



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 36 Issue 7

July 2016

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

WHAT'S INSIDE

Title	Page
And The Convention Brew Is...	1
Editorial	2
Emotions In Singing	3-5
Barbershop History Questions 21	5
Free Your Voice	6
Free Singing Tips	6
The Self-Evaluation Bias	7-8
Barbershopper Of The Month	8
Magic Choral Trick #36, 37	9
Riser Etiquette	10
Help Wanted	11
Barbershop History Answers 21	11
Damaging The Voice Is What Makes	11-12
Simply: Lip Roll	12
Quartet Corner	13
Chapter Member Stats	13
Board Minute Summary	14
Chapter Quartets	14
Upcoming Schedules	15
Birthdays / Guests / New Members	15
Directing Team / Other Leaders	16
Chapter Officers / Music Team	17

AND THE CONVENTION BREW IS

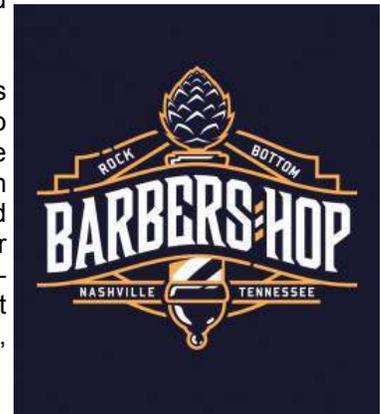
by Amy Rose
from barbershop.org

WOW! You all are highly skilled at coming up with clever names... it must be all of that practice naming quartets. We had MANY wonderful submissions for our Rock Bottom Brewery #BHSNASH special brew (see a longer list here or here!) that represented just about every barbershop in-joke and catchphrase. Here are some of the finalists:

- Overtone Ale
- Seventh Heaven
- Singing People Enjoy Beer, So Quietly Enjoy Some Ale
- Ale Be Seeing You
- Brew-bershop
- Harmony Hops
- Every Good Beer Does Fine
- BarberPole Brew

After combing through all of the submissions, a favorite emerged and our brewmaster agreed: BarbersHop was the winning entry! Versions of this name were suggested by several different barbershoppers, but first mention goes to Evergreen District's own resident beer aficionado John Burri. Pronounced Barber's Hop, this ale promises to be as cool and refreshing as barbershop itself. Enjoy a pint at Rock Bottom Brewery, located downtown at 2nd and Broadway.

BONUS: The fine folks at Rock Bottom were so enthusiastic about the upcoming convention brew that they whipped up a sweet logo for our collaboration, too. T-shirts will be available at Harmony Marketplace, while supplies last!



WANTED!!

MEN WHO LIKE TO SING!



2016 Board of Directors

President:
Terry Ezell

Music & Performance VP:
John Alexander

VP Chapter Development:
Mike Sobolewski

VP Marketing:
Frank Nosalek

Secretary:
Don Messler

Treasurer:
Steve Mullens

Immediate Past President:
Dave Medvidofsky

VP Communications:
Robert Reeves

Members at Large:
Jason Dearing
Howdy Russell

VP Program:
Daniel Proctor

Big O Bucks

Coordinator:
Mike Sobolewski

Bookkeeper:
Rick Morin

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

John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003
johnalexander@att.net
904-278-3987

Committees

Show Chairman:
Jason Dearing

Chorus Manager:
Vacant

Chorus Contact:
Vacant

Webmaster:
Frank Nosalek

Youth In Harmony:
Dave Parker

Music Team

Music Director:
Vacant

Associate Director:
George Gipp

Assistant Director:
Vacant

Director Emeritus:
Chuck Griffith

Section Leaders:
Terry Ezell Tenor
Robert Reeves Lead
Steve Mullens Lead
Jeff Packer Bari
Jason Dearing Bari
John Alexander Bass

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

EDITORIAL

by John Alexander

It's an exciting time to be a Big O. The chapter is undergoing a reformation. Many have said we need to learn more new music. We are doing so. Many have said we need to have more local performances. We are doing so. Many have said we need more involvement in the community. We have plans to do so.

Membership tends to dwindle during times of uncertainty. We are, however, gaining members who want to join in the fun we are having. Our director search continues. Finding a person who can meet us at our current level and take us forward is not an easy task. We are lucky to have our Associate Director, **George Gipp**, to keep us in the game.

Everybody needs to be focused and involved. We need everybody to bring guests. We need everybody to sell show tickets. We need everybody to sell program ads. We need everybody to help with fundraising. We need everybody to take an administrative or operational task and run with it. Showing up on Thursday, prepared and ready to sing, is no longer enough. What happens when the 4 or 5 guys who do most everything burn out?



