



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 40 Issue 6

June 2020

We meet at 7:00 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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WEBINAR: SCIENCE AND THE NEAR-TERM FUTURE OF SINGING

from barbershop.org

Watch the fully-produced video, complete with speaker's slides at https://youtu.be/_q8aD1C4jZo?list=PLcwXdNVvSNbgNBR69X-nN1B7lof6yx-2m

While reading the summary or watching the webinar, please consider:

- This presentation is not “the last word.” More data will continue to emerge. This conversation helps us understand what we will need to understand.
- These are not absolute instructions. We will continue to learn more and seek best practices, like all responsible organizations.
- Be mindful of context when discussing and referring to these topics. Yes, there are hard implications to these observations. Every idea spurs a “what if..?” hope. We can’t assume the sky has fallen, nor that things are all rosy. But sticking to facts and being honest with one another offers our best hope.

BHS board member Blair Brown attended the live webinar with her music educator husband, Ravi Raghuram, and made extensive notes. We share them here as a summary and a companion to the video and speakers' notes. Blair writes:

We were able to watch the whole thing, and it was very sobering. Here are some points that stuck out for BHS leaders and members to consider.

- On the hierarchy of “safe” activities to return to, group singing is considered among the least safe, with the exception of a quartet singing outdoors with the wind NOT at their backs (sorry, Irish Blessing!). A return to traditional group singing is considered HIGH RISK. Singing in an enclosed space with circulated air is one of the most dangerous things people could do right now. There are some technologies

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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 7:00 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

While we are doing online alternative rehearsals, don't forget to sing, at least a little, each and every day. Not only will it help to keep our repertoire fresh in your mind, but it will keep your instrument exercised and in shape. Use it or lose it.

We have some positions (both board and committee) that need filling. If you can help, as a leader or a helper, please see Jason.

We need more members. Please invite friends, acquaintances, and even strangers to come as a guest. Many of those who try what we do, will enjoy what we do. Let's not be a well-kept secret.

Continue looking for gigs (both paying and not). We enjoy performing, more people will see and hear us, and some of them might want to join in the fun.

Each and every man, improving, just a little, each and every day, will result in huge advances for the chorus.



SUN District 2021
Spring Convention @
The World of Golf
Marriott
Renaissance Resort
Apr. 9 - Apr. 11 11:00am - 12:00pm

**SUNSHINE DISTRICT
FALL CONVENTION
October 23-25
Orlando Airport Marriott Lakeside**



SCIENCE AND THE NEAR-TERM FUTURE (continued)

(Continued from page 1)

which may help (air filtration systems, UV lights attached to ceilings), but all would be costly to implement, especially in older spaces—like a church basement.

- For a variety of biological reasons, singers are considered “super spreaders.” Our deep breathing and loud sound produced during a rehearsal projects disease particles into the air at a significantly higher rate than talking. This is why we keep hearing horror stories of entire choirs falling ill from one rehearsal. According to available data “many severe infections originated in churches, practice rooms, and rehearsal halls.” Even if 6 feet of physical distance is observed, singing mitigates that by filling a room with virus particles quickly.
- New studies show that those with COVID may be *most* contagious just BEFORE they start to show any symptoms. Asking singers (or our audience members) to self-police and stay away from a rehearsal or performance if they’re feeling ill may not be much help if they’re most contagious before they’re even aware they have the disease.

There is no existing barrier method (masks, PPE, etc.) which is considered safe for singing right now, with the possible exception of N95 masks. Even those are not yet a realistic consideration for regular choral rehearsals because:

1. Masks must be properly “fit tested” in order to be effective
2. Even medical professionals can’t get enough N95 masks; it’s unlikely a chorus would have access to the needed amount.
3. Wearing a mask during singing inhibits oxygen intake, which is dangerous. The masks trap CO2 near the nose and mouth which isn’t good for anyone to inhale for long periods, especially those with existing conditions like asthma, COPD, heart conditions, or those who are simply older/elderly. Sounds a lot like our membership?
4. Most medical professionals find themselves light-headed or headache after a few hours of wearing an N95 mask, and in their cases they’re only talking, not singing.

Choruses may consider implementing onsite testing at the door, but this raises its own challenges:

- No such testing is widely available yet. Even doctors don’t have enough tests, so choirs likely wouldn’t for a while.
- Would be prohibitively expensive
- Privacy concerns
- Choirs would need access to very accurate tests which provide a rapid response. So far the only rapid response test which exists works only if the person is already symptomatic. See my note above about how those without symptoms may actually be more contagious.
- Even with widespread testing, there are false negatives. Testing at the door could lower risk, but certainly not mitigate it entirely.
- Would need 100% compliance on predetermined agreement by all singers. If anyone doesn’t buy in, it won’t work.

Chorus America consulted with a marketing firm who surveyed people about their willingness to return to certain activities once they’re allowed to (i.e., our audiences). On the hierarchy of things people were willing to return to, performances in enclosed spaces/theaters were at the bottom of the list.

