoyment of the audience. And, if we happen to win a few contest medals, along the way, well, that can be lot of fun, too.

We do have fun as a by-product of "good singing", "quality singing", even "excellence in singing", not just fun as the primary aim. We have a purpose in our singing, as well as having fun, and that is to sing well. In fact, we encourage members to learn to sing to the best of their natural ability. Some say, "Well, I'm not really very good; I don't seem to get much better, so for me, a little fun is all I can hope for." My, my! What low self-expectations that attitude is. Such an attitude is probably the reason this individual may not improve much. And it is probably not much fun for those around him to listen to "his kind of fun". Perhaps all he needs is (what the great director, Jim Miller of the Louisville Thoroughbreds used to deem) "a' attitude adjustment!" What is that adjustment? It is the idea of embracing the concept of being a life-longer learner. Once that comes into play, it changes everything.

To me the greatest fun of all is the "musical triumph" on the stage, thrilling hundreds, even thousands of roaring audience members. Dazzling them, stirring them, getting them to laugh, cry, whoop and shout. After the show, I love to hear their rave reviews and seeing their smiling faces. Now THAT is fun!

Be a life-longer learner and watch the doors open for you!



## EACH AND EVERY MAN...

by Brian Kerr

“It’s a t-ball thing”

As I was waiting for my daughter to finish up with her Lacrosse practice, I noticed the girls were all huddled together in some sort of exercise. When she got into the car I asked her what they were up to and she replied, “it’s a t-ball thing”. Although it didn’t make a bit of sense I was quite intrigued – I had to find out more about this!



I asked for clarification. “A t-ball thing?”

She angrily replied, “NO! I said TEAM BUILDING, not T-BALL THING!”

Alright, so maybe my hearing isn’t so great. Or, maybe I wasn’t paying close enough attention to something that really is important to me, the interest of my daughter.

I wonder if perhaps we could all benefit from the lesson I learned, that lesson being on the importance of listening.

I would like to encourage each and every man to focus on active listening and to think about a few key points:

- Do I listen to my learning CD’s on a regular basis?
- When I do listen to my learning CD’s am I paying attention or are they just in the background?
- Am I listening to the man in the middle of the circle during rehearsal, regardless of who it is?

You see, each and every man improving just a little bit every week comes from each man focusing and listening. For the majority of us, we can’t talk and listen at the same time so this implies no talking while there’s a man in the middle directing us – or we can’t listen.

Improvement comes from working at it, and just working 2.5 hours each week while at rehearsal isn’t enough to make an improvement. I want to encourage each and every man to improve by listening not only at rehearsal but also listening actively to your learning CD’s outside of rehearsal.

## ASK A VOCAL COACH

by Ken Taylor

from askavocalcoach.com

When I was younger I could hit high notes with no problem. Now my voice cracks and it is very frustrating. I know I am getting old but I still love to sing. Is there anything I can do to get my voice back?



As we grow past our vocal prime (usually mid-30s), singing isn’t always as easy as it used to be. Also, for females, when things change hormonally within your body as they do when one has a baby and so on, this can also alter somewhat the feel and make up of your voice.

All of that being said, it doesn’t necessarily mean that you’re going to lose your voice fully, but that you may have to pay more attention to vocal technique and such.

Singing high may not be as easy as it was before. If I were looking to correct this, there are a couple of things I’d be looking to do.

First, I’d want to make sure that I’m as vocally healthy as I can be. This means getting ample sleep, staying hydrated (ie drinking water and avoiding large amounts of caffeine/alcohol), and warming up properly before singing. Doing these things will help more than you might imagine.

The second thing I’d start looking to do is even out my vocal technique. I personally think this would be a good article for getting you started there – <http://www.askavocalcoach.com/articles/how-to-sing-high-notes/>

Of course, a teacher could help as well if that’s in your budget and in line with your intentions.

Now, all of this being accomplished, your voice may still not feel exactly the same as it used to, but it should help (and you may find that it helps you take your voice farther than it’s been before!).

**“Smile!”**

**FREE YOUR VOICE**

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

I encourage singers to master the natural tongue position and the natural 'ring' in the nasal resonators before attempting to lift the soft palate. Mastery of the former means the powerful frontal resonance should not disappear when applying the latter.



