



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



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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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## EMBRACING THE CAESURA:

### DOWNTIME DURING A PANDEMIC

from barbershop.org

Months into a frustrating online purgatory, the time has come to view our forced downtime as a “sabbatical”—a break from the routine that gives us the time and means to rejuvenate our groups

In music, there's a notation known as a caesura, a metrical pause or break in a verse where one phrase ends and another phrase begins. In barbershop music, it can be expressed by a comma or two lines, either slashed (/) or upright (||) and often referred to as “railroad tracks.” In time value, this break may vary between the slightest perception of silence all the way up to a full pause. When we, as performers, see this notated, the duration of the pause is entirely up to the conductor or individual performers. While this pause can help build tension and suspense, it can also give the listener (and the performer) a well-needed rest and reprieve from a busy or challenging piece.

This spring, all 781 of our BHS choruses, from the casual, social chorus to the gold medal chorus, were plunged into new territory, not knowing immediately how to keep their singers engaged and not knowing the duration. Suddenly, out the window went all plans for social events, local concerts, new music, conventions, and world travel. While the emotional toll on many of us is lasting, the impression on our organizations could be indefinite if not used proactively.

BHS staff have been busy visiting hundreds of chapters' virtual rehearsals to provide organizational guidance and musical enrichment. Even though some are excelling at providing content and keeping engaged, it's clear that to one degree or another, most of us have not settled into knowing what to do with extended caesuras or downtime.

(Continued on page 3)

# WANTED!!

## MEN WHO LIKE TO SING!



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For more detailed,  
timely information  
see my weekly  
publication:  
**Orange Zest**

## EDITORIAL

Things appear to be improving. The governor is opening even more businesses. Perhaps we'll be back to normal, soon. Keep in mind we may have some gospel and patriotic performances as well as Christmas performances coming up. Please be ready. Working the music every day will keep it fresh in your mind, keep the instrument in shape, and maybe even you in better shape, too.

Those who have opted for COVID or other reasons to not be attending rehearsals during this troubling time, please keep in mind how much fun we have had singing together. If you get out of the habit of joining with us or start a new habit on "our" day, we could lose each other. At least, keep singing.

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.



## EMBRACING THE CAESURA (continued)

*(Continued from page 1)*

### THE PURPOSE OF A “SABBATICAL”

Among university professors and in some professions, it can be common or even encouraged for those with seniority to take off up to a yearlong sabbatical from work. The idea is to prevent burnout or stagnation by allowing time to attain professional goals, develop additional skills, write a book, or simply take some well-needed rest from a relentlessly stressful career. What some call “creative disruption” can have meaningful benefits both for the leader and the organization itself.

In their 2009 study on “Sabbaticals for Capacity Building & Leadership Development in the Nonprofit Sector,” Deborah S. Linnell and Tim Wolfred state: “The stresses and demands of leadership make intellectual, emotional, creative, and even physical burnout all too common among nonprofit leaders. A ‘time away’ from the daily grind of high-pressure work routines can rejuvenate body, mind, and spirit. It can also bring a leader to new perceptions and reframings that ultimately create greater leadership capacity in his or her organization.”

What sabbaticals can do for an individual, they can do exponentially for an organization as a whole. Although uncommon, an “organizational sabbatical” can happen even without pandemics and other “acts of God.” From 1935 to 1987, the storied Handel Choir of Baltimore was known for its unbroken annual tradition of performing Handel’s “Messiah.” Then they took an unprecedented 10 months off to re-evaluate their bylaws, merge/reorganize their board structure (to include members of the singing chorus) and launch aggressive educational outreach programs.

The leadership took a proactive approach to address some issues they’d been hearing about among the singers and patrons regarding a lack of connection to their changing community. They made the best of the time, and the shifts they made would have been impossible while trying to maintain operational “business as usual.”

### UTILIZING YOUR FORCED SABBATICAL

A break like this—either by choice or by necessity—can be disruptive to an organization, but often sparks

creativity and establishes new perspectives regarding a group’s work, organization, and leadership style. The disruption may also show leaders that they need to take on, delegate, or outsource additional responsibilities—sometimes permanently—and allow board members to examine their own roles from a new, productive perspective.

Such was the case for the Concord, Mass. Chapter (Vocal Revolution) and Greater Central Ohio Chapter (Alliance Chorus). Both followed up director turnover with a year off of contest, followed by taking the entire chorus to Harmony University for leadership and musical development. In a recent example, the Hilltop, Minn. Chapter (Great Northern Union), took advantage of the time, now in abundance, to invest in their members. After five months of virtual rehearsals, an online music theory and education program, and an aggressive online coaching schedule, they saw the opportunity to dig deeper when it was announced that Harmony University was going virtual this past July.

Instead of continuing to bring in only a couple of coaches, they thought “Why not go where all the coaches are and let everyone enjoy their own path to becoming a musician for the month?” The chapter invested in their members’ development by underwriting half of the cost for their members to attend the hundreds of available sessions.

