



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 41 Issue 3

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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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## BHS ANNOUNCES STAFF REDUCTIONS IN FACE OF ONGOING PANDEMIC

from barbershop.org

Faced with the ongoing challenges of COVID-19, the Barbershop Harmony Society today announced reductions in its staffing levels.

"This has been a difficult, sad day," CEO Marty Monson said. "Our team is filled with talented individuals, all passionate about barbershop. We've weathered nearly a year of pandemic upheaval, and it's clear those impacts will continue throughout 2021."

"Today we announced position eliminations and furloughs, something we all had worked to avoid. As tough as this is for each of us, today's action to streamline the organization will keep the Society on a sustainable, effective path toward 2022," he said.

Six positions will be eliminated and another seven team members will go on furlough. These reductions involve multiple departments and levels. Job functions and responsibilities will be realigned among the remaining 31 staff in order to continue serving BHS members, deliver on priorities and shape the Society for success post-pandemic.

"There's no question, especially as vaccine delivery continues, that barbershoppers will gather again," Monson said. "We will continue to educate and engage our singing communities and together prepare a future that expands barbershop on the bold trajectory we still envision."

Priorities include:

- BHS will provide direct support and services for our members, singing communities and the larger bar-

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# WANTED!!

## MEN WHO LIKE TO SING!



## 2021 Board of Directors

President:  
Jason Dearing

Immediate Past Pres:  
Terry Ezell

VP Music & Performance:  
John Alexander

VP Membership:  
vacant

VP Marketing & PR:  
Alex Burney

Secretary:  
Mike Sobolewski

Treasurer:  
Rick Morin

Music Director:  
Jay Giallombardo

## 2021 Music Team

Music Director:  
Jay Giallombardo

Assistant Director:  
vacant

Music VP:  
John Alexander

Section Leaders:  
Terry Ezell Tenor  
Eric Grimes Lead  
Jason Dearing Bari  
John Alexander Bass

Presentation Team:  
Mike Sobolewski  
Bob Stump

Music Librarian:  
John Kauffman

## 2021 Committees

Big O Bucks Coordinator:  
Mike Sobolewski

Webmaster:  
Frank Nosalek

Chorus Manager:  
vacant

Uniform Manager:  
Dave Walker

## 2021 Committees

Pole Cat Program:  
vacant

Community Outreach:  
vacant

Show Chairman:  
vacant

**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.

John Alexander, Editor  
2429 Southern Links Dr  
Fleming Island FL 32003  
[johnalexander@att.net](mailto:johnalexander@att.net)  
904-278-3987

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

## EDITORIAL

I really hope y'all have been singing. We've only gotten together, physically, a few times in over a year, and not everybody showed up. Your voice is a muscle, use it or lose it. Warm ups are a must, singing songs (especially keeping our repertoire fresh), learning new songs (we've got a few on the list that it'd be good to already know when we do start back in earnest) these are all extremely important. We could even be trying to form new quartets.

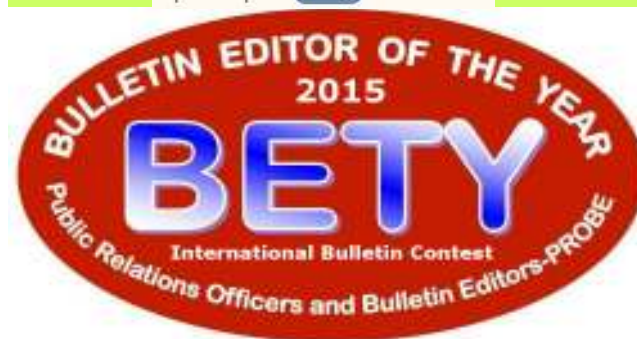
Those who have opted for COVID or other reasons to not be attending rehearsals during this troubling time, please keep in mind how much fun we have had singing together. If you get out of the habit of joining with us or start a new habit on "our" day, we could lose each other. At least, keep singing.

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.



## BHS ANNOUNCES STAFF REDUCTIONS (continued)

(Continued from page 1)

bershop ecosphere. This includes nearly 60,000 people and thousands of singing communities that engaged with the Society over the past year, even during a pandemic. Customer service, insurance, copyright and clearance services, The Harmonizer magazine, and music and merchandise sales will continue.

- BHS will continue many programs that premiered in 2020, such as Virtual Harmony University and Barbershop Live @ Home. Society staff also will continue to support and engage music educators and youth.
- In collaboration with district leaders, BHS will engage new and existing volunteer leaders (chapter, club, quartet, etc.) to ensure they have the tools and skills to return to a “better normal” of gathering.
- BHS will work with singing community leaders, especially district and chapter officers, to make the Member Center a lively, easy-to-use hub for barbershop — a place to share ideas, create community and advance the local business of barbershop.
- We will continue working on plans for summer and fall events, which are fluid works in progress. At the same time, we are preparing for barbershoppers’ first post-COVID, fully in-person, international event next January — the 2022 Midwinter Convention in Pasadena.

“There’s much to be done, and the BHS team will rally,” Monson said. “This pandemic will steal nearly two years from us and change the composition of our team, yet we will honor our teammates by building on their work, laser-focused on goals and priorities for 2021, 2022 and beyond.”

The Society sharply curtailed its expenses last year, maintaining fiscal stability through measures such as the elimination of travel expenses and staff compensation reductions that ranged from 11 percent for most staff to 29 percent for executive team members.

While the costs of last month’s Virtual Midwinter Convention were less than an in-person event, and while its more than 1,000 participants have been effusive about its success, such a format simply did not match the revenue generation of a larger, in-person event, Monson said.

Monson noted the ongoing lawsuit involving Harmony Foundation International is not causing today’s action. The suit is being managed by the Society Board with minimal reliance on Society staff and is not funded by member dues or revenue from virtual events, services, fundraising efforts, etc. In contrast, this suit — to solidify HFI’s historical relationship with the Society as its fundraising arm and to protect the donations barbershoppers have intended for BHS and its members — has been funded by a reserve investment account. This account was created nearly 20 years ago and was last tapped in 2015 to pay off \$745,000 in Harmony Foundation debt.

More about the Society’s deliverables this year will be announced in the coming weeks. Questions may be emailed to the Society at [info@barbershop.org](mailto:info@barbershop.org).