EMOTIONS IN SINGING THE KEY TO SELLING A SONG

by Stephen C. Rafe

© reprinted by permission
(edited to serialize content)

This paper will focus on how to interpret a song. It will explain the importance of starting by determining the message(s) they convey. Then it will focus on how to help chorus members get in touch with how any song's story should be told. Here, we will be talking about delving into the lyricist's IN-tent behind his or her CON-tent. In short, we will discuss how to get in touch with the feelings the author/composer is intending to convey.



PART ONE

Every song, no matter what it may be, has a message that is based on the emotions. And the words should be reflected in the music -- and vice versa. The only question, then, is what is the best way to start?

Singers who know my work as a presentations coach sometimes ask me to work with them on how to perform a song in public. I don't teach "singing" although they may ask me questions about proper voice production, vibrato, breathing, support, phrasing, posture, and the like. We may also discuss how to use various types of microphones, how to use the lighting to best advantage, what to wear (no constricting clothes, etc.), and so on. Soon though, we begin to talk about how to interact with audience members in ways that are most appropriate to the singer's intended venue. (For example, the technique for when and how to make eye contact varies from lounge to stage.)

Just the Start

Having what we would consider good vocal technique and singing all the notes accurately is not always the case -- even with top performers. In fact, many have been known to swoop and scoop. Bing Crosby and Barbra Streisand, for example, have been known to do both.

For a video of Bing Crosby swooping and scooping while still conveying the right emotions, please listen to him sing "True Love"

with Grace Kelly starting at one minute into: <http://www.youtube.com/watch?v=8CuP2YQTUIE>)

For a Streisand example of both, please go about one minute into the following URL: <http://www.youtube.com/watch?v=n-KPGh3wysw>

Yet they both rose to fame. And the reason has largely to do with their ability to interpret a song's emotions vocally.

Getting in Touch

Many singers who ask my help have often misunderstood or misinterpreted the song they were performing. It's a fairly common problem. A couple of them have been "belters" and would slam into a song with fingers snapping, regardless of what the song had to say. Regarding "belters," some singers tend to "push" their voices when they can't hear themselves well enough to balance with instruments or other singers or instruments -- or over ambient noise. However, "pushing" the voice -- even from the diaphragm -- is never a good idea. It causes stress on the voice mechanism which can result in vocal fatigue and damage to tonal quality.

Singer #1 -- One, for example, showed me how she had been performing "I Wish You Love" as an upbeat, happy song. Then she and I read the words through and discussed the emotions. Soon she recognized that she was saying her heart was broken because her love would never be, but that she wished him all good things in life. With that realization, when she read through the words again, she had to struggle a bit to manage her emotions.

The next step, then, was for her to **capture those emotions but become able to share them without personally becoming overly emotional**. As she rehearsed with the song's emotions in mind, her body language and facial expressions naturally began to follow her feelings. Artificial or "forced" gestures are always slightly out of sync. So they come across as stilted and insincere.

As she began to sing the song through with this new and beautiful message, even I was moved. When I saw her after she had performed it in public in the new way, she told me that more than a few audience members were moved to tears.

(Continued on page 4)

EMOTIONS IN SINGING (continued)

(Continued from page 3)

Singer #2 – When I worked with another lounge singer who had adopted the habit of "belting" everything, she told me she felt as though nobody was listening when she performed. And she was probably right because she delivered all her songs the same way.

The song I chose to have her work on was "Time Heals Everything" from a short-run Broadway play called "Mack and Mabel." I had her watch Bernadette Peters sing it on YouTube, but not for the reasons she might have expected. Ms. Peters' husband had just recently died and she was clearly still numb. If you watch it, you will see that her restraint shows in her totally emotionless face and in her frozen posture, and her arms are folded. She appears to be holding back to keep from losing herself emotionally.

<http://www.youtube.com/watch?v=3MHxPuWld5o>

However, neither Ms. Peters' performance of the song nor my client's captured the essence of the words. So I gave my client the lyrics sheet in the format I describe in my manual, "Teaching Choral A cappella Music Painlessly," and we began to explore the lyrics' emotions. As we progressed phrase by phrase, feeling by feeling, I would ask questions such as the following and listen to her responses. I offered no clues. **My questions were all open-ended and consisted of such things as "What do you suppose is happening here?" "What is the singer feeling right now?" "Where are your emotions as you think about these words,"** And so on. She began to discover what the "story" was all about and became emotional.

Emotional Shifts

The song, "Time Heals Everything" is a good example of how emotions can change within a song. It seems to start out optimistically enough – or so we might think. "Time heals everything; Tuesday, Thursday," and so on. It even appears to hold forth the promise that by being patient, "the hurt will end." And then we're brought to realize that we're hearing about unre-

quited love as we're told "Time heals everything... but loving you." (See Chart B.)

