



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 40 Issue 7

July 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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## VIRTUAL HARMONY UNIVERSITY MAY JUST BE BARBERSHOP'S BEST MONTH OF THE YEAR

from barbershop.org

The on-campus experience is impossible in 2020, but Virtual Harmony University is equipped and priced to educate an even bigger audience throughout this July

Attendees have long called Harmony University the best week of the year for Barbershoppers. And while the cancellation of the in-person experience has been heart-breaking, the show will go on—and in many ways, stronger than ever.

“July could end up being a banner year for Harmony U,” said BHS Director of Education Donny Rose. “This gives us a rare opportunity to double down with our online learning platform and provide education to anyone, anywhere, at any time, at a cost point that is incredibly reasonable.”

Admittedly, some great elements of HU Belmont cannot be part of an online experience, which is strictly BYOIC (Bring Your Own Ice Cream). Also missing will be the nonstop energy that comes with marinating in the best instruction all day, every day for a full week. The coaching sessions, performance opportunities, and tagging late into the night will also have to wait for a different year.

Fortunately, the same top-level instructors will continue to deliver the kind of curriculum and content that's received rave reviews for decades. Many who couldn't have attended a typical Harmony University experience will finally have the opportunity.

“With the savings for our students on the expenses of travel, food, housing, faculty reimbursement—and yes,

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# WANTED!!

## MEN WHO LIKE TO SING!



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vacant

Show Chairman:  
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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

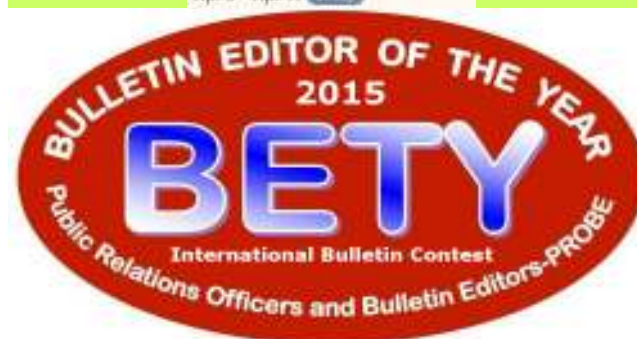
We're back. Yeah, it's "socially distanced" and with masks, but we're doing it. Some are jumping at it, some remain nervous, and some are saying "not yet." It's OK. We'll get there. Just keep singing at home (exercise the instrument) and working the charts to be ready for the gigs we are planning. We definitely do not want to schedule a gig and discover we have men who don't know the songs well enough to not embarrass us all.

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.



## VIRTUAL HARMONY UNIVERSITY (continued)

(Continued from page 1)

ice cream—we can now make this education far more accessible to the world, virtually,” Donny said. DIFFERENT FORMAT, SAME HIGH-LEVEL INSTRUCTION

What would normally be a week of intense learning will instead be spread out over the entire month—attendees can fill up all month without even having to take off work. Attendees that participate in live events will be able to interact with their instructors just as they would in person. However, delayed viewing will be available as well.

After a year of delivering HU Online courses already, Donny said the team can promise online curriculum that’s on par with the depth and quality of the in-person instruction.

“This is NOT going to be a Zoom call where you sit muted and wait for your turn,” he said. “We have specifically limited class sizes with world-class teachers, just like HU-Belmont.”

### WHO SHOULD ATTEND?

With the lower cost and higher-access, July’s Harmony University experience is geared for the largest possible audience. Donny particularly hopes that chapter leaders take advantage.

“I would send my entire music team to this school,” he said. “It’s slam dunk great education that will pay the chapter back tenfold—for a quarter of the cost of attending in person.”



ATTEND VIRTUAL HARMONY UNIVERSITY  
ALL MONTH LONG

Since we can't gather in person, we're bringing the live HU experience online for the first time ever! Led by the same world-class faculty as previous years, Virtual HU will offer hours of programming each day (Monday - Saturday) for four weeks this July.

### USE ANY DEVICE

Similar to any online video meetings you've done the past few months, you'll be able to participate in Virtual HU from any device you choose - desktop computer, laptop, tablet, or smartphone!

### PARTICIPATE LIVE OR WATCH LATER

All classes will be offered live, so you'll be able to interact with your instructor and other students. Or, if you can't attend a particular live class, all classes will also be recorded and you'll be able to view any classes you miss. Participate whichever way works best for you!