## FISH LIPS AND RABBIT TEETH

by Brody McDonald  
from choirbites.com

I was in a rehearsal with Dr. Hank Dahlman of Wright State University, when I heard him give this instruction on shaping a vowel (I believe it was the EE vowel). "Fish lips and rabbit teeth!"



I've discussed flaring the lips before. I've mentioned shaping the OO vowel like a kiss and things of this nature. But I had never heard this phrase before: FISH LIPS AND RABBIT TEETH. Made sense to me - a rounded tone that still had frontal resonance. So, I put it in my little bank of stuff that might become a blog post today, which has now turned into my Choir Bites repository.

So I started to write this post, and I figured I would search "fish lips and rabbit teeth" on Google. After all, so many of these "bites" I am generating are certainly woven into the fabric of choir-dom, right? Sure enough, I found this interesting web link: <https://sway.com/mi3nDdLwFwHyNV5a>

This certainly looks like a neat way to put some vowel shape guidelines out for beginning singers, either through a link in Google Classroom or perhaps projected on the Smart Board and gone over in class. Certainly these descriptions are "sticky" enough for young singers to latch on to. Another tool at our disposal!

I also found that someone is making interesting t-shirts at this site: <https://www.KeepCalm-o-matic.co.uk/p/keep-calm-and-rabbit-teeth-fish-lips/> - I mean, why not?

So, I thank Dr. Dahlman for the original impetus behind this bite, and I thank whomever made this presentation (I can't find a credit anywhere on it). And of course, I thank all of you for reading.

## WHOLE NOTES ARE LIKE POTATOES

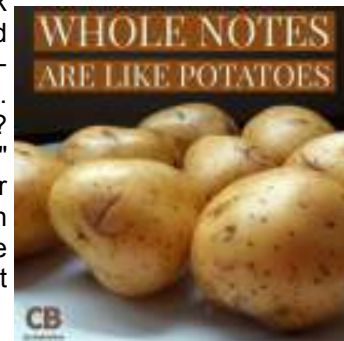
by Brody McDonald  
from choirbites.com

I have always preached that long notes grow (see "Long Notes Grow" here: [bit.ly/2suzwym](http://bit.ly/2suzwym)), but over time I thought of another way to say the same thing, and I believe my choirs find this one more "sticky." WHOLE NOTES ARE LIKE POTATOES.

Why do I say this? First off, a whole note looks like a potato. There. Now you can't unsee it, like the FedEx arrow (if you never saw that before, now you can't unsee that either - you're welcome). I don't know about you, but I never eat a plain potato. Just imagine it now - a boiled potato with nothing on it. No salt, no butter, no cheese or sour cream. No bacon. No nothing. Filling? Yes. Appetizing? Not likely.

And so it goes with whole notes (big Russet potatoes), half notes (smaller, red-skinned potatoes) or even strings of quarter notes (fingerling potatoes). They need something to make them more appetizing to the ear. The more "potatoes" you have in a row, the more you have to dress them up! Garnish your potatoes with crescendi, decrescendi, tone color, vibrato, you name it! Bigger potatoes can be topped by themselves. Smaller potatoes get seasoned all together as a group.

I have hammered "LONG NOTES GROW" with my choirs for a long time (and still do), but there's something so sticky and visual about calling such note "potatoes." You can look at a piece of music and just see all those potatoes jumping out at you. And if the choir forgets? Just shout "potatoes!" while they sing and hear results in an instant. In fact... that might be the only time I like instant potatoes. \*groan\*



## ARE YOU LISTENING?

by Jerry Frank  
from Down Our Way

**D**o you hear what I hear? I doubt it. Sound hits our ear drums incessantly but our hearing is selective depending on our age, health and numerous other reasons. Beyond our physical equipment, we also have our filter system that just ignores those things that don't interest us. One thing that city dwellers notice when taking a hike through the woods is the "silence". Background noise is reduced so much that it startles the uninitiated. They no longer hear the sound that they have ignored for so long that it dropped from their awareness.

A still less understood effect is the difference between hearing and LISTENING. The ability to focus on the sounds that we hear such that we can remember them and possibly even repeat them is nearly a lost art. Knowledge of the sounds around you helps you understand them.

Case in point: After a performance years ago, a lady complimented the Firehouse Harmony Brigade chorus by telling me that she couldn't understand how we assembled so many men that had voices that blended so well together. I thanked her and then said that she didn't really understand what she was hearing. We were not men with much different voices, we had similar voices but were singing different notes. Being a Lead, I grabbed three other parts and we did a quick demonstration of "Wild Irish Rose". We sang our individual parts separately. The lady then LISTENED as we sang together, moving from singer to singer to help accent the sound of each part. Her amazement and appreciation of the barbershop style left her even more impressed by our efforts.

One of the most frightening thing a salesman encounters is an educated customer that knows the product that he is attempting to sell. I have found that the "sale" of the barbershop style of music is the product that breaks the rule. I have found that the more educated the audience [is], the greater the appreciation. I feel that we have done our audience a disservice by avoiding educating them as to what they are hearing. We have not nurtured their ability to LISTEN to our music.

Unless we desire to end up just entertaining other performers, we need to educate our audience such that they can LISTEN to what they hear.

## FOR BETTER RHYTHM AND TIMING, COUNT WITH YOUR BODY TOO, NOT JUST YOUR MIND

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

**A**s I think about all of the things I remember learning from my teachers over the years, it's funny the things our brain chooses to remember – years, or even decades later.

I'm sure there have been countless moments over the years that were incredibly profound and valuable. But which have since been lost in some hidden corner of my brain or overwritten by some obscure Mario Kart shortcut that seemed vitally important at the time.

Yet I have a particularly vivid memory of a lesson when I was 12, where my teacher asked me to conduct the piece I was working on, while singing out loud.

Of course, I was so self-conscious about singing in front of my teacher, and trying so hard to conduct "correctly," that the exercise didn't really have the intended result. But I do remember that the idea behind this was for me to find a way to be more expressive – but in rhythm.

Similarly, violinist Catherine Cho noted in her podcast episode, that there was a time when she used to practice walking in different tempo markings, as a way of embodying or internalizing the pulse more deeply.