Such shifts in emotions can go in many directions. Yes, even in the opposite direction. Consider the lyrics to one of my own shorter compositions, "I Found You." (See Chart C.) This brief song seems to be talking about the cost and pain of loving as the words tell us "I paid, and paid, the going price -- Not looking back on sacrifice...." However, we then hear: "And then I found you." Ah! Discovery! Joy! Love! So would you sing those words the same way as you would sing the previous ones? In this case, as in all cases, we have to know what the words are telling us -- the mood, the feelings, the emotions -- before we can interpret them well vocally.

The Process

You might like to give the technique a try. First just read the words through to get the "big picture." Then, as you read each phrase out loud, ask yourself such questions as those mentioned here. Once you've been through the whole song that way, go back and read the entire song's lyrics again. You'll find that your physical and vocal emotions begin to take on a life of their own and lend meaning and texture to the song that is hard to acquire any other way. And yet you haven't *sung* anything yet. From that point on, it's no longer about the singer: It's about the story -- and audiences relate to that. You will see a discussion of the song's emotional intentions further into this paper, under the heading "Exceptions" so try the technique on your own before reading on.

"SING ME THAT SONG AGAIN"

I love to hear the old songs
that my mother used to sing;
They take me back to childhood days,
when life was LOVE and SPRING.

"Mid pleasures and palaces,
Where-ever I may roam."
That mel-uh-dy will haunt me still,
the song of "Home Sweet Home."

Sing me that song once again, dear,
sing me that sweet refrain:
Bring back the joy and the pain, dear,
I wanna live them again.

Don't mind the teardrops uh-falling
over my cheeks like rain;

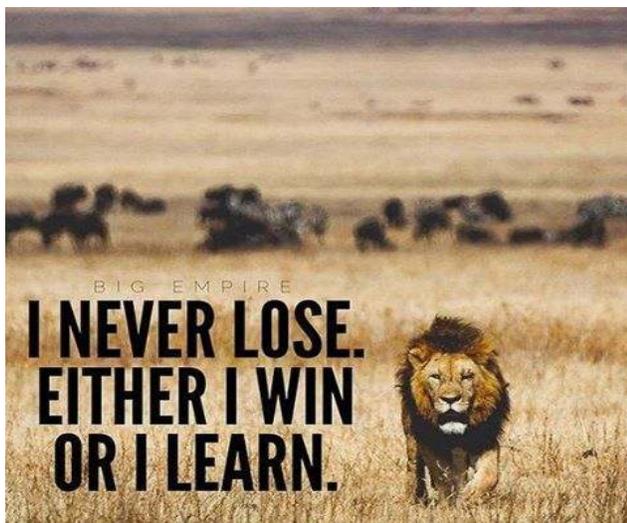
(Continued on page 5)

EMOTIONS IN SINGING
(continued)

(Continued from page 4)

Just sing "The Song That Reached My Heart;"
Sing me that song again,
Once again.
Don't mind the teardrops uh-falling
over my cheeks like rain;
Just sing "The Song That Reached My Heart;"
Sing me that song again.

(To be continued next month)



24 JULY 2016



31 JULY 2016

BARBERSHOP HISTORY

QUIZ 21

by Mark Axelrod
from probweb.org

- 1 - In what year was the first Harmony College East (HCE) held? I am referring Specifically to the event known as HCE, not to the earlier Mini Heps which preceded HCE. For extra credit, which district VIP came up with the name?
- 2 - Where was the venue for that first HCE?
- 3 - What's the record for the greatest attendance at a HCE? For extra credit, what's the record attendance at the weeklong Harmony College the society runs every summer in Missouri?
- 4 - In what year was that HCE record attendance achieved?

Answers on page 11



FREE YOUR VOICE

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

Vocal fry. Don't speak with it. People are often not aware they are speaking with fry. It is not good for the voice. Do not believe the ones who say it will help your upper register or your lower register. Do it over the long-term and your voice will worsen.



Another simple tip but very effective... Check your knees as you sing. Are they locking stiff and straight? Keep the joints free. Let them feel like they are always ready to move. Your body will respond with greater freedom and so will your voice.

Rehearse your technique again and again until you are unconsciously competent, then... forget about it while you sing. It's a very large step your brain must take. For so long, you have thought hard about technical processes. Now your thinking must fundamentally shift to what the music and words are all about.

The same applies at performance time, even if your technique still needs a lot of work. You won't change your technique now, so immerse yourself in the moment.

"I've learned a lot of things about myself through singing. I used to have a certain dislike of the audience, not as individual people, but as a giant body who was judging me. Of course, it wasn't really them judging me. It was me judging me. Once I got past that fear, it freed me up, not just when I was performing but in other parts of my life."
~ Julie Andrews.



FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

E = Elasticity of the Vocal Folds. The vocal tone is created as airflow bursts through the cleft of the vocal cords causing them to vibrate/oscillate. The vocal folds can lose elasticity due to misuse, lack of use and/or increase of age. Be sure to train your voice with vocal exercises on a regular basis to keep your voice in shape.



FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

E is for Emotion. If the emotional content of the song you're singing is powerful enough to move you, then allow that emotion to affect the sound of your voice. If it's not, then you must reach inside your heart and connect with a similar experience of your own.



FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

E. Enjoy. Singing is fun. It's actually very hard to be depressed when you are singing and there is lots of evidence all over the internet to support this theory. Most people find their weekly singing class very therapeutic, so relax, let go of your inhibitions and ENJOY!! E is also for England where I come from.



FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

E= Eat for Energy -- Proteins are essential for maintaining energy in singing. Singing takes energy. Many performers lose energy halfway through a set and then end up efforting, pushing and stressing their vocal cords.



THE SELF-EVALUATION BIAS: DO WE REALLY SOUND AS BAD AS WE SOMETIMES THINK WE DO?

by Dr Noa Kageyama
from bulletproofmusician.com

The great violinist Jascha Heifetz once remarked that we should always be happy when performing. After all, if things are going well, we should be happy that we're having a good day. And if things are going badly, each note we play gets us closer to the end, so we should be happy about that too.



That said, it's still no fun to be stuck on stage, feeling like we're laying an egg. Cringing at each botched shift, garbled run, and cracked note. Which of course just leads to a downward spiral of negativity and increasingly uninspired playing, as a tiny part of us curls up into a ball and dies on the inside, wondering why we even bother to try.

Of course, a week or month (or decade) later, we screw up the courage to listen to a recording of the performance, and are pleasantly surprised by how decent we sound. How the horrible things we were initially mortified by, are barely noticeable, and how many nice moments there are that we didn't even remember.

So what's the deal? Do we sound better in the moment than we think? Or are our recording devices just not sensitive enough to pick up the things we hear?

Dress rehearsals vs. concert performances

To learn more about how we perceive the quality of our performances, an interdisciplinary group of researchers ran a study involving 21 undergraduate and graduate-level piano students.

Each student was videotaped doing a complete run-through of their repertoire in two different situations – a dress rehearsal and a performance (not something contrived specifically for the study, but a real honest-to-goodness performance they would have had to give anyway).

Two evaluations

Following their concert performances, the students completed an evaluation form designed to help them compare the quality of their concert performance to the quality of their dress rehearsal run-throughs. Ranging from memory to tempo to sound quality and expressiveness, they evaluated the degree to which their performance was worse, better, or the same as their dress rehearsal in eight areas (on a 7-point scale where 3=much worse; 0=same; 3=much better).

But the researchers carefully manipulated the timing of their self-evaluations. Each student completed one evaluation immediately after their performance. And then a second one, some time later while watching the recording of their performance. To compare their perception and memory of their performance vs. the reality of how well they played given an actual recording of the performance.

Meanwhile, a professional pianist completed the same comparative evaluation of the students' rehearsal and concert performances, while reviewing video of the concert performances.

Then, the students' ratings and professional ratings were compared to gauge the accuracy of the students' self-ratings.

Student self-ratings vs. expert ratings

You can probably guess what happened.

The highest correlation was between the professional pianist's evaluation and the students' evaluations completed with the video (.94). The lowest correlation was between the professional's evaluations and the students' evaluations that were completed without watching the video (.79).

So all in all, the data suggests that the performers were able to evaluate the quality of their performances more accurately when they did so based on a video of their performance. When relying on only their memory of the performance, their evaluations were less accurate.

Why the difference? Well, the major difference between dress rehearsal and concert performances, of course, is the amount of anxiety we experience. Might it be that our nerves make a difference in how we perceive the quality of our playing?

(Continued on page 8)

THE SELF-EVALUATION BIAS (continued)

(Continued from page 7)

Impromptu speeches

A group of Canadian researchers conducted a study of college students to see what role anxiety might play in the accuracy of our self-perceptions.

They took a class of 333 students and gave them a social anxiety assessment to identify those who experience the most and least anxiety in social situations. The high and low socially anxious students were then asked to give an impromptu speech in front of an observer and videocamera, told that the recording would be shown to other students at a later time. Essentially the social phobic's worst nightmare – like that dream where you get to the concert hall for a first rehearsal and discover that you prepared the wrong concerto.

High social anxiety vs. low social anxiety

Both the high-anxious and low-anxious groups completed self-evaluations of their speech in several areas. The interesting ones were related to performance quality and “presenter impression” (i. e. how they thought they came across to others).

As predicted, the high-anxious folks had lower self-ratings than the low-anxious folks. Ok, but that doesn't necessarily mean anything because maybe their nerves really did cause their performances to suffer, right?

To check this out, two independent observers watched and rated both groups' speeches.

And after controlling for these observer ratings, it turns out that high-anxious folks do indeed have a bit of a “self-evaluation bias.” As in, the more anxious we are, the worse we think we are performing – even if it's not necessarily true.