Drop your jaw open, as described earlier. Let your tongue rest in a loose and completely unforced position. Look in the mirror. You should see plenty of your tongue's front surface area, as if the front of it is like a ramp sloping down to your lower lip. If you do not, and you see your uvula behind a tongue "furrow" or "channel", you are tensing the rear of your tongue unnecessarily. A natural tongue position should be with the tip resting behind the front lower teeth or even on top of them.

The tongue is the bane of many singers' existence. An overly tense tongue impedes the channel for your breath and sound, and thus restricts your resonance.

Essentially, the less your tongue does when you sing, the better. Stop over-achieving with it. It does not need to be used with Olympic-level muscle power for pitching or shaping or anything.

You DO need subtle control over the muscles, no question. You DO need to know how to:

1. use the tongue in extraordinarily subtle and tiny movements,
2. make those adjustments and movements as relaxed as possible, and
3. execute those subtle movements in isolation from other muscles in and around the throat.

**FREE SINGING TIPS**

by Nicole LeGault  
from a2z-singing-tips.com

W is for Warm Up! I would not be caught dead singing without warming up first. You go to hit a note... and a different one comes out! Your delicate little vocal folds were not made to go from 0 to 60 in three seconds. You must stretch them to their full range gently and gradually.

**FREE SINGING TIPS**

by Yvonne DeBandi  
from a2z-singing-tips.com

W = Water. Water. Water. Drink room temperature water as often as you can to keep your voice organ hydrated. If you only have cold or hot water available, swish it around in your mouth for a moment. This action will keep your voice organ from being startled or stressed by different temperatures.

**FREE SINGING TIPS**

by Mick Walsh  
from a2z-singing-tips.com

W. Water. Always drinks lots of room temperature water. Water is your body's principal chemical component, comprising, on average, 60 percent of your weight. Every system in your body depends on water. For example, water flushes toxins out of vital organs, carries nutrients to your cells and provides a moist environment for ear, nose and throat tissues. The Institute of Medicine advises that men consume roughly 3.0 liters (about 13 cups) of total beverages a day and women consume 2.2 liters (about 9 cups) of total beverages a day. Interesting huh!!!

**FREE SINGING TIPS**

by Teri Danz  
from a2z-singing-tips.com

W=Warm Up -- This is critical to a great performance -- you must warm up your muscles. A rule of thumb is to do at least 20 minutes of vocal exercises and 40 minutes of singing. If you perform a lot, it could take less time. If you perform infrequently, warm up longer. Otherwise you warm up on your audience or, worse, you find congestion, range weakness or other problems on stage rather than in the privacy of your home -- where you can work to overcome them. If you're sick or tired or very congested, having enough warm up time allows you to make good decisions on song selection and the actual set list.



## HOW THE THINGS YOU'RE SAYING TO YOURSELF COULD BE SABOTAGING YOUR CONFIDENCE

by Dr Noa Kageyama  
from [bulletproofmusician.com](http://bulletproofmusician.com)

People say that you have to watch what you say and do around young kids, because kids don't have a filter.



Well, we learned that lesson when my son was in first grade, and we had just moved to the neighborhood.

To provide a bit of context, my wife and I don't generally keep any alcohol around the house, but my wife does have the occasional glass of wine when we go out. And she's one of those folks who immediately turns red, so the kids know when she's had a drink.

One day, my son's class was having a "publishing" party, where parents were invited to see some of the writing projects the kids had completed. My wife was running a bit late, so when she arrived, she was a bit flushed and red in the face from speed-walking the last few blocks.

Our son, upon seeing her, in front of the whole class of students, parents, and the teacher, exclaimed in his super-loud voice (note that this was ~8:45am) "Mommy! Have you been drinking again?!"

All of us have an outspoken little first grader in our heads too. Who talks to us all day long – often, in an oversimplified and overgeneralized kind of way.

Like on those days when you're struggling with a new piece, when the voice says "It's no use." Or "I can't do this."

Or maybe you're subbing with an orchestra, and get a look from the conductor. Which prompts the voice to say "I don't belong here." Or "The conductor doesn't like me."

Anything I've ever read regarding confidence,



has stressed the importance of positive self-talk. And in turn, how repetition is the key to getting these new thoughts to stick.

But while the value of repetition certainly makes intuitive sense, is repetition really that meaningful a factor in the confidence equation? Or is it just one of those things that people say?

Trivia time!

A study conducted back in the 70's provides some intriguing clues.