Likewise, horn player Julie Landsman (whose podcast episode also explores rhythm) encourages students to tap one's foot to help feel the rhythm of a passage more in your body, rather than it remaining some abstract mental concept.

And though I didn't have a ton of exposure to eurhythmics/Dalcroze as a kid, I do remember taking part in a class or two at some point or another.

The common theme in all of these is a link between movement and timing/rhythm.

*(Continued on page 6)*

**FOR BETTER RHYTHM AND TIMING**  
(continued)

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So...is this really a thing? Like, is there something about moving our bodies that helps us perceive time or rhythm more accurately?

#### A timing perception study

A pair of researchers (Manning & Schutz, 2015) recruited 66 participants to participate in a study on the perception of timing in musicians vs. non-musicians.

Half were percussionists, ranging in age from 17 to 42, who had been playing percussion instruments for an average of ~13 years (with a range of 5-33 years).

The other half were non-percussionists, ranging in age from 17-25. Most of them had had some exposure to music as kids, but none had any percussion training, and weren't pursuing music as a career.

#### In time? Or late?

The researchers put together a sequence of beats to test everyone's sense of timing.

Essentially, it was a 5-measure excerpt of beats, in 4/4, with three complete measures, followed by two measures where only the downbeat was audible.

Something like this:

<https://bulletproofmusician.com/wp-content/uploads/2021/01/2021.01.17.metronome-on-time.mp3>

Half of the time, the downbeat of measure five was placed perfectly in time.

But the other half of the time, the downbeat came slightly late – either 75ms or 150ms late. Like so:  
<https://bulletproofmusician.com/wp-content/uploads/2021/01/2021.01.17.metronome-plus75ms.mp3>

The idea was to gauge whether the last note was in time, or late.  
<https://bulletproofmusician.com/wp-content/uploads/2021/01/2021.01.17.metronome-plus150ms.mp3>

Moving vs. staying still

To see if moving physically would enhance the participants timing perception, on half of the repetitions, the participants were asked to tap along to the beats with a drumstick on a drum pad (movement condition).

And on the other half of their repetitions, participants were asked to stay as still as possible. In other words, they were disqualified if researchers caught them bobbing their head, or tapping their finger or foot, or moving their body in some other way (no-movement condition).

After each repetition, they were asked if the last downbeat was played in time or not in time. And then given some feedback on whether they were right or not.

Before we look at the results, do you want to test yourself and see how you do? I put together a click track similar to the one the researchers used, so you can totally try this out. I think it'll be fun. =)

#### Put yourself to the test!

You'll hear four sets of 5-measure click tracks. The first quarter note in each 4/4 bar is a higher pitch than the other three beats, to make it clear which is the downbeat. You'll hear three complete bars, followed by two bars where you'll only hear the downbeat. The key beat to listen for is the downbeat of measure 5 – the very last tone you'll hear. The idea is to gauge whether you think it's perfectly on time, or late.

For this first round, be sure to hold still and not allow yourself to tap or move your head or body in any way:

<https://bulletproofmusician.com/wp-content/uploads/2021/01/2021.01.17.round-1.mp3>

Ok! Now, in this next round, feel free to tap with your finger, bob your head, or whatever feels natural to you.

<https://bulletproofmusician.com/wp-content/uploads/2021/01/2021.01.17.round-2.mp3>

Ready to see if the researchers' findings were similar to your own experience?

Did physical movement make a difference in timing perception?

*(Continued on page 7)*

## FOR BETTER RHYTHM AND TIMING (continued)

(Continued from page 6)

As you can probably guess, yes, both the percussionists and the non-percussionists performed better overall when they got to tap out the beats physically, compared to when they had to stay physically still.

However, when the task got harder, and the final beat was delayed by 75ms, things started to diverge a bit. In that while the percussionists continued to do significantly better when tapping out the beats, moving physically didn't seem to help the non-percussionists all that much.

Which kind of makes sense. I mean, maybe this is where percussionists' training is evident. Or maybe they just have better rhythm?

Do percussionists have better rhythm?

Well, one of the more intriguing results though, was what happened when participants had to gauge the timing of the final downbeat and were not allowed to move and tap out the beats.

When asked to remain physically still, and keep time purely in their head, there was no difference between the timing perception of the percussionists and non-percussionists.

As in, the percussionists were no more accurate than the non-percussionists in their judgment of whether the final beat was in time or late when they had to remain physically still.

The researchers note that this raises some interesting questions about the source of percussionists' rhythm superpowers. Like, are their physical movements an important part of how it is that they are able to keep time?

(And as an aside, in case you've ever gotten into a debate about this with your percussion buddies, yes, studies do suggest that percussionists, in general, may have a more highly tuned sense of timing and rhythm than other musicians (Ehrlé & Samson, 2005; Krause et al., 2010).)

### Caveats

The main caveat here, of course, is that this study looked at perception of timing in the context of

metronomic rhythm. Which may be a different sort of thing than expressive rhythm, where you add rubato into the mix and there's a lot more wiggle room – yet there still remains a need to maintain an accurate and predictable sense of pulse.

### Take action

But all things considered, I do think it makes sense that our bodies would be an integral tool in keeping better time and playing with better rhythm.

So...whether it's quietly tapping your foot, wiggling a toe in your shoe, or being more mindful of your hand/arm/body movements when playing as it relates to how you shape a phrase, make a leap, or shift from one note to another. Or whether it's accurately keeping time in a rest when playing an orchestral excerpt, or holding a long note and releasing it at exactly the right moment, I think the research suggests that there is something to be gained by keeping time not just in our heads, but with our bodies as well.

Much like how my teacher, and Catherine Cho, Julie Landsman, and many other musicians have described doing in their own playing and practicing. And in their teaching too (much to the chagrin of their mortified self-conscious teenage students in the short term, but everlasting gratitude a decade or two later).





## THOUGHT EXPERIMENT: CAN'T GET NO DISSATISFACTION

by Liz Garnett  
from [helpingyouharmonise.com](http://helpingyouharmonise.com)

A recent conversation in a barbershop arrangers facebook group has got me thinking about the role of dissatisfaction in creativity. Participants were sympathising with each other over the experience of working on a chart, and knowing it isn't yet right, but struggling to figure out how to make it work. Anybody in any creative endeavour (and I mean that in the widest possible sense) will be having a sympathetic sigh at that thought.

