



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 35 Issue 8

August 2015

We meet at 7:30 most Thursdays at Shepherd of the Woods, 7860 Southside Blvd, Jacksonville, FL
Guests always welcome

Call 355-SING

No Experience Necessary

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NASHVILLE ACAPPELLA FESTIVAL

from barbershop.org

Saturday, August 1, 11 AM to 5 PM – All Over Nashville
30 different performing groups • 600 singers • 6 free, public locations • More than 30 hours of FREE vocal music entertainment

Even in a town known for music on every street corner, Nashville seldom sees this kind of all-out harmonic convergence.

The Barbershop Harmony Society will have Music City ringing with the sound of more than 600 singers on the streets on Saturday, August 1, for its premiere Barbershop Harmony Festival. From 11:00 am to 5:00 pm, free stages will welcome new acts every hour, ranging from quartets (four singers, natch) to choruses numbering up to 50 singers.

Catch the music live at these locations, plus some surprise “pop-up” sites along the way.

Nashville Farmers’ Market, Victory Park, Adventure Science Center, Church Street Park, Legislative Plaza, and Centennial Park

It’s all part of a week-long Harmony University event at Belmont University, which this year will attract more than 750 singers, educators, and youth, representing thirteen nations. Three world-champion quartets will be on hand, plus top choruses, coaches, teachers, and a thriving community of vocal artists.

“This is our second year at Belmont,” said Harmony U dean Donny Rose, “And we want to really extend our reach into the greater Nashville community. We have the greatest single gathering of barbershop talent in the world, and it just doesn’t seem right to hide it away in a corner. We are putting the SOUND on the STREET!”

WANTED!!

MEN WHO LIKE TO SING!



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The Orange Spiel is published monthly and is the official publication of the Jacksonville Big O Chapter of the Sunshine District of the Barbershop Harmony Society. The Jacksonville Big O Chapter is the home of the Big Orange Chorus. The chapter and chorus meet Thursday evenings at 7:30 pm at the Shepherd of the Woods, 7860 Southside Blvd. For more information visit our website, <http://www.bigorangechorus.com>. Articles, information and address corrections may be sent to the editor:

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

EDITORIAL

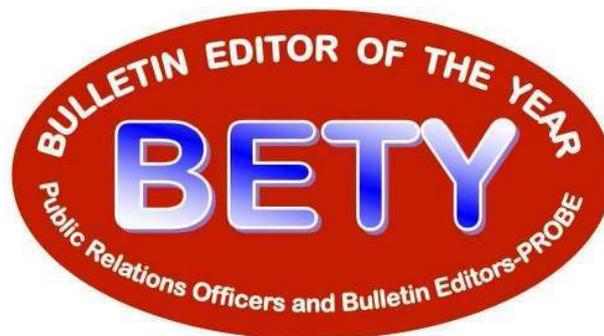
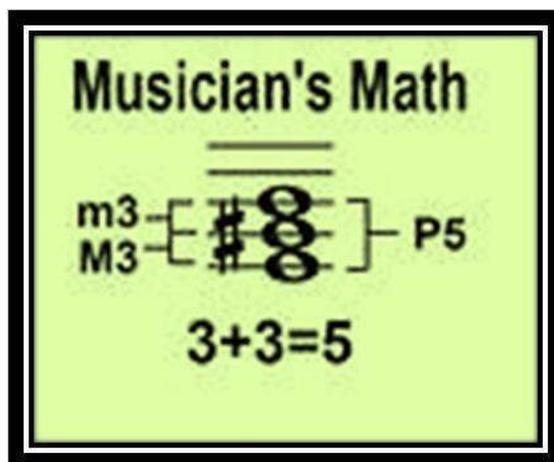
by John Alexander

As Terry said the other night, the chapter is made of the 3 m's, membership, money, and music. We're doing well in the music department. However membership and money need some help. "Somebody else will do it" isn't going to be enough. We all must be involved.

It's been said of the combined effort that we have the better sound, but they have the better detail orientation (learn faster; more accurate on words, notes, and rhythms; and "getting it"). It's nothing we can't catch up on, if we really want to. But we have to want to, and not just some of us.

In the meantime, let's demonstrate what we can do for the upcoming guest night. Every rehearsal IS a performance. If your best effort isn't your default, what is?

Don't forget about the Grapefruit League Novice Quartet Contest at the Labor Day Jamboree. Details at: http://sunshinedistrict.org/events/grapefruit_league_novice_quartet_contest/



THE 3 TYPES OF CHARACTERS THAT WILL ACE YOUR AUDITION

by Stephen Tobolowsky
from backstage.com

I always went to acting classes with a mixture of reverence and confusion. Everything sounded logical and simple—even holy. How can you argue with phrases like “24-hour emotional life” and “sense memory”? I felt confident I knew what I was doing until my next audition. I kept wondering when I was supposed to use my “magic if.”



I blame Stanislavsky. I'm sure he meant well. He was probably one of the greatest directors of the last century. But talking about his ideas can become like getting tequila drunk: eventually all you have is the headache.

I know that “playing the emotion” is disastrous. Emotions change rapidly. Every take, every performance is different. I go through 50 or 60 emotions waiting in line at Starbucks.

We live in an era when actors put a high value in finding the emotional truth of a part, unless they're in a “Transformers” movie. Is there any other “method” that approaches the problem of finding truth in a simpler way?

Perhaps. The joy of this method is that it is Stanislavsky adjacent.

Michael Chekhov was one of the leading actors in Stanislavsky's Moscow Art Theater. He was the nephew of the great playwright Anton Chekhov. He had his own system of acting that is simplicity itself. Chekhov said there were only three types of characters. That's it. Three. Head, heart, and groin characters.

Head characters walk on the balls of their feet. They sit forward in chairs. All gestures seem to come from the head, as does all of the emotional energy.