### WHAT CAN YOU DO NOW?

Now is the time to create a new foundational base, refine and realign mission and vision statements, raise local funds, apply for grants, or make any necessary personnel changes. Build an education plan for members (or your community as an outreach project), build a leader succession plan, and ensure that leaders’ heirs apparent are trained/mentored effectively. Reach out and connect virtually with past members.

Most important, don’t be afraid to rest and invest back in yourselves. Enrichment for yourself and your members might benefit the organization in the long run, but it has a value all to itself. In that “rest,” you can find personal and organizational clarity on how to be the best version of yourself you can be.

## 2020 VIRTUAL BARBERSHOP HARMONY SOCIETY AWARDS

from barbershop.org

The inaugural Barbershop Harmony Society Awards have been created to amplify and celebrate individuals, icons, and ensembles who have impacted the local or global barbershop world through excellence and service. The awards recognize the exceptional commitment these people and organizations have to bringing people together in harmony and fellowship to enrich lives through singing. The entire award show will be viewable on YouTube for a limited time at [https://www.youtube.com/watch?v=oXv1\\_1biWKA&t=3224s](https://www.youtube.com/watch?v=oXv1_1biWKA&t=3224s)

- Virtual Gala Opening
- Video of the Year - Presented by Julian Leflore
- Album of the Year - Presented by Deke Sharon
- Featured Performance
- Hall of Fame - Presented by Mike Slamka
- Innovator of the Year - Presented by GQ
- Arranger of the Year - Presented by Dr. David Wright
- Joe Liles Lifetime Achievement Award - Presented by Joe Liles
- Ambassador of the Year - Presented by Jeff Hunkin
- Intermission - 5 minutes
- Ensemble of the Year - Presented by Greg Clancy
- Featured Performance
- Lifetime Achievement for Arrangers - Presented by Steve Tramack
- Why an Awards Gala? - Presented by Marty Monson
- Quartet of the Year - Presented by Double Date
- Barbershopper of the Year - Presented by Signature
- Featured Performance
- Virtual Gala Closing - "Keep the Whole World Singing"

Of particular note for us in the Big O is the Lifetime Achievement for Arrangers:

Awarded to an arranger, living or in memorium, in recognition of the profound effect of their contributions on the musical culture of barbershop harmony as an art form through their collective body of work.

The 2020 Inaugural Class includes:

- Renee Craig
- Aaron Dale
- Tom Gentry
- **Jay Giallombardo**
- Don Gray
- S.K. Grundy
- David Harrington
- Val Hicks
- Clay Hine
- Walter Latzko
- Earl Moon
- Lou Perry
- Sigmund Spaeth
- Dave Stevens
- Burt Szabo
- Greg Volk
- Ed Waesche
- David Wright
- Larry Wright

Please note that the list of awardees includes our own **Jay Giallombardo**. Congratulations, and well deserved!



The Lifetime Achievement for Arrangers portion of the Awards Show is at: <https://youtu.be/avt8tcWJZqk>



## HANDLING CONFLICTS IN ENSEMBLES: A FEW THINGS WE MAY BE ABLE TO LEARN FROM THE RESEARCH ON MARITAL SATISFACTION...?

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

Even though it's been decades in some cases, I can still remember some pretty heated exchanges that I've had in chamber music groups over the years, and how fired up I got even if I haven't the foggiest idea what it was that we were arguing about.



In most cases, I think we found ways of working things out, and these arguments didn't have too much of a lingering effect on either our relationship as musical colleagues or as friends outside of rehearsal. But I do think there were times where the negative feelings lingered, and it was harder to feel connected and collegial, and much more tempting to think of subtle passive aggressive ways to get back at them. And perhaps were part of the reason why we weren't inclined to stick together for longer than we did.

It's been said that being in a quartet is like being like a marriage. And if that's indeed a fair analogy, might there be something we can learn from the research on marital relationships, that could help us experience more satisfaction in our relationships with close musical colleagues?

How do couples recover from conflicts?

I stumbled across a study (Parsons et al., 2019) recently which looked at one particular aspect of relationships – specifically, how couples recover or reconcile after conflicts.

Like, what strategies do they use? And which of these strategies are conducive to feeling more positive emotions, and connected and close to each other? Whereas what are the strategies that lead to ongoing feelings of frustration or anger, and seem to create more distance, and less satisfaction with the relationship?

18 recovery behaviors

Over the course of 21 days, 115 couples provided a daily description of what they did after conflicts.

There were essentially 18 recovery behaviors, ranging from hugging or holding hands to engaging in prayer or meditation to apologizing, forgiving the partner, dropping it or agreeing to disagree, seeking outside help, giving them the cold shoulder, or sulking.

Which essentially fell into four categories:

1. Avoidance (e.g. giving each other some space to cool down before returning to the discussion, sulking, refusing to speak)
2. Active repair (e.g. hugging, saying "I love you," having a date night)
3. Gaining perspective (e.g. seeking help from a friend, compromising, seeing things from the other person's point of view)
4. Letting go (e.g. dropping the issue, prioritizing the relationship over the conflict)

So...which of these was most effective? Like, which one helped partners experience more positive lovey-dovey feelings, fewer angry grouchy feelings, and helped them maintain a sense of closeness and appreciation for each other?