### PICK THE PACKAGE THAT FITS YOUR SCHEDULE

We've got lots of options to help you customize your Virtual HU experience. Choose FULL REGISTRATION for access to all four weeks of activities, or select any combination of À LA CARTE packages. Whatever you decide, get ready to celebrate five decades of song, friendship, and learning!

All Packages include:

- LIVE virtual classes with interactive instruction.
- All class content you purchase will be available on-demand through the end of August, giving you plenty of time to watch recordings of any classes you missed.
- BONUS: Free access to HU Online for the entire month of July, including on-demand videos and select courses (a \$20 value!).

View full schedule here ([https://docs.google.com/spreadsheets/d/17d9FJwUG0\\_jAclcOXz298cS5rLAPML9QIFA NSJXweuU/edit?usp=sharing](https://docs.google.com/spreadsheets/d/17d9FJwUG0_jAclcOXz298cS5rLAPML9QIFA NSJXweuU/edit?usp=sharing))

Full Registration (\$249)

(Continued on page 4)



## VIRTUAL HARMONY UNIVERSITY (continued)

(Continued from page 3)

Full registration for all four weeks includes:

- A week of the Everyone in Harmony Virtual Choir Experience with Deke Sharon, including sheet music, learning tracks, LIVE nightly rehearsals, sectionals, special guests, and a Q & A with Deke.
- Two weeks of one Core Seminar of your choice (Arrangers, Directors, Leadership, or Music Educators). You can purchase additional Core Seminars at a discounted rate.
- BONUS: Also receive access to both the Mechanics of Artistic Singing Seminar and Performance Seminar for free! (a \$98 value!)
- A full week of Electives with over 90 live classes available!
- Five General Sessions with presentations from barbershop legends.
- Music Educators can earn CEUs or Graduate credits. (Additional fee applies)

Get full registration here (<https://education.barbershop.org/learning-paths/virtual-harmony-university>)

À La Carte Packages (starting at \$59)

### EVERYONE IN HARMONY VIRTUAL CHOIR EXPERIENCE (\$59)

What's Included:

- A week of the Everyone in Harmony Virtual Choir Experience with Deke Sharon!
- Q & A with Deke
- Sheet music
- Learning tracks
- LIVE nightly rehearsals and sectionals
- Special guests

### CORE SEMINARS (\$59/SEMINAR)

BUNDLED PRICING AVAILABLE!

What's Included:

- Choose one Seminar: Arrangers, Directors, Leadership, Music Educators, Performance, or Mechanics of Artistic Singing
- Each Seminar includes 6 classes over two weeks
- Arrangers, Music Educators, and Performance meet Mon/Wed/Fri
- Directors, Leadership, and Mechanics of Singing meet Tues/Thur/Sat

- PRO TIP: Purchase multiple Core Seminars at a discounted rate!

### GENERAL SESSIONS + ELECTIVE CLASSES (\$99)

What's Included:

- Over 90 live Electives available!
- First three weeks: 2 Electives available each evening at 8pm CT
- Week Four: 16 Electives available each evening between 5 - 9pm CT
- Five General Sessions with presentations from barbershop legends

See Q&A here (<https://education.barbershop.org/support>)



## BARBERSHOP ACTUALLY!

by Liz Garnett

from [helpingyouharmonize.com](http://helpingyouharmonize.com)

Friday evening brought the quartet Barbershop Actually! over for a coaching session. They are preparing for the mixed quartet contest to be held in Llandudno at the end of October, so are at a stage where they have a reasonably settled concept of what they're doing with their songs. Our task therefore was get the most of that concept – the polishing, rather than the exploration phase.



There are certain exercises that never stop giving. An early session of bubbling gave all its usual benefits: by connecting the voice securely with the breath and increasing the continuity of resonance, it brought clarity to the sound and made it much easier to hear the detail. It can sometimes be tricky to coordinate the ensemble when you take out the word sounds - indeed, this is another of the useful ways bubbling makes a group work, in a musical rather than vocal dimension. So we found that taking a single phrase, then alternating it in bubbling and with word sounds helped everyone find their way round it.