Heart characters walk flat on their feet. Balanced. They sit upright. All gestures come from the center

of their being. Chekhov noted that the heroes and heroines in Shakespeare are heart characters.

Groin characters walk with a low center of energy. They slouch into a chair. They lean back. All gestures come from the hip. On HBO's “Deadwood,” almost all of the characters had a groin-centered energy. I suspect this came from wearing gun belts. Costumes make a difference.

It sounds simplistic. I know. But try it out at a grocery store and see what happens. Note how your energy and rhythms shift. I have found this method of acting has enormous value.

Try it yourself. Rehearse an audition piece using the three different placements of energy. It always affects the scene and often in an interesting way. Use it as a tool to look beyond the conventional. If you are reading for the part of a scientist, conventional wisdom says “head character.” Flip it. Try it as a groin character. If you have a voiceover and the director gives you three takes, try switching from head to heart to a groin-centered energy. You will have three completely different reads at your fingertips.

The results are not as robotic as you might think. The physical can lead to the emotional. Ask any dancer. Just for fun, look into Michael Chekhov's three types of characters. If nothing else, it's easy to remember.



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HOW BLOWING INTO A STRAW CAN SAVE YOUR VOICE

by Julia Belluz
from vox.com

I've always had a raspy voice that easily burns out. A loud party or long day of talking can leave me sounding like Tom Waits. But is there any way to avoid this?



To learn more, I called Diana Orbelo, a speech-language pathologist at the Mayo Clinic who helps people with voice problems.

Over the phone, she almost immediately diagnosed me as a voice loser. "Usually the throaty, chesty, deeper voices are the ones that tend to get more into trouble," she said.

Assuming I have a healthy larynx, when I lose my voice it means I've strained my vocal cords from too much use, causing them to swell up so they can't vibrate as easily to get out sound. (Think of this as a repetitive motion injury.)

"We don't know why some people are more susceptible to voice problems compared to others," Orbelo explained. "There may be a genetic predisposition, habits we form growing up."

But there was good news: The unlucky lottery of birth didn't mean I was stuck with a weak voice. "Through training, people can learn to have a forward resonance, which tends to project well," she said.

People who talk from deep in their chests (like me) tend to put more strain on their vocal cords than people who talk from higher up, closer to the front of the face. It's possible to train yourself to become more of the latter.

The straw technique

Ingo Titze, a vocal scientist and executive director of the National Center for Voice and Speech at the University of Utah, demonstrates the straw technique. (YouTube)

<https://www.youtube.com/watch?v=asDg7T-WT-0>

Orbelo suggested the "straw technique" — strengthening your vocal cords by humming through a straw or blowing into one with a liquid ("like when you're a kid and you blow bubbles in chocolate milk").

Turns out, it seems everyone in the voice community knows about the magical straw technique — to "reset and free the voice" and "stretch and unpress" your vocal cords and folds.

The National Center for Speech and Voice says the method has "roots in Northern Europe and has been used for several hundred years." Its popularizer, Ingo Titze — a vocal scientist and executive director of the center at the University of Utah in Salt Lake City — has published academic papers on the approach.

Apparently, the straw technique can not only give you a voice that's stronger and more difficult to lose, but it can also relieve a tired voice.

Watch voice teacher Tom Burke demonstrate how to blow bubbles to relieve a tired voice. (YouTube)

<https://www.youtube.com/watch?v=FStqHThEY9M>

Christina Kang, an opera singer and Mayo Clinic voice therapist in Arizona, explained that the exercises "rebalance and recoordinate the vocal mechanism" — the 13 muscles that work with the breath to give your voice resonance.

Kang warned that I should see a doctor to make sure there's no underlying health problem with my vocal cords. (And while my voice only goes out for a day or two after lots of talking or a loud event, some people lose their voices for prolonged periods. More than two weeks could signal something serious — from an infection to cancer in the head or neck.)

Like Dr. Orbelo, Kang recommended training. "A [voice coach] can help you divert the energy in your voice to an efficient place, which is in the front of the face," she explained.

For now, I booked a doctor's appointment, and while I wait, you can find me experimenting with straws.

TECHNICAL FOCUS OF BARBERSHOP'S FOUR PARTS

by Debra Lynn

from belcantobuzz.wordpress.com

Each voicing in barbershop harmony involves the same basic components of great vocal production, but based on the demands of each part for the lock, there are certain pieces of the puzzle that become more important.



The bass component is the most complicated, as this voicing requires forward placement, increased height in the soft palate for vertical stability and the most resonance of the four parts.

The baritone follows closely with the need for forward lift and some resonance, but most concerned with the high soft palate or inner smile, as this piece of the puzzle controls all vertical movement. As this part has to transition both passaggios, engaging the inner smile on every phrase for the highest note sung becomes key.

The lead voice is the easiest technical voicing with the predominant demand being forward, even vocal production. A relentless line and controlled tone will help stabilize the other three parts and if the passaggios do not negatively impact the tone, the placement remains steady and consistent with this focus.

The tenor, much like the baritone, becomes centered around the inner smile or high soft palate engagement on each phrase. Because this vocal part has the most challenging weight management demands, the lift of this inner position becomes critical, as the voicing, when it falls below second passaggio, has the tendency to allow weight to drop in. By maintaining a high inner smile at all times, with a forward lift for vowel consistent bright vowel placement, this voice can control the middle register with more efficiency, allowing it to return to the top of the register without issue, at any time.

This varied understanding of the primary demands of each part will allow for optimal lock and ring throughout phrases and ultimately, the whole song. Staying steady on the breath regulation through sustained, gentle rib control, allows the entire process to stay even and controlled, even when facing back

vowels in the transitional or passaggio areas, maintaining weight management at all times.



