



The Orange Spiel

News from the Jacksonville Big Orange Chapter



<http://www.BigOrangeChorus.com>



Volume 27 Issue 2

February 2007

We meet at 7:30 every Tuesday night at First Christian Church, 11924 San Jose Blvd, Mandarin

A VIEW FROM THE TOP

by Charlie Young

In order to ensure all chapter members are pulling in the same direction, working for the same cause and striving for the same goals, I would like to republish the Chapter's mission and vision statements, as well as the 5 year goals that were developed by your Board a few years ago. These statements and goals were recently reconfirmed during this year's Board of Director's annual planning meeting. They are still viable and achievable, but it takes a complete team effort. A few hard workers can not do this alone. Please take a minute to refresh you memory by reviewing this information below and consider how do YOUR efforts support these goals. If we all take responsibility for these achievements, just THINK what we can accomplish.

MISSION STATEMENT

To perpetuate the barbershop style of singing in the greater Jacksonville area.

VISION STATEMENT

The Big Orange Chapter's vision is to be a 100 plus member chapter in good standing with BHS. The organization will strive to improve its singing quality and perform at an "A" level in all performances, activities and endeavors including barbershop contests. The Chapter will be recognized as a premiere performing group within the community. The Chapter will provide its members with an environment of fun, fellowship, achievement, and personal growth and recognition. The group shall be family-oriented and innovative in its programs and performances.

FIVE YEAR GOALS

1. Build the chapter membership to 140 men.
2. Perform annual shows to a full house at Florida Theater or equivalent venue.
3. Score "A" in all chorus competitions that we enter.
4. Establish sufficient recurring or renewable revenues to support all chapter activities.
5. Host three family-oriented events per year.
6. Be invited to perform at a "major" Jacksonville event.
7. Be recognized by BHS for a new and innovative administrative program.
8. Be recognized for an innovative contest package.
9. Build a deep and talented music staff.
10. Identify a qualified young director who is committed to the chapter's long term goals.

MEMBERSHIP CORNER

By Tom NeSmith

A Chapter Reality Check

"WE REALLY DON'T WANT NEW GUYS IN OUR CHAPTERS!"

At least, we often act that way. We just want to meet with familiar friends, work on new songs, sing repertoire songs, have a coffee, ring a tag, form a quartet, and perform on stage WITH THE SAME GUYS WE ALREADY KNOW! Think about it. New guys... unless they're experienced barbershoppers... are a pain! They don't know the music! They don't speak the language! They have to be led around like lost sheep! They ask dumb questions! They DISRUPT OUR FUN!

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FIVE EASY STEPS TO GOOD VOCAL TECHNIQUE

By Bill Biffle
(Second in a series)

Last month we began this series of steps to better singing by talking about posture. I know you have all spent the last few weeks working on developing a good, upright, relaxed stance as a habitual foundation for good singing. (If not, go back and begin! This posture is ABSOLUTELY necessary if you are to benefit from what follows) Well then, it's time to proceed to Step Two -- INHALATION.

O. K., you say, what's the big deal, I already know how to inhale -- I do it all the time! Well, so you do, but maybe not in the way to best help you enjoy singing. Read on!

Proceeding from the position of good posture (well balanced body, pelvis tucked, chest expanded, shoulders down and relaxed, head centered, neck free), slowly breathe in through the nose, very deeply, and feel the area around the belt line expand (front, rear and sides). Remember, the chest should be comfortably raised and expanded. If you have difficulty producing this feeling, sit on the edge of a chair with your elbows on your knees and breathe deeply through the nose. This will let you feel the expansion around the belt line that is the basis for the "singer's breath".

Secondly, stand in front of a mirror and monitor your chest (look at the top button of your shirt) as you breathe in deeply as described above. There should be no, make that NO, movement of your upper chest area (which is, of course, already expanded). Repeat this process a number of times. (Be careful of hyperventilation! If you get dizzy, stop for a while.)

It may be helpful to think of this process as expanding the muscles around the belt line, thereby creating a vacuum into which the air will rush. However you visualize it, it is vitally important for the sides, front, and back of the area below the rib cage

to be involved.

As a last point, try to feel (and imagine) the area below the stomach going down as you inhale. This will further allow the expansion you need to occur.

Now, kiddies, you MUST practice this for a few minutes each day. If you will, these movements will become habitual in a very short time. Good inhalation habits, coupled with an upright, relaxed posture, will MEASURABLY improve your singing and your enjoyment of this great hobby.

TRY IT, YOU'LL LIKE IT! I PROMISE!

Next month, tah, daaah! - INHALATION III! Good luck and good singing!