Forty college students listened to a list of 60 trivia-like statements on three separate sessions, and were asked to rate each statement on a 7-point scale (where 1=definitely untrue, 4=uncertain, 5=possibly true, 6=probably true, 7=definitely true).

Examples include:

- The People's Republic of China was founded in 1947.
- French horn players get cash bonuses to stay in the U.S. Army.
- About 1.6 billion items of litter are tossed away each year on California public lands.
- Tulane defeated Columbia in the first Sugar Bowl Game.
- Lithium is the lightest of all metals.
- The capybara is the largest of the marsupials.
- The largest museum in the world is the Louvre in Paris.
- Australia is approximately equal in area to the continental United States.

(False, True, True, False, True, False, False, True)

The statements were designed to be plausible, but not likely something the average student would know for certain. And while most of the 60 statements heard during each session were unique to that session, 20 of the statements were repeated in each of the three sessions.

Why the repetition?

What did people do before Google?

*(Continued on page 10)*

## HOW THE THINGS YOU'RE SAYING TO (continued)

*(Continued from page 9)*

Well, nowadays, when we hear something like “the average human loses 60-100 hairs per day,” we turn to Google to see if it’s true or not.

But how did we decide if something was true or not back in the pre-Google days – when all we had was our brains?

The researchers suspected that frequency was one of the tools that our brain used to make decisions about a statement’s validity.

As in, the more times you hear that swimming after eating increases the risk of cramps and drowning, the more truthful that begins to seem. Even if it’s actually just a myth.

Repetition = familiarity = plausibility

Indeed, when the researchers compared the validity ratings of the repeated items vs. the non-repeated items, there was a significant shift in perceived truthiness over time.

The students’ ratings of the non-repeated trivia statements did not change much from one session to the next, with an average validity rating of 4.25 in session one, 4.22 in session two, and 4.16 in session three.

But when it came to the repeated statements, which the students were exposed to multiple times, their plausibility ratings increased from one session to the next. Increasing from 4.35 in session one, to 4.67 in session two, and all the way up to 4.74 in session three.

In other words, each time the students heard these statements, their plausibility increased, and the students became more and more certain that they were true. Even if the statements were actually false!

It seems that our brain sometimes confuses familiarity with truthfulness. In that the more times we hear a statement, the more familiar it becomes. And the more familiar it becomes, the more plausible it seems, relative to something we haven’t heard very often. Regardless of what’s actually true.

## Takeaways

There’s certainly much more to the confidence equation than repetition alone, but I do think it’s important to keep tabs on that roguish first grader in our head.

Because much of what he/she says has the ring of truth, and often feels plausible. Like when you find yourself struggling with counterpoint and conclude that you suck at composition. Or fail to advance at several auditions in a row and start to tell yourself that you’re not cut out for an orchestral career.

Sure, you may have much to learn about composition, the audition process, and more, but things are almost never as black and white (and hopeless) as your defeatist first grader would have you believe.

Take, for instance, that scenario where you’re subbing in an orchestra and get a look from the conductor. Your inner pessimist may say “I don’t belong here.” But the truth is probably more nuanced, like “I don’t feel like I belong here, but then again, I’ve risen to the occasion before in challenging new situations like this. What do I need to work on before the next rehearsal, so that I can come in feeling more prepared, and more comfortable demonstrating what I’m capable of?”

The idea, is to take what your first grader says, and expand it into a more solution-focused action plan.

## Learners vs. non-learners

Because as sociologist Benjamin Barber says in the book *Mindset*, “I don’t divide the world into the weak and the strong, or the successes and the failures... I divide the world into the learners and non-learners.”

And while “I don’t belong here” points us in the direction of quitting, which creates a sort of self-fulfilling prophecy where failure becomes inevitable, the latter perspective focuses on learning and growth. Where we may eventually discover that we’re much more capable sight-readers and composers and auditioners than we initially thought.

After besides, I think if there’s a universal lesson to be learned from music, it’s that we’re all learners, whether we’ve been playing for 5 years or 50!