BARBERSHOP HISTORY QUIZ 11

by Mark Axelrod

from probeweb.org

- 1 - The Mid-Atlantic District has hosted the international competition five times. Identify the years. [Note: or substitute your own district numbers.]
- 2 - Name this quartet, one of the MAD's all-time favorites, which won the international contest in 1970. (If you don't get this one right, seek professional help with great urgency as the answer appears elsewhere in this issue). For extra credit, where was this contest held?
- 3 - The barbershop brotherhood includes only one American president. Name him.
- 4 - Only one father-son combo has ever won first place in international quartet competition. Identify this combo and, for extra credit, name their quartets, their voice parts and the years in which they took the gold.
- 5 - Jim Clancy, the director of the famed Vocal Majority, has won eight gold medals in international chorus competition, the most in society history. The person in second place has won a total of seven gold medals; six with the first championship chorus he directed, and one with the second. Name this all-star director, and for extra credit, name the two choruses he took to the top and the years in which they triumphed.

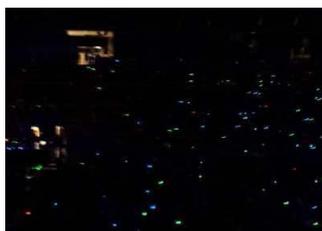
Answers on page 13

FLASH! WRISTBANDS

by Blake Moroni
from *Downbeat*

I oversee the visual/choreo for The Ambassadors of Harmony. We really wanted to make the audience be a part of our contest set by trying to "extend" out into the audience. We had two "gimmicks" if you will. The first a disappearing act which a dancing kid is teleported from the stage to the crowd and the second, wireless LED wrists bands which flickered and danced to the Uptunes Tag. This idea come about through one of my barbershop buddies, Johan Wikstrom from Stockholm, Sweden. A few year ago he told me that he attended a Coldplay concert and that it was such an awesome concert because people were given LED wristbands that would randomly light up and dance to the Beat of the music being played. While trying to come up with conceptual ideas, that conversation from 5 years ago popped into my head.

With a lot of re-search I was able to find and use a vendor in China to help create the effect I was looking for. We had 2,100 wristbands passed out by 50 Ambassadors of Harmony family members. We mapped out each entrance and they arrived an hour early before the contest started... we wanted to make sure everything was distributed evenly.



The wristbands were controlled by an RF signal which was operated by a controller with button commands (so we had 100% control of the LED wristbands colors and on and off features). The cost for the 30 second WOW factor was around \$8,000.

The Ambassadors had the best seat in the house, on stage. It was spectacular to witness... though I don't think the judges ever noticed what was happening behind them, ha.

SO, YOU WANT TO SING IN A QUARTET? HERE'S WHAT IT TAKES

by Paul Ellinger
from *The Voice of Rushmore*

This is not for those that have goals of winning a gold medal, but for the 99% of everyone else.

THE KEY ELEMENT

For me, the number one thing in creating a quartet is to sing with people you like. You can work on notes, words, artistry, voice matching, presentation, but it's hard to fix personality. Sing with your friends and you'll always be happy.

DIRECTION

The next big concept is creating YOUR brand. In many cases, not knowing your brand creates a lack of direction and a glass ceiling for a quartet.

COACHING

I honestly believe the best coaching you can get is singing in public up close, like at a restaurant table or someplace similar. I know that [my quartet] got coaching and placed sixth, got more coaching and placed sixth, got even more coaching and placed, you guessed it, sixth. We owned sixth place! Then we decided to take a year off and just go and get jobs singing at restaurants and in public. We come back and we won District. Not to say that coaching isn't good (and we had great coaches) as you need to understand what makes for good barbershop. But to create the full experience, nothing beats singing up close (not on the stage) for the public. It helps you determine and design YOUR brand. Don't try to be like someone else. You'll never be them. But the nice thing is that no one can be a better you—than you.

REPERTOIRE

I would say that the biggest mistake I see quartets making is picking songs that are too tough and/or because they have heard other quartets sing the songs. Go back to the previous topic. Don't pick songs because of another quartet. Understand who YOU are as a quartet. If you are a quartet of teenagers, it probably

(Continued on page 7)

SO, YOU WANT TO SING IN A QUARTET? (continued)

(Continued from page 6)

doesn't make sense to be singing Frank Sinatra's "It Was A Very Good Year" with lyrics like "But now the days are short, I'm in the autumn of my years," and if you are a quartet of four married guys with children it probably doesn't make sense to sing songs like "You're sixteen, you're beautiful and you're mine." Now these are obvious examples and maybe the songs would be better suited for our fictitious quartets if we switched the songs between them, but the point is still relevant. Pick songs that will relay who you are to your audience and move them. Realize that you can move people in many different ways so again this goes back to YOUR brand. But, always remember that difficulty of arrangement is almost always NOT in the equation.

GIGS

Sing in public and you will get gigs! I can give numerous examples of this. Look at the quartets that are getting all kinds of jobs. They may not be winning the contests, but people love them. And guess what they sing in public.

PRICING AND GIGS: YOU GET WHAT YOU ASK FOR

Here's the short concept. If you ask for \$75 for a performance, you'll get a lot of other performances for that amount. However, if you ask for \$250, then you'll get a lot of other performances for that amount. Remember, the public thinks what we do is amazing, even if we (or other barbershoppers) don't. Don't sell yourself short. You don't have to get EVERY job. If you price yourself such that you are getting every kind of job, in short order the tail will be wagging the dog. Decide what kinds of performances YOU want to do and then go after those and ignore others. We don't have to be everything to everyone.

HOW OFTEN AND WHERE TO PRACTICE

Practice all the time—on your own. This way you can come to rehearsal with your part learned. Do NOT spend rehearsal time learning notes and words. I'm not talking about performance errors or working out kinks. If someone doesn't have the part learned, no one gets upset, you just don't sing the song at that rehearsal. Instead, you simply sing

songs you are ready to sing and work craft, performance and artistry. So, how often should your rehearse? I would say about three times a month. Make rehearsals something to look forward to. Don't overdo it. Spend time shooting the breeze before rehearsal and then decide, "Now we are focused and performing." Rehearsals should be fun, rewarding and effective.

