



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 35 Issue 9

September 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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BARBERSHOP EXTRAVAGANZA

by John Alexander

If you're interested in quality entertainment, and a "really big show," this is where you need to be. Some of the best in the world will be there. Three choruses and two quartets, all a cappella, will perform for you some of your favorites as well as some you may not have heard before.

Saturday 19 September at 2 and 6 at the North Lake Presbyterian Church in Lady Lake (The Villages) should be on your calendar. This is definitely one that you don't want to miss. See you there.

WANTED!!

MEN WHO LIKE TO SING!



Call 355-SING

"The Super Show"
An Acapella Spectacular
September 19, 2015

Show times: 2pm and 6pm

Featuring

Tampa-Jacksonville Combined Chorus
The Atlanta Vocal Project Chorus
The Heart of Florida Chorus
Main Street Quartet
A Mighty Wind Quartet

Presented by *Heart of Florida Chorus* at:
North Lake Presbyterian Church
975 Rolling Acres Road
Lady Lake, FL 32159

TICKET PRICES
General Admission \$20
Premium Seating \$30
Tickets available online at
TheVillagesEntertainment.com or
At All Villages Ticket Outlets

A portion of the proceeds will be donated to THE VILLAGES HIGH SCHOOL MUSIC BOOSTERS for use in their scholarship program.

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

EDITORIAL

by John Alexander

One of the things we desperately need is more community exposure. A lot more local performances by the chorus, an ensemble (VLQ), or a quartet are needed to let people know that we exist and what it is that we do. In the past there have been times when we had trouble getting singers to show up for gigs, sometimes having parts out of balance. I remember once when a man had to borrow a chart and sight read a different part just to have all four parts there. This cannot be allowed to happen in the future. The chorus is there for us. We need to be there for the chorus.

If you're having fun, tell your face. A beautiful sound coming from faces that seem like they belong in an anger management class will confuse the audience.



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

by Roger Lewis
from *The Voice of Rushmore*

A quartet starts with two guys who want to sing together. They should also discuss what kind of quartet they want to be - contest, entertainment, comedy, chapter, etc. They then invite two other guys to get together and sing with them. Do it a number of times with different guys. Soon, they'll decide that one of them is who you want to be the third guy in the quartet. Then the three look for the fourth guy.

A quartet typically is "managed" by two guys. Not necessarily the first two, though. Sometimes, in the case of strong personalities, it's a "one guy" quartet. Glenn Van Tassel's quartets were like that. Every quartet he ever sang in was "Glenn's Quartet."

What's important? Quality of sound? Getting along? Supporting wives? Geography? Availability? Age (if it's a Senior quartet, or a serious competition quartet)? Stage ability?

When the Harmony Hounds needed to find a new pup, vocal ability was usually about number four on our list. Comedy, getting along, and supporting wives were more important.

One thing that I didn't mention is FINANCES, meaning personal finances. If the goal of the quartet will be to compete at International competitions, either the regular or Senior competitions, it will cost money out of pocket by each of the members of the quartet. Some guys can't afford it. They may be young and have a growing family or retired living on a fixed income.

Add to that the cost of uniforms which, at startup, is an out of pocket expense. Unless there's a fairy godfather in the quartet who is going to fund everything, it costs money. So as you start looking for/auditioning members for the quartet, you need to be very open about what it may cost.

Starting before I joined the Harmony Hounds in 1962, the wives were taken out for a very nice dinner at Christmas time and given a nice card with (back then) a \$50 bill in it. By the mid to late 60's,

this graduated to a \$100 bill. We did this every year until after one of the quartet members started wintering in Florida. It was always a very special evening. Not that we didn't include them a lot during the year, too.

If it's not worth doing well,
Why do it?

BARBERSHOP HISTORY QUIZ 12

by Mark Axelrod
from probeweb.org

1 - This top-flight chorus requires lead singers, during their auditions, to demonstrate their ability to harmonize. Name it

2 - Name this great society chorus, winner of the championship many times, which began as a non-barbershop chorus? For extra credit, in what year was it launched?

3 - Arguably, the most prolific and creative arranger currently active in the society, name this barber-shopper who resides in our general neck of the woods (M-AD). (Hint: He's also a past society president).

4 - Name this renowned society arranger who had a special relationship with many championship quartets including the Buffalo Bills, the Sun Tones and the Blue Grass Student Union. This person also arranged for the all-time most famous and popular (non-Sweet Adelines) female quartet. Name that quartet for extra credit.

5 - Name the society's first "field man", who can claim the following, among many other noteworthy achievements: director of many excellent men's and women's barbershop choruses; coach to five 1st place Sweet Adelines quartets; designer of the Sweet Adelines judging categories in 1962 - (largely unchanged to this day); and a certified judge in all five men's categories then in effect, which was permissible at the time. For extra credit, state the years in which he was a society employee.