**BARBERSHOP HISTORY****ANSWERS 46**

by Mark Axelrod  
from probeweb.org

Answers to this month's history/knowledge quiz:

- 1 - Not at all. In fact, it is a recent creation. The first class of honorees were inducted on July 3, 2004, in a ceremony held during the International Convention in Louisville, KY.
- 2 - The Buffalo Bills
- 3 - Freddy King of the Dundalk, MD Chapter
- 4 - Val Hicks
- 5 - Maurice Molly Reagan

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

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

**33 MOST EFFECTIVE  
SINGING TIPS**

from how2improvesinging.com

#32 by Nicola Milan  
Work On Breathing

"Keep working on your breathing for singing until it becomes habit. It takes time and repetition to form a new habit and many students move on to other aspects of singing before their breathing becomes automatic. It always comes back to haunt them down the track and they find themselves struggling to sing certain repertoire as a result. Do yourself a favour and get your breathing for singing down pat first."



#33 by Dylan Ball  
Relax And Release

"The first singing tip I give to every student, regardless of whether they have had singing lessons before or are complete beginners, is... relax! Breathe in slowly until you are comfortably full of air, with an open throat and then just sigh into the sound as you let the body deflate naturally. It sounds easy but can take several lessons to get right and it's crucial to do this properly if you want the correct foundation for building the voice, in both awareness of correct/incorrect tensions and the correct muscular coordination to build a great voice."



Often students will open their voices up very quickly once they have totally released into the sound. I have had students increase their range from 1 to 2 octaves in one session and some even more."

**IT'S YOUR  
CHAPTER...  
DO SOMETHING  
WITH IT...**

## MAGIC CHORAL TRICK #375 THE DANGER WITH WORDS THAT BEGIN WITH 'W'

by Janet Kidd

from [betterchoirs.wordpress.com](http://betterchoirs.wordpress.com)

**S**ynchronizing the onset of sound is tricky at any time, but especially so when the first word begins with a 'w'.



If the word begins with only a 'w', as in the word 'we', there's a tendency to try to begin the sound through tightly puckered lips before the 'ee' vowels start popping out all over the chorus.

I've found that the most effective way to lock in to the sound onset is to have everyone breathe in through the shape of an 'oo' vowel, then without closing the mouth for a 'w' as we would when speaking, sing the 'we'. I used to ask people to actually sing a very fast 'oo' before they switched to the 'ee' vowel, but that took too much brain power. Now I just ask them to sing 'we' beginning with a more open lip shape.

The real trouble lies in onset words that begin with a 'wh' combination.

For some reason that I still can't fathom, when it's a 'wh' combo, people love to do these 2 things – scoop up to the first pitch, and/or add a preceding 'huh' or 'hoh' – especially when they feel emotional intensity is called for.

Huhwhhwherever you are.

The 'h' sound in the 'wh' is so rarely used in spoken English these days that I prefer to just leave it out altogether.

And so my approach would be the same as for the plain 'w'

Breathe in through the 'oo' shape, then just sing the word, beginning from that more open lip position. People are also mystifyingly less likely to scoop up to the first note when they use this approach.

Wherever would become 'Wear'ever.

So much of what we do to emulate natural speech patterns involves singing word sounds, not words, and this is an example of that strategy. I've never had

even one audience member mention to me that they'd missed the 'h'.

## LOWER OUR STANDARD?

by Jerry Frank

from *Down Our Way*

**I**n April of 2008, a Dutch journalist founded a "Back to 432 Hz" committee. This revived an ancient argument over the standard music scale adopted by many of the world's composers back in the late 1800's.

Giuseppe Verdi composed all of his music specifying 432 cycles per second as the harmonious scale that allowed opera singers to produce their melodies with less strain and fill auditoriums with less effort. He vigorously resisted the movement to the "strident" tones of the 440 standard in a letter sent to the Italian government in 1885.

There are others that subscribe to the "Back to 432 Hz" philosophy. James Buturff found that the "Singing Bowls" hand made by Tibetan monks followed the so called "Scale of the Universe". By the use of a Korg tuner to measure the frequencies of many bowls, he found remarkable agreement to the 432 scale.

Others have attempted to gain followers by proposing a conspiracy theory. It has been said that Joseph Goebbels, the infamous Nazi propaganda minister pressed for the adoption of the 440 Hertz standard because the scale heightened the tension of militant marches and promoted nationalism to excite the masses.

The standard "A" of 440 Hertz was not accepted in the United States until 1940. The controversy begs the question: Why have a standard? Well for one thing, the orchestra woodwind section would not be happy because their instruments are not tune-able over such a wide range. Each instrument would have to be built with the selected standard frequency.

Some people are entranced by the impressive appearance of whole numbers that appear in the 432 scale. I haven't verified the math but I suspect some fudging in favor of the people proposing the change. Remember, I once warned you that frequency also depends on how we measure time.