According to the given data, things that would need to be in place for audiences to feel comfortable attending concerts, etc:

1. A vaccine
2. Limited attendance
3. No lines/congregating
4. Access to hand sanitizer throughout venue
5. Onsite health monitoring
6. Venue being outdoors preferred

Other legal/financial/risk considerations:

- Changes to insurance policies. As insurance contracts come up for renewal, will choruses still be insurable since singing is considered HIGH RISK? What will insurance companies require going forward? We can’t yet know what those requirements would be.
- Singers traveling to and from other states. Regardless of when each individual state opens up, when we have singers traveling in from all over it means they’re coming from places with varying levels of regulation. One singer may be from an area with few COVID

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SCIENCE AND THE NEAR-TERM FUTURE (continued)

(Continued from page 3)

cases, another may come from an area considered a hotbed, and this will continue to evolve as the virus moves around the world.

- Rather than a focus on returning to business as usual, choruses should be considering ways to protect their assets, sustain operations, prepare for emergencies, etc. Choruses are advised to forge relationships with local health officials to help stay abreast of the situation in their area.

Takeaways (for me):

- Be transparent with your people and communicate often, have excellent communication protocol in place
- Be nimble; don't make any big commitments we can't keep
- This is a marathon, not a sprint
- Be prepared for some singers to "go silent" until this is over, stop communicating with us
- Encourage emotional connection in other ways (digital, etc.)

Where do we go from here?

Yes, there is much still to address. As a Society, we'll keep finding ways to help you enjoy barber-shopping, no matter forms it takes. (See our roundup of activities, resources and classes. <https://www.barbershop.org/landing-pages/covid-19-resources-for-barbershoppers>)

The very best any of us can do is to stay connected to the most important parts of our barbershop lives: our friends and fellow singers. We are a musical form founded in collaboration and mutual support. That shared trust, whether in person or in a Zoom meeting, helps us hold up one another through the hard times. Keep singing, and keep being together.



Here's a simple way to financially support the Big Orange Chorus, at no cost to you! If you shop on amazon.com you can sign up for the Amazon Smile program, and designate the Big O as your charity of choice. Then anytime you make a purchase on Amazon (Smile), they make a donation to us! No cost to you, and a donation to us: win win!

To sign up, visit smile.amazon.com/ch/59-1981228 and sign in to your Amazon account.

From then on, any Amazon purchase you make (at smile.amazon.com) will help the Big O.

Thanks in advance!!



Here's a simple way to financially support the Big Orange Chorus, at no cost to you! If you shop at any of the more than 400 merchants or like to purchase eGift Cards, FlipGive will give us back from 1% to 20%, depending on the merchant.

To sign up, visit <https://www.flipgive.com/f/570688> and start shopping.

Thanks in advance!!



WE PLAN TO COME BACK, BUT WE'RE GOING TO DO IT SAFELY

by Michael Giddens
from *eVoices*

To say we've all struggled with this Covid-19 pandemic over the past few months may be the understatement of the year. But we all know that the lives we lived preCoronavirus have drastically changed.

Each of us has struggled in our own unique way, but everyone has struggled.

One struggle that's common among all of us in Voices of the South is that we don't get to spend time together any more. We had gotten used to coming to rehearsals where we sang together and enjoyed the fellowship that came along with those weekly Monday night routines.

As of the moment I'm writing this, we haven't met as a chorus in eight weeks. My goodness, it feels like it's been eight years.

We are fortunate that we have technology that provides us a way to communicate and see each other on a weekly basis, but we all know it just isn't the same as those face-to-face meetings.

Nothing can take the place of those moments where we'd ring chords together.

Nothing can replace those sidebar conversations with our neighbor during rehearsal - no matter how hard our director tried to stop them.

Nothing can take the place of being on the risers with our music family and sharing our hearts in song.

We miss those moments that brought so much joy to our hearts.

All of a sudden, two months ago, now, it just stopped.

And based on the kind of stuff I've been reading about singing and choruses, it appears we won't be back together singing for a long time. In fact, our board of directors has indefinitely postponed our in-person rehearsals.

But here's what we must remember.

1. We will be back.
2. We will be back singing our hearts out, eventually.
3. We will be back enjoying those moments of laughter with our friends.
4. We will be back preparing to get on stage for our contests and our shows.
5. We will be back sharing a cappella with you, our audiences.
6. We will be back together again, eventually.

So the main question is: what are we doing in the meantime? We will continue as we have for the past months to meet virtually for rehearsals. That's not what any of us want, but meeting virtually is one of the ways we can protect the health and safety of our members. During these times that's our No. 1 goal.

The music team is also working on different ways to get our music out there to be heard. We really want to go beyond just holding rehearsals on Zoom.

We are looking into the possibility of creating and releasing virtual chorus performances. The shows may be a few tags, but we're also considering doing some of the songs we sing from our repertoire. But, rest assured, we are planning for more than just holding Zoom rehearsals.

Stay tuned to our Facebook page and our website and eVoices for more information. We'll announce more details as our plans are solidified. We'll certainly make everyone aware when we will put out new material for all to see.

For now look for us on your phones, your tablets, or your laptops. We know it's not the same experience as being there in person, but we want to stay in touch with all of you, just as much as we want to stay in touch with each other.

Remember, eventually, Voices of the South will be on stage again. And we'll be ready to perform at the top of our game.

Hope to see you soon.



STRUGGLING WITH PRACTICE APATHY? YOU MIGHT BE NEGLECTING “PSYCHOLOGICAL REST”

by Dr Noa Kageyama
from bulletproofmusician.com

If BuzzFeed is any sort of approximation of the world at large, it would seem that a lot of folks are spending their quarantines trying to level up their cooking/baking game or DIY skills in some way or another.