UNIFORMS

Choose outfits that represent your brand. Pretty simple.

CONTESTS

Don't go to contest. Go to convention. And don't chase scores. Yes, you'll get lots of advice. But, whose quartet is it? That's right. It's YOUR quartet.

ROLE MODELS

Model yourselves after quartets that are good at promoting their brand. It doesn't even have to be the same brand and they don't have to be better singers than you to be emulated.

MINIMUM LEVEL FOR SINGING IN PUBLIC

This, in my opinion, is the biggest misconception by barbershoppers. Again, the public thinks what we do is amazing at any level. Don't believe me? Do a search on YouTube for "Old Guys Singing at Tim Horton's." The performance was in public and it probably doesn't meet a 50 scoring level (maybe close). It got over a million hits in its first 10 days! But, more importantly, read what the public has to say about it. Now, this video also has 13,624 likes to 98 dislikes. And just take a wild guess as to who the 98 dislikes are from? Would you be one of them? Here's the key to this point. Who's right? The 13,624 and everyone in the public that says they absolutely love it, or the 98 that said they didn't? Still not convinced? Then explain why everyone loves this video and then figure out why other barbershop videos sung at a much higher level don't go viral. I know why. Do you? Again, in my opinion, the public is the best coach out there. If you're not ready to sing in public, they'll let you know. Until that time comes, share our music with as many people as possible!

So those are my thoughts on those topics. There are many more things that go into the making a great quartet, but this might be a good start. Sing, ring, share.

FREE YOUR VOICE

by John Newell, Lead, *Realtime*
from "Let It Out" Vocal Performance Coaching
Facebook page

If you deliver a performance that is "different" from the way you rehearsed it, you may be allowing the presence of the audience to distract you from your rehearsed mental patterns.



We singers rehearse and rehearse. We develop mental pathways and plans to help us execute our performances the way we want. So, what is different when we stand in front of an audience? Other than the energy and focus of the moment, NOTHING.

It is easy for the excitement of performing to take us away - even slightly - from the plan we rehearsed. Suddenly the situation appears different from when we practised. Suddenly we think we have to 'entertain' that audience in a manner we did not rehearse. We try harder, we push the energy at the audience, we look for reaction and recognition, we neglect to really finish endings of words and phrases, we direct more muscle power into breathing and stance, etc.

Singing is almost exclusively a mental game. Performing exactly as we rehearse requires extraordinary mental toughness. It is one thing to enjoy the audience, and even play with it, in the context of the performance, but it is another to change the way we execute our skills because of the pressure.

The best performers are never overwhelmed by the presence of an audience. Rather, they THRIVE on the challenge of doing what they rehearsed - in their own way - in the heat of the moment.

The moment you allow your mental focus to be distracted by the audience is the moment you disconnect from the most fundamental reason you sing: because YOU love it.

If you are happy with your preparation, execute what you have prepared. Stick resolutely to that and challenge yourself to do it live EXACTLY as rehearsed. Get that under your belt a few times and then you will start to discover how you can simultaneously execute your plan while also connecting better with the audience.

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

S = Sing through the vocal breaks. If you do not teach the muscles the necessary actions to sing through the trouble spots, success will never be achieved. Sing through it, sing through it again, and again...



FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

S is for Style. Placement (bass & treble, etc...), singing raunchy or raspy (without going hoarse!), vibrato, and falsetto are all stylistic techniques that can be learned, developed and mastered. Why not be versatile as possible?



FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

S. Soft Palate. This fleshy little feller needs to be raised when we sing and there's an easy way to do it. Just imagine a little smile at the back of the inside of your throat and hey presto, your soft palate will rise. Have a yawn too. Get used to this yawny feeling as it's something similar to what we want to happen when we raise the soft palate and sing with an open throat. When you yawn though, try not to drop of to sleep. Hello You still there...hello ..wake up!!!



FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

S= Sing, Sing, Sing -- Sing everyday. If you aren't in a group, sing in the car, take classes, and most importantly, do vocal exercises. They will maintain your instrument (and build it) as you look for a steady singing gig.



MAGIC CHORAL TRICK #340 CHOREO MOVES SHOULDN'T UPSTAGE THE FACE

by Janet Kidd
from betterchoirs.wordpress.com

This seems to be such common sense – but I think most of us who use choreography mess up on this one from time to time.



Thanks to David McEachern from the Barbershop Harmony Society's Toronto Northern Lights for this reminder at his coaching session last month.

Does the choreo move match the emotion of the phrase that it's supposed to be enhancing?

He pointed out that even if the move is a great one, or a clever one, if it doesn't match the amount of emotion that we're seeing on all the faces, the move will be a distraction.

As an audience member, we get confused when we're getting Ta Dah!!! from the jazz hands move, and mild appreciation from the faces.

It's not believable. Like a bad Irish accent in a Hollywood movie, it just keeps getting in the way of the story. (Best example ever – *Far and Away*, starring Tom Cruise and Nicole Kidman [their Irish accents are so, so bad])

Audiences love to be enthralled by the story or the message of the song – but as soon as there's a technical mismatching – tuning, balance, blend, or a mismatched visual message, we get pulled out of the narrative.

People may praise the clever move – even if it upstages the faces – but they probably won't leap to their feet screaming for more.

When everything is in synch emotionally it's very satisfying for an audience.