2 weeks. 1553 conflicts.

226 couples, ranging in age from 20 to 72, who had been living with each other for anywhere from 6 months to 26 years, completed a daily diary each evening for two weeks. They logged any conflict they may have had with their partner, noted which repair strategies they used, and completed various assessments, gauging their mood, relationship satisfaction, and relationship intimacy (how close, understood, and appreciated they felt).

So which repair strategies were associated with more positive mood and higher levels of relationship satisfaction?

And the best strategy is...?

The short answer is that utilizing active repair strategies (like holding hands, or spending quality time together) seemed to lead to the best results, with these strategies being associated with more positive mood and relationship satisfaction than the other strategies.

The gaining a new perspective strategies (like seek-  
(Continued on page 6)

## HANDLING CONFLICTS IN ENSEMBLES (continued)

(Continued from page 5)

ing help from a friend or compromising) seemed to be somewhat helpful, in that they tended to promote discussions where partners spoke more openly about their experience, and partners experienced less negativity than those who just checked out. But these strategies didn't seem to have quite the same level of impact overall as the active repair strategies.

The let go strategies (like agreeing to disagree or simply dropping the issue) were kind of a mixed bag. Dropping the conflict did seem to contribute to more relationship satisfaction than carrying a grudge. But participants who found themselves letting go of things more frequently reported feeling more negative than those who let go of things less often. Which kind of makes sense, right? In that sure, agreeing to disagree means you can both move on and avoid having an unpleasant argument – but if you find yourselves agreeing to disagree about something every day, that's not going to feel so great either.

The worst results came from the avoidance strategies (like distracting yourself from the conflict by doing other things, or refusing to speak to your partner), which was associated with more negative feelings, more depressive symptoms, and worse relationship satisfaction, in addition to feeling less understood and appreciated.

### Takeaways

So what are we to do with this?

Well, conflict in any relationship, whether it be with friends, family, romantic or musical partners, is probably inevitable. And we're all going to naturally respond to this conflict in some way. But given that there are ways of responding that may help us experience more satisfaction in our relationships and avoid getting to that place where we are tempted to grab their instrument and smash them over the head with it, the researchers suggest that perhaps it wouldn't be such a bad thing if we learned how to use the most effective repair strategies.

Which again are:

1. Showing affection (physically or verbally)
2. Spending quality time together (like date night,

- engaging in fun or productive activities together)
3. Coming to an agreement, where nobody has to give up anything they really want
4. Apologies
5. Forgiveness

Of course, it's not clear from this study if there might be some other factor in the relationship that already makes some couples more likely to use these strategies than others, but it still made me wonder... are active repair strategies a sort of "soft skill" that might be worth teaching to students when they start playing in trios or quartets? Or are these things that quartets who stay together for a long time – and are satisfied with their relationships as collaborators – just naturally figure out over time through trial and error? Is this one of the factors that predicts ensemble longevity? Does relationship satisfaction in an ensemble matter in terms of what an audience hears and sees on stage? Is it possible to be highly satisfied with one's colleagues as musicians, but quite dissatisfied with one's colleagues as people?

I don't know if there are definitive answers to these, but maybe there's a curious grad student out there somewhere who will take on something like this for a thesis or dissertation and let us know one of these days. =)

| Baritone Facts   |             |
|--|-------------|
| Serving Size 1 song  |             |
| Types Of Intervals Per Song: 26                                    |             |
| Amount Per Serving   |             |
| <b>Calories</b> 1770 Calories from Melody 0                        |             |
| % Daily Value *  |             |
| <b>Technical Challenge</b> 99g                                     | <b>110%</b> |
| Minor seconds  | <b>17%</b>  |
| Diminished fifths  | <b>30%</b>  |
| Lesser tridecimal 2/3-tone   | <b>5%</b>   |
| Martian subdominants   | <b>8%</b>   |
| Very unjust intonation   | <b>50%</b>  |
| <b>Lust For Melody</b> 28g   |             |
| <b>Chordohydrates</b> 14g  |             |
| > Lead 15% Notes too high 8%                                       |             |
| < Lead 85% Notes too low 5%  |             |
| * Percent Daily Values are meticulously and punctually calculated. |             |

## TIGHT JAW MUSCLES: WHY AND HOW?

by Katarina Hornakova  
from [how2improvesinging.com](http://how2improvesinging.com)

**D**o you have tight jaw muscles and want to know how to release jaw tension? Tight jaw muscles directly affect voice quality and can contribute to voice straining.



So, let me tell you why you may experience jaw tension and how to get rid of it.

### Jaw Muscles

Let's talk about the jaw muscles and their effect on voice and the sound you produce when singing or talking.

The main function of the jaw muscles is to move the jaw in three dimensions when chewing and also when talking or singing.

The jaw muscles are:

- the masseter muscles,
- the temporalis muscles,
- the medial and lateral pterygoids, and
- the digastric muscles.

And depending on which muscles are activated, the lower jaw can move up and down, side to side and forward and back.