Whether it's making (and eating) boiled eggs, cutting a little cutout in the door for the cat, or grooming the dog, there are a lot of funny examples of people's attempts to develop some new skills.

Of course, there has also been an understandable desire to level up in areas of our lives that are a little more important to us as well.

By finally working through that stack of rep on our shelf that we've never quite had the time for. Or simply practicing more and better. Which are meaningful and worthwhile goals, of course. But I think there's a potential danger lurking here as well. Which is hinted at in this quote by Olympic marathoner Keith Brantly:

“Any idiot can train himself into the ground; the trick is working in training to get gradually stronger.”

I think we all recognize the importance of getting physical rest, so as to maximize recovery from long practice days, minimize our risk of injury, and avoid overtraining or burnout.

But I don't know that we put much of an emphasis on getting enough psychological rest.

I mean, we spend a lot of time thinking about how to practice more effectively, and how to perform more effectively, but who puts any time into strategizing ways to rest more effectively?

Yet we've all experienced the consequences of insufficient psychological recovery – whether it's that feeling of being fried after a long week of double

rehearsals, practice, and performances, the “post-audition blues” following an intense couple months of audition prep, or feeling strangely tired and unmotivated at this particular moment in time despite getting enough sleep and feeling intense internal pressure to make the most of your time.

So...what is psychological rest exactly? And what specific things could we do to get more of it? (Spoiler alert: it's a lot more interesting than simply getting more sleep.)

Psychological rest

Believe it or not, the topic of psychological recovery from training and competition hasn't actually been studied very much. But a 2019 study (Eccles and Kazmier) of a top-5-ranked collegiate field hockey team gives us some clues as to what causes our inner Eeyore to dominate at times, and what we can do to keep our inner Tigger at the forefront instead.

What difference does it make?

The researchers were initially curious about what differences there might be when athletes were mentally rested compared to when they were mentally fatigued.

And the gist, is that mentally rested athletes reported feeling “fresh,” were more highly motivated to engage in their sport, willing to put in more effort, and enjoyed their sport more.

Meanwhile, mentally fatigued athletes described feeling “tired,” “looking forward to stopping,” and difficulty remembering why they bothered doing it in the first place.

Perhaps you've experienced these kinds of moments as well?

The challenge...

The difficulty, of course, is that while it's pretty easy to figure out how to get physical rest (just take a break from training!), it's not so clear what to do to get mental rest.

I mean, sure, sleep is one way. But during your waking hours, just because you're not at rehearsal, or have decided to take a day off from practicing doesn't mean that you're not still dwelling on what the conductor said, or ruminating on all of the things

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STRUGGLING WITH PRACTICE APATHY (continued)

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that sounded bad in yesterday's mock audition.

So what is one to do?

Well, the authors identified a few factors that tend to increase mental fatigue, as well as a few that seem to facilitate recovery.

A few things that increase mental fatigue (plus solutions)

Thing #1: Pressure to perform

The athletes' responses suggest that the pressure to perform at a high level in both practice and competition can be a major source of fatigue – both mentally and physically. As was evident through quotes like “you are exhausted after a tough session and you're also mentally tired because you're trying to concentrate.”

Solution: Schedule rest days

Coaches did their best to schedule in rest days during the season. Days when athletes could catch up on schoolwork, or take a break from having to perform or train.

I think the same thing makes perfectly good sense for musicians, and reminded me of something that violinist Donald Weilerstein has suggested to some students – taking 24 hours off from practicing each week.

Thing #2: Always being “switched on”

During the season, the athletes spent most of their days either a) in practice or other sport-related activities (e.g. film study, working out, meetings), b) thinking in terms of optimizing sport performance even when away from training (e.g. preparing meals to eat healthily), and c) engaged in social activities that involve teammates and coaches (e.g. talking about hockey outside of practice).

Being constantly “switched on” like this can be draining! And not just because thinking about upcoming competitions can cause some anxiety, but because it can take a great deal of mental energy to constantly be thinking about your work and ways to improve.

Solution: Deliberately reduce the amount of time you spend thinking about music stuff (and reduce effortful thinking in general)

To “switch off” mentally, the athletes often engaged in “low-cognitive-demand activities” like watching TV or reading to get their minds off of hockey and training. They also made a point to get away from teammates, stay away from locations that were associated with training (like the gym), and even avoid looking at things that would remind them of hockey (like their hockey sticks).

This makes me think of the saying “work hard, play hard.” Rather than practicing in a semi-focused way and staying semi-switched on all day, perhaps it's better to go all in and practice with 100% intensity for a few hours, and then make sure to devote a certain number of hours to being 100% switched off as well?

Thing #3: Tedium

The athletes' days were quite packed and rigidly structured, with very little freedom to vary their activities, and very little change in their daily routine from one day to the next (“same place, same time, all the time, all week”). After a while, this rigid structure and lack of variation seemed to wear on them and reduce their motivation to engage in hockey-related activities.

Solution: Change up your schedule from time to time

There's certainly something to be said for having a routine. But it's a different story if the routine begins to feel stale, and you find yourself simply going through the motions.

If that's the case, change things up a bit – even in little ways. Because there's something really refreshing about doing something that you know you wouldn't ordinarily do on a normal day.