I initially thought my reflections would be leading to revisit the idea of decision fatigue. There are only so many decisions we can make in any one day, and one of the points of routine is to automate as many as possible to free up cognitive capacity for the projects where you want to make some new happen. The pandemic has blown all our previous-established routines out of the water, so anyone who finds themselves too tired after work to make much progress in their arranging is not failing. They're just having their creative capacities consumed by things other than music.

Useful as that point is, I then found myself noticing how valuable, from an artistic perspective, the dissatisfaction people were expressing is. This tells you that their artistic standards remain intact. It may not be very pleasant to experience the feeling that your work isn't good enough, especially when that feeling persists because you are stretched too much by other parts of life to muster the energy and headspace to do anything much about it.

But imagine a world in which you didn't feel that way. Thought Experiment You would think that chart was finished. You'd be out there encouraging other people to sing it. And because you're a good enough arranger to produce a chart that's on the face of it complete, people would probably agree to.

But Real You knows that the experience you'd giving them and their audiences isn't as rewarding as it could be. The rehearsal experience would be held up by bits that were difficult to make effective,

whether through infelicity of part-writing or clunkiness in expression. The subsequent listening experience would likewise have moments of distraction or disappointment, since however carefully you rehearse your way round these glitches, it's really hard to hide them.

More fundamentally, the awareness that there are bits that need this kind of handling within the chart undermines the confidence of the performers. They'll always feel the need to bring the Manager with them on active duty, instead of giving the show over entirely to the Communicator, with the Manager sitting aside on call but without expecting to be needed. The performances will thus lose a bit of joy, a bit of sparkle as the singers can't abandon themselves in the same way they can when the chart just works.

And the singers will probably blame themselves for this. As will Thought Experiment You, who will go around thinking they are a good arranger and wishing they had 'better singers' to work with.

When you think of it like this, when you see what might happen if you didn't experience dissatisfaction, you can end up feeling much more grateful and relieved that in fact you know the difference between functional and elegant in your craft. You might not know exactly what it is you need to do to bridge that gap, but your intuitive musicianship is on the case and out there ahead of your conscious technical control.

Once you know something needs improving, it is merely a matter of patience, persistence, enquiry, experimentation, possibly putting it aside for a weekend or a decade, and lots of cups of tea before it will come good. If you never feel dissatisfaction, you will never know that better is possible. It may be more comfortable to be in the latter state, but you'll give the world more musical pleasure by embracing your discontent.

## FUNCTIONAL FREEDOM OF THE VOCAL INSTRUMENT

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

My favourite passage in vocal pedagogy texts - and the pedagogic idea that has become the most transformative for me, both as a voice teacher and singer - is what Cornelius read writes in *The Free Voice* (p.18):

"The undeviating purpose of training is functional freedom, not, as is commonly believed, beauty of tone qual-

*(Continued on page 9)*



**FUNCTIONAL FREEDOM OF THE VOCAL**  
(continued)

*(Continued from page 8)*

ity. An artist desires above all to communicate, and the benefit to be derived from a healthy coordinative response is that it provides absolute spontaneity of expression. With the attainment of functional freedom, the singer then becomes able to express what he has to say the way he wants to say it, not the way he has to. He has been released from the strictures imposed by 'tone consciousness.' Functional freedom alone is able to fully release sensitivity, insight, emotional and intellectual depth, and musical perception."

As singers, we want to sound good. Most of us are, in fact, preoccupied with the kinds of sounds that we're making and we're hoping that our audiences find them pleasing, moving... and maybe even a little bit impressive.

Is there anything wrong with having desirable aesthetics as a training goal? Of course not! Singing is, after all, largely about sound. When we're listening to recordings of our favourite singers, we're struck by the tone, timbre, and textures of their voices and how potently their vocal sounds manipulate our emotions. They may even give us goose bumps or bring us to tears.

However, as a functional voice teacher, I know that some singers sound good **DESPITE** their technique, not **BECAUSE** of it. Some singers are able to produce acceptable sounds even though their instruments are locked and fighting against a great deal of physiological and acoustical interference, including undesirable tensions. Some sounds that seem, on the surface or at first listen, to be 'good,' may actually be produced in an inefficient and/or unhealthy manner that is unsustainable as a technique over time. But most singers struggle for years to achieve a given vocal aesthetic and never fully achieve it.

I believe that many singers find themselves unable to produce the kinds of sounds that they deem desirable or professionally viable because they're not focusing on 'first things first.' They attempt to superimpose their desired aesthetic on an existing technique (coordination) that is not serving them well to begin with. They take an instrument that is not functioning well and then expect it to make the right sounds. Reid also writes:

To make beauty of tone the direct object of study is

to put the cart before the horse. In the first place, no one can know the true textural quality of a given voice until functional freedom has been attained. Therefore, without functional freedom the natural beauty of the voice is unknown. Thus, the only conclusion to be reached is that the teacher who strives for tonal beauty as a direct object of study either has pre-science, or is merely imposing his own aesthetic evaluations onto his students. Success in achieving pure tone quality will only come with the release of wrong tension, which is the meaning of vocal freedom." (The Free Voice, p.18)

When a singer is focused primarily (or only) on creating the target sound, he or she is placing the cart before the horse. We cannot find our natural or unique sounds, nor achieve what we're truly capable of as vocal technicians, when our instruments are not functioning freely enough to produce those sounds effectively. We may be able to create a poor imitation of the desired aesthetic, but at some point, our lack of functional freedom will betray us. Those sounds are never quite 'perfect' and we'll spend years being 'almost there.' So we need to first address the lack of freedom of our instruments that is preventing us from being able to find and unleash our true, full, and natural vocal sound. And as our instruments begin to become freer and less impaired by unwanted tensions and other interferences, we'll then start to hear our real sound emerge, along with an ever broadening array of textures, colours, and qualities that would otherwise not be accessible to us if our instruments were still fighting within themselves.