Hey guys, I'm not singing flat. I'm just trying out Verdi's "A" scale.

## WHAT I WISH I KNEW ABOUT VOCAL HEALTH WAY BACK WHEN

by Charles Ward  
from [voicecouncil.com](http://voicecouncil.com)

I still sing professionally, but these days it's a little more part-time due to my work as a Laryngeal and Sports Therapist – and a family.



So, here is what I wish I'd known, or certainly taken more seriously about vocal health when I was younger and a more active singer. This is making me sound old... I am not!

### 1. Rest

A tired body and mind means a tired voice. A tired voice increases risk of injury, because attention to technique is often the first thing to go and bad habits can eventually become the norm.

Sleep is essential to allow the body and the voice time to rest, recover and recharge. Without adequate rest, you're also more susceptible to illness, because your immune system will be lower and less able to fight infection and bacteria.

Let's face it, singing with a tired voice or when you're under the weather requires more effort and you'll never be performing at your best; which could cost you that all important session, contract or gig.

So occasionally it might be best to say 'no' to the odd social event or manage your diary to include adequate down-time.

### 2. Don't put your trust in potions and lozenges

There are so many teas, pastels and remedies out there claiming to be quick fixes for a variety of vocal related conditions or problems, such as losing your voice, vocal range and stamina; relieving a croaky, hoarse or tired voice, and reducing tension in the larynx etc. etc.

It took me a while and a fair bit of money until I realised that they very rarely work let alone cure the symptoms.

Sometimes they even delay recovery due to certain

ingredients preventing the body from doing what it needs to, in order to recover.

This will probably upset a few people who swear by and use certain well-known brands that make such claims, but if you think about how these things are administered they often don't get anywhere near close enough to the larynx or vocal folds to make that level of difference.

They go through the mouth, down the throat and into the stomach where they will be absorbed into the blood stream during digestion, completely bypassing the larynx and vocal folds, which are protected by the epiglottis when we swallow, to stop you from choking and blocking off your airways.

So, most of the time the effects of such remedies are felt in the oral and nasal cavities, and the esophagus; which can provide some level of relief and make you feel like its hitting the spot.

Now, I'm not suggesting that these products don't have any benefits or a place in your routine. Some of them contain vitamins, minerals and essential oils, which will help to manage or offer short-term relief from certain symptoms, and help keep us a little healthier maybe; but that's all they will do.

### 3. Get some manual therapy

Being a Laryngeal Therapist myself I am obviously going to be a fan of it. However, still to this day it's a very under-used maintenance tool, and was even less so when I was a more active singer.

I didn't manage my time well and as a result worked very long hours, struggled with anxiety and over-used my voice. All of which could have been better managed or reduced using a physical therapy.

Now, it's not for everyone, but for me personally I like having physical therapy and the hands-on approach to anything muscular. I really respond well to it and feel the changes almost immediately.

Manual therapy helps to keep muscles and structures in better working order, and reduces the risk of injury, forming compensatory behaviours, as well as helping to manage the effects of fatigue, stress and anxiety.

Had it been more available, I would have certainly

*(Continued on page 14)*

**WHAT I WISH I KNEW ABOUT VOCAL**  
(continued)

*(Continued from page 13)*

made it part of my vocal health routine.

4. Don't Neglect Your Warm-Ups

There were 2 reasons I avoided warming up as a young singer: (i) my perception that I had no time and (ii) the belief that warming up had to be lengthy in order to be any good or worthwhile – I had been thinking of warming up as vocal exercise session.

By the time I was ready to perform my voice had probably done the equivalent of half a performance! Essentially, I was over working my voice for absolutely no reason or benefit.

I was also very self-conscious warming up with people around me, so as a result I would often warm-up before getting to the session or venue. However, by the time I'd get there and had waited to perform, my voice would have 'cooled down' and certainly become further fatigued from all the pre-gig chatting.

I soon learned that warm-ups don't have to be arduous or time consuming, and that I needed to get over my inhibitions about warming up around others, in order to prepare and look after my voice in the way that it needed and deserved.

After all, guitarists don't have an issue 'noodling' away before gigs!

For most people, ten to fifteen minutes is generally more than enough time to get the voice warmed before a gig. More than that, and it's in danger of becoming a vocal exercise session, and you may over-work the voice way before you need to use it.