Answers on page 11

HOW DO I BALANCE RESONANCE WITH FORWARD PLACEMENT?

by Debra Lynn

from belcantobuzz.wordpress.com

Yesterday brought an interesting discussion to my inbox. A gentleman in a quartet has been working with the bel canto principles and after a few weeks of practice, had begun noticing a marked increase in his effortless production. Then, he went into a quartet coaching session, where his new found ease was not blending properly with the group. The solution was for him to sit back in his production again, creating a darker, sometimes described as taller sound, in the barbershop world.



What he noticed, however, was that suddenly the voice was fatigued much quicker. Where he had gotten to a place where he could sing for extended periods without strain or feeling tired, here he was again battling the old issues. It seems like a win/lose situation. It is not. We can create that wonderful ringing tone and still generate full resonance and tall sound, that will blend and create a great cushion for the lock. How do we do it?

We need to get our minds around doing two things at once. This is tiresome for the mind and requires actual full breath preparation, prior to every single phrase we sing, but this is possible with practice. So, in the hopes of assisting others with the same issue, whether in a quartet or not, I'd like to share the process step-by-step.

So, in bel canto, we talk about the forward lift. This engagement of the cheek muscles up off the gum line, that when maintained, stabilizes forward vowel production for us as Americans. Keep in mind that the English language is not a forward language. When we normally think about having something be placed forward, there is a propensity for us to press or push the sound to what we think is forward placement. Unfortunately this creates a whole other set of challenges, associated with over-singing. This one tiny muscular engagement will actually do the work for us.

Once we are used to the odd unnatural feeling of the lifted, energized facial muscles (Sort of like being at a cocktail party and not knowing anyone, all the while maintaining a pleasant facial expression), we can focus our minds on breath preparation and resonance.

So, imagine when you breathe in, that you are creating a 12' ceiling in your mouth, instead of a standard 8'. It is not a rigid engagement, but a gentle lifting of the roof of the mouth (both hard and soft palates). I have a feeling of almost floating that ceiling as I sing. I sometimes joke and say to a student, imagine you have dentures and you're concerned about not having the glue slip. There is a sort of careful, weird upward feeling that you will notice. This engaged roof of the mouth is critical to full resonance.

As a matter of fact, every single thing you want to do with artistry and expression, as it relates to the vocal production piece, is done inside your mouth. Once that sound has traveled past your teeth, it is for all intents and purposes, out of our control.

If we take a full, quiet breath in on the beginning of any phrase and then remain aware of keeping our pleasant expression with that sense of "room" space while we sing our phrase, you will notice that your sound is automatically taller and more full.

Whenever confronted with needing to manipulate a sound for purposes of blending, be aware that the discomfort you may feel, ultimately indicates that you are putting too much weight into your sound without adequate support. There is always a ratio of weight to support that needs to be maintained for vocal health. If you are fatigued at the end of rehearsal or after shorter stints, you'll need to address your physical support help you sustain energized tone.

Keep in mind that remaining in integrity with your own instruments capability and quality is critical to vocal health. Although darker, heavier sound can be impressive to the listener, if it is not a result of the actual voice you have been given, you may find yourself exhausted when you sing. You can sway the balances, however, by knowing how to play with and create additional resonance with the musculature inside your mouth.

For example, that "road bump" effect that directors like to use on sustained notes? Next time you are asked to create that swell, try just lifting the soft palate and roof of the mouth, as if those muscles are literally going

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HOW DO I BALANCE RESONANCE (continued)

(Continued from page 4)
over the bump.

You are built like your own amplifier or acoustic shell! Focus on proper preparation, then gentle sustained engagement and you will find a whole new level of ease. Once we are stabilized vocally, then it is all about the artistry!

Happy singing!

The key to improvement as a singer is to open your mind and change your mental patterns. Freeing your mental processes will help free your voice and body. Some singers appear to labor under the impression that repeating specific physical exercises will produce improvement. To an extent this is true. However, if it were wholly true then sheer physical repetition would produce the world's best singers. Truly important are the habits a singer forms. Some appear to get stuck on one way of doing things, either because they know no other way or because their minds have been convinced that one way is 'correct.'

John Newell
Lead, Realtime
"Let It Out" Vocal Performance Coaching

***You have achieved success
when you don't know if what
you are doing is work or play...***

DO YOU SING ABOUT A PUPPY, OR DO YOU SING ABOUT SPARKY?

by Paul Ellinger
from facebook

I was working with my eight year old son, Parker, on a speech recently and had a familiar experience. He had the words down pat, but if they didn't mean anything. It really was just a bunch of words being read in time.

Parker's poem was about a puppy that was fun.