YOUTH IN HARMONY SEASON

by Charlie Young

Our YIH season is upon us. The season starts when school begins this year and culminates on Thursday, Oct. 22, at Christian Family Chapel, on St Augustine Rd. (same location as last year...thanks Howdy!) That is where all the participating students and their music teachers from the local area high schools, report for a fun filled day of renewing friendships, while watching, listening, singing, learning, and harmonizing, 4-part, a cappella, barbershop style. If history repeats itself we should expect over 125 students, to learn from some of the best male and female clinicians and quartets the society has to offer. The program has grown each of the three previous years and we hope to repeat that again this season. If you are interested in being involved, either as a chorus representative to a local high school, (Duval, St Johns, Clay) or just supporting the program by your presence that day, please contact Charlie Young by email younginjax@comcast.net or by phone 654-4645, or Dave Parker by email david@parkerassociates.com or by phone 607-8760. It promises to be an enjoyable and rewarding day of sharing our love of barbershop music while preserving and encouraging our barbershop hobby. Why not get involved?



**The amateur practices
until he gets it right.**

**The professional practices
until he cannot get it wrong.**

**The artist practices
until 'right' and 'wrong'
have been transcended.**

HOW CAN I KEEP OLD REPERTOIRE SOUNDING NEW AND FRESH?

by Dr Noa Kageyama
from bulletproofmusician.com

You know that magical time in a new relationship with your car, when it has that new car smell? When every little detail, from the pounding bass of your stereo, to the thunking sound your power windows make when they meet the top of the door frame, brings a smile to your face?



And how a couple months later, the smell has faded away, and your car is just a hunk of metal that gets you from point A to point B?

Whether it's a car, a new apartment, or barefoot running shoes, inevitably the newness wears off, and our shiny new toys are no longer as exciting as they once were. Psychologists call that process of getting bored with things "habituation."

The same thing can happen to music as well. After all, if you're on the orchestral audition track, you've been working on the same excerpts for years, if not decades.

So how do you keep things fresh? How do you avoid habituating to your rep?

Rediscovery

I attended a chamber music intensive almost 20 years ago (egad!) where pianist Leon Fleisher was one of the coaches. One day, after my trio finished playing, he asked us to read the words on his t-shirt and tell him what we thought it meant.

He was wearing a plain taupe-ish colored t-shirt with the words "Subvert the dominant paradigm" in simple white letters.

His point was that weren't thinking for ourselves. That we were blindly following convention, and the tradition we gleaned from recordings, instead of taking the time to look at the score with our own eyes and making our own decisions.

He explained that what we were doing was akin to

the "telephone" game many of us played as children.

The telephone game

Telephone is a game of sorts, where a group of people sit in a circle, and the first person whispers a sentence to the next person, who whispers it to the next person, and so on, until you get to the last person who repeats the sentence out loud. Of course, by the time you get to the last person in the circle, the sentence is totally garbled or at the very least, significantly distorted from the original.

A similar phenomenon tends to occur in the music we repeatedly play. We listen to a recording, take a few liberties here and there, and as time goes on, the piece drifts further and further away from what the score actually says. Yet, it simultaneously becomes a little boring, as the learning and exploring process slows, and we put both the technical and musical evolution on autopilot.

Go back to the source

Fleisher's suggestion was to look at the score again with fresh eyes, with no preconceived notions, and to play it exactly, literally, as it is written in the score. To wipe the slate clean, and then build it back up again with our own ideas, uncolored by tradition and the artistic choices of others.

In doing so, he said that we may discover that we never really knew the piece at all.

If you make reworking pieces a regular habit, you'll find that with continued growth and maturity as a musician, there will always be something new to discover no matter how many times you've performed the work.

Indeed, pianist Menahem Pressler, who has been performing the piano trio repertoire for over 50 years, noted that he still finds new ideas and new ways of approaching the repertoire every time he goes back and reworks a piece.

The one-sentence summary

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes." ~Marcel Proust

HOW SOON WE FORGET

by Maurice Debar

From *Toosday Toons*

Every man leaves his house of worship with the intention of being a better person. We memorize the commandments as code for our behavior. If the sermon was good, we leave in a state of "good will." That is, until we get into our car and re-enter the real world. This feeling evaporates when some dummy cuts in front of us as we try to exit the parking lot, and our reaction is a mad "honk-honk." Or a guy steals our parking place as we enter McDonald's and we regally salute him for his audacious efforts. Suddenly, we realize that we are not that nice guy we tried to be! How did the knights of old maintain their code of chivalry in a "dog eat dog" society? Today, we are afraid to "turn the other cheek," for either it will be slapped or our wallet will be stolen as we are distracted. But this is a music lesson not a lecture on theology, although as a director it is tempting to draw up a list Ten Commandments for good singing. This column paper is not about adding more rules to your list but rather, it is about putting into practice what you already know.



During the chorus warm up sessions everyone does their best to blend. Our brains are refreshed with good habits of breathing, intonation and resonance. Then the first song is announced and "all bets are off!" We are in the competitive world of . . . barber-shop. The late Rodger Payne once came to coach our chorus and asked members if they were thinking about what they were doing. The chorus responded that they were. Payne then said that we should stop thinking about what we were doing and just do it and sell the song. In a coaching session, we should be beyond the "nuts and bolts" of correct notes and words but I would suggest that when we are in a practice situation, we need to think about the proper way to sing. We need to monitor ourselves. Are we blending with the section? Are we oversinging? Are we in tune? Have we found our place of resonance?

Many quartets go through the motion of tuning up! They sing their notes within the pyramid of the chord but they don't scrutinize themselves to see if they are actually in tune with the chord. If your quartet can consistently start a song "cold" in tune and the individual singers have developed good habits of singing, then they may not need an aural tune up.