Duetting is another rehearsal technique that people intend to use, but don't always get around to. It is almost shocking how much difference it can make in a short time, though, so I'll not tire of my advice to move it from the 'we should get around to this' pile to the 'part of what we do every time we sing together' bucket. And remember – it's in the listening that the real magic happens.

We also had some interesting discoveries about the relationship of rhythm and tempo. They were singing their uptune with a nicely ingrained sense of backbeat, but after a couple of pages it was starting to sound rather slower than the sprightly tempo they had started with. Investigation revealed a pattern of micro-delays in the execution, none of which were significant enough to disturb the feel of the pulse, but cumulatively they gradually increased the length of the beat to a point where it was perceptibly slower.

A metronome app is useful in this situation. Occasionally this is enough to make the correction and keep everyone to the same tempo they started at, but more often, as here, the practised pacing takes over and it isn't possible just to keep with the metro-

nome at will. This is why some people find them irritating to work with. But they come into their own when you stop using them as a means to try and force yourself into a different mould, and start using them diagnostically. Where, exactly, did we come adrift from its framework? What's going on there in the music to make this happen?

In this case, it was a series of short phrases with breath points in between that leapt out as a key moment – each breath was taking slightly too long. (It is likely that other breath points were also behaving like this, but it showed most clearly where they came quick and fast.) Fortunately, this passage also featured a walking bass-line that glued these phrases together, so giving the bass the job of driving forward the tempo at these moments kept the other three parts in tempo.

It's a bit like the old remedy of rubbing with a dock leaf for nettle-stings – the antidote conveniently grows near to the problem. (I have no idea if this actually works, by the way, or whether it is just a useful way to distract children from the pain. In adulthood, the combination of greater fortitude, tougher skin and better observation when out walking means it's years since I've felt the need to do anything other than ignore nettle stings. Still it makes a good metaphor.) If there's a moment in the music that's proving tricky for some people, it's very useful to look nearby for something that another part is doing that will help solve the problem.

Finally understood what  
zoom meetings remind me  
of.



## EVIDENCE THAT YOU'RE PROBABLY NOT GREAT AT PERFORMING AND CRITIQUING YOUR PERFORMANCE AT THE SAME TIME

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

**L**ike most kids growing up in the Back to the Future era, I went through several jean jackets (and "life preservers") during my childhood. But there was one in particular – a green acid-washed one – that I thought was pretty darn cool.



Of course, looking back at photos, it's pretty cringy, and makes me wonder what I could possibly have been thinking...

Which I suppose speaks to the discrepancy that can exist between our perception of how something feels in the moment, and what it looks (or sounds) like when viewed from a third-person perspective after some time has passed.

The same sort of thing would often happen when I was putting together an audition tape too. I can remember a couple occasions where I left the recording session feeling pretty good, thinking there was one take in particular that was going to work. But then, when listening back a couple days later, being unable to find that take – realizing that the great take I thought I had didn't exist, and that things didn't sound nearly as good as I thought they did in the moment.

Being able to accurately evaluate our own playing is essential for making the most of our practice time. But how accurate are we? And how does our self-evaluation change after listening to a recording of the performance, and letting a bit of time pass?

### Perform, and evaluate

A pair of researchers (Silveira & Gavin, 2015) recruited 112 eighth-grade band students to perform an excerpt from a familiar piece that they had all previously performed<sup>1</sup>

Each participant's performance of this excerpt was

recorded, after which they were asked to rate their performance in four areas – a) tone quality, b) intonation, c) rhythm, and d) dynamics on a 1-7 scale (1="not good at all"; 7="very good").

After completing this self-assessment, they listened to a recording of their performance, and re-evaluated their playing, based on what they heard in the recording.

Two days later, they were asked to listen to the recording once again, and complete yet another self-assessment of what they heard.

The question being – would their evaluation of their playing be pretty consistent across all three times? Or would hearing a recording of their performance, as well as the passage of time, lead to any meaningful changes in how well or poorly they thought they played?

### Changes over time

The short answer is yes, these things would make a difference.

How so?

Well, essentially, their ratings were highest right after playing, and only went down from there. Suggesting that their initial impressions may have been a bit inflated, and listening to a recording, plus a bit of time, led to a more critical (and perhaps accurate) assessment of their playing.