Like, maybe you've had the experience of heading towards the practice building, only to run into some friends who convince you to play frisbee out in the quad instead? Or spontaneously deciding to skip ear training to go eat lunch in the park with your significant other because you're feeling pretty burned out, and it's such a nice day out (not that I would know from experience, of course)?

Sometimes it's not even the thing that you do, but the sheer novelty of doing something outside of your nor-

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STRUGGLING WITH PRACTICE APATHY (continued)

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mal routine that can be revitalizing.

Final takeaway

All in all, the research in this area seems to suggest that needing to get away from it all on occasion doesn't mean that you're lazy, lack commitment, or aren't serious enough. But on the contrary, taking the time to integrate periods of effective physical and mental rest into your daily and weekly routine may well be one of the keys to maintaining a schedule of consistently productive, fully engaged, and focused practice and performance.

Maybe it's a little like LL Cool J once said – "You've got to stay focused without being boring – because all work and no play makes Jack a dull boy. Skinny, but dull."

What are your go-to psychological rest strategies?

Our range of options for getting away or switching off may be a little more limited at the moment, but what are some activities or strategies that have helped you get psychological rest during quarantining? Please share below in the comments – and if your suggestions happen to be cooking or baking-related, could you share the recipe with us as well? I don't know about everyone else, but my kids have been sending some pretty strong hints lately suggesting that they're fed up with (ha! pun!) dad's regular rotation of meals.



MISS IT? MARK IT!

by Brody McDonald
from choirbites.com

Yesterday, I told you the ONLY way I have found to get my singers to all have pencils regularly in TOOLS OF THE TRADE, found here: <http://bit.ly/2AHxGsC>



Today let's talk about using those pencils. I find that singers rarely mark their music except when I say, "Get out your pencil and mark this..." What a shame! I can't blame the students completely. After all - education is so often about "the test" or "the score" that teachers present a "I'll let you know what's important" vibe.

Of course there are times we specifically guide score marking:

- Put the "T" on beat 3
- Put a breath mark after *this word*
- Mark that as an OH vowel

However, there are a lot of times students could mark their scores that only THEY know - when they miss something! Hence the phrase - MISS IT? MARK IT! If you've indicated a cutoff on beat 3 and the singer misses it, they should mark it. If they miss it again, they should mark it again. How many times? All the

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MISS IT? MARK IT! (continued)

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times. I want the music to look like it was found near an exploded graphite mine.

The marking of the score isn't about having more marks on the page. Honestly, that just gives the singer more things to read. It's about the fact that the student is engraving thoughts into their long-term memory, just as they might write out a poem to help memorize it.

The brand Field Notes (they make pocket notebooks) has a slogan: "I'm not writing it down to remember it later; I'm writing it down to remember it now." That's how I see marking one's score. It is a constant process in order to keep the singer engaged, and to capture improvements in their memory.

Marking the score also makes rehearsal more interesting. I find myself more engaged in the Sunday sermon when I take notes. It gives singers options when they aren't singing during rehearsal - review markings, proactively scan upcoming areas, etc. Ultimately, singers are more successful when they are self-motivated to enhance their singing through written involvement.

The sheet music shown in this picture belonged to one of my best HS students (who is now a choir director), Anna King. As you can see, she marked ALL THE THINGS. Well done, Anna!



North Carolina Harmony Brigade
January 15 - 17, 2021
Pinehurst, NC

United Kingdom Harmony Brigade
February 5-7, 2021
Nottingham, England, UK

Northern Pines Harmony Brigade
TBA 2021
Plymouth, MN

Lone Star Harmony Brigade
March 5-7, 2021
Richardson, TX

Mixed Harmony Brigade of New England
March 20-22, 2020 POSTPONED UNTIL 2021
Bedford, MA

Great Lakes Harmony Brigade
May 29-31, 2020 CANCELLED
Okemos, MI

European Harmony Brigade
June 5 - 7, 2020 CANCELLED
Leipzig, Germany

Harmony University Harmony Brigade
July 26 - August 2, 2020 CANCELLED
Belmont University, Nashville, TN

Atlantic Harmony Brigade
August 7-9, 2020 CANCELLED
Wilmington, DE

High Sierra Harmony Brigade
August 21-23, 2020 CANCELLED
Reno, NV

New England Harmony Brigade
September 25 - 27, 2020 POSTPONED UNTIL 2021
Marlborough, MA

Indiana Harmony Brigade
November 6 - 8, 2020 CANCELLED
Indianapolis, IN

MAGIC CHORAL TRICK #390 WHEN ONLINE REHEARSALS SEEM OVERWHELMING

by Janet Kidd

from betterchoirs.wordpress.com

When we had to shut down all rehearsals because of this pandemic there seemed to be a lot of momentum in other choruses to take it all online right away.



I wasn't able to even think about it till this week, and it's been nearly three weeks now since everything got shut down here.

Apart from the steep learning curve involved for me in running online rehearsals, I realize that I just wasn't ready, and that adjusting to the new normal wasn't going to happen until I got over the shock of my world changing so dramatically. I direct 6 singing groups, so it was very shocking to go from musical and social interaction with more than 200 people every week – to zero.

Here are a few things I've learned as I've started working online with Zoom...

When you open up Zoom for the first time with your chorus, it's very emotional. Seeing all of these faces that you've been missing is wonderful!

As great as Zoom is, don't expect to be able to sing together. The synch issues are far too great. A friend of mine referred to the sound as being like geese in a blender.