Nowadays I try and find a quiet space, a storeroom or a hallway to warm-up using breathing, SOVT, glide, siren and scale drills. If I don't have that luxury, my band mates just have to put up with it! However, this does mean that I have to put up with them joining in and mocking me for fifteen minutes!

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

**Guests don't just show up...  
Someone invites them!**

**Imagine 80 men  
on the risers**



**You hold the key**

**NAME BADGE ETIQUETTE**

Hey guys! Wearing of our name badges is an important task. Not only does it identify you to others, it provides for a casual greeting to all your friends. A name badge opens up all kinds of communication skills that can lead to getting off on the right foot with others.

It also lets everyone know that you are ready to make friends and become productive in, greasing the skids, so to speak, in securing friendships from the initial point of meeting.

Lastly, if you are prone to forgetting names, a name badge can help you remember your own name when you forget it. This probable applies to many of our older members, whom you are probably one. Just wear the name badge please, especially when attending our meetings.



## QUARTET CORNER

by John Alexander

No reports from quartets last month.

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

It's never too early to be thinking about Singing Valentines. Quartets are always needed, officially formed or pickup. It's only a few easy songs. Learning more than one voice part to these songs can help make you easier to fit into a pickup quartet.

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

**John Alexander**  
**Don Hartsfield**  
**Brian Kerr**  
**Brian Moore**  
**Ken Moyer**

...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	43	0
Senior 50-Year	5	0
Qualified Senior	2	0
Senior	11	0
Youth	1	0
Under 26	6	0
Total Membership	68	0

## 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.

**Marc Cammer**  
**Bob Lau**  
**C J Shaw**  
**Dave Walker**

## COMING DUE MEMBERS

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

**Gavin Andrews**  
**Todd Hastie**  
**Ryan Henry**  
**Mark Roblez**  
**Phil Warmanen**

# Big Orange Chorus

## BOARD MINUTE SUMMARY

The board did not meet in December.

The next regular meeting is scheduled for 11 January at The Loop. All members are invited to attend.

I'll talk to anyone about anything,  
but sooner or later I'll tell him I sing.  
I'll invite him to visit on Thursday night  
and if he likes what he hears, he just might  
become a member and maybe  
he'll bring another good man  
who likes to sing.

***If you don't have a job in the chapter, ask how you can lend a helping hand.***

***What skill sets do you have to offer? Can you design and make show sets and props? Are you good at note taking and would make a good secretary? Would you make a good master of ceremonies? Would you like to be the official voice of the chapter as our bulletin editor? Can you proof read the bulletin each month? Can you write effective grant applications? Would you serve on the membership committee? Can you take photographs?***

***Opportunity is knocking right now. Is it your turn to take a committee position and to help guide our chapter's future? Let us hear from you.***

## NEW BOARD PLANNING MEETING SUMMARY

The new board met in a planning session of 7 December at the Loop. Present were: John Alexander, Jason Boddie, Jason Dearing, Terry Ezell, Brian Kerr, Rick Morin, Steve Mullens, Daniel Proctor, Robert Reeves, Dave Schubert, Mike Sobolewski, Ken Tureski, and Phil Warmanen.

The Treasurer reported on current balances as well as expected accounts payable and receivable from the show. Big O Bucks and Singing Valentines revenues were projected. The need for more income from various sources was discussed.

The Music VP reported new songs planned, special sessions with Jay, coaching sessions, Spring Show, Spring contest, International contest, Music Team meetings, and projected budget.

The Membership VP discussed plans for guest nights and how to get more prospective members in the door.

Marketing/PR discussed increased use of social media and other more local exposure.

The Finance Chairman discussed Singing Valentines, the stadium, the sports arena, Daily's Place, corporate sponsorship, and grants.

The President discussed his vision of the coming year, the need for more performances, more members getting involved with chapter operations, and the anticipation of increased fun and improved performance expected in the coming year.