For instance, there was a statistically significant difference between the pitch and rhythmic accuracy ratings they gave themselves right after performing, and the ratings they gave themselves after listening back to their recording.

And when they listened to their performance once again two days later, there was a statistically significant drop not just in pitch and rhythmic accuracy, but in tone quality as well.

So what does this all mean in practical terms?

### Takeaways

Well, the first thing to note is that the participants in this study had only been playing their instrument for a couple years. So in this case, the students started off thinking that they played pretty well, and realized

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## PERFORMING AND CRITIQUING (continued)

*(Continued from page 6)*

after listening to the recording, that they may not have played quite as well as they thought at first. But it's possible that with more experienced musicians, things might go the other way. Where the musicians' initial impressions of their performance could be more negative, and become more positive as they listen back to the recording a couple days later and realize that it wasn't as bad as it may have felt in the moment.

Either way, for me, the main takeaway is that sure, we can probably give ourselves a performance evaluation that's in the ballpark without the benefit of a recording, but we're going to have a more accurate sense of how we played with a recording than without. And that essentially, it's kind of difficult for us to be both the performer and the critic at the same time (which other studies of this sort have also found).

So however it is that you feel right after a performance, maybe it's not necessary to dwell so much on how you think things went (other than perhaps to do a quick brain dump of all the things that you would otherwise keep obsessing about), but give yourself a pat on the back for all the work you put into preparing for it, celebrate a bit with some homemade DoubleTree Chocolate Chip Cookies, and wait a day or two to before listening to the recording, to figure out what the next steps might be.



## EVERYBODY'S DOING IT

by Brody McDonald  
from choirbites.com

It's a typical rehearsal. The choir is divided along the standard normal distribution curve. There are singers who are physically engaged and almost unnervingly attentive. There's a bulk of the singers who are ranging from above average to "almost there." There are a few singers who are... not quite with us.

Before we go any further, let's assume good intent. Of course everyone has a bad day. Maybe those singers who are off-course are having bad days. Maybe they are confused but embarrassed to ask questions. For the purposes of this bite, we aren't going to question motives. We are simply going to address behaviors.

There are many behaviors that set up success as a choir singer. Good posture, proper breath management, vowel formation, impeccable diction, the visual tracking of music, appropriately marking the score, and paying attention to the director are among them. That's a lot of stuff to do! Frankly, it's difficult. No wonder singers can sometimes either miss out on one of these components or find it difficult to do them all well. Nonetheless, it's imperative that everyone tries.

One thing that I have found effective is to ask the choir, "If everyone in here was doing things they way YOU are doing them, would the choir improve, stay the about the same, or get worse? In other words, what if we traded this choir for 50 of YOU?"

Of course I could say "great job" to some of the singers (and I do), or "everyone please fix X, Y, and Z," (and I do) but by listing the many ways a singer must be involved in rehearsal and then asking THAT QUESTION... it's a different vibe. It's non-threatening. It inspires introspection and self-evaluation. It brings focus to the fact that every singer has value, and their contribution matters. It also highlights each singers' responsibility to the group as a whole, again in a non-threatening way.

Another way to approach this is to ask "What if I (THE DIRECTOR) approached this rehearsal the way YOU are? Would you get more of what you need or less? I'm on this team. What level of engagement do YOU expect from ME?"

Everyone has a job to do. What's good for ONE is good for ALL, and everybody's gotta do it.

## DAILY VOCAL WARM-UPS AFTER WAKING UP

by Katarina Hornakova  
from [howtoimprovesinging.com](http://howtoimprovesinging.com)

Are you looking for effective daily vocal warm ups after you wake up in the morning?

Does your voice sound croaky, rough or breathy in the morning?

Maybe it does, maybe it doesn't.

But in any case, I will share with you a set of daily vocal warm ups after waking up so that your voice feels alive and happy to go through the vocal demands of the day.

So, let's just get into it. Here is a 7-step morning vocal routine for a better voice, which combines vocal, breathing, movement and mind exercises.

### Step 1 Steaming

The very first thing I do every morning when I wake up is steaming.

I admit I am not a morning person, so I am still half asleep the first few minutes after waking up.

Steaming gives me a chance to slowly wake up and provide my voice with some moist goodness at the same time.

Steaming for 5 minutes is all it takes.