It seems that we let the experience of anxiety, and how it feels, affect our perception of how we are performing in the moment. Like having a pair of anxiety goggles which bias how we see the world.

But the thing is, as tight or shaky or nervous as we might be, we can still play at a pretty darn high level. It might feel like everything is about to fall to pieces in our world, but people on the outside often

remain completely oblivious – because we appear much more at ease and in control than we actually feel.

Take action

So if you want to avoid triggering the downward spiral of negativity and doomsday thinking, don't try to evaluate how well you are playing in the middle of a performance. Save it for later – there will be plenty of time for beating yourself up afterwards, if you're so inclined.

But speaking of later, maybe don't dwell on a performance and make yourself feel miserable on the drive home either. Give yourself a day or two to clear your head, and listen to the recording first. Because if you're going to beat yourself up about something (not that I recommend it), you should probably make sure it really happened the way you remember it.

As Mark Twain once said, “I've lived through some terrible things in my life, some of which actually happened.”

BARBERSHOPPER OF THE MONTH



Dr Tim Workman

Congratulations and a tip of the Big O hat to our latest Barbershopper of the Month, **Dr Tim Workman**.

Dr Tim Workman, Professor of Vocal Music, Florida State College, Jacksonville, remembers his barbershop roots. He has worked tirelessly to coach and prepare two collegiate quartets for recent competition. One of those quartets, *On Point*, won district and will be competing at the International convention this month in Nashville. He also helps us as a vocal coach on a regular basis.

Dr Tim was unanimously chosen by the Board of Directors as the Big Orange Chorus Barbershopper of the Month.

Congratulations Dr Tim!

MAGIC CHORAL TRICK #37 PERFECT STAGGERED BREATHING

by Janet Kidd

from betterchoirs.wordpress.com

Staggered Breathing is what choirs do so that no one ever has to run out of oxygen and fall off the risers.



Sneaking a breath without anyone noticing is an art form. Here are the secrets.

When you take your sneaky breath, make sure to take out an entire word – or even a couple of words. Do not – that means ever – sneak a breath between any two words where there's no designated breathing spot. If you do, the lack of synchronization will be noticeable to even the casual listener, your director will sigh and get depressed and any Virgos or Capricorns in the choir will be seriously miffed.

Unless a sudden lack of oxygen surprises you, plan ahead for your staggered breath.

Fade out a bit, take a leisurely breath, then taper your sound back into the mix.

Here's the catch. While you're doing the fading, the breathing and the tapering, you need to look as if you're singing. If you don't – all audience eyes will be riveted upon you, and once again the director will sigh, and the Virgos and Capricorns.....

For all of you heading off to sing in choirs this Christmas Eve, thank you so much for all that you do to make life more rich, more alive and more fun for all who hear you. Bless you all, and have a wonderful Christmas.

***At every gig you do,
ask yourself this
question throughout
the night: "If I were in
the audience right
now, would I be
enjoying this show?"***

MAGIC CHORAL TRICK #36 EAR PULLS

by Janet Kidd

from betterchoirs.wordpress.com

If nothing else this one is so odd that it's worth the entertainment value for your choir.



As your local reflexologist will tell you there are lots of important spots in the outer ear.

Have your choir members stand still and really listen to any ambient sound. Then, just for fun ask them to twist their heads around first to the right, then to the left as far as they can – and notice how far that is.

Next, ask them to massage, quite vigorously, their outer ears – and finish up with slight pulling on the ear lobe.

Two interesting effects can be noticed after this exercise. Their hearing will be a little more clear and crisp – and they'll be able to turn their heads farther to the left and to the right.

No idea why this happens – but a more relaxed neck, and hearing that works better are both desirable for any singer.

BUILD YOUR SONG PERFORMANCE

from a2zsingingtips.com

Think about how a well-constructed roller coaster builds in intensity and suspense throughout the ride. Your song should have the same sort of ups and downs. For the best results, plan the dynamics (volume and intensity) of your singing. Don't just sing as powerfully as you can from the get go. Figure out the emotional and natural build of the music and sing accordingly. As an example using a basic song form, you would do your initial build from Verse 1 through Chorus 1, bring them back a bit for Verse 2 only to get a slightly bigger build (than the peak of Chorus 1) on Chorus 2 before exploding into the bridge. Remember, singing is as much an art form as a skill.

RISER ETIQUETTE

from *The Voice Of Rushmore*

In agreeing to and practicing what follows, we as Shrine of Democracy Chorus members, commit to treating our rehearsals as if they were performances, so that we practice what we most want to execute on stage.

We are committed to respecting our directors, coaches and each other whenever we perform (either at rehearsal or a public performance), and accept the following practices of "Riser Etiquette." We recognize that it is the responsibility of each member to adhere to these practices and to hold each other accountable, so that we are of one purpose.