Moreover, closing of the jaw is a very strong movement and the masseter muscle is considered one of the strongest muscles in our body.

If you put all these movements together, you get

circular motions that are so important for chewing.

### Jaw Tension

Now, you can imagine if there is tension in some of these muscles, the range of motion of the lower jaw becomes limited.

You may know that the space in your mouth directly dictates the sound quality because the oral cavity is a resonating cavity that gives your voice certain qualities.

Singers can manipulate the structures of the vocal tract, including the jaw position, which can enhance or dampen certain sound frequencies.

However, if you have jaw tension, you are limited in how much you can manipulate the vocal tract.

But what is even more important, jaw tension can also affect the ease of sound production.

It may be more effortful to produce sounds which can lead to vocal fatigue and pain.

Additionally, if you experience tension in one part of the vocal mechanism, this tension can transfer to other structures, including the vocal folds and their function.

### Tight Jaw Muscles Causes

So, what are some of the reasons for tight jaw muscles?

- excessive gum chewing,
- teeth grinding whether it's during the day due to stress or at night,
- habitual jaw clenching,
- prolonged dental work,
- emotional stress,
- teeth misalignment,
- nail biting, or
- habitual forward head position.

When speaking or singing, tension in the jaw muscles can arise from:

- over-working or over-extending the lower jaw,
- sliding the jaw sideways or forward too much, or
- inability to move the jaw and the tongue independently.

*(Continued on page 8)*

## TIGHT JAW MUSCLES (continued)

(Continued from page 7)

To make things even worse, tension in jaw muscles often leads to headaches, toothaches, the TMJ disorder, hypersensitivity of teeth, or a lock-jaw.

### Tips to Release Tight Jaw Muscles

1. Improve your head and neck alignment
2. Stop over-extending the jaw
3. Eliminate Stress

Finally, here is a video, in which I talk about these tips in detail: [https://www.youtube.com/watch?v=GY0qb8Do\\_Pw](https://www.youtube.com/watch?v=GY0qb8Do_Pw)



In addition, there are other causes of tight jaw muscles. Some examples are teeth misalignment or a TMJ disorder.

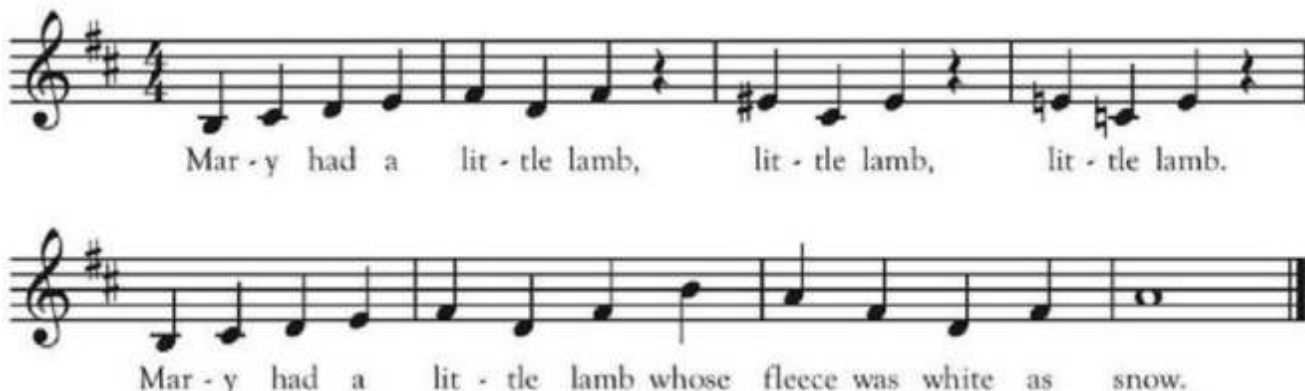
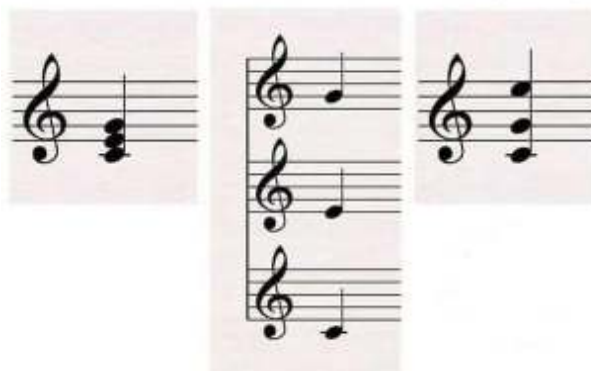
In cases like this, I suggest that you see a specialist who can properly assess and treat your problem.

## C Major

pre-COVID

during the  
lockdown

after  
re-opening





## SINGING AND HAPPINESS IN A VIRTUAL WORLD

by Liz Garnett

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

Back in the early years of this blog, I used a rubric from a Mind Gym book to analyse the ways in which group singing can make us happy. I was reminded of it recently when a friend shared a different analysis of dimensions of happiness, articulated in terms of hormones, their effects, and activities to promote them.