It's a great opportunity to get to teach some music theory and sight singing.

You can still teach vocal technique.

Great tool for learning new music. As I played and sang the notes for one part, people could sing along with their own part – as long as they were on 'mute'. It's a lot like doing normal chorus homework – but having company, and having coaching if needed.

Everyone can sing along to a recording played through the system (while their own mics are on

mute)

In my women's chorus we have a roster of people who do physical warm ups, fun vocal warm ups, and tag teaching. This is still all possible – again, as long as everyone else is muted. Unfortunately though, because of the synch issues, you don't get to hear the fruits of your labours.

There is a possibility for sectionals during rehearsal (in the Break Out rooms which I have yet to figure out) or at some other time that's convenient for the section members.

And for Directors who are hosting – that 'mute all' button is like you've died and gone to heaven!


An unmuted free for all social time is an absolute must.

But I still really miss that glorious sound that feeds us all.



UPDATES TO YOUTH POLICY STATEMENT AND OPERATIONAL PROCEDURES

from barbershop.org

orking together with the staff, the Society Board of Directors has adopted the following updates to the Youth Policy Statement:

- Replaced all previous references to the male gender (men, his) with the gender-neutral (persons, their)
- Added a clause prohibiting personal interaction between youth and adults and personal interaction defined
- Included an additional section instituting background checks for all staff members, board members, and those having regular contact with youth and regular contact with youth defined

Updates to Society Operational Procedures

In order to carry out the specific changes to the Youth Policy Statement and provide for the better protection of all people interested in barbershop, the internal youth protection team has established the following 2020 updates to our operational procedures for the Society and its subsidiaries, including districts, chapters, and members.

- Institute a process for background checks for staff members, board members, and those having regular contact with youth.
- Expand our safety measure regarding eligibility for membership to include an annual check of all members against publicly available federal, state, or provincial sex offender registries. This will require the additional support of our volunteer leaders at the district and chapter level.
- Require and provide additional youth protection training to those persons in a position of choosing volunteers to work around youth on a regular basis as defined by the 'regular contact' clause on the Youth Policy Statement. This training will be the Skillful Screener Webinar from Abuse Prevention Systems.
- Educate our Society, district, and chapter leaders as well as members and youth participants on activities that fall under prohibited personal interaction.
- Update language on our youth membership and

participation forms to include a hold harmless clause to mitigate risks to the Society and its subsidiaries.

View youth policy at: <https://www.barbershop.org/next-gen/youth-policy>

Next Steps and Frequently Asked Questions

These updates to our policy and procedures will complement the work each of you is doing to share barbershop harmony with your communities. We have put together an initial collection of Frequently Asked Questions (<https://www.barbershop.org/youth-protection-update-spring-2020#frequently-asked-questions>) below and will continue to add to them as changes are enacted.

In the next week, additional information for affected individuals (e.g., chapter and district leaders, youth camp leaders, etc.) will be sent through direct email communication. Society staff and volunteer leaders will work together to implement these enhancements over the course of 2020 with substantial communication and training efforts to ensure that all are equipped to provide a safe environment as we carry out our vision of Everyone in Harmony (<https://www.barbershop.org/about/everyone>).

What changes were made to the Youth Policy Statement?

The Board approved the following changes to the Youth Policy Statement:

- Replaced all previous references to the male gender (men, his) with the gender-neutral (persons, their)
- Added a clause prohibiting personal interaction between youth and adults and personal interaction defined
- Included an additional section instituting background checks for all staff members, board members, and those having regular contact with youth and regular contact with youth defined

Why are we making these changes, and why now?

In November of 2018, BHS enacted new procedures under the existing Youth Policy which checked all new members against publicly available sex offender registries, and for all members to affirm their absence from such registries annually. The goal of those up-

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UPDATES TO YOUTH POLICY (continued)

(Continued from page 11)

dates was to do the right thing by modern standards with regard to the safety of all of our members. While those updates were an excellent first step, more would be required to meet the modern standard.

At the end of 2019, after discussions with our insurance partners and legal counsel, an outline was created of those additional steps to protect the youth in our Society and our members. Every change described in the new policy documents was created with the goal of maintaining the traditions at the heart of our Society, while continuing to make this an organization that is safe for our young members, who are the next generation of barbershop.

Who receives background checks under the new policy?

Under the new policy, all BHS staff and the Society Board of Directors will undergo background checks as part of their onboarding process. All current members of the staff and the board have been screened.

Additionally, any member who will have regular contact with minors as part of their role in the Society will receive a background check. Roles affected may include but are not necessarily limited to chorus directors, section leaders, convention staff, clinicians, teaching quartets, and judges.

Wasn't the Society already checking members against the Sex Offender Registry? Why are chapters now responsible for this step?

Previously, only new members were checked against those public records. Any member that renewed annually affirmed that they do not appear on any federal, state, or provincial sex offender registries as part of that renewal process.

Under the new policy, all members will be checked against the registry on an annual basis. Because registries cannot be checked in bulk, we ask that current volunteer leaders check members at the local level. BHS staff will continue to check members with no district or chapter affiliation.

How are volunteer leaders going to carry out this check of the Sex Offender registries?

The job of checking membership against these registries will fall to the Chapter Compliance Officer, which may be any current chapter leader or a separate role, and appointed by the Chapter President. Specific instructions are forthcoming and will be provided according to the state of residence and incorporation of the chapter.