Even though that puppy got in trouble doing things that puppies are want to do, like chewing up shoes (and only the new ones, of course), barking, and tracking snow in the house, the storyteller still loved that puppy so. I finally said, "Parker, whose puppy is it?" He looked confusedly at me. I asked, "What does he look like? What color is he? How big is he? And whose story is it?"

After a few questions and answers, he started to get it, but we went a step further and brought down HIS puppy. It was his stuffed puppy named *Sparky* that he's had since he was two. I held Sparky and ani-



mated him as Parker shared the poem. Although Parker was enamored with Sparky's antics the first time through (he watched the video we made of it about five times in a row, belly laughing each time through—we even shared it on FB), he really started to understand that it wasn't about learning all the words in the right order. It was about HIS puppy. And more importantly, it was HIS story about HIS puppy. When he started thinking that way, then it was amazing.

How many times have we seen this with music? All the right notes, with all the right words, on all the right vowels, with all the right tuning and dynamics being interspersed throughout the piece and it just doesn't wow you. You want to be wowed, but something is missing. What could it be? All the important elements have been methodically accounted for. So what is it?

Whether we are talking about a child's poem or an intricate musical expression, there's a difference between recitation and feeling a story in such a way that it allows you to share YOUR story.

So the question becomes, "Do you sing about a puppy or do you sing about Sparky?"

FREE YOUR VOICE

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

It's performance time. The moment comes. There is no turning back. You must trust that you have prepared so thoroughly that your technical execution will be automatic and your mind will thus be free to express truth.



This is the moment a performer lives for. In this moment, the performance becomes real life and what was real life is temporarily forgotten. Nothing else matters.

Embrace that moment, fully and wholeheartedly. Your best performance hinges on doing so.

Maybe some people thought my "squat and hug" exercise was a bit crazy. Well, you're right. It is!

However... try it. It encourages ideal breathing and singers/quartets who have tried it have been unanimous in saying that it helped them sing more freely, accurately and with a fuller sound.

Squat slightly. Keep your torso upright and your neck aligned properly. Hug an imaginary tree. Then breathe and sing in this position.

Then stand normally and recreate the sensations you felt and heard.

When you inhale in performance, or even in rehearsal, does it sound like a gasp? If so, you're costing yourself proper support, freedom and breath management.

I can help. But there is no glamorous solution or switch to flick. It requires simple practice and habit-setting.

It's worth it.

How you breathe is how you sing.

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com



T = Tone Placement. Learning the facts about tone placement and resonance make a huge difference in the abilities of a singer. In simple terms, a singer has numerous body cavities (nasal cavity, chest cavity, etc.) and amplifiers (bones, ligaments, etc.) that act as resonators. Focusing the vocal tone through the proper resonating chamber with the proper support is important with regard to controlling and developing your personal sound.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com



T is for Talent. Talent? I believe that talent is an illusion that only people who've practiced a great deal will ever possess. I have students who practice regularly, and students who don't – the difference is abundantly clear. Adhere to a structured practice regiment and you will be "talented" too!

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com



T. Avoid Tea, Coffee, Alcohol, Ice Cream Milk, Soda, Peanuts, and chips just before you sing. These liquids only help to dehydrate your voice and the peanuts and chips leave debris all over your vocal folds ...Ewww! In reality you should avoid all of the above period and just drink lots of water (more on water later). However, us coaches understand that you're not training to become Monks so we do allow a little indulgence from time to time. Remember though, all things in moderation.

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com



T= Take feedback and direction. Be teachable. Sometimes other people can guide us when we don't know the way. Sometimes other people are dead wrong. Trust your intuition. Learn who to trust and then take what you like and leave the rest.

MAGIC CHORAL TRICK #339 EXTRAORDINARY MEASURES – WHAT ARE YOU WILLING TO DO?

by Janet Kidd
from betterchoirs.wordpress.com

We know that light aerobic exercise, like walking, for an hour every day will dramatically increase our well being. Does everyone do this?



We know that a diet seriously heavy on a wide variety of vegetables is like medicine for the body. Is that what ends up on our plates?

We know that meditation is good for our mental, physical and spiritual health – but how many of us actually get around to the two twenty minute sessions recommended by the Transcendental Meditation people?

The point here is that what's holding our choruses back from being fabulous is not stuff that's unknown to any of us.

I remember taking a course one time where it was pointed out that if your life is not what you want it to be in one area that's especially difficult for you (one of the spokes of the wheel that is your life) make a change for the better in some other area of your life (one of the other spokes) and the whole wheel shifts.

For years my women's Barbershop chorus struggled with small numbers. We'd gain a couple of members, only to have an equivalent number then drift away.

Then one day we did two things. We altered what we were doing with two of the spokes of our 'chorus life' wheel.

We decided as a chorus that we were willing to work harder on singing well.