Now part of me was a bit suspicious about this. It smelled a little like one of those pseudoscientific things that extrapolate from biology to behaviour in a way that goes beyond the evidence. All those hormones exist for sure, but the term 'hack' may well be code for 'oversimplification'.

Still, even if the chain from chemical to lifestyle is factitious, the four quadrants still represent a useful anatomy of satisfying experiences: reward, love, serenity, and relief from pain remain useful categories when planning our experiential objectives.

One of the things that leaps out from the kinds of examples for behaviours that facilitate these experiences is how they are more readily accessible in face-to-face choral settings than in virtual ones.

We knew that already of course, but the graphic really pinpoints where the gaps are. Touch may not be central to choral activities, but it is integral to the social contexts in which they occur in real life. And the immersion in a sonic bath that we so took for granted as the default mode of choral experience sits very firmly in the meditative collection of mood-regulators.

At the same time as measuring the details of our loss, though, these categories provide some focused help on what remains to us in remote rehearsals as means to generate well-being.

We still have ample opportunity for completing tasks and achieving goals. We often think of these in the big-picture sense of recording projects or new repertoire learned, but the week-in, week-out detail of intervention-recognition cycles is what creates the fabric of the lived experience. The chance to try something, mess it up, and then do it again better is something we can provide very richly.

Of course, we can't provide it in the same way we would in a normal rehearsal. The thing that directors talk about missing the most is the opportunity to hear how people are getting on and help them improve, and if your rehearsal is primarily based on people singing on mute along to recordings as a means to recreate the musical experience of choir, then it is this dimension that gets lost. Small group work, pair-work, duetting-coaching, and one-to-one tuition, whilst not offering that sonic fix, offer frequent and gratifying opportunities to feel good about doing things incrementally better.

Love and connection in the graphic is mostly exemplified by physical contact, but the last item reminds us that we can express and receive care by other means too. If your rehearsal style wasn't hitherto based heavily on telling people what they've just done well, now is an excellent time to develop your Paying Compliments with Fascinating Rhythm. And of course singing to each other is itself a very primal form of human connection. The trust it takes to do this as individuals online carries very powerful signals of connection, and the sound itself speaks to the heart – which is why we do this of course. Arguably the vulnerability of the virtual rehearsal amplifies the effect of human connection encoded in song.

Laughter, like compliments, is readily available online. On my comedy course all those years ago,

*(Continued on page 10)*

## SINGING AND HAPPINESS (continued)

(Continued from page 9)

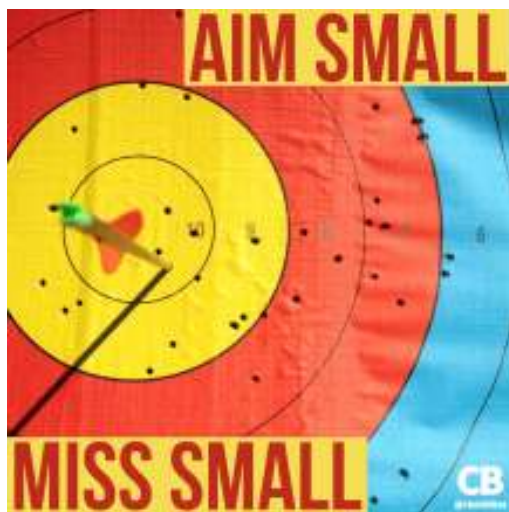
we'd do exercises that involved watching videos of stand-ups and counting the laughs. Not a bad exercise to measure the health of a choir too it occurs to me.

Contemplating this graphic has made me realise that it's the meditative quadrant in the lower left that I've not really explored in my own remote rehearsals. We've kept the focus on being pacey, offering variety and engaging activities to counter the distancing and flattening of experience inherent in the technology. I'm sure the regularity of our warm-ups, especially those that focus on breath, will have been making a contribution here, but it's the primary area I need to give more thought to I feel.

So, pseudoscientific or not, this has proved a useful little meme for me as it has helped me identify a way that I may serve my choir better.

## AIM SMALL - MISS SMALL

by Brody McDonald  
from choirbites.com



In the movie "The Patriot," Mel Gibson plays Benjamin Martin. In one scene, Martin and his two sons ambush a unit of British soldiers. Before the attack, Martin asks his boys "Do you remember what I told you about shooting?" Their answer: "Aim small-miss small."

This memorable line was incorporated into the movie after technical advisor Mark Baker used it while teaching Gibson how to shoot a muzzle-loading rifle. It means that if you aim at a man and miss, you miss the man, while if you aim at a button (for instance) and miss, you still hit the man. Practical advice, indeed. Telling your sons "just shoot towards the red coats" is obvious and hardly helpful. Without direction, many singers will only shoot for singing the right words and notes. That's the musical equivalent of hitting the broad side of a barn - it's just a beginning.

"Aim small-miss small" is a frame of mind, an intention: the goal of being as detail-oriented and accurate as possible. It's the difference between "the notes go up" and "there's an arpeggiation of the I chord." It's the difference between "just cut that off on beat three" and "the cutoff is on the 'and' of three using a shadow vowel on the ending 'm'." It's the thoughtfulness of saying "use the 'th' as in 'thistle' instead of the 'th' in 'that.'"