1. **Respect the Rehearsal Hall:** Refrain from conducting business (chorus or personal) during the rehearsal time. If you absolutely must engage in conversation with someone, please do so outside of the rehearsal room so as not to be a distraction to the group performing on the risers.
2. **Minimize Distractions:** While we are performing during rehearsal, please silence all cell phones, pagers, watches and other personal devices which could serve as a distraction. If such a device is necessary for emergency or on-call reasons, please adjust to "vibrate" mode or do your best to minimize its potential for distraction.
3. **WAIT:** If you arrive late, or step down from the risers and are returning, simply stand on the side and wait until invited by the director to take your place.
4. **No Crossing:** Under no circumstances should we ever cross in front of the director while getting on the risers. If crossing to the far side of the risers, walk behind him instead, or circle behind the risers.
5. **Have Fun:** By enjoying the great stuff the director has to offer. Save your fun with your neighbor until after the rehearsal. (Exception – see Ten Second Rule)
6. **Ten Second Rule:** If the director has not addressed the chorus within ten seconds, then you can talk quietly with your riser neighbor until the director resumes. Keep your eye on the director so you know when he has resumed, and then immediately give him your attention.
7. **Listen, Don't Fix:** Often when there's a pause, chorus members try to correct their own mistakes or those of their neighbors. Although this may seem important, RESIST. You will miss important comments from the director that affect everyone in the chorus. Bear in mind that the director fixes all the problems eventually.
8. **Listen, Don't Sing:** When the director is demonstrating how to sing a particular passage, do not sing with him. He's usually doing that to demonstrate the interpretive plan, language, tuning or certain effect that he wants for a particular phrase. If you sing with him, you keep yourself and everyone else from hearing him, and instead, you become the example. That keeps us all from learning from the expert.

When the director is speaking to the chorus, don't pass the time singing or reviewing your part. It makes it difficult for all of us to pay him proper attention and to learn, because we're instead paying at least some attention to you.

When the director is working with another section or sections, don't sneak-sing your part with them. You may think no one will notice, but it's guaranteed the Director will notice, and be distracted by it.
9. **Listen, Don't Hum:** When the pitch pipe is sounding, don't hum the pitch. It keeps you and everyone else from hearing the pitch accurately.
10. **Listen, Don't Fix:** Often when there's a pause, chorus members try to correct their mistakes or those of their neighbors. Although this may seem important, RESIST. You will miss important comments from the director or coaches that affect everyone in the chorus. Bear in mind that the director and coaches fix problems in the order which they feel is most appropriate. Stay focused on them and they will eventually get to the area which is bugging you! The only ones who should be "fixing" things other than the director or coaches should be the section leaders and only within their own section.
11. **Wait:** If you need to step down for any reason, stay on the risers until there's a break in the singing, then step down and leave quietly. If you need to cross to the other side of the risers, walk behind the risers if possible.
12. **Perform At All Times:** When the director is working with another section or more than one section, silently (without singing your part) perform with them. This allows you to stay focused and involved, and you will benefit from 'active' learning.

HELP WANTED

by Dave Parker

Charlie and Lynn Young have decided to travel next fall, leaving us without a Floor Manager for the Youth In Harmony Sing-Shop on October 19th. He passed on his carefully filed records for a volunteer to fill his shoes coordinating that day's activities for choral members from several local high schools. If you have coordination abilities and you would like to apply them to a truly joyful project, please contact me to discuss further. No experience required.

**BARBERSHOP HISTORY****ANSWERS 21**by Mark Axelrod
from probeweb.org

Answers to this month's history quiz:

1 - 1993. The name is the creation of Howard Feterolf, then the District Music Educator. That position is known as the District VP of Music and Performance these days.

2 - Salisbury State College, which has given itself two promotions since then, first to Salisbury State University and then to the current name, Salisbury University. I guess the words "state" and "college" have become too downscale. Every HCE subsequent to 1993 has also been held at the same venue as the first.

3 - 618 is the highest-ever attendance at HCE. The highest-ever attendance at the weeklong Harmony College in Missouri is 701, greater than the largest HCE attendance by a mere 83 guys. I say mere because the full-blown Harmony College is open to the membership of the entire society; HCE draws its students only from the Mid-Atlantic District. Barbershoppers.

4 - The record attendance at HCE occurred in 1997.

**DAMAGING THE VOICE IS
WHAT MAKES SOMEONE A
GOOD SINGER?**

by JoanCA

from hubpages.com

The new singing competition Rising Star had a standout performer named Jesse Kinch who made quite an impression when he performed I Put a Spell on You. He spoke so quietly before his performance that the audience and judges were blown away by the big, powerful voice that came out. However, I was bothered by him for this reason. He's 20 yet has a hoarse sounding speaking voice. I wondered if Jesse was "over-singing," pushing his voice to do things it can't safely do. Could he be straining and potentially damaging his voice to sound so impressive?