We gave a green light to one of our members who was really enthusiastic about promoting the chorus through almost non stop PR. (It felt immodest – shameless really – and she was relentless!! Every

aspect of chorus life was photographed, written up and sent out as a press release!) Now we have a permanent PR team.

And now, just a few years later, the chorus has more than doubled in size, and is singing and performing at a much higher level. And because more bodies, and more excellence is more fun, new singers keep showing up!!

Were these extraordinary measures? Not really. What was extraordinary was the chorus' dogged commitment to following up on these two things that we'd agreed to do.

I felt this commitment every time I'd stop them to work on some vocal technique point.

I felt this commitment every time we had to freeze what we were doing so that we could be photographed for the next announcement or press release.

The chorus culture had been shifted – and we were gradually falling in love with excellence.

And in my almost 40 years of directing singing groups, that is extraordinary.

BOOST THE ODDS OF ACHIEVING YOUR GOALS BY REPLACING THIS ONE WORD

by Dr Noa Kageyama
from bulletproofmusician.com

I have no idea who coined the saying "sticks and stones can break my bones, but words can never hurt me" – but I think they were mistaken.



Words totally do matter.

Imagine being in a relationship for instance, and saying the words "I love you" for the first time. And then imagine your sweetheart replying with the words "I love...spending time with you." How's that going to feel?

It's the same phrase, but the extra three words added in the middle changes the implicit message in a big way.

BOOST THE ODDS OF ACHIEVING (continued)

(Continued from page 7)

So while it may not be surprising that words can affect how we feel, do words have the power to change our actions/behaviors too?

Whether we are trying to be more diligent about staying focused in the practice room (i.e. avoiding Facebook distractions, chatting with friends in the hall, or practicing mindlessly), sleeping better¹, or eating more healthily in advance of an upcoming performance, can the words we use affect how likely we are to avoid distractions and stay on track to realize our goals?

Dang metabolism

I've noticed that with each passing year, I can't eat as much as I could before. Or more accurately, I can eat just as much, but the consequences to my waistline are more noticeable than they used to be.

So I've experimented with taking bread, pasta, and rice out of my diet. Which seems straightforward enough, but it turns out all the fun stuff has bread, pasta, or rice somewhere in the mix. And then, people want to know why you're eating only the middles of sandwiches. The most convenient response is to say "I can't eat bread, rice, noodles, cake, brownies, donuts, etc."

People accept that response just fine, but consider how "can't" feels as a word. When you say it out loud (or even in your head) does it feel like an empowering word? Or a disempowering word?

I can't chat with you now; I should be practicing. I can't check Facebook now; I'm supposed to be studying.

Linguistically, there's a similar word that could also be used in this context. The word "don't." As in, "I don't drink soda."

I don't socialize when I'm in the middle of a practice session. I don't check Facebook when I'm studying.

Feel any different?

The latter suggests that we are acting in a certain way because we have made a personal choice and commitment, which reflects our own internal set of priorities and objectives.

"I can't," on the other hand, sends the message that there is some external force or pressure that is preventing us from doing what we would otherwise want to do. Which paints a picture of us being less motivated from within.

All very interesting of course, but does swapping out a word actually make a meaningful difference in our behavior?

Linguistic framing

Researchers from the University of Houston and Boston College, were interested to see if linguistic framing (can't vs. don't) would make individuals more persistent in pursuit of their goals.

Granola vs. chocolate

A group of 120 undergraduate students were asked about the degree to which eating healthily was important to them (on a 1-9 scale, where 1=not at all and 9=extremely). Next, they were given an explanation of either the "don't" strategy or the "can't" strategy, and asked to rehearse the strategy out loud in a hypothetical scenario where they are tempted by an unhealthy snack (i.e. by saying "I don't eat X" or "I can't eat X"). Then, before moving on to an unrelated study, they were asked how empowered the strategy helped them feel in achieving their eating goals (1=not at all empowered, 9=very much empowered).

When the participants were finished with both studies and turned in their questionnaires, they were given a choice of snacks as a thank you for participating. Either a chocolate candy bar or a granola health bar².

Innocuous though the little intervention may have been, it seemed to have an impact. 64% of the "don't" group participants chose the healthy option. Only 39% of the "can't" folk chose the healthier snack, with 61% of them opting for the chocolate.

Intriguing...but what about something that requires a little more effort over a longer period of time?

Persistence

The researchers also conducted a study with 30 working women who had long-term health improvement goals. The women signed up for a health and wellness program, and were asked to submit progress reports for 10 days. To help them stay on target

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BOOST THE ODDS OF ACHIEVING (continued)

(Continued from page 8)

with the program, the researchers gave them one of three strategies to utilize if they were tempted to skip a day of their program or drop out altogether.

One group was instructed to utilize the “don’t” approach. A second group was encouraged to use the “can’t” strategy. A third group (the control group) was simply instructed to “just say no.”