If you don't have a vocal steamer, hot shower will do the same trick.

### Step 2 Meditation

I am not a person who easily meditates.

I tried it a few times when I was younger and my mind just could not stay in one place for a few minutes.

Meditation made me more frustrated than calm so I stopped trying until recently.

I tried a very short meditation during which I focus on my breath.

When I use the steamer, I breathe the steam anyway so why not to do breathing meditation at the same time, right?

Count the breaths or feel how the air enters and leaves your nose or mouth.

Feel how the hot and moist air hits your tongue and throat.

The time you spend on meditation does not have to be long – really, just 2 minutes is all it takes to ground your mind and voice.

### Step 3 Breathing Exercise

Right after I focused on my breath during a breathing meditation, it just makes sense to continue with another breathing exercise.

There are so many good breathing exercises that deepen your breath, wake up the breathing muscles and increase awareness of all the breathing movements to provide a better support for your voice.

Examples are:

- hissing,
- suspending the breath,
- breathing on sh,
- releasing the abdomen,
- breathing into your back and many more.

**BONUS:** Do You Breathe Correctly for Singing? Download a FREE Breathing Checklist. Discover Your Strengths and Areas for Development. Transform Your Breathing and Sing With Ease and Confidence. Click Here to Download it NOW! (<https://how2improvesinging.mykajabi.com/free-breathing-checklist>)

### Step 4 Dynamic Stretches

In the past, I used to do stretches for my neck and shoulders, but the latest research tells us that stretching actually doesn't have many benefits to our muscles or performance.

Dynamic stretches are different.

Dynamic stretches are sets of repetitive movements that take a joint or several joints through a full range of

*(Continued on page 9)*



## DAILY VOCAL WARM-UPS (continued)

*(Continued from page 8)*  
motion.

They are meant to get your body moving, and that is what we need especially in the morning.

Dynamic stretches are also good for people who have a sedentary life style.

You can make your own set of dynamic stretches.

The main point is that you do several repetitions of the same movement going through the full range of motion.

So, here are some examples that are beneficial for you voice:

- head rotations,
- head circles,
- shoulder rolls,
- arm circles,
- opening and closing of your chest,
- hip rotations,
- spine rotations and many more.

Watch the video to see examples of dynamic stretches.

Now, moving onto daily vocal warm ups.

### Step 5 Daily Vocal Warm Ups – Humming

Simple humming. Simple but with focus and awareness.

Find a comfortable pitch and hum around that pitch while finding the best resonance and clearest tone you can make at that time in the morning.

Move your jaw and tongue, play around with your voice and find that place in your voice that feels the best.

Use the breath that you found in the previous steps.

Try to keep the tone stable not wavery or unsteady.

Once you have that ideal note, go up and down a

semitone.

The point of this exercise is to find the best resonance with minimal vocal effort.

Don't rush through this process, take your time.

Become aware of the position of your vocal tract and all of the participating structures.

This is a very basic exercise but if you don't have time to do any other vocal exercise, this is the one you definitely want to do.

Here is another set of daily vocal warm ups.

### Step 6 Daily Vocal Warm ups – Fricatives

This is a type of an SOVT exercise or semi-occluded vocal tract exercise.

Choose one voiced fricative, which is a sound that has a natural narrowing in the vocal tract.

This narrowing helps vocal folds to work with optimal effort as the air pressure from this narrowing is reflected back at the vocal folds.

This positively affects the way they vibrate, their shape and function.

Examples of voice fricatives are:

- z as in zebra,
- zh as in measure,
- v as in vacuum, and
- th as in this.

So, choose one voiced fricative and start at a comfortable pitch.

Fricatives use a lot of air so make sure you are using the breathing muscles that you have awaked in the previous steps.

Find a stable sound with a lot of vibrations in your face.

Then take the sound for a slide.

Focus on the stability of the tone, on an even airflow, on the resonance of the sound.

*(Continued on page 10)*

## DAILY VOCAL WARM-UPS (continued)

*(Continued from page 9)*

Don't push as you ascend in pitch.

If you feel the need to push, stop and slide down instead.

Do several repetitions or try a few different fricatives.

Last but not least, another set of daily vocal warm ups on vowels:

### Step 7 Daily Vocal warm Ups – Vowels on Major Triads

Our final step in waking up the voice is to do vocal exercises on vowels.