"Aim small-miss small" is the difference between "stand up straight" and "stand in singer's posture: feet shoulder width apart, knees loose, hips aligned, chest proud, arms at sides, head forward." It's taking the time to tweak thirds and fifths of chords to make the chords ring better with just intonation instead of tuning to the piano's equal temperament.

In short, it means to have high levels of awareness and then strive for high standards of execution. With every product, it's the additive effect of many small enhancements that results in increased quality. When we are meticulous with our goals we raise awareness, we increase our chances of hitting the target, and we increase our ability to measure results. Miss the bullseye and you can measure by how far and in what direction. Miss the target and it's anyone's guess. When things get sloppy, tell your choir: "aim small-miss small."



## HARMONIZING

by Ted Norton  
from musicedted.com

It seems like there are some people who can harmonize to a melody and some people who cannot. Some feel they can only sing the melody and struggle when they have to sing a harmony part. Why is this? They haven't learned the skill of harmonizing.

### HARMONIZING ADVANTAGES

There are great advantages to being able to harmonize even when your goal is to only sing melody or intend to sing only written arrangements. Harmonizers will tune chords better and recognize when they are on a wrong note more easily. It also makes one aware of the total sound and thus improve the balancing of their singing volume with that of other singers. Plus, it's a lot of fun. So how can we develop this skill of harmonizing?

### LEARNING TO HEAR CHORDS

The foundation for harmonizing is to hear chords. (Some people that only sing melody seems to hardly hear the other parts.) So to develop an "ear" for harmony sing a lot of harmony parts. In this regard, learning the harmony parts to the barbershop "Barberpole Cat Songs" is a great start, as the harmonies are so straight forward. Singing standard Tags will also help.

But as you sing a harmony part, you need to think about the whole group sound, the chord - as that will move you along in your harmonizing skill. We always hear what we are singing the most so we need to focus on the whole chord rather than just our part. This is not easy for some so keep at it. Be patient with yourself as it is the key to harmonizing. You may not think it possible at first, but you can direct your thought to what another singer is doing and follow his part as you are singing your own.

Though an understand of chords and chord progressions is very helpful, it is not really essential. Even more important is sensing whether a chord is major or minor or a barbershop seventh.

It will be particularly helpful if hearing the full chord sound is a problem, to learn different parts to the

same song. That will gives you a better feel for the chords involved.

### GENERAL RULES

Frequently people use a general rule for harmonizing. "When you feel a new chord is implied, move up or down as little as possible". This works well for Tenors and some for Baris, but probably not as much for Basses, although it is sometimes useful for Basses too.

As you sense the chord changing, don't be surprise if you find that you are on a tone that is common to both chords and so you should not move at all. That's not at all uncommon. As a illustration, think a tenor line to "My Wild Irish Rose" which might go, Fa, So, So, Fa, Mi. where the chord changes between both So's but the note doesn't.

### UNIQUE TIPS FOR EACH PART

Each part (specifically in barbershop) tends to have different patterns. Knowing these general patterns can be very helpful in harmonizing. That's where singing a lot of a particular part is so helpful.

Basses - They tend to move in bigger jumps because so often they should be on the root of the chords. That means that they frequently jump from "Do"(1) to "So"(5) or from "Do"(1) to "Fa"(4) as they are the most commonly used chords - The I (1) chord to the V (5) chord and the I (1) chord to the IV (4) chord.

Basses don't always have to sing the roots of the chords and in fact as we said above, the chord may change but the note can remain the same or even follow the "as little as possible" rule.

Tenors - The "as little as possible" rule works best for this part, frequently moving only in half or whole steps. Sometimes they can follow a third above the melody. Frequently the Tenor is on the 3rd or the 7th of the chord UNLESS the melody is on one of these notes.

The tenor is the part you would harmonize if your were only duetting with the melody so unless you have some other preference, start your harmonizing adventure with Tenor.

Baris - Baris frequently fill in what's left of the chord. They especially need to be aware of when the melody is sort of high or sort of low as their main task is

*(Continued on page 12)*

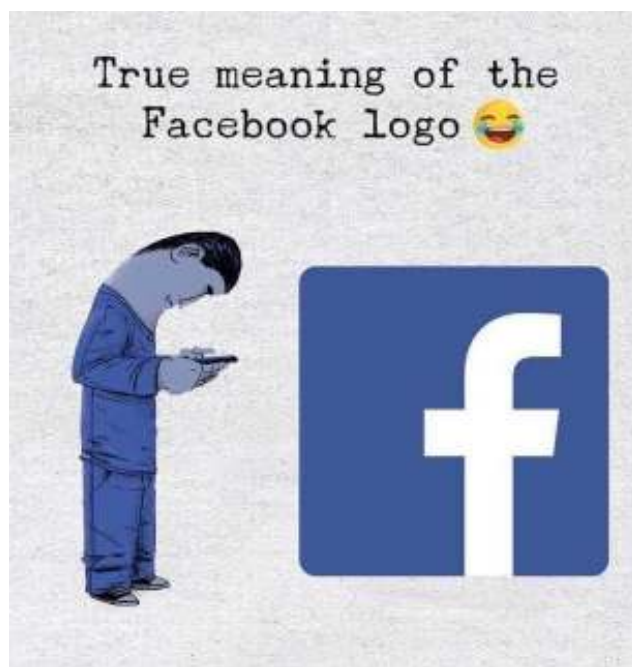


### HARMONIZING (continued)

(Continued from page 11)

to avoid the melody since their ranges are about the same.. When the melody is high, go for the lower choice. When it's low, go for the higher choice. As with the Tenors, they frequently are on the 3rd or 7th of the chord.