As predicted, the “can’t” group did rather poorly. Only 1 of the 10 (10%) participants made it to day 10.

The “don’t” group, on the other hand, had an 80% (8 of 10) success rate. Significantly greater than either the can’t group or the control group (which had only 3 of the 10 participants get to day 10).

Take action

Next time you feel tempted to stray away from the goals you’ve set out for yourself, monitor your self-talk and try using the word “don’t” instead of can’t.

I don’t miss a day of practice. I don’t practice with the TV on. I don’t skip my warmups. Etc.

But also keep in mind that this is not some sort of magical jedi mind trick. It works best with goals that you are already internally motivated to pursue. So it may not be a bad idea to take a few moments to clarify those – and perhaps even write them down on a post-it to place on your music stand.

If you enjoyed anything about tonight, bring someone next week."

Imagine, if you will, how big we could grow every one of this did that.

TWO THINGS TO REMEMBER:

1. YOU MUST SING AND ENTERTAIN DEAF PEOPLE WITH BODY MOVEMENTS AND EXPRESSION.

2. YOU MUST SING AND ENTERTAIN BLIND PEOPLE WITH YOUR VOICE AND MUSIC.

STRENGTHENING YOUR SENSE OF KEY

by Liz Garnett

from helpingyouharmonize.com

When I posted a while back on the subject of not messing with pitch, I received the following response from a reader:

I think I must have "a weak sense of tonal centre" but have no idea how to correct that.

And I thought: that sounds like something that could usefully be blogged about.

The first thing to say is possibly ‘correct’ isn’t necessarily the most useful verb - it’s not a binary thing whereby you either have a sense of key or you don’t. It’s a bit like reading music or breath management - however good you are at it, you are always aware that you could be better, but work at improving your skills always pays off.

Probably the most direct and efficient way of working on this would be to go and get some training in Kodály musicianship. You will find it brain-bendingly intensive: it’s basically a boot camp for your inner ear. Everybody I have met who has done this comes away feeling both freaked out by the experience and empowered by their new skill levels.

If that’s not going to fit into your life just yet, here are some other things you can do to build a more reliable and secure sense of key.

Games based on solfège syllables or scale-degree numbers:

- Singing scales, missing out given degrees
 - Working out random scale degrees from a given tonic (“if this is 1, sing a 5”)
 - Working out the tonic from random scale degrees (“if this is fa, sing doh”)
 - Whenever you hear some recorded music, identify and hum the key note - then develop to identify and hum the 5th and 3rd degrees of the scale
- Sing some music, and periodically stop and

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STRENGTHENING YOUR SENSE OF KEY
(continued)

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sing the tonic

- Mentally rehearse music to build your inner ear
- Sing a piece toggling between singing out loud and singing inside your head
- Sing a piece, but make every note except the tonic silent - i.e. sing the key note out loud when it occurs in your part, but have everything else inside your head
- Sing a piece (and indeed do the above exercises with it) in lots of different keys so you have to use your brain to remember the tonal centre rather than relying on habit

These are all activities that work well with a group, but can also be adapted for individual or pair-work practice between rehearsals. The goal is always to know where 'home' is. The more everyone within the group maintains this awareness, the easier it is to keep 'home' in the same place.

You may still experience some slippage on occasion. For example, Magenta drifts sharp when I am over-excited, and has the occasional dramatic drop in pitch if confidence gets dented, but these stand out as symptoms of some other issue within a generally stable tonality. Strengthening your sense of key is not the magic bullet that will solve all your pitch issues, that is. But it will go a long way in sorting them out, and give a secure basis from which to deal with the residual vocal and psychological factors that also play a part in a wandering tonal centre.

**16 JOKES THAT ARE SO
CLEVER YOU PROBABLY
WON'T GET THEM ...**

from Facebook

1. Who is this Rorschach guy? And why does he paint so many pictures of my parents fighting?
2. A Roman walks into a bar and asks for a Martinus. The bartender asks, "You mean a martini?" The Roman replies, "If I wanted a double, I would have asked for it!"
3. René Descartes walks into a bar. The bartender asks if he wants anything. He says, "I think not",

then disappears.

4. An infinite number of mathematicians walk into a bar. The first orders a beer, the second orders half a beer, the third orders a quarter of a beer, and so on. After the seventh order, the bartender pours two beers and says, "You fellas ought to know your limits."

5. Yo mamma's so classless she could be a Marxist utopia.

6. Did you hear about the man who got cooled to absolute zero? He's OK now.

7. Sixteen sodium atoms walk into a bar followed by Batman.

8. Pavlov is sitting at a bar when all of the sudden the phone rings. Pavlov gasps and says, "Oh crap, I forgot to feed the dog."