Chose your favourite one.

The pattern is 1, 3, 5, 3, 1 and repeated three times.

This exercise wakes up the range and slowly accesses both the lower and upper range and moves your voice in small intervals.

Simple but effective.

Focus on the clarity of the vowel as you ascend in the range.

Focus on the resonance and ease of production.

You don't want to push, you want to produce a sound with minimal effort but maximal efficiency.

Watch this video for demonstrations of daily vocal warm ups introduced on this page: <https://www.youtube.com/watch?v=5MfwiGHuX-Y>



*The Vital Link*

## A RETURN TO LIVE REHEARSALS

by John Alexander

After a few months of virtual rehearsals on Zoom, we are finally returning to live. Our plan included social distancing with us in a larger than usual circle and outdoors (weather permitting) to mitigate sharing common air. We've had three sessions, two indoor (bad weather) and one outdoor. All were successful, with 13, 12, and 13 men respectively. It is good to get back together. For many not having sung for a few months, some things were a bit ragged, but we are sounding better each week.



## MAGIC CHORAL TRICK #391 ONE HUGE UPSIDE TO ZOOM REHEARSALS

by Janet Kidd

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

By now many of us have been having Zoom rehearsals for 7 or 8 weeks, and though being unable to hear the group sound has left a gaping hole in our experience, there are a few mitigating factors.



Some good things...

We still get to socialize. I can't believe how happy I felt at that first Zoom rehearsal to see all those smiling, familiar faces.

There's a certain intimacy about having people invite the group into their own homes. Cats feature prominently – which to my way of thinking is always a plus!

I'm spending almost no money on gas!! (Of course it's so cheap now anyway)

My commute to and from rehearsals is about 15 feet – to the piano room.

I can include a theory or sight singing segment in many of my rehearsals. The video set up is ideal for this sort of teaching.

I'm forced to tighten up my rehearsals even more than I would if we were together – which I'm pretty sure will affect the efficiency of my rehearsals when we finally get back together again. When people are experiencing things on a screen there's a certain expectation of technical timing and proficiency. The moment by moment planning I have to do is definitely tightening things up.

I unmute everyone after every run through of a song for feedback. But my groups seem to be using this opportunity for feedback fairly sparingly. I like to think that this is building a habit for our future live rehearsals.

But the huge upside and opportunity for Zoom rehearsals is the Special Guest!

We've had several coaches join us for 10 – 20 minutes for warm ups and vocal technique or performance coaching. With live rehearsals we'd never be able to invite such a variety of people, so frequently, to come and share their expertise. Right now, my women's Barbershop chorus is enjoying a five part, 15 minutes a week series, from a neurologist friend, on the effect of music on the brain.

And the lovely thing is that the people I've asked have been happy to say yes!! Ten or fifteen minutes is fun and low stress for them, and it's exciting, and a wonderful change of pace for my groups.

So yes – these are tough times for singing groups, but there are also some wonderful opportunities that have never before presented themselves.



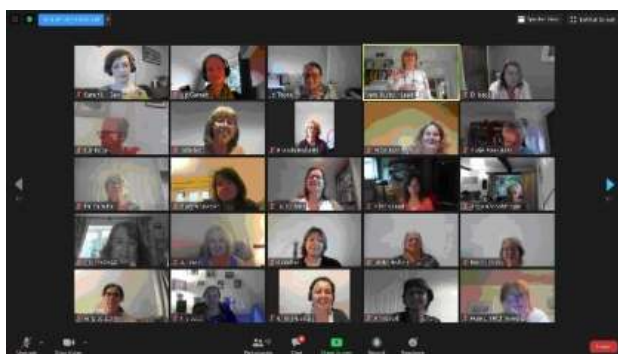


## FASCINATING MELODY

by Liz Garnett

from [helpingyouharmonise.com](http://helpingyouharmonise.com)

They say that if you lose one of your senses, your others increase in acuity to compensate: you become better at hearing if you lose your sight, for instance. It has seemed to me that as remote rehearsing strips out our capacity to operate harmonically, our awareness and appreciation of melody has blossomed to fill the aesthetic gap.