In every case, the key is to concentrate on the whole group sound and think when the chord seems to want to move. As we said, get lots of experience singing harmony. It is probably best to concentrate on one part for a while and then move on to another part. That will give you a better feel for the part. Don't feel you need to perfect one part though, before going on to another part as understanding what others are doing will help you in the specific part you are currently singing. Any understanding of chords and chord progressions will help immensely but as we said above, that's not essential.



## THREE BEAN SOUP

(Waltz in Eb Major)

by: Terry S. Chapman, 2020

*with one pinky finger raised as if sipping tea*

Three bean soup, three bean soup, your Va - nil - la Soy Lat - te (va - nil - la soy lat - te) is three bean sou - p!



## HOW TO SING HIGH NOTES IN CHEST VOICE

by Roger Burnley  
from [singbetter.net](http://singbetter.net)

**W**ould you like to know how to sing high notes in chest voice?  
Would you like to be able to hit your highest notes, but instead of them sounding thin and airy, they sound big and powerful?

There is a very specific way to do this. If you watch the video below I'll show you exactly how as well as how you can develop this quality in your voice. <https://youtu.be/nDAc9gDnaqM>

As I mentioned in the video, the most important thing if you want an upper range that sounds like your chest voice, is to develop it.

What most singers do is try to "push" their chest voice higher than it can go. This is a recipe for disaster! Doing this will blow out your voice and cause you a lot of strain and pain.

Not to mention, if you simply try to push your chest voice higher it sounds "forced" and "pinched".

How To Sing High Notes In Chest Voice?  
There Is A Better Way!

When you hear singers with those spectacular high ranges that sound like they have plenty of those "chest" qualities in it, here is what they are doing.

They are singing in a "mixed voice" which is a blend between their head voice and their chest voice.

In the video above I showed you how you can begin to form a blend of your chest and head voice, so you can start to get those powerful high notes.

Pull Your Head Voice Down  
Into Your Chest Voice

The main concept is that when you sing up there, "think" that your pulling your head voice down into your chest.

By singing in your head voice but "pulling it down" into your chest to get more of a blended sound,

you will begin getting those qualities that make your voice full and powerful.

Try practising the exercise in the video above and see if you can begin to experience a blend between head and chest voice.

Remember, if you feel yourself straining or pushing for those high notes, you're doing something wrong. This probably means you're trying to push chest voice upwards.

Instead you need to be pulling your head voice down into your chest voice. This will maintain balance in your voice and you'll find you'll be able to sing in a relaxed manner with no strain at all.

Practise, Patience, Persistence

Developing a powerful upper range is maybe the most desirable thing to a singer. Trust me, I deal with singers on a day to day basis and it's one of the things I'm asked about most!

But it's also the thing that takes the most patience.

With some singers it's as easy as "flipping the switch" (by that I mean changing their thinking so they are "pulling down" instead of "pushing up").

For others though it takes a while for the concept to fully sink in. Which is why if you just keep practising... keep thinking about the idea of "pulling down" and "singing down into the note".

Continue to understand that the moment you "push up" you are doing something wrong.

If you keep all of this in mind, one day it will click for you and from there it's just a matter of practising to understand how to sing high notes with a chest voice quality to it.

In my opinion, it's well worth the effort.

When you get in front of a crowd and watch their amazed faces as you belt out an incredible high note you will know it was all worth while.

And if you'd like to develop all parts of your voice and transform it into a beautiful, powerful instrument click here for my free video workout and get some of my best lessons (that I usually charge a lot of money for!) <https://www.singbetter.net/premium-singing-lessons.html>



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!!

## FlipGive

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

Drink water. Sleep

I cannot emphasize these enough. Drink two to three litres of plain water every day and get at least seven hours of sleep.