9. Mahatma Gandhi, as you know, walked barefoot most of the time, which produced an impressive set of calluses on his feet. He also ate very little, which made him rather frail and, with his odd diet, he suffered from bad breath. This made him a super caloused fragile mystic hexed by halitosis.

10. What's the difference between an etymologist and an entomologist? An etymologist knows the difference.

11. There are two types of people in this world. Those who can extrapolate from incomplete data.

12. What do you get when you cross a joke with a rhetorical question?

13. A photon checks into a hotel and the bellhop asks him if he has any luggage. The photon replies, "No, I'm traveling light."

14. You mamma is so mean she has no standard deviation.

15. I'm thinking about selling my theremin. I haven't touched it in years.

16. An MIT linguistics professor was lecturing his class the other day. "In English," he said, "a double negative forms a positive. However, in some languages, such as Russian, a double negative remains a negative. ... But there isn't a single lan-

(Continued on page 11)

16 JOKES THAT ARE SO CLEVER (continued)

(Continued from page 10)

guage, not one, in which a double positive can express a negative." A voice from the back of the room piped up, "Yeah, right."

SINGING SHOULD BE AS RELAXED AS SPEAKING

by Ken Taylor
from singingtipsblog.com

If you were to go out and ask 100 singers if singing should feel as relaxed as speaking, I believe 98 to 100 of them will say yes. Ironically, out of that same 100 people, 86 of them will probably sing with unnecessary tension the next time they open their mouth to sing.



Now, I'm not a vocal Nazi, nor do I believe that you must sing one particular way in order to be considered a "singer," but I do know that most people, even professional singers, sing with more tension than needed.

So the logical question for you to ask me now is,

"Why would anybody knowingly make singing harder than it needs to be?"

My response is simply one word: Habit.

Most singers don't pay attention to their singing, they just keep doing what they've always done assuming everything is okay. This is alright if you're planning on singing a song or two and calling it quits, but what about when you have to start singing multiple sets? Then you start recognizing that little bit of tension, because the more you sing the more that once little, almost unrecognizable amount of tension grows into something much greater.

But don't get down... we are all guilty of this occasionally (myself included). But the only way we will get past this habit is through awareness. So, your exercise for today is to sing the chorus of your favorite song. Then, speak it and see if it feels the same.

Now sing something a little bit more challenging... then speak it. Did speaking it feel better, worse, or the same? If speaking it felt better, speak that sec-

tion of the song again this time being sure to observe just how relaxed it feels. Then, speak the song on pitch slowly bringing it back to full out singing. You'll be surprised how much this simple exercise can help you identify and correct tensions that you might not have even been aware of previously.

As a side note, if you still have problems getting your song back to a relaxed speech level, drop the words all together and repeat simple sounds like Bye, or No, or Guh, or Mum in place of the words. By repeating the same sound, you simplify the vocal process even more allowing you to get rid of stubborn tensions. Once you can get the feel of it simplified, you're better able to balance the sound on the actual words.



reduces stress, clears sinuses,
improves posture and
can even help you
live longer



BARBERSHOP HISTORY ANSWERS 12

by Mark Axelrod
from probweb.org

Answers to this month's history quiz:

- 1 - The Vocal Majority from Dallas, TX.
- 2 - The Vocal Majority. 1971.
- 3 - Ed Waesche
- 4 - Walter Latzko. The "Chordettes" of "Mr. Sandman" fame
- 5 - Floyd Connett who worked for the society from 1958 until his death in 1967. He was a society member since the 1940's

COACHING NUGGETS FROM DONNY ROSE

from *The Voice Of Rushmore*

Your audience listens with their eyes.

Every part of a diphthong is important.

Mirror body movements of the director.

Tell the story with emotion.

Don't be afraid to show your emotions.

Love your audience.

If you get hoarse when singing, you are singing with tension. You should be able to sing for eight hours a day every day without getting hoarse.

Always remember the Christmas tree - basses are loudest, baritones next (depending on whether you are above or below the lead), lead is generally less than the baritones, and the tenors have the least volume.

Work the hard parts of the song. It doesn't do any good to sing through a song without getting the hard parts correct before you sing it through.

Don't "just sing" any song. Every song must be important because every song has a message.

"LET IT OUT" VOCAL PERFORMANCE COACHING

by John Newell

from *The Voice Of Rushmore*

Articulation. When they hear this word, too many singers start clipping words and interrupting the flow of vocal sound. Articulation does not have to be explosive - although some occasions call for that, no question.

Too many singers use articulation to work against the flow of breath and sound. They close early for the consonant, pressurize it, then make it "explode." This process is not conducive to a legato line.

And yes, a legato line and crisp articulation can go together!

Try working with the flow of air and tone. Disrupt it as little as possible so that the articulated consonants are part of the consistent line instead of an interruption. Put less pressure on the preparation and then use precise, nimble movements of the tip of the tongue (only the tip) and/or lips.