Preston Jones, a music critic with Fort Worth's Star-Telegram, began his criticism of "over-singing" by stating "bigger isn't better."

plenty of powerful vocalists are bending, stretching and otherwise torturing notes that don't deserve such brutal fates.

While you can accuse "(American) Idol" of spreading the wretched practice, I'd also lay blame upon a culture that prizes succinct sound-bites over substantive art — it's tempting to try to make your impact in 10 seconds rather than over a sustained three minutes...If you can deliver a big, meaty vocal performance that's easily distilled to one enormous moment, you're golden — or at the very least, YouTube-able.*

In other words, singing is no longer about the words, meaning or emotion of the song. It's become about showing off how damn impressive your vocals supposedly are. And people are literally damaging their voices to impress audiences. Because if they aren't damaging their voices to sound amazing they may be accused of not being a good singer. And the reaction to Jesse Kinch is an example of that. People are blown away with how amazing he sounds encouraging future singers to also strain their voices to sound equally impressive.

When Heartfelt Isn't Enough

(Continued on page 12)

DAMAGING THE VOICE

(continued)

(Continued from page 11)

Some critiques from the judges on Rising Star are evidence that many of us have become brainwashed into believing that "over-singing" is somehow good singing. Sarah Darling covered Merry Go Round by Kacey Musgraves. Musgraves is an amazing songwriter. Her songs aren't designed to show off vocals. They're designed to tell stories. And Merry Go Round tells a great story.

However judges Ludacris and Kesha praised Sarah for her singing but both said they wanted to hear more of her range. They wanted vocal acrobatics despite Darling delivering a beautiful and heartfelt vocal performance. I was disappointed in Kesha for this because she doesn't "over-sing" herself. She knows her vocal limitations and works within them. Kesha has been praised for her singing technique because she doesn't push her voice beyond the limits of where it should go.

Kesha's best songs like the nostalgic country ballad Wonderland and heartbreaking The Harold Song are amazing songs because of the stories they tell, not because she's doing anything amazing with her voice. Yet even a singer-songwriter like Kesha, who lists Bob Dylan's Nashville Skyline as one of her favorite albums, seems to have fallen into the trap of believing that singing should be about jaw-dropping vocals.

As much as I enjoy watching shows like Rising Star and America's Got Talent, I do wonder if they are encouraging what Preston Jones calls "impossibly contorted vocal performances" and "forgetting bedrock necessities like tone, pitch or the right lyrics."

Singing Competitions Rarely Produce Stars

Perhaps this is why singing competitions usually don't succeed in creating stars. Kesha is an amazing artist but she could never win the very competition Rising Star that she's currently judging because she doesn't have a big, powerful voice. She'd be lucky to make it past the auditions. She can sing, write amazing lyrics, write ear-worm hooks, play instruments and has a great personality. That's what made her a star. But

that means little in these shows. They will never produce a Kesha, Mick Jagger, Bob Dylan, Kacey Musgraves, Paul McCartney or Ben Folds, all great artists who aren't amazing vocalists.

Despite the fact we all love artists who aren't great vocalists, most of us seem to have fallen into the trap of believing that gimmicky performances delivered by someone like Jesse Kinch or Macy Kate (both received the highest scores on episode 1 of Rising Star) are better than heartfelt performances delivered by someone like Sarah Darling. We have very distorted ideas about what it means to be a good singer. Preston Jones also puts the blame on the listening masses for this. He quotes voice instructor Melinda Imthurn.

"Do people oversing because they see it on 'American Idol,' or do people oversing on 'American Idol' because they think it's what people want to hear?"

Jones believes it's the latter and that we are the ones responsible rather than these talent competitions. Singers like Christina Aguilera and Mariah Carey were "over-singing" before the advent of American Idol and The Voice, so these shows can't be blamed. ABC's Rising Star is a great show and fun to watch but will it produce a great artist? If strained vocal performances matter more than overall artistry, maybe not.

SIMPLY: LIP ROLL

from 33 Most Effective Singing Tips

by Lisa Hugo

from how2improvesinging.com

I would have to say the use of the lip roll. Students instantly feel how they have to support through proper breath control. Through the relaxation of the muscles around the larynx, they are able to sing through their vocal range with no strain, and they start to feel how the notes naturally move into the resonance areas. Following on from this they can then learn to use these techniques when singing without the lip roll."





QUARTET CORNER

by John Alexander

On Point is competing at International. *Four More Guys* performed at various locations while strolling about "First Friday" in St Augustine. *Slice!* is working some new numbers for our Patriotic Shows.

What is YOUR quartet doing? Don't have one? Find three other guys and start one! Can't find a match? Drop me a line and I'll run a list of guys looking to quartet up here in the bulletin. It's one of those really fun things that you don't fully understand until you've done it.