But for we mortals, I suggest an aural tune up. I know that during the tune up you can do many things. First off, the quartet discovers if they are on the same page, i.e. trying to sing the same song. Often my quartet tunes up and we realize that two of us mistakenly thought they were on the fifth. I would rather discover this problem before we begin the song. The feedback from the tune up allows each singer to formulate the placement of his voice as well as get into resonance. Of course even before the tune up, all the singers need to get into the mood of the song and remind themselves of the meaning of the words before they spend the next two-and-a-half minutes trying to communicate this emotion to the audience. It would be hard to smile if you discover that the chords in the first phrase are out of tune.

At rehearsal I suggest that you always perform the music rather than just singing the correct notes. This is impossible if you don't have command of the words and notes. Neither can you think about the other things like energizing ends of phrases and using singable consonants to connect words. You can't be aware of an "s" that is too long or notes that you are singing are dark or too loud. And who knows what posture you may have assumed!

Barbershoppers are lucky. They get training not only from their director but from guest coaches, from judges at contests and at mini schools run by the District. If you don't implement the lessons that you have been taught, then they are as useless as a seat belt that you fail to "buckle up."



VOCAL HYGIENE

by Timothy Wayne-Wright
from kingsingers.com

As singers, we have to look after our instrument – our voice, but what does ‘vocal hygiene’ actually mean? Essentially this term tries to explain how we should use and care for the human voice, enabling it to always be healthy and in prime, working order.



Of course there are many different ways in which we can keep the entire mechanism of our voices working well, but I thought it would be useful to discuss a few of the main ways in which I try and keep vocally healthy during the rigorous touring schedule in The King’s Singers. However, before this, it really is impossible to talk about ‘vocal hygiene’ without first touching upon the simple physiology of the human voice. I will try and keep it brief, don’t worry!

Vocal Folds or Vocal Cords

The vocal folds, also commonly known as the vocal cords, are two bands of smooth muscle tissue, which are roughly the same size as our eyelids. They are covered with a protective lining of mucous and are located in the larynx.

Larynx

The larynx is the protective hard casing in which the vocal cords sit. The larynx is often referred to as the Adam’s Apple (in men), the Eve’s Apple (in women) or simply, the voice box.

How do we actually sing?

We make sound when the air expelled from our lungs passes through the larynx, causing the vocal cords to vibrate. It is this vibration that produces sound, enabling us to sing. Please bear in mind that this is a very basic guide on the physiology of how we sing, but I hope it helps in your understanding of the main principles.

So, back to ‘vocal hygiene’. Here are my top three topics with regards to looking after your instrument and keeping vocally healthy.

1. Hydration

This has to be top of the list, but why is drinking plenty of water so important in maintaining good vocal health?

- Hydration allows the vocal cords to stay limber and flexible, allowing the cords to vibrate in the way that they should.

- Secondly, drinking water helps us to maintain the protective lining of mucous which surround the cords. This layer of lubrication protects the vocal cords from the natural friction that occurs whilst they vibrate together. Without this layer of moisture the cords are not able to be as flexible as they need to be during singing. As a result of singing without this added moisture, the vocal cords can get swollen, resulting in the singer’s voice lacking in power. If this issue is not addressed, dehydration can cause serious, sometimes permanent damage to the vocal cords.

Solutions:

Drink at least eight large glasses of water per day. Also, I firmly believe in steam inhalation, which really helps to rehydrate the cords.

2. You are a vocal athlete!

Your larynx is like any other muscle in the body – it gets stronger with use but it also gets tired too. Treat your voice like a long distance runner treats his/her legs. You would not expect an athlete to train for a marathon all day and then go to the gym for a leg workout in the evening would you? The same applies to the voice. Continually overusing your voice during the following activities can cause long-term damage:

- Throat clearing
- Coughing
- Screaming and shouting
- Extended periods of loud talking
- Extended periods of singing at extreme pitch or volume

All of the above behaviours cause a high impact upon the vocal cords, resulting in them being forced together – vibrating very aggressively, for potentially a long period of time. Once again, the result

(Continued on page 13)

VOCAL HYGIENE (continued)

(Continued from page 12)

can be a swelling of the cords, leading to a much weaker singing voice.

Solutions:

Vocal rest before and after performances is key to good vocal hygiene and it takes a lot of discipline. I try and have at least an hour of very little or ideally no talking, at least 30 minutes to an hour before each concert. After the show I try to get to bed as soon as possible to rest my voice for the performance the following day! Also, as is often the case, you will individually have a good idea of how your voice is feeling so listen carefully to what your body is telling you. Look out for any warning signs such as croakiness or pain in the throat.

3. The importance of warming up

Is warming up before you sing in a rehearsal or concert important? In my opinion, most certainly, yes. Yet why should you actually warm up? Well, warming up your vocal cords before you sing can be likened to the athlete once again. Just as you stretch and warm up your legs before you go for a run, we warm up our voices to avoid injuring or straining the delicate vocal muscles. If we put too much strain on the vocal cords whilst they are still 'cold' then we could easily cause damage to them.

Here are the main benefits of warming up the voice:

- Helping to avoid any damage to the vocal cords
- Keeping your voice fit and strong
- Helping to develop your vocal range

Well, I hope this article has been of interest to you. There are of course many other issues that surround the concept of 'vocal hygiene' but the three topics above are the ones that I get asked about most regularly.

It is clear that using your voice for a hobby or for a profession is not easy, and there are many stumbling blocks along the way, but over time, looking after your instrument simply becomes a way of life.

IS WHISPERING BAD FOR THE VOICE?

by Ken Taylor
from askavocalcoach.com

Whispering is definitely not something you want to do a lot of while singing. It helps create the habit of creating sound without your vocal cords coming together, and just doing that alone is bad for your voice because it's difficult to balance it properly under those conditions. So yes, your friend is right, whispering isn't good for the voice.



However, I wouldn't not whisper ever again... just do it in moderation and avoid doing it when you have to sing a bunch if possible.

No other actions come to mind that are bad for the voice at present.

Hope this helps!