Make the articulation work with the outward breath instead of against it.

VOCAL TIPS

"Most beginning singers think they have to push a lot of air pressure to sing higher, louder or longer. (They often think that's what it means to 'sing from the diaphragm'). Too much air pressure leads to straining, limited range, bad pitch and flat tone. It will make you run out of air faster. Great singers make it sound easy because they have learned how to keep relatively even air pressure across their whole range. No more shouting!"

"The fastest way I usually get a new student's vocal ability immediately improved is by getting them pulling instead of pushing for power. This synergistic 'pulling' technique focuses controlled breath most efficiently to power the voice through an open throat, and on to the ear of the listening heart."

"The singing tip that has had the biggest impact for singers is understanding that the frequency should not be perceived as "up / down" & "low / high"... this creates a bodily response to push or struggle for higher notes. Students should train their mental imagery to perceive higher frequencies in training and singing as "deep" or "back"... which is closer to the objective reality of the situation because higher frequencies are achieved by learning how to shift formants, or mastery of the acoustics of singing."

"I feel one of my most useful singing tips has been to remind beginner singers that their ability to sing should not be measured by how close they sound like a particular artist but on the vocal quality of their own voice and vocal presentation..."



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*, And changing the lyric to, say, Valentine).



CHAPTER MEMBER STATS

The following are our current membership statistics:

| | | |
|-----------------|------|----|
| Regular Members | (RG) | 77 |
| Life Members | (LF) | 1 |
| Youth Members | (Y2) | 10 |
| Senior Members | (SN) | 14 |
| Senior 50-Year | (S5) | 5 |
| Senior Legacy | (SL) | 9 |

Total Membership 116

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.

| | |
|------------------------|--------------------------|
| Chris Carlson | Keatin Cecrle |
| Rick Chapman | Ty Conley |
| Jerry Johnson | Christopher Kline |
| Joe Plumlee | Gary Raulerson |
| Jesse Sukeforth | Tim Walton |
| Andrew Wohl | |

COMING DUE MEMBERS

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

| | |
|------------------------|----------------------|
| Rich Casanzio | Bill Cotter |
| Chuck Griffith | Bryan Hevel |
| David Holzwarth | John Humble |
| Dave Jacobs | James Kastler |
| Alan Kelly | Martin Port |
| Daniel Proctor | Howdy Russell |
| Lee Sobania | Jack Stimis |
| Bob Stump | Ken Tureski |

Big Orange Chorus

BOARD MINUTE SUMMARY

by John Alexander

The board met on 27 August at The Loop. Present were John Alexander, Terry Ezell, Dave Medvidofsky, Rick Morin, Steve Mullens, Daniel Proctor, and Mike Sobolewski.

June minutes were approved as amended.

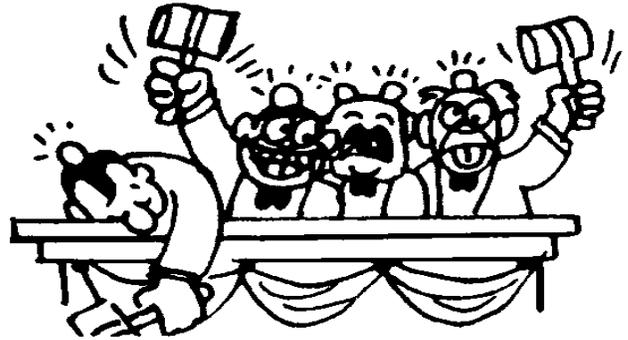
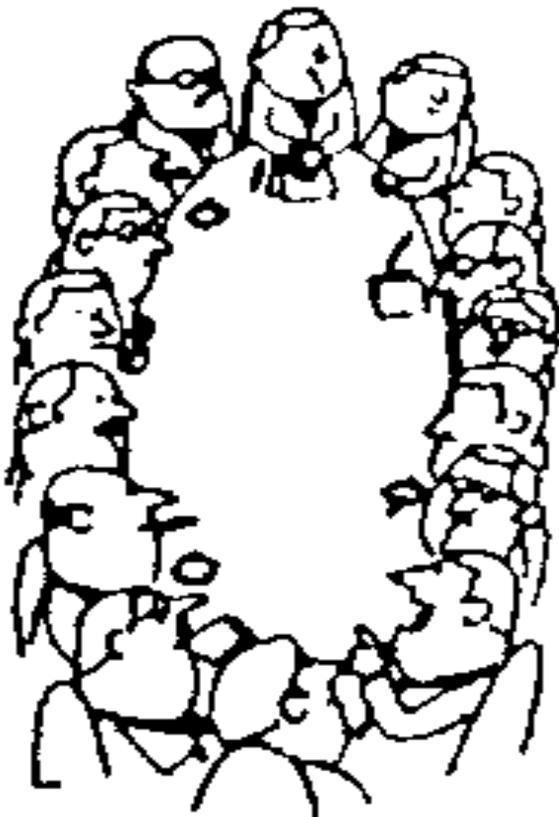
Tech review of the JU facility was completed by Jason Dearing and Frank Nosalek and it was confirmed as the Christmas Show venue.