**DO NOT:**

- smoke
- use drugs
- drink alcohol on performance day, nor the day before
- become a cheerleader
- shout and scream at sporting events
- go to loud bars or nightclubs
- try to be heard in noisy places
- stay up late the night before a performance
- sing outdoors (if you can avoid it)
- cough (if you can avoid it)
- clear your throat continually
- sing if it hurts to swallow
- try to talk over a cold or laryngitis
- sing higher or lower than is comfortable
- oversing
- whisper loudly
- yell or scream
- talk at a lower or higher pitch than is comfortable for you
- try to change your natural speaking voice
- talk a lot on the day of performance
- start a hydration program on the day of a performance

**DO:**

- get plenty of rest
- drink plenty of plain water
- speak at your natural pitch
- speak with vocal production similar to your singing
- be happy
- laugh
- avoid stress
- avoid places with foul air
- allow air to 'fall' into your torso all day long
- maintain loose jaw, tongue, and throat all day long
- eat well
- avoid dairy products immediately before a performance
- treat your body with respect
- humidify your bedroom in locations with dry atmospheric conditions

**VIRTUAL CHORUS PARTICIPATION**

by Jon Wagner

If you've thought of singing in a virtual chorus, but uncertain of the procedure and equipment needed, here's a 'how-to'.  
<https://casa.org/tips-for-recording-and-filming-a-virtual-chorus/>  
fbclid=IwAR2y5LKZqNgajiSATfAXiY1\_vdpCj7JNNd4l8PYioB2QKzg-Us-zHjm6hpg

**FREE SINGING TIPS**

by Yvonne DeBandi  
from a2z-singing-tips.com

F = Free your natural voice. Don't be a slave to any music style -- even your favorite one. Learn to sing with your full and natural voice by developing your vocal strength and coordination. Then add stylistic nuances to achieve any singing style you desire

**FREE SINGING TIPS**

by Nicole LeGault  
from a2z-singing-tips.com

F is for Facial Muscles. For homework, observe your favorite singers in live action. Take note of how they drop their jaw for some sounds, and lift their cheeks up for others... The shape of your mouth will greatly affect the tone and volume of the sound you are creating.

**FREE SINGING TIPS**

by Mick Walsh  
from a2z-singing-tips.com

F. Freehold New Jersey is where I teach. You can contact me on 732 685 2069 if you are interested in voice lessons. F is also for fear. Don't be afraid to try new things. As long as you are gentle with your self and listen to your body it's very unlikely that you will do any serious damage whilst working with a professional coach.

**FREE SINGING TIPS**

by Teri Danz  
from a2z-singing-tips.com

F= Fatigue -- Fight fatigue. As a singer, this is a huge enemy. Fatigue will sap you of technique and have you working against yourself. Many singers strain their vocal chords, push their range, get hoarse, and get a variety of other problems when they get tired. The antidote is rest and self-care.



### QUARTET CORNER

Our 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.



### CHAPTER MEMBER STATS

The following are our current membership statistics:

| <u>type</u>      | <u>active</u> | <u>lapsed</u> |
|------------------|---------------|---------------|
| Lifetime 50-Year | 1             | 0             |
| Lifetime Regular | 0             | 0             |
| Regular          | 19            | 0             |
| Senior 50-Year   | 4             | 0             |
| Senior Legacy    | 1             | 0             |
| Senior           | 11            | 1             |
| Youth 1st year   | 1             | 0             |
| Youth            | 4             | 1             |

|                  |    |   |
|------------------|----|---|
| Total Membership | 41 | 2 |
|------------------|----|---|

### 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.

**Daniel Pesante**

### COMING DUE MEMBERS

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

**Ryan Feeney**  
**Eric Grimes**  
**Robert Reeves**  
**Howdy Russell**  
**Joe Williams**

# ***Big Orange Chorus***



## REHEARSAL SCHEDULE

|     |        |                       |
|-----|--------|-----------------------|
| Thu | 01 Oct | Shepherd of the Woods |
| Thu | 08 Oct | No Rehearsal          |
| Thu | 15 Oct | Shepherd of the Woods |
| Thu | 22 Oct | No Rehearsal          |
| Thu | 29 Oct | No Rehearsal          |
| Thu | 05 Nov | Shepherd of the Woods |
| Thu | 12 Nov | No Rehearsal          |
| Thu | 19 Nov | Shepherd of the Woods |
| Thu | 26 Nov | No Rehearsal          |

## BIRTHDAYS

|                 |        |
|-----------------|--------|
| Robert Reeves   | 12 Oct |
| Cyrus Dillinger | 25 Oct |
| Ken Tureski     | 29 Oct |

## PERFORMANCE SCHEDULE

|     |        |                                      |
|-----|--------|--------------------------------------|
| ??  | ?? Oct | Gospel & Patriotic Shows             |
| Sat | 24 Oct | Sunshine Fall Conv. <b>Cancelled</b> |
| Sat | ?? Dec | Christmas Show                       |
| Sat | 10 Apr | Sunshine Spring Convention           |

## RECENT GUESTS

|                            |                 |
|----------------------------|-----------------|
| 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 |
| Joe McLean                 | Adom Panshukian |
| Christian Cornella-Carlson |                 |

⇒ **BIG O BUCK\$** ⇐

## BIG O BUCKS SCHEDULE

...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 November is 26 October.  
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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Chapter  
President



John Alexander  
VP Music &  
Performance



Mike Sobolewski  
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Rick Morin  
Chapter  
Treasurer



vacant  
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Chapter Development



Alex Burney  
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Terry Ezell  
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## 2020 MUSIC TEAM



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  
Orange Park FL 32003

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