When do volunteer leaders become responsible for carrying out this check of the Sex Offender registries?

Communication and training will be implemented throughout the remainder of 2020 and BHS compliance auditing will begin in 2021. More detailed information will be coming to affected individuals (e.g., chapter and district leaders, youth camp leaders, etc.) through direct email communication.

What if there is no publicly available sex offender registries in a member's country of residence?

Members residing in countries without publicly available sex offender registry information will be required to continue to affirm that they do not appear on any federal, state, or provincial sex offender registries as part of their renewal process. Additionally, those in chapters with youth will be required to fill out a voluntary disclosure statement annually.

What is a voluntary disclosure statement?

A voluntary disclosure statement is a statement signed by the chaperone, member, or other such party attesting, at the minimum, that they have not been convicted of any violent crimes or crimes against children. This statement is legally binding and will be used in lieu of a background check.

My chapter doesn't have any minors. Why do we need to check our members against the Sex Offender Registry?

The overall goal of these new procedures is to make our Society safe for all of our members, and that includes our prospective members. We want any chapter to be a safe place for anyone who may want to join in the future.

Additionally, as part of the 2018 updates to Youth Policy procedures, the Society Board of Directors defined

(Continued on page 13)

UPDATES TO YOUTH POLICY (continued)

(Continued from page 12)

anyone currently appearing on federal, state, or provincial sex offender registries in violation of the Code of Ethics, specifically the passage regarding “persons of good character.” Given that directive, we have instituted procedures to ensure that all members meet that definition as provided by the Society Board of Directors.

What is the purpose of the Skillful Screener Webinar training?

The intent of the Skillful Screener Webinar training is to train volunteer leaders about behaviors of potential volunteers which may indicate that an individual is not suited to volunteer roles that involve the supervision of or interaction with minors. The training will be taken by anyone whose role in the Society has them regularly selecting and/or managing volunteers. Since many volunteers who interact with us at various events are not Society members, this allows those in the Society who manage volunteers to be better prepared and equipped to handle those situations.

Why does the update to the Youth Policy prohibit one-on-one activities like voice lessons? Aren't we an organization focused on music education?

The most valuable takeaway from this section of the Policy is that in keeping with the best practices of organizations that work regularly with youth (e.g., YMCA, Boy & Girl Scouts, SNAP Program, etc.), it is BHS's policy that minors never be unsupervised or alone with an adult who is not their parent, legal guardian, or approved sponsor. There are many ways to educate the next generation that do not involve having minors alone with non-parent/guardian adults, and the Society requires that those safer methods be used.

What does the updated language on the new youth forms mean?

The indemnification clause or “hold harmless” language in the updated youth forms essentially states

that, given that the Society is acting in good faith to prevent any untoward behavior at our events, individuals who choose to act outside of our Code of Ethics and Youth Policy will be considered free agents, and not actors on behalf of the Barbershop Harmony Society. Put more simply, BHS cannot be held responsible for the actions of those who do not follow these new rules and procedures.

CHAPTER QUARTETS



On Point

Dillon Tidwell, tenor
Daniel Pesante, lead
Timothy Keatley, baritone
Alex Burney, bass

Slice!

Terry Ezell, tenor
Eric Grimes, lead
Jason Dearing, baritone
Ryan Feeney, bass

No Name Yet

? tenor
? lead
? baritone
? bass



FREE YOUR VOICE

by John Newell, Lead, *Realtime*
from Let It Out ©2013 Used by permission

“The arts do not advance through technique
they accumulate through quality.”

“Works of art can be inspired only by
individual passion.”

“Competent technique is what mediocrity
has in common with genius, so there is
small point getting enthusiastic about it.”

Singing is not a science. It never will be. Singing is art. Music is art.

Singing is more than a mechanical process. Yet many singers allow their thought processes to become dominated by executing mechanical skills, as if mastering those skills were the ultimate goal. Indeed, many singing teachers and lessons can leave the impression that those mechanical skills are of greatest importance. There are many vocal teachers who are brilliant with technique but not as rigorous and precise with artistic development. However, do not misunderstand me. There is no doubt that repetitious practice of skills and exercises is crucial to developing good habits and appropriate muscle memory. But that repetition alone will not create a great performance. At some point, the technique must be put to work in the performance of an actual piece of music; and that music will be judged as a work of art.

As my compatriot Clive James, said in his words quoted above, decent technique is possessed by average singers as well as great ones. That is not to say a singer should forget about technique. Rather it means that technique is not the answer to everything. All singers learn technique to some extent. That alone does not make a singer special nor does it create a work of art.

A singer's vision and passion must be of paramount importance. Technique should support the release of that vision and that passion.

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.

PANDEMI-CATS

by Robert Rund
from facebook.com

COVID-19 has been such a surreal time in many not-so-great ways, but it has also spawned creativity. I got to thinking that arrangers, including myself, often spend our time expanding the songs we arrange. Whether that be by writing additional material such as a verse, bridge or tag, or simply adding layers, colors, textures and embellishments, the form of barbershop songs has lengthened through the years, so much so that it is hard to have a large base of songs that most of us know. On the other end of the spectrum, we have people writing tags to songs that don't exist, which can be fun too, but in some way have taken the place of pole cats!