To be fair, I was always a sucker for a good tune, and had I been able to go and work with Fascinating Rhythm in person on Thursday, we probably would have spent a lot of our time thinking about melody anyway, given the character of the music we were dealing with. But I was particularly glad that the song they had asked me to arrange for them last autumn\* that we explored together is so profoundly melodic, as it gives them the opportunity to reach much of what the heart of the music is about, even while they are stuck in their Zoom rooms.

The first melodic idea we explored was that of compound melody. This is where a tune has more than one line going on at the same time. It often looks like it is characterised by leaps, as it hops from one line to another, but the point about it is the continuity across the leaps. (There's a nice illustration of the idea in this video.)

Their song is a classic example of this. It's in a standard AABA song form, and in the A sections, the lower line of the melody is quite complete, starting in the middle of the voice and moving downwards by step throughout the phrase. The

upper line is more fragmentary, starting off in a parallel motion, but disappearing partway through the phrase; in the arrangement I have tucked it back into the tenor line to stop it unravelling.

In the bridge, it is the upper line that is much more complete, tracing a long arc that starts in a higher register and connects it back down to the middle to start the reprise. Here it is the lower line that is less developed.

The question came: do we need to do anything in particular with these two lines, now we know they're there, or is just knowing it enough? (This lot do ask good questions you know.) My answer was that it is probably more the latter: if your inner is focusing on the linear continuity, your voice will follow to make the connections. The key thing is not to make it all about the leaps between the two lines: they are points of interest, of course, but only within the bigger story of the longer double arcs.

The second idea we explored was the relationship between contour and delivery, and in particular the uses of conjunct motion in the harmony parts. It is a general rule, that leaps draw attention to themselves, while stepwise motion smooth the music out, put it on rollers. The harmonic progressions of this song had given myriad opportunities for flowing stepwise lines in the harmony parts, and a fun breakout activity was to go through and find them.

Once we knew where they were, it was time to consider what they might suggest for shaping of phrases. Questions to consider included:

- How long does the conjunct passage go on?
- Is it rising or falling?
- Does it change of direction?
- Relative speed of notes?

The point about this kind of musical interrogation is that it brings together both analysis and intuition. Shaping a phrase is something that needs to be done by feel; it is gestural, it needs singing in different ways and playing with to explore what feels natural and meaningful. But clearly not all stepwise passages are built alike, so the analytical questions serve to draw attention to the individual character of different phrases, and to give a vocabulary to negotiate when different people feel their way through them differently.



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](https://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!!

Editor's Note: The latest version of the Amazon app (both android and iOS) now has an option to activate smile in the app, so that you can get the charity donations for purchases made in the app (if you enable it). Open the app and find 'Settings' in the main menu. Tap on 'AmazonSmile' and follow the on-screen instructions to turn on AmazonSmile on your phone.

## 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

If you are a 'left brained', scientifically-minded person who always thinks logically, you may have difficulty achieving your full potential in a performance art like singing. It is not impossible; far from it. But the left brain thought processes should be for mechanical actions, while the right brain should be opened and explored and enhanced.

Personally, I am dazzled and amazed by the mathematical patterns in melodies and the mathematical equations of Pythagorean tuning. They are fascinating and worthy of detailed study. But knowledge of them does not make me a better artist.

If singing were simply a matter of learning and executing a technique, the world would be filled with stars and experts. A well trained voice does not automatically provide a great experience for an audience. Too much training in rigid principles can be limiting. What the performer thinks about, the audience will think about.

A great singer is like a great actor - he will move you and draw you closer, without you hesitating or questioning. One who is exclusively a great technician can impress you, nothing more. If great technique is your sole goal, you risk distancing yourself from the human passion and emotion in the art. You must show who you are through your voice and music, not merely what you can do.

When you hear a singer, do you hear that singer's voice or do you hear her personality and soul? Do you hear the technique of the person?

Audiences assess what a singer does with music. Critics are part of an audience. They examine the artistic and emotional impact a singer has on them. Sometimes that involves discussing the singer's technique because technical flaws will block the full enjoyment and immersion for the listener. Many singers get caught up in developing the technical side to avoid such criticism, and it is prudent to do so, provided the singer remains aware that the technique must serve the art.

## FREE SINGING TIPS

by Yvonne DeBandi  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

C = Communicate the music's message. During performance it is very important to communicate the message of the song. If you make a "mistake" don't point it out to your audience. It is most likely they did not even notice.