My primary objective as a voice teacher is to help my students achieve functional freedom. When their vocal apparatuses are functioning freely, they'll be able to make the kinds of sounds that they wish to make whenever they wish to make them, instead of being limit to a 'default' sound. They can't make those sounds with any degree of healthiness or sustainability, however, if their instruments are 'stuck'. So, my first responsibility is helping singers learn to position and 'play' the various components of their vocal instruments in ways that are mechanically advantageous and functionally conducive to achievement of their singing goals, including their aesthetic vision.

When singers are very tone conscious and aesthetics driven, they tend to be impatient and lack trust in the process of voice training. They want to achieve the target sound **NOW!** They don't always have the patience for, or see the wisdom in, first taking the time to free their instruments. But in the long run, voice training is far more productive, efficient, and successful

## FIVE WAYS TO AVOID OVERSINGING

by Adam K Roberts  
from backstage.com.com

**T**he dreaded screlt. Like an uninvited party crasher, this unsavory contraction of scream and belt sometimes shows up at musical theater auditions without warning. But more often it's an insidious visitor, detectable from a mile away when you know the signs to look out for. Whether the product of well-intentioned, sing-out-Louise parental coaching or natural pipes of steel that have yet to be brought under volitional control, there are many reasons why screlting just isn't a good idea. For one, it isn't ever truly necessary to storytelling or characterization. On top of that, chronic screlting can lead to vocal pathology.

But learning how not to oversing can be a process that feels easier said than done. To get you started, here are five tips to launch you on the path of getting rid of that screlt once and for all.

### 1. Make a plan for approaching the peak.

Although it's true that screlts can emerge seemingly from nowhere, greeting those in their path like an out-of-left-field slap to the face, they much more commonly arise from growing effort and tension that precede them, the result of inadequate breath management or insufficient support. Think of scaling a particularly tricky mountain, only to have your legs turn to jelly the minute you reach the summit. The same thing occurs when you've pushed through a particularly challenging vocal passage, instead of having taken the time to carefully pre-plan your ascent from a technical standpoint. In the case of the screlt though, your musical legs still have to keep going. Rather than giving in with a victorious rest at the mountaintop, your voice continues to push even harder to screlt that sustained money note.

Don't forget, push is a dirty word when it comes to the voice. Never do it. Always pre-plan your approach to a belted note or passage, and stick to the plan.

### 2. Throttle back and trust the lift.

If we think of flying in its simplest terms, we can identify two primary things that keep the plane moving aerodynamically toward our destination: engine power and lift. When oversinging, it's fre-

quently the case that our engines are set to near-maximum power, making it almost impossible to achieve control over what results from our vocal mechanism. It can be a scary thing to throttle back on the engines of our voices and allow the natural lift of the airstream to support our desired notes and tone. But with solid training, a singer can learn to create the right amount of airflow and become equipped to manage it in such a way that the lift and engines work in tandem.

Remember, effective breath support does not equal engines at full throttle. Good support means channeling the right amount of energy to undergird the vocal sounds you're desiring to make in healthy ways.

### 3. Delegate excess vocal energy to other aspects of your performance.

One symptom of oversinging can be that too much energy is being focused on the vocal aspect of one's performance. Instead of delegating energy across various dimensions of the moment (characterization, physicality, connectedness, tactics), oversinging often emerges from too much onus for an energetic performance being placed on the voice alone. This is certainly not to say that we should deprive the voice of the energy necessary to sing powerfully and healthily, but too frequently the vocals seem to be the only aspect of a performance receiving such attention.

In most cases, I suggest that performers conceive of vocal auditions for musicals primarily as acting auditions. Clearly, it's important that the casting director becomes acquainted with your voice and what it's capable of. But shifting one's focus to conceive of the moment as an acting audition can be especially helpful in channeling all of that good, passionate energy into multiple dimensions of a sung dramatic moment, thus freeing the voice from the burden of totality.

### 4. Work consistently toward vocal flexibility.

In developing a program for training the singing voice, it's important to include exercises and vocalises that focus on the goal of creating additional flexibility in the voice. Flexibility can take the form of switching more effortlessly between registers, being able to navigate tricky arpeggiated passages, or ironing our sirens and glides. Just as increased flexibility in the body results in the ability to achieve more impressive extensions as a dancer, so too does increased flexibility as a vocalist afford one greater access to an extended range and successful register blending.

Think once more about the airplane's wings. They're  
(Continued on page 11)

## FIVE WAYS TO AVOID OVERSINGING (continued)

(Continued from page 10)

engineered with flexibility to allow for lift. Like these wings, the vocal mechanism mustn't be stiff and immobile if we expect it to function as designed.

### 5. Call, don't yell.

One of the most ubiquitous techniques for teaching belting is the "call," whereby the singer learns to belt by conceiving of calling across a room, canyon, or other space. Voice teachers in the musical theater world often spend many hours of their days coaching students to discern the difference between this call and a yell or shout, and certainly to differentiate it from a screlt. By learning to call within a particular pitch spectrum, and then to extend that call, the singer can learn to belt without strain, fatigue, or oversinging. More often than not, the contemporary belt is actually a relatively light phenomenon, capable of expressing shades of characterization without putting undue pressure on the voice or resulting in a scream.

So, the next time you find yourself preparing for a musical theater audition, remember: to screlt is human, to belt is divine.



## HOW TO SING QUIETLY OR SOFTLY

by Audrey Hunt  
from spinditty.com

Singing Softly Is Not For Wimps

Learning how to sing with a soft, yet beautiful sound is one of the most difficult challenges a singer will ever face. Singing is a wonderful form of expression, but until we learn how to sing softly, trying to be expressive is futile.

As we sing we reawaken what has been tucked away deep inside, bringing back into the light all our memories, dreams, conflicts, confidences, and insecurities. We are instantly connected to a deeper place within ourselves, drawing on our own feelings.

This brings us to an important step in learning to sing softly. Try to imagine the feeling of softness just before you sing, then ask yourself "what does soft feel like?" Images of cotton balls, rose petals, marshmallows, a baby's cheek, and clouds are just a few visualizations that come to mind.

I remind my vocal students that 'If you can't imagine it, you can't sing it.' So dig deep into your imagination system because you're going to need it if you want to learn how to sing quietly or softly.

### How to Sing Soft

Begin by singing the word "me" on a comfortable tone, not too high or too low. Make it a medium sound to start with. Hold the note for a count of 1-2-3. Repeat this 3 times.