But today, I am releasing the first of a series which I am calling "PandemiCats." The idea is that they are in the style and form of most of the original Pole Cats...no verse, no bridge, a short tag, largely homophonic, sing-able by all barbershop singers and short enough to learn and memorize. In order to accomplish this, I had to actually contract the form of songs by extracting just enough material to be able to stand on its own, but not so much as to lose the polecat form. Frankly, it was a real challenge to "lose" some of the original song, but for the sake of the 'Cat...

Given this experience of isolation, unprecedented in our lifetimes, the songs I have chosen all center around a future where we can be and sing together again. Today marks the release of PandemiCat No. 1, "We'll Meet Again," a song by Frankie Laine and Hughie Charles, and made famous by Vera Lynn, Frank Sinatra, the Ink Spots and others. I hope you enjoy it... feel free to learn, share, sing, and/or record. Next up: "We'll Be Together Again," by Frankie Laine and Carl T. Fischer.

(trigger warning: my approach was to capitalize on the plethora of barbershop seventh chords in the song, however, I also want the PandemiCats to reflect some more contemporary chords and voicings, and to make them as harmonically rich as possible. Purists beware. The last chords in M17 and M18 are correct as written.)

Send me a message if you would like the PDF or Finale file for this chart. SSAA and SATB versions coming soon.

[editor's note: I have requested the chart files per the above. What follows on the next page (16) is a graphic screen capture of his first PandemiCat chart, so it may not look as pretty as his actual chart.]



When you finally get to sit and eat at a restaurant and still need protection! 🤔🤔



We'll Meet Again

PandemiCat No. 1
TTBB

Words and Music by
FRANKIE LAINE and HUGHIE CHARLES

Arrangement by ROBERT RUND

The image displays a musical score for the song "We'll Meet Again," featuring a Tenor Lead and a Bari Bass. The score is written in C major, 4/4 time, and includes lyrics in English. The music is arranged in a two-staff format, with the Tenor Lead on the upper staff and the Bari Bass on the lower staff. The score is divided into measures, with measure numbers 1 through 18 indicated. The lyrics are: "We'll Meet A - gain, don't know where, don't know when, but I know we'll meet a - gain some sun - ny day. Keep smi - lin' through just like you al - ways do, til' the blue skies drive the dark clouds far a - way, a - way. I know We'll Meet A - gain Some - day!" The score includes various musical notations such as notes, rests, and dynamic markings like "rit." (ritardando).

Tenor Lead

Bari Bass

1 2 3 4

We'll Meet A - gain, don't know where, don't know when, but I

5 6 7 8 9

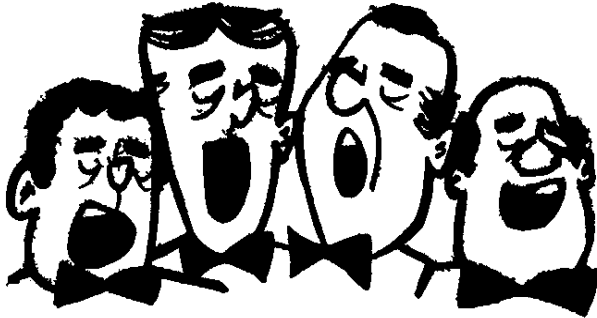
know we'll meet a - gain some sun - ny day. Keep smi - lin'

10 11 12 13 14

through just like you al - ways do, til' the blue skies drive the dark clouds far a -

15 16 17 18

way, a - way. I know We'll Meet A - gain Some - day!



QUARTET CORNER

Quartets are practicing social distancing.

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 quartet.

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

John Alexander, Don Hartsfield, and 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 50-Year	1	0
Lifetime Regular	0	0
Regular	21	2
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	14	0
Youth 1st year	2	1
Youth	5	1

Total Membership	48	4
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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 30 days overdue.

**Steve Cragg
Rewben Dazz
Timothy Keatley
Hunter Stanford**

COMING DUE MEMBERS

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

**John Banks
Clayton Echan
George Gipp
Jim Hughes
Wyatt Ledford
Ken Mull
Steve Mullens
Joe Russ**

Big Orange Chorus

HOW TO ASSESS YOUR BREATHING MECHANICS DURING THE ERA OF CORONAVIRUS

by Lauren Lamagna
from backstage.com

Breathing. It is one of the most basic functions of the human body. But did you know one's state of breathing also reflects their state of mind? How one feels can drastically affect one's breathing patterns which can make or break a big audition. During a YouTube Live for Backstage's new digital video series The Slate, voice teacher Andrew Byrne demonstrated a few exercises to stretch the voice and breathing muscles that often go overlooked—and he even touched on how these exercises can help fight the side effects of those who've contracted COVID-19. Catch a few highlights—and learn how to stretch your diaphragm and more in the full video at <https://youtu.be/wPMOyYF7Mvs>.

Slow breathing is beneficial for everyone.

"Breathing. So it's kind of on everybody's mind. We are all hearing about it all the time. This disease that's going around is a respiratory disease, and so we are trying to get a better sense of where we are with our breathing. It's really, really important anyway for your performing, but it is super important right now. So I read a study this morning, they did slow breathing with people who are COVID-19 patients and saw improved oxygenation, which is why everyone is on ventilators. So there are things you can do at home to firstly, check where you are, and secondly, to work on your oxygenation in your bloodstream which is what we're really interested in right now."