Discussions were started, and will continue concerning the identity and focus of the chorus. Who and what do we want to be?

A possible gig early next year at the Advent Village was discussed.

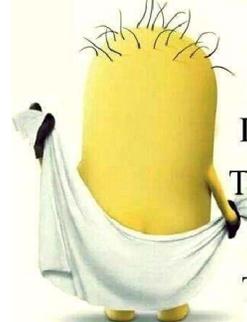
More performances around town are definitely needed.

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



Before you think about throwing out those items that have become household clutter, I'd like to throw out an idea. A way to provide some monetary help for Chapter organizational budgets. Yard sales. You are aware, I'm sure, of that saying that one man's trash is another man's treasure. That can apply to another man's treasury (read Chapter funds), as well. I'm thinking of how a "Buy For Barbershop" sale of what might be unwanted home items could tangibly impact on needed Chapter monies. Either through individual yard sales with collected money passed along to a Chapter OR a collective members supported sale held at some other site. A simple sign indicating that the funds would go to perpetuate barbershopping would prompt interest. Playing a CD or tape of four-part harmony would add appeal. Live singing by chorus members or quartet would also drive interest. (Do I envision news coverage? Of course.) What say? If not this year, how's about in 2016?

NEVER SING IN THE SHOWER!!



SINGING LEADS
TO DANCING,
DANCING LEADS
TO SLIPPING AND
SLIPPING LEADS
TO PARAMEDICS
SEEING YOU NAKED.
SO REMEMBER
DON'T SING..!
OR BETTER YET SING
BUT TAKE A **BATH!**

REHEARSAL SCHEDULE

| | | |
|-----|--------|-----------------------|
| 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 |
| | | |
| Thu | 01 Oct | Shepherd of the Woods |
| Thu | 08 Oct | Shepherd of the Woods |
| Thu | 15 Oct | Shepherd of the Woods |
| Thu | 22 Oct | Board Meeting (Loop) |
| Thu | 22 Oct | Shepherd of the Woods |
| Thu | 29 Oct | Shepherd of the Woods |

PERFORMANCE SCHEDULE

| | | |
|-----|--------|------------------------------|
| Sat | 19 Sep | Extravaganza (Villages) |
| Sat | 12 Dec | HoH Christmas Shows |
| Sat | 19 Dec | Christmas Show |
| Sat | 30 Apr | Spring Convention (sing off) |

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

| | | |
|-----|--------|----------------------------|
| Fri | 04 Sep | Suns v Mississippi |
| Sat | 05 Sep | Suns v Mississippi |
| Sun | 13 Sep | Jags v Carolina |
| Thu | 17 Sep | Luke Bryan |
| Sun | 20 Sep | Jags v Miami |
| Sat | 26 Sep | Univ of Phoenix Graduation |
| 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 |
| Thu | 22 Oct | Jason Aldean |
| Sat | 24 Oct | Katt Williams |
| 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 |
| Fri | 11 Dec | Trans Siberian Orchestra |
| Sun | 13 Dec | Jags v Indianapolis |
| Sun | 20 Dec | Jags v Atlanta |

BIRTHDAYS

| | |
|-----------------|--------------|
| Casey Jones | 01 September |
| Don Messler | 04 September |
| Matt Perry | 05 September |
| Shane Scott | 07 September |
| Bill Vockell | 10 September |
| Lou Richardson | 15 September |
| Andrew Schrader | 15 September |
| Gary Raulerson | 17 September |
| Joe Russ | 18 September |
| Ty Conley | 22 September |
| Jack Stimis | 27 September |

RECENT GUESTS

| | |
|----------------|-----------------|
| Bill Andrusk | Scott Chatten |
| Sean Ciske | James Cox |
| Cody Creamer | Larry DeLorenzo |
| Clay Harland | Kenneth Harland |
| Murray Hertz | Bill Jones |
| Matt Lawrence | James Matti |
| Chuck McMorran | Josiah Shepherd |
| Robert Thau | Roger Walker |

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 |

DIRECTING TEAM



Tony DeRosa
Front Line
Director



George Gipp
Associate
Director



Jason Lee
Assistant
Director



Chuck Griffith
Director
Emeritus

OTHER CHAPTER LEADERS



Bill Vockell
Performance
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 October is 26 September. 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!**

2015 BOARD OF DIRECTORS



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Learning Materials Coordinator

**IMAGINE 100 MEN ON THE RISERS
BE A SINGER-BRINGER**



John Alexander, Editor
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