When initiating the 'm' on the word "me", be sure you inflate the abdominal wall, holding the inflated position until the 3rd count. This assures that you are using the diaphragmatic muscle which is your breathing muscle. Because singing is sustained speech your breathing must come from the belly and not the chest.

Now, imagine the softest sound possible and sing the word 'he' on an easy tone. Hold the note for a count of 1-2-3. Repeat this 6 times.

In order to sing softly you must hold back air by tightening the abdominal wall as well as the buttocks. This is a huge help in controlling your air. Remember that it takes fewer vibrations to sing softly unless you are required to hold the note for an extended period of time.

Some folks think it's necessary to use a more closed lip and mouth position when singing quietly. Not true. You still need adequate mouth opening for each and every word.

Much to the surprise of most people, it is more difficult to sing softly than to sing loud. It requires more skill and much more control.



## HOW TO PRACTICE SINGING IN MOST EFFECTIVE WAYS

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

Singing should not be strictly viewed as a gift that one is born with. The ability to sing well can also be acquired simply through practice. How to practice singing is a question that most people struggle to answer. This is where I come in. I'll do all I can to equip you with the right skills to enable you practice singing and bring you a step closer to becoming a great artist.

You don't dishearten by the fact that you are not gifted with a golden voice, yet, you should not be, for singing should not be viewed as a genetic gift. Instead, you should view singing well as acquired through constant practice. Of course, we don't want to dismiss the fact that some people are born with golden voices. But if you are just an average singer, you can still become a good singer through perseverance. Yet, how should you practice to be a good singer?

### 1) You Become What You Practice

Practice is not something that should be taken lightly by all who desire to be like their favorite singer or even better. Whether you become a good singer or a bad one solely depends on you. You can't expect to be among the best when you practice wrongly. For long we've been told that practice makes perfect. However, a more meaningful statement in our context would be, perfect practice makes perfect. So my advice would be, take on your practice with the seriousness it deserves.

### 2) Don't Just Sing The Major Scales And Arpeggios

Singing is a combination of different types of sounds meaning that you should not only consider major scales and arpeggios. Instead, you must also take into notice minor, diminished and augmented patterns in your singing practice routine. All aspects of practicing singing are equally important.

### 3) Good Time Management For vocal Practicing

My teacher always said that working smart is not the same as working hard. Better results are

achieved in working smart than working hard. In line with this concept, you should set time to exercise each day without exerting pressure on yourself so that you are able to obtain the best results. When singing with freedom you will be able to learn more and hit your peak in a short time. Singing does not work well with exhaustion and strain. Also, remember to choose a comfortable place for your practice.

### 4) Practice In A Slow & Fast Pace

Practicing procedural and you are certainly not going to hit the highest point on day one. Singing practice can be compared to an athlete's practice. The muscles of the larynx are just like any other muscles of the body and they need to be exercised consistently. You should consider taking up practical exercises that act in a smooth and coordinated fashion. However, as you are practicing this, you should consider moving slowly initially then working your way towards practicing in a fast motion. A good example is your hand. You can as well try raising you hand up while the palm is facing the sky and slowly close your fingers into a fist. You will realize that there is a stuttering and ratchet like feeling that adds an unsmooth quality to the motion. As you increase the pace of doing the same process, the process becomes smoother, much like how your larynx becomes with enough practice.

### How to Enhance Your Singing Skills Faster With Your Vocal Practising Routines

Hence, we've outlined here the following steps on how you can become a skilled singer:

#### 1) First, Set Your Own Goals!

At the onset, you need to know what you want to achieve and learn. Remember the saying of Confucius that you need to have a star to follow. Your start to follow is your dream or your goal. So, you need to set your dream realistically when you study to enhance your singing skills.

Once you've determined and have set your goal, then you need to divide your goal into achievable, measurable steps. Your goal should also be flexible and changeable so that you can reset it accordingly.

If you set your goal unrealistically, chances are, you will get frustrated. And if you get frustrated, you may fail to advance further. But if your goals are set in incremental and measurable steps, you will get inspired as you move to the next level. The process may be

*(Continued on page 13)*

## HOW TO PRACTICE SINGING (continued)

*(Continued from page 12)*

slow, but it is undoubtedly rewarding and encouraging if you know that you are progressing.

### 2) Develop Good Habits or Good Routine

The way you sing can become habitual. If you are reared, for example, in folk or country music genres, you may end up singing according to these genres. Now, if you want to enhance your singing skills further, you need to develop new habits and routines. It usually takes months or even years to establish singing habits. Thus, you need to undo your bad singing habits.

Employ a daily routine to enhance your singing skills. This routine may be a ten-minute daily singing routine that you would regularly engage in. Regular practice to improve your singing skills is far more desirable than participating in a marathon practice session done once a month. Developing a daily routine can help you maintain your interest in your goal. It can also bring noticeable results along the way.

### 3) Vocalize various Parts of your Voice

To produce a voice, your body usually makes use of different body parts and organs. Hence, if you want to improve your voice, you should hone the functions of the different voice-producing parts of your body. You can engage in vocalization exercises by focusing on a single song. You can sing the same song repeatedly, but you should add inflections by merely manipulating your mouth, tongue, diaphragm, nose, and throat. You should record your vocalizations and then play them back so that you can figure out the difference and nuances while you manipulate different parts of your vocal system.

### 4) Repetition

As mentioned above, you need to choose a familiar song and sing that song repeatedly. You can print the song's lyrics so that you can memorize them. Figure out the nuances of the lyrics. Then, work on how you can apply and vary your inflections when you sing the lyrics.

You should, however, choose a song that you truly enjoy because you will be working on it continu-

ously and repeatedly. You should also choose a song that is within your vocal range and tessitura so that you would not strain your vocal cords when you sing it.

### Where Should I Practice?

Most people have unrealistic ideas of where good practicing should take place. It doesn't have to be some palatial building with expensive microphones and guitars. I would advise you to do it in a place that's most comfortable for you. I highly recommend doing it at your home since that is where most people are comfortable. However, if that's not your best option, you can choose other places. These can be in areas such as stairwells, bathrooms or even a basement. Some have also said that they prefer practicing in a car. Regardless of the place you choose to do your routine practice, ensure you find some time each week to practice while standing. Occasionally, you should consider choosing different locations to practice. Change of locations exposes you and this greatly improves your performances.