BARBERSHOP HISTORY ANSWERS 11

by Mark Axelrod
from probeweb.org

Answers to this month's history quiz:

1 - 1940, '54, '61, '70 and '77.

2 - The Oriole Four, In Atlantic City

3 - Harry S. Truman. (Trivia bonus... What does the S in Harry's name stand for? The former president felt deprived by not having a middle name, so he had S - just S, it stands for nothing-legally added to his name

4 - Harlan Wilson, baritone of the 1961 champs, the Suntones; and, Todd Wilson, tenor of the 1990 champs, Acoustix

5 - Jim Miller directed the Thoroughbreds to the winner's circle in 1966, '69, '74, '78, '81 and '84. He also took the top spot with the Southern Gateway Chorus in 1992

HQ STAFF POSITION OPENS: EXECUTIVE ASSISTANT TO THE CEO

by Amy Rose
from barbershophq.com

With the impending retirement of Harmony Hall's devoted Executive Assistant Patty Leveille, a search has begun for her worthy successor. Read on to see if it's YOU!

Job Description: Executive Assistant to the CEO:

<http://barbershophq.com/wp-content/uploads/2015/06/EXECUTIVEASSISTANTDescription2014draft.docx1.pdf>

CONGRATULATIONS TO DREW KIRKMAN, THE NEW DIRECTOR OF SARASOTA

from chorusofthekeys.org

Sarasota Chorus of the Keys is an extraordinary group of gentlemen who gather together in celebration of the artform known as barbershop music. We are a chapter of Barbershop Harmony Society.

Our director is the wonderful **Drew Kirkman**, who inspires us to reach new heights with each performance. We can be heard throughout the year, singing for civic and charitable organizations, private groups, churches, community events, fundraisers and our annual show in February.



Golden Rules for Ensemble Singing:

1. Everyone should sing the same piece.
2. Take your time turning pages.
3. Do not worry if you do not have perfect pitch - you may find singing less stressful without it!
4. The right note at the wrong time is the wrong note.
5. The wrong note at the right time is still a wrong note.
6. A wrong note sung timidly is still a wrong note.
7. A wrong note sung with authority is an interpretation.
8. A true interpretation is realized when not one note of the original remains.
9. If you happen to sing a wrong note, give a nasty look to one of your neighbors.
10. If everyone gets lost except you, follow those who get lost.
11. If you are completely lost, stop everyone and start an argument about repeat marks.
12. Strive to achieve the maximum notes per second - that way you at least gain the admiration of the totally incompetent.
13. If a passage is difficult, slow it down. If it is easy, speed it up. Everything will work itself out in the end.
14. Markings for slurs, dynamics, ornaments and breathing should be ignored. They are only there to embellish the score.
15. When everyone else has finished singing, you should not sing any notes you may still have left.

Cristiano Rizzotto
on Facebook



QUARTET CORNER

by John Alexander

No reports from chapter quartets this month. Maybe some guys should START one...

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 not too early to be thinking about Valentine's Day quartets for next year. It's a lot of fun and we always need more quartets (we have to cut off sales when the quartets are maxed out). It's only two easy polecats. Learn more than one part and you'll be more in demand. Form a quartet early and have a different song in your quiver (like *Caroline* or *Sweet Adeline*, changing the lyric to, say, Valentine).



CHAPTER MEMBER STATS

The following are our current membership statistics:

Regular Members	(RG)	80
Life Members	(LF)	1
Youth Members	(Y2)	10
Senior Members	(SN)	14
Senior 50-Year	(S5)	5
Senior Legacy	(SL)	9

Total Membership 119

PAST DUE MEMBERS

The following members are listed separately on the BHS website as past due. They vary from 1 days overdue to 178 days overdue. They will automatically be removed from the society roll at 180 days overdue.

- | | |
|-----------------------|------------------------|
| Jason Boddie | George Breedon |
| Chris Carlson | Keatin Ceerle |
| Rick Chapman | Ty Conley |
| Don Hartsfield | Joe Plumlee |
| Gary Raulerson | Jesse Sukeforth |
| Tim Walton | Andrew Wohl |

COMING DUE MEMBERS

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

- | | |
|----------------------|--------------------------|
| Dave Cross | Mike Cross |
| Jerry Johnson | Christopher Kline |