Healthy breathing leads to an all around healthy lifestyle.

"So let's talk about why else we would care about breathing. Headaches are related to breathing, so if you get a lot of headaches, [you're] probably not breathing so well. Swelling goes down in the body when you breathe well.... Other things that help: Energy is super related to breathing; so if you always feel tired, you're basically telling me you're not breathing well. Control over food; so we're all stuck at home right now right by our fridge. It's easy to overeat. The better you breathe, the less you're go-

ing to want food because food for your brain is air and glucose from food, so when you have better air coming up to your brain, you actually want less food. Also, good breathing makes you a better decision-maker under stress. It is something that helps you be clear minded when you're in high pressure situations."

Don't forget that breathing is a part of onstage performance.

"I get asked this question a lot: When you watch people onstage singing, you see people breathing through their mouths, and that's because when we're singing, we're doing these very heightened experiences. We are in really intense circumstances, and that's what humans do when they're under intense circumstances. They breathe through their mouth. It's for things like incredible joy or fear or anguish, which singing often has. But, performers often don't make a good line between 'What am I doing onstage?' and 'What am I doing in life?' So in life, we're supposed to be nasal breathers because [mouth breathing] is only reserved for really intense stuff. The mantra you got to take for your daily life is low, slow, and through the nose."



**We all live in a
yellow quarantine.**

Good luck getting that out of your head!

REHEARSAL SCHEDULE

Thu	04 Jun	online alternative
Thu	11 Jun	SotW outdoors & distanced
Thu	18 Jun	SotW outdoors & distanced
Thu	25 Jun	SotW outdoors & distanced

Thu	02 Jul	Shepherd of the Woods
Thu	09 Jul	Shepherd of the Woods
Thu	16 Jul	Shepherd of the Woods
Thu	23 Jul	Shepherd of the Woods
Thu	30 Jul	Shepherd of the Woods

BIRTHDAYS

Rick Ard	05 Jun
Jay Giallombardo	10 Jun
John Humble	11 Jun
Clayton Echan	26 Jun

RECENT GUESTS

PERFORMANCE SCHEDULE

Fri	03 Jul	Church and Community shows
Sat	04 Jul	Church and Community shows
Sat	24 Oct	Sunshine Fall Convention
Sat	?? Dec	Christmas Show
Sat	10 Apr	Sunshine Spring Convention

Jeff Verhoot	Juan Stegman
Mike Pruitt	William Watts
James Matti	Paul Williams
James Langford	Steve Woodbeck
Joe Plumlee	Keyton Rentz
Erik Petroni	Jerald Carter
Steve Moody	Winkie DeLoach
Wyatt Ledford	Robert Hall
Wayne Futon	Rodney Herlong
Tom Rooney	Mike Markowski
Chuck Cashin	Jim Akers
Willy Vidmar	Mike Morgan
Dale Pratt	Hudson Pratt
Dan Newsom	Trans Maynard
Asrul Dawson	Bill Caruso
Ethan Erastain	Alex White
Tristan Arthurs	Mark Murillo
Josve Jorpe-Silva	Roger Erestaine
Jon Greene	Jim Harper
Ron Blewett	Dave Scott Sr
G Lane	Brandon Edwards

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Thu	18 Jun	Motley Crue, Def Leopard, ...
Thu	06 Aug	Hella Mega Tour

...more to come

See Mike Sobolewski to help fund your experience

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 be-
come a member and maybe
he'll bring another good man
who likes to sing.

WELCOME

NEWEST MEMBERS

John Kauffman	Feb
Ryan Feeney	Oct
Joe Williams	Oct
Ian Le	Sep
Hunter Stanford	May
Tom Frutchey	Apr
Dillon Tidwell	Apr
David Scott	Feb

2020 DIRECTING TEAM



Jay Giallombardo
Front Line
Director

PHOTO
NOT
AVAILABLE

vacant
Assistant
Director



Chuck Griffith
Director
Emeritus

2020 OTHER CHAPTER LEADERS



Dave Walker
Uniform
Manager

PHOTO
NOT
AVAILABLE

vacant
Chorus
Manager



John Alexander
Bulletin
Editor



Frank Nosalek
Webmaster &
Technology

PHOTO
NOT
AVAILABLE

vacant
Show
Chairman



Mike Sobolewski
Big O Bucks
Coordinator

EDITOR'S NOTE

Article and column submissions are solicited.
Help make this a better bulletin. Send me stuff!
The deadline for July is 26 June.
Items without a byline are from the Editor.

The Orange Spiel
John Alexander, Editor
2429 Southern Links Dr
Fleming Island 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!**

2020 BOARD OF DIRECTORS



Jaon Dearing
Chapter
President



John Alexander
VP Music &
Performance



Mike Sobolewski
Chapter
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Rick Morin
Chapter
Treasurer



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Immediate
Past President

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John Alexander
VP Music &
Performance



Terry Ezell
Tenor
Sec Ldr



Eric Grimes
Lead
Sec Ldr



Jason Dearing
Bari
Sec Ldr



John Alexander
Bass
Sec Ldr



vacant
Assistant
Director



Jay Giallombardo
Front Line
Director



Mike Sobolewski
Presentation
Coordinator

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



John Alexander, Editor
2429 Southern Links Dr
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«FirstName» «LastName»
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«City» «State» «PostalCode»