### What's The Best Time To Practice?

Try to make time for your daily vocal practicing routine. Practicing daily is effective and you can even place a reminder that will guide you at a particular time each day so that you can adapt to the practice rhythm and never skip a session. However, caution should be taken in choosing the practice time. If you practice at a time when there are many distractions, you would eventually end up doing counter-productive work. Most people prefer practicing during the night, which is a good idea since disturbances are minimal.

Whether you prefer conducting your practice during the morning or even lunch hours. As long as that is the time you feel most free and would have the least distractions, then it's the right time for you.

### How Long Should I Practice?

The length of a practice session is not something that a vocal instructor would advise you to have as this depends on the period that you are most comfortable with. As a beginner, you will discover that you will have a lot of trouble with practicing over long periods. This should not discourage you. All muscles become fatigued when they are subjected to strain and the muscles in your larynx are not left out too.

As a beginner, you tend to absorb more in little time hence an average of 15-20 minutes should be taken

*(Continued on page 14)*

## HOW TO PRACTICE SINGING (continued)

*(Continued from page 13)*

during practice. With time, you may extend your practicing time to about 30-60 minutes.

Even if you want to allocate too much time to practice, keep in mind that quality is better than quantity. Overworking your vocals may make your voice to hurt during practice, and I would strongly advise you to take a break once you feel any form of strain or pain in your throat.

A break of a few hours will make your voice ready again for the next practicing session and once again remember to take breaks if your natural vocal instrument starts hurting. With experience, it gets a lot easier and less incidences of, pain will occur so do not give up.

### Equipment that Could Help You Practice Your Singing More Effectively

As you work to improve your singing skills, you will need some tools and equipment to enable you to achieve your singing goal. Here are some tools that can help you sing effectively:

#### 1) Tape Recorder & Player

You may be unfamiliar with the tape recorder, for you are a millennial and haven't used one before. But the tape recorder was popular in the past. Nowadays, you may use your phone to record your voice and play it back. The tape recorder or any recorder can surely come in handy in recording the song.

You should record your practice sessions so that you can monitor your improvement. You will need a recorder for this purpose. Using the recorder, you should record a song and play it back. Listen attentively to the recorded song and figure out if you miss a note or if you are on the right pitch.

You should also be attentive to your vowel pronunciations. Your recorder, however, should be faithful enough to record your voice. It should also record clearly so that your recording will be clear to listen to.

#### 2) Keyboard Piano

You should have a piano so that you can find the

right note to sing. It would be good if you have a grand piano. Pianos, however, are expensive. So, if budget is an issue for you, you don't need to buy a grand piano for even a small keyboard would do. This miniature keyboard could be battery operated or plugged to the nearest electrical outlet.

A keyboard can do you a lot of good. It can help you figure out the right note and pitch. You can also program it to record or remember melodies.

#### 3) Metronome

Another gadget that can come in handy in your desire to sing effectively is the metronome. A metronome is a gadget that can help you monitor your rhythm and speed when you sing. It gives off a ticking sound that enables you to stay at the same rate or tempo while you practice a song.

You may not be aware of it, but more often, if you don't have metronome beside you, you would tend to slow down or speed up when you sing. Metronome provides you a consistent "tick-tock" sound that helps you stay on the right beat. Interestingly, metronomes come in different brands and models. You can also download the metronome online for your use.

#### 4) Pitch Pipe

The leader of the choir usually carries this gizmo and blows into it to start a pitch. It has a round form with the note's names on its dial that readily moves around to alter its pitch. This gadget is usually inexpensive. A pitch pipe can come in handy if you don't have a piano or a tape recorder. It can also give you the starting pitch to help you stay right on target at the onset.

**"One mark of a great musician is they'll perform a song they don't even like with just as much passion as one of their most favorite tunes."**

www.musiciansunite.com



## WHAT'S IN OUR FUTURE?

by Jack Martin  
from Down Our Way

Just putting a few thoughts together, I am thoroughly aggravated about the loss of a year due to the covid-19 pandemic. Musically our NGBS [North Georgia Barbershop Singers] has not advanced at all in our pursuit of creating great harmony with our voices. If the truth be known we have actually lost much of our ability to sing well due to the inactivity of our voices.

Lets face it, even though we have sung some of our music at our ZOOM meetings, following along with our learning media, it has its limitations for effectivity. However it seems to be the best we have at our disposal at the this time.

Advancement of our singing ability will be delayed several weeks at best. Not because we will not try but we must recognize that we are out of practice and we are a year older and that's not in our favor, as all of us know.

Maybe in Spring of 2021, we can dedicate ourselves to getting up to speed as quickly as we can. In my judgment, the best way to do this is to sing new material, not our repertoire that we have sung for the past 2-3 years.

I feel it would be wise to go back in history maybe 8-10 years and select a few of the songs we sang several years ago and relearn them. At least these songs would be somewhat refreshing and familiar and yet foreign enough to be challenging. At the same time we could bring back a couple of the more current music that we added to our list of songs in 2019, selecting those that are audience pleasers.

Above all we cannot continue to think our audience won't know the difference if we make a few mistakes long the way. We must recharge ourselves to perform better than we ever have before.

## AVOID VOCAL DAMAGE!

from trmgsolutions.com

Vocal professionals, namely singers, lecturers, and public speakers, should only intensify their voices gradually. Otherwise, vocal difficulties are expected. The gradual acceleration of your vocal cords movement is meant to build up your "vocal momentum", which helps them operate smoothly and safely.

Therefore, we recommend taking the following precautions:

- Avoid starting your vocal daily routine with shouting, loud speaking, coughing or throat clearing. They are extremely harmful, since they rub your vocal cords against each other, wearing them off. In extreme cases, coughing and strong throat-clearing can cause bleedings, polyps, and even paralysis of your vocal cords. If throat-clearing and coughing is inevitable, make it as gentle as possible.
- In the beginning of an intense vocal effort day, always make sure to perform vocal warm-up exercises, in order to build up what professionals call acoustic energy, which will make your voice more intense, smooth and easier to generate.