MEMBERSHIP CORNER cont

So gentlemen, I believe that there really isn't a Barbershop Harmony Society recruitment problem so much as there's a Barbershop Chapter attitude and organizational problem. Like a fine restaurant, we should attract and welcome singing guests. Every subsequent visit should be so enjoyable that they want to become "regulars"... that is, members. The evening's menu should be varied and every part well-prepared. "Regulars" should be rewarded for their repeat patronage and gently led to appreciate even greater delights.

Source: COTS 2007- Membership Development

Key Point to Remember: Recruiting and retention of barbershop chorus members is a responsibility of all chorus members. Always show your best barbershop behavior.

Special Recognition: Lou Richardson for being proactive by supplying two potential new chorus members to contact for the month of January. Thanks for setting a great example for other chorus members to follow.

INSTALLATION BANQUET



On January 20th, a grand time was had at the Installation Banquet. Most of the chapter was there, with their ladies and guests, and we were treated to a feast.

The outgoing officers were recognized, and their accomplishments were rewarded.

All incoming officers were duly examined by The Judge, I. M. Smart, as pertains to their knowledge of barbershop lore. Those who passed the test, with appropriate application of the lifelines:

- 25/75 (eliminating one of the four answers),
- audience poll (discovering if a mob is smarter than one man),
- and asking a buddy (never a good idea),

were collected at stage right. All were eventually installed.



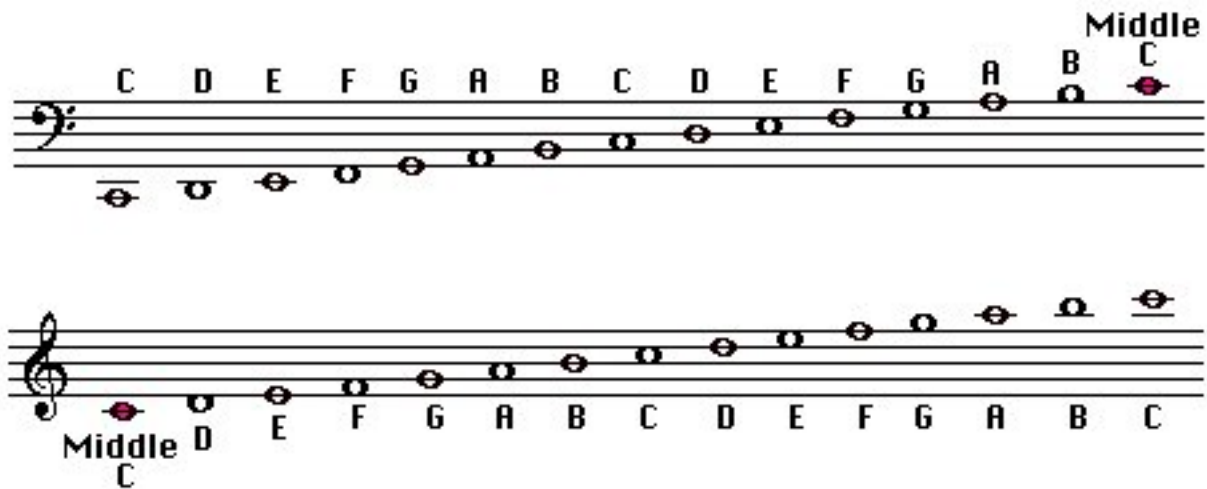
The Limousines provided much needed entertainment.

The year in review was recounted. The year ahead was discussed. Earl Moyer received the Director's Award. Joe Howington and Ken Moyer received President's Awards. Mike Schriver was awarded Barbershopper Of The Year.

Things seem ready for a great year!

Music Theory 2 - Notes, Accidentals, and Key Signatures

Last month we saw how notes are named and placed on the staff:



Accidentals are used to modify regularly named notes by raising or lowering their pitches and are only valid for the specific measure in which they are located:

A sharp is used to raise the pitch one half step.

A flat is used to lower the pitch one half step.

A double sharp is used to raise the pitch two half (or one whole) steps.

A double flat is used to lower the pitch two half (or one whole) steps.

A natural is used to cancel an accidental and return a note to its normal pitch.

Sharp	#
Flat	b
Double Sharp	##
Double Flat	bb
Natural	♮

Accidentals also may be collected at the beginning of a piece of music (just after the clef sign) to indicate a Key. This means that all notes of that name (on the line or space) are to be so modified throughout the piece without having to put in individual accidentals each time they are to be sung. They are always placed in the same order and are called the Key Signature. The order for sharps is F C G D A E B and the order for flats is exactly the opposite B E A D G C F. Some keys are:



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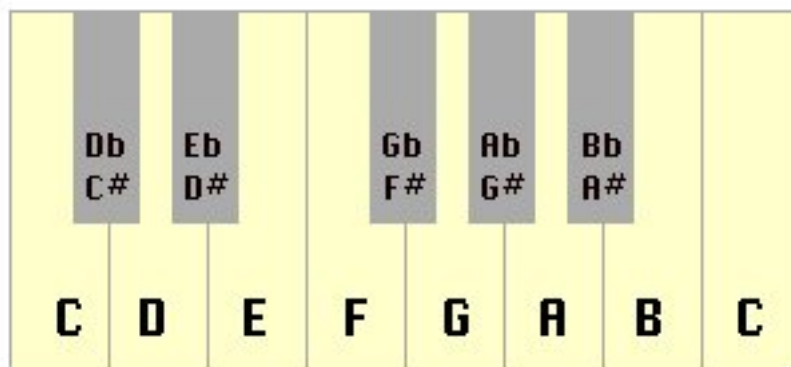
Music Theory 2 cont.

The general rules of thumb to find a key are: Keys with sharps - one note up from the last sharp. Keys with flats - the next to the last flat. Key of C - no sharps or flats. Relative minor keys - 3 half steps down from the major key.

For example: two sharps (F C), the last is C, up one note is D. Another example: two flats (B E), the next to the last is B, and since that note name has an accidental on it, the key is B^b, our most common key.

Individual accidentals may be added to a note to further modify it. Key accidentals (at the front, by the clef sign) last for the whole piece (or section if there are key changes) while individual accidentals (in front of the affected note) are only good for the remainder of that measure (or until modified yet again in the same measure).

The complicating factor is that not all notes are exactly one whole step apart in pitch. This can be seen best on a keyboard:



Thus C[#] and D^b are the same note (this relation is called enharmonic) because C and D are one whole step apart. However E[#] and F are the same and E and F^b are also the same because E and F are only one half step apart. B and C are likewise only one half step apart.

Next month - Intervals.

QUARTET CORNER

by George Nagy

As I reviewed the upcoming "get-together" song "All The Way", I was particularly impressed to see a direction on the sheet music, other than breath points. This was an indication of some sophistication on the part of the arranger in keeping both parallel and vertical singing compatible. Sometimes a quartet will knock your socks off with ringing chords but something "feels" wrong about the tonal center of the piece. Other times there is good sound there but it feels like there should be brilliance to the sound.

What I believe Dave is doing in the last measure of the song is to remind baritones that they are changing their function in the chords as they "hold" their note. In going from "passenger" to "driver" they set up the necessary root-fifth interval to both ring the chord and maintain the key.

The sooner you get more aware of the function (root, fifth, third, seventh) played by each voice in each chord the more satisfied you will become at what your foursome can produce. I intend to annotate some of the music for function as we get into tag singing.

CHAPTER OFFICERS

President	Charlie Young
VP Music & Perf	Daniel Kulik
VP Marketing & PR	Bill Vockell
VP Membership	Tom Ne Smith
VP YMIH	David Parker
Secretary	Joe Howington
Treasurer	Melvin Yost
At Large	Michael Ward
At Large	Kenneth Moyer
At Large	Michael Schriver
At Large	Keith Kempster
At Large	Trent Rich
Past President	Patrick Eimers
Bulletin Editor	John Alexander
Manager	Ken Moyer
Director	Charles Griffith
Asst Director	Michael Schriver
Asst Director	Barry Flynn
Asst Director	Jack Feeney
Asst Director	Robert Squires

BIRTHDAYS

Terry Oldfield	2/8
Joe Heitt	2/11
Tommy Gilliland	2/14
Pat Eimers	2/19
Mike Schriver	2/22

ARTICLES

Article and column submissions are solicited. The deadline for the March edition is 23 February.

PHOTOS

Photos in this issue were taken by Lou Richardson

BYLINES

Articles and photos without a byline are from the Editor.

OPPORTUNITY 102

by Don Crist

Reviewing, Opportunity 101, we discussed our responsibility in giving our friends, family, colleagues and acquaintances the OPPORTUNITY of reserving a Singing Valentine and making sure that we always had a reservation form to give out.

In OPPORTUNITY 102 we discover that we not only have reservation forms, but valentine reminders in business card form (easy to carry in your wallet). Now for "cold call selling", .like door to door. Almost everyone is a potential customer.

HOW TO DO IT? Here is the script!

ASK "Have you thought about Valentine's Day?"

There are two possible answers.

YES - Response: "Then here is something to pass on to someone who doesn't plan as well as you do."

NO. - Response: "Then you may be interested in this idea for a great Valentine Gift."

Either way. GIVE OUT THAT FLYER OR CARD.

It works. Does anyone think that they can't do it? Just pass out the cards and flyers and the rest will take care of itself. BUT YOU MUST HAVE THE CARDS AND FLYERS!

REMEMBER

Practice is something we do at home, every day, between rehearsals.

Rehearsal is where we reinforce what we have been practicing every day.