## FREE SINGING TIPS

by Nicole LeGault  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

C is for Criticism. Everyone always has something to say – especially if you ask them! Gravitate towards your fans, disregard those whom you believe may have motive to see you fail. Take to heart constructive criticism you can use to make yourself stronger, and accept the fact that you cannot please all the people all the time.

## FREE SINGING TIPS

by Mick Walsh  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

C. Care! There's nothing worse (ok, maybe root canal surgery is a little worse) than watching a singer perform a song that they just don't care about. Sing songs that you love and that you care about and your audience will care about you.

## FREE SINGING TIPS

by Teri Danz  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

C= Control -- control in singing is a combination of techniques. Breath control, resonance, pitch, placement, holding up and being able to ride the air are all elements of control. Like riding a bike, it's the balance of all of these things that contribute to effortless singing.





## 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	0
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	13	0
Youth 1st year	2	0
Youth	5	1

Total Membership	47	1
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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.

<b>Steve Cragg</b>	<b>REMOVED</b>
<b>Rewben Dazz</b>	<b>REMOVED</b>
<b>Timothy Keatley</b>	<b>REMOVED</b>
<b>Wyatt Ledford</b>	
<b>Hunter Stanford</b>	<b>REMOVED</b>

## COMING DUE MEMBERS

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

**John Banks**  
**George Gipp**  
**Ian Le**

# Big Orange Chorus

**BHS JUDGES' VIEWS**

submitted by Jon Wagner

This list of BHS Judges' likes and dislikes was written under the old scoring system, but still rings true today. It was written by an 8-time International medalist, including one of those Gold badges... who also became a judge.

**SOUND JUDGES DON'T LIKE:**

- Flat singing
- Poor precision
- Incomplete vowels from lack of support
- Bases that sing dark down low and too loud up high
- Leads who sing three word sounds at the same time

**SOUND JUDGES DO LIKE:**

- Vowels that maintain energy
- Words that are full and ringing
- M's, N's and L's that are energized before the downbeat
- Bases who sing bright and loud on low tones, dark and soft on high tones

**INTERPRETATION JUDGES DON'T LIKE:**

- Choppiness
- Abrupt dynamic changes
- Tone quality that is right and strident
- Breaths that take too long and distort the song's rhythm or make it dull
- Crescendos that don't reach climax
- Softs that are not soft enough
- Louds that are raucous

**INTERPRETATION JUDGES DO LIKE:**

- Smooth connect phrases
- Dynamics that are not abrupt
- Time quality that is full and resonant
- Words that are clear because they are sung with unison quality
- Words that are loaded with emotion and subtle inflection

**STAGE PRESENCE JUDGES DON'T LIKE:**

- Uninvolved faces
- Choreography that is sloppy
- Shoulders that don't express intensity of called-for emotion
- A face that is thinking instead of being
- A face that is programmed rather than real

**STAGE PRESENCE JUDGES DO LIKE:**

- Facial involvement
- Anticipation of a new mood, just before it happens to be intimated
- To be told a story, sincerely, from the heart
- Choreography that is slick

**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 probably applies to many of our older members, whom you are probably one. Just wear the name badge please, especially when attending our meetings.

## REHEARSAL SCHEDULE

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
Thu	06 Aug	Shepherd of the Woods
Thu	13 Aug	Shepherd of the Woods
Thu	20 Aug	Shepherd of the Woods
Thu	27 Aug	Shepherd of the Woods

## BIRTHDAYS

Bob Stump	29 July
Eric Grimes	30 July

## PERFORMANCE SCHEDULE

??	?? Jul	Gospel & Patriotic Shows
Sat	24 Oct	Sunshine Fall CANCELLED
Sat	?? Dec	Christmas Show
Sat	10 Apr	Sunshine Spring Convention

⇒ **BIG O BUCK\$** ⇐

## BIG O BUCKS SCHEDULE

Thu	18 Jun	Motley Crue CANCELLED
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.

## RECENT GUESTS

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

**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 August is 26 July.  
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](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!**

## 2020 BOARD OF DIRECTORS



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Performance



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Tenor  
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Sec Ldr



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John Alexander  
Bass  
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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  
Orange Park FL 32003



«FirstName» «LastName»  
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