Perform the following vocal exercises:

- First of all, a short general warm-up, such as jogging and hopping.
- Then, A short humming, preferably with your nose closed with a nose-clip or your hand, to channel your voice to frontal resonance cavities.
- Gargling with your mouth filled with water.
- Short vocal exercises with a TPV device, 3-4 minute long;
  1. First, inhale the vapors, to warm up your vocal cords, literally. Then exhale, while making various sounds.
  2. Carry out the vocal exercisers with the water bottle filled up to one-third of capacity, gradually increasing the vocal range and water capacity. If you suffer lesions or vocal fatigue, use only one-third capacity.

To conclude:

It is most important start our daily vocal activity little by little, letting your voice warm up, thus gathering vocal momentum.



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

Posture checklist. (continued from last month)

Torso. Allow your torso to 'float' freely and upright on top of your pelvis. Where the pelvis goes, you torso should float on top of it. Do not allow your torso to overbalance away from the pelvis's support. Feel broad across your clavicles (collar bones) and allow your arms and hands to hang heavily. Raise your arms straight up over your head and lower them like wings slowly back down to your sides. This gently raises the sternum without arching your back. Release your abdominal muscles again.

Arms. Let them hang heavily from your shoulder sockets all the way to your finger tips. This may feel strange, especially when singing, but if you are upright in your torso and feeling broad across your clavicles, it looks engaging and even commanding. Use the heavy hanging arms idea as a start and end point when performing gestures.

Neck. This area must always feel free and easy. Always. All parts of your neck, especially the nape. Let your neck and head 'float' freely and upright on top of your shoulders, with your ears above your shoulders. Imaging the back of your neck is lengthening up through the back of your skull to your crown. Frequently move your neck around fluidly to check that it is free. Any tension here will flow into your shoulders and your jaw. Become very aware of your chin and neck. Do you tilt your chin down for low notes and tilt your chin up for high notes? Do you push your neck and chin forward? Don't. These movements will hinder, not help. Train yourself to remain free and fluid in the neck and jaw at all times.

Jaw. Let it hang from its hinges. Let it feel heavy and the hinges feel well 'oiled'.

Tongue. Let it lie loosely in its natural resting place. Do not flatten it or retract it. Imaging that it wants to spill or slide forward and out of your mouth. Tightening your tongue will tighten your throat.

Face. Keep a pleasant look on your face. Simply raise your cheek muscles and the corners of your mouth **a tiny amount**. Believe it or not, it is possible to smile while the jaw hangs open. Overusing and overstretching your facial muscles, including your lips, can cause tightness in your throat and thus your voice. Allow your eyebrow muscles to be natural, also. Some singers tighten or raise them unnecessarily when singing.

## FREE SINGING TIPS

by Yvonne DeBandi  
from a2z-singing-tips.com

K = Know your limits. Don't sing too high or too low. Don't sing to the point of vocal fatigue. Never strain or push your voice. Doing so will not result in a higher or lower singing range, or a stronger voice, only a voice that has suffered undue stress.

## FREE SINGING TIPS

by Nicole LeGault  
from a2z-singing-tips.com

K is for Karaoke! Karaoke is a great stepping stone between practicing as a beginner, and auditioning for a real gig. You're a star on stage with a professional P.A. system, and there is no pressure at all not to make mistakes!

## FREE SINGING TIPS

by Mick Walsh  
from a2z-singing-tips.com

K. Karaoke. I LURVE Karaoke. Once I'm up there you literally have to drag me off. Karaoke files make great backing tracks for you to practice with as well. A great site where you can download Karaoke files and the software to play them on is: <http://www.vanbasco.com>.

## FREE SINGING TIPS

by Teri Danz  
from a2z-singing-tips.com

K= Keep Your Eye on the Ball -- Don't get discouraged if your voice isn't where you'd like it to be. It takes time to develop your instrument. Singing is a complex performing art and everyone who's successful has done the work at some time or another. Keep going and you'll keep growing.





## 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>
Regular	18	01
Youth	04	00
Senior	07	00
50+	05	00
Total Membership	34	01

## 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.

Rick Ard  
Thomas Arteaga  
Jason Dearing  
Cyrus Dillinger  
Soren Dillinger  
Terry Ezell  
Ryan Henry  
John Kaufman  
Lou Richardson

Bob Thau  
Phil Warmanen

## COMING DUE MEMBERS

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

John Alexander  
Brett Flowers  
Gregg Flowers  
Andy Schrader  
Bob Thames

Jan Stenback

# Big Orange Chorus

## REHEARSAL SCHEDULE

Thu	04 Mar	Shepherd of the Woods
Thu	11 Mar	Shepherd of the Woods
Thu	18 Mar	Shepherd of the Woods
Thu	25 Mar	Shepherd of the Woods
Thu	01 Apr	Shepherd of the Woods
Thu	08 Apr	Shepherd of the Woods
Thu	15 Apr	Shepherd of the Woods
Thu	22 Apr	Shepherd of the Woods
Thu	29 Apr	Shepherd of the Woods

## PERFORMANCE SCHEDULE

???	?? ???	Icemen Anthem (TBD)
Sat	10 Apr	SUN Spring Conv (cancelled)

⇒ **BIG O BUCK\$** ⇐

## BIG O BUCKS SCHEDULE

Sat	06 Mar	Monster Truck Jam
Sun	07 Mar	Monster Truck Jam

...more to come

See Mike Sobolewski to help fund your experience

## BIRTHDAYS

Terry Ezell	07 Mar
Rick Morin	15 Mar
Bob Thames	15 Mar
Soren Dillinger	30 Mar
Gregg Flowers	31 Mar
Jan Stenback	31 Mar

## 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	

# 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

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

## 2021 DIRECTING TEAM



Jay Giallombardo  
Front Line  
Director

PHOTO  
NOT  
AVAILABLE

vacant  
Assistant  
Director



Chuck Griffith  
Director  
Emeritus

## 2021 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 April is 26 March.  
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!**

## 2021 BOARD OF DIRECTORS



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Performance



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## 2021 MUSIC TEAM



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VP Music &  
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Tenor  
Sec Ldr



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Sec Ldr



Jason Dearing  
Bari  
Sec Ldr



John Alexander  
Bass  
Sec Ldr



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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