**Practice**  
like you've never won.

**Perform**  
like you've never lost.

**REHEARSAL SCHEDULE**

Thu	04 Jan	Shepherd of the Woods
Thu	11 Jan	Board Meeting (Loop)
Thu	11 Jan	Shepherd of the Woods
Thu	18 Jan	Moved to Friday
Fri	19 Jan	Shepherd of the Woods
Sat	20 Jan	Savannah
Tue	23 Jan	Westminster Woods Show
Thu	25 Jan	Shepherd of the Woods
Thu	01 Feb	Shepherd of the Woods
Thu	08 Feb	Moved to Friday
Fri	09 Feb	SotW Lakeshore
Sat	10 Feb	SotW Lakeshore
Thu	15 Feb	Shepherd of the Woods
Thu	22 Feb	Board Meeting (Loop)
Thu	22 Feb	Shepherd of the Woods

**BIRTHDAYS**

Alex Burney	03 Jan
John Banks	04 Jan
C J Shaw	04 Jan
George Gipp	14 Jan
Dave Walker	24 Jan
Mark Roblez	31 Jan

**RECENT GUESTS**

Juan Stegmann	Grant Gladden
Ted Louckos	Shamus McIver
Matt Watts	Jake Stonecypher
Josh Sanders	Andrew Wohl
Matt Setor	David Pesante
Dale Pratt	Cary Quick

**SPECIAL SESSIONS**

Fri	19 Jan	Shepherd of the Woods (Jay)
Sat	20 Jan	Savannah (Jay)
Fri	09 Feb	SotW Lakeshore (Jay & Joe)
Sat	10 Feb	SotW Lakeshore (Jay & Joe)



**PERFORMANCE SCHEDULE**

Tue	23 Jan	Westminster Woods Show
Wed	14 Feb	Valentines Day
Sat	10 Mar	Sunshine District Contest
Sat	24 Mar	Carolina District Contest
Fri	06 Jul	International Contest

**NEWEST MEMBERS**

Jason Boddie	Oct
Bill Conway	Oct
Soren Dillinger	Oct
Clayton Echan	Oct
Jim Ford	Oct
Mike Garand	Oct
Jay Giallombardo	Oct
Kevin Gillett	Oct
Richard Harris	Oct
Derek Street	Oct
Philip Wilcox	Oct
Andrew Wohl	Oct
Timothy Workman	Oct

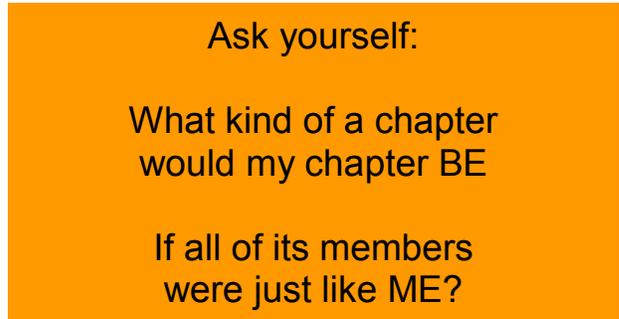


**BIG O BUCKS SCHEDULE**

Sun	07 Jan	Jags Playoff Game
???	?? Jan	Jags Next Playoff Game
Sat	24 Feb	Monster Truck Show
...more to come		

**DISTRICT SCHEDULE**

Fri-Sun 9-11 Mar	Spring Convention (Orlando)
Sun-Sun 1-8 Jul	International Conv (Orlando)



**2018 DIRECTING TEAM**



Jay Giallombardo  
Front Line  
Director



George Gipp  
Associate  
Director



Jason Boddie  
Assistant  
Director



Chuck Griffith  
Director  
Emeritus

**2018 OTHER CHAPTER LEADERS**



Vacant  
Uniform  
Manager



Jason Dearing  
Chorus  
Manager



Jason Boddie  
Show  
Chairman



Vacant  
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 February is 26 January. 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](http://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!**

**2018 BOARD OF DIRECTORS**



Brian Kerr  
President



Jason Dearing  
Executive VP



John Alexander  
VP Music



Ken Tureski  
Chapter Secretary



Gregg Flowers  
Chapter Treasurer



Daniel Proctor  
VP Membership



Terry Ezell  
Immediate Past President



Robert Reeves  
VP Marketing/PR



Mike Sobolewski  
Finance Chair



Jay Giallombardo  
Director



George Gipp  
Associate

**2018 MUSIC TEAM**



John Alexander  
VP Music



Terry Ezell  
Tenor Sec Ldr



Jason Boddie  
Lead Sec Ldr



Brian Kerr  
Bari Sec Ldr



Daniel Proctor  
Bass Sec Ldr



Jay Giallombardo  
Front Line Director



George Gipp  
Associate Director



Mike Sobolewski  
Presentation Coordinator



Daniel Proctor  
Learning Materials Coordinator

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