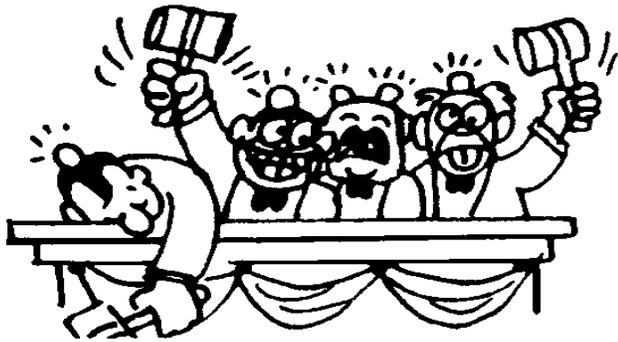
The Vital Link

Big Orange Chorus

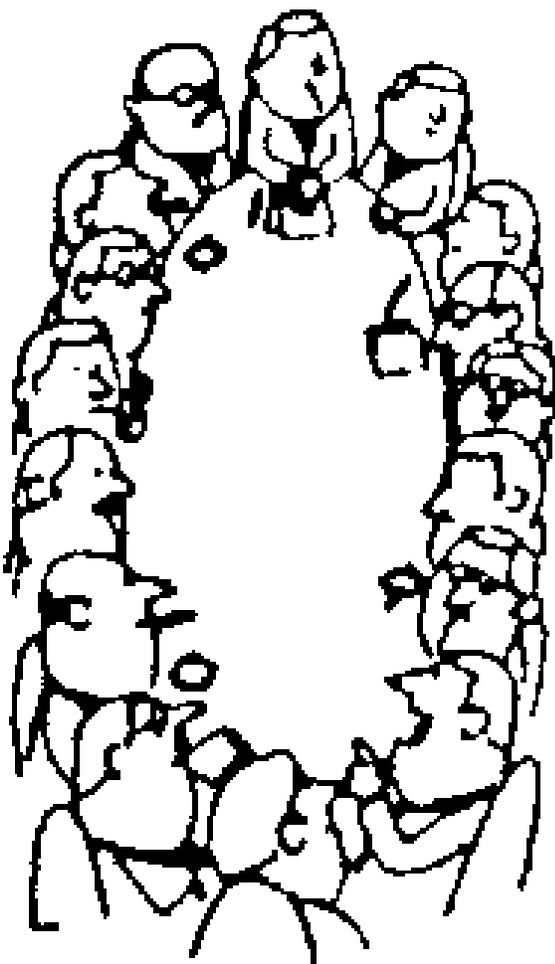
BOARD MINUTE SUMMARY

by John Alexander

The board did not meet in July.



The next board meeting will be 27 August, 6:00 p. m. at The Loop. All members are invited to attend.



Sunshine District Labor Day Jamboree

Love Golf?
Register for the
Dive Into
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Forefront

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Boardwalk

Throwback

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Singing, Golf, Singing, Swimming, Singing,
Volleyball, & Singing!

RESERVATIONS & INFORMATION:
www.labordayjamboree.com

REHEARSAL SCHEDULE

Thu	06 Aug	Shepherd of the Woods
Thu	13 Aug	Shepherd of the Woods
Thu	20 Aug	Bragan Field (Jax Suns)
Thu	27 Aug	Board Meeting (Loop)
Thu	27 Aug	Shepherd of the Woods
Thu	03 Sep	Shepherd of the Woods
Thu	10 Sep	Shepherd of the Woods
Thu	17 Sep	Shepherd of the Woods
Sat	19 Sep	The Villages
Thu	24 Sep	Board Meeting (Loop)
Thu	24 Sep	Shepherd of the Woods

PERFORMANCE SCHEDULE

Thu	20 Aug	Suns Game
Sat	19 Sep	Extravaganza (Villages)
Sat	12 Dec	HoH Christmas Shows
Sat	19 Dec	Christmas Show

BIRTHDAYS

Larry Clapp	05 August
Charlie Nelson	09 August
Joseph DeRosa	11 August
David Holzwarth	16 August
John Santamaria	16 August
Don Hartsfield	20 August
Christopher Kline	25 August
Ralph Kraegel	30 August

RECENT GUESTS

Scott Chatten	Sean Ciske
Bill Cotter	James Cox
Cody Creamer	Clay Harland
Kenneth Harland	Murray Hertz
Bill Jones	Matt Lawrence
Jaren Mazig	Josiah Shepherd
Robert Thau	Doug Torrence
Paul Williams	

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Sat	08 Aug	Sharks v New Orleans
Wed	12 Aug	Armada v Carolina
Fri	14 Aug	Jags v Atlanta (preseason)
Thu	20 Aug	Tim McGraw
Fri	28 Aug	Jags v Detroit (preseason)
Sat	29 Aug	Armada v San Antonio
Sun	13 Sep	Jags v Carolina
Thu	17 Sep	Luke Bryan
Sun	20 Sep	Jags v Miami
Fri	09 Oct	NBA Atlanta v New Orleans
Sun	11 Oct	Festival of Praise
Fri	16 Oct	Chris Tomlin
Sat	17 Oct	Def Leppard
Sun	18 Oct	Jags v Houston
Sun	25 Oct	Jags v Buffalo
Sat	31 Oct	Florida v Georgia
Thu	19 Nov	Jags v Tennessee
Sun	22 Nov	Toby Mac
Sun	29 Nov	Jags v San Diego
Sun	13 Dec	Jags v Indianapolis
Sun	20 Dec	Jags v Atlanta

WELCOME

NEWEST MEMBERS

Jason Dearing	Chris Hurst
Chris Barthauer	Alexander Boltenko
Frank Bovino Jr	Richard Casanzio
Matthew Crisostomo	Dave Cross
Michael Cross	Daniel Deignan
Christian Espinoza	Gregory Garvin
Terry Garvin	Robert Hargen
Bryan Hevel	Lynn Hineman
Brian Hutchison	Marty Jahnel
Joseph Kane	Alan Kelly
Drew Kirkman	Christopher Kline
Steven Matheson	Edward McKenzie
Art McNeil	David Mills
Charles Nelson	Marty Port
Russell Powell	Jeremy Reynolds
Chris Rodgers	John Santamaria
Andy Schrader	Robert Slaney
Lee Sobania	Keith Starks
Paul Stiles	Jerry Tobin
Brian Wunderlin	Daniel Wunderlin

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Front Line
Director



George Gipp
Associate
Director



Jason Lee
Assistant
Director



Chuck Griffith
Director
Emeritus

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Coordinator



Ken Moyer
Chorus
Manager



Dave Medvidofsky
Show
Chairman



Dave Parker
Youth In Harmony
Coordinator



Frank Nosalek
Webmaster
Technology



Mike Sobolewski
Big O Bucks
Coordinator



Rick Morin
Big O Bucks
Bookkeeper



John Alexander
Bulletin
Editor

EDITOR'S NOTE

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

The Orange Spiel
John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003

Back issues are available online at:
www.bigorangechorus.com/newsarchive.htm
More specific and timely performance information is in my weekly sheet, *Orange Zest*.

**Print off two copies
of this newsletter
to share – one with
your family and
one with someone
you are bringing to
a chapter meeting.
Let them know they
belong here!**

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IMAGINE 100 MEN ON THE RISERS
BE A SINGER-BRINGER



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