It's never too early to be thinking about Singing Valentines. Quartets are always needed, officially formed or pickup. It's only a few easy songs. Learning more than one voice part to these songs can help make you easier to fit into a pickup quartet.



CHAPTER MEMBER STATS

The following are our current membership statistics:

Regular Members	(RG)	46
Life Members	(LF)	1
Youth Members	(Y2)	6
Senior Members	(SN)	14
Senior 50-Year	(S5)	5
Senior Legacy	(SL)	6
Total Membership		78

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.

Dave Medvidofsky
Ken Moyer
Frank Nosalek
Howdy Russell III

COMING DUE MEMBERS

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

John Banks
Rob Hargen
Robert Reeves
John Santamaria
Dan Smith
Robert Tucker
Bill Vockell

Big Orange Chorus

BOARD MINUTE SUMMARY

by John Alexander

The board met via telephone conference call on 26 June at 8:00. Present were **John Alexander, Jason Dearing, Terry Ezell, Steve Mullens, Frank Nosalek, Daniel Proctor, Howdy Russell, and Mike Sobolewski.**

Last meeting's minutes were accepted.

Treasurer reported. Plans for re-starting Quick-Books were announced.

Membership reported. **Alexander Burney** and **Timothy Keatley** are officially new members. Several others are expected to join, soon.

Programs for the upcoming Patriotic shows were finalized. Verbiage for dates, tickets, and program advertisements for the annual show and the Christmas show will be added.

Plans for performances at 5 star Veterans Center and Lassar Veterans Home were deferred.

Barbershopper of the Month was selected.

Still no word from the stadium concerning concessions for Jaguars games.

The next regular meeting is scheduled for 28 July at The Loop. All members are invited to attend.

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

What's that idea brewing in your head?

Would it be of benefit to the Big O?

Attend the board meeting and let it out!

All are allowed to sit in and listen.

All are allowed to participate in
"For the good of the chapter."

CHAPTER QUARTETS



Four More Guys

Dan Kulik, tenor
Ken Moyer, lead
Rick Chapman, bari
John Alexander, bass

Slice!

Terry Ezell, tenor
Eric Grimes, lead
Jason Dearing, bari
Daniel Proctor, bass

Odd Man Out

Terry Ezell, tenor
Brad May, lead
Daniel Proctor, bari
Dave Medvidofsky, bass

On Point

Joseph Mendum, tenor
Daniel Pesante, lead
Timothy Keatley, bari
Alex Burney, bass

Room For More

Your
Name
Here
Maybe?

It's great to be a Big O

REHEARSAL SCHEDULE

Thu	07 Jul	Cancelled (Convention)
Thu	14 Jul	Shepherd of the Woods
Thu	21 Jul	Board Meeting (Loop)
Thu	21 Jul	Shepherd of the Woods
Thu	28 Jul	Shepherd of the Woods
Thu	04 Aug	Shepherd of the Woods
Thu	11 Aug	Shepherd of the Woods
Thu	18 Aug	Board Meeting (Loop)
Thu	18 Aug	Shepherd of the Woods
Thu	25 Aug	Shepherd of the Woods

PERFORMANCE SCHEDULE

Thu	30 Jun	Patriotic Show (SotW)
Sat	02 Jul	Patriotic Show (St Marks)
Sun	03 Jul	Patriotic Show (Arlington Bap)
Sun	03 Jul	Patriotic Show (Southside Bap)
Sun	14 Aug	Annual Show
Sat	17 Dec	Christmas Show

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Wed	20 Jul	5 Seconds of Summer
Sat	23 Jul	Sharks v Los Angeles
Sat	30 Jul	Sharks v Tampa
Fri	05 Aug	Janet Jackson



BIRTHDAYS

Eric Grimes	30 July
Jeff Packer	26 July
Dave Parker	04 July
Martin Port	04 July
Russell Powell	29 July
Keith Starks	22 July
Bob Stump	29 July

RECENT GUESTS

Jason Boddie	Rick Chapman
Chris Cotter	Pat Eimers
Barry Flynn	Bob Ice
Jake Koebrich	Dan Kulik
Joseph Mendum	Daniel Pesante
Tom Sanders	Doug Torrence
Drew Williams	

WELCOME

NEWEST MEMBERS

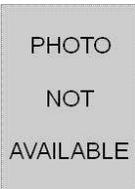
Alexander Burney	June
Timothy Keatley	June
Eric Grimes	April
Brian Kerr	April
Ryan Hastie	March
Todd Hastie	March
Matt Lawrence	August

Ask yourself:

What kind of a chapter would my chapter BE

If all of its members were just like ME?

DIRECTING TEAM



Vacant
Front Line
Director



George Gipp
Associate
Director



Vacant
Assistant
Director

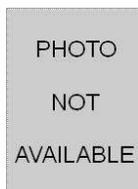


Chuck Griffith
Director
Emeritus

OTHER CHAPTER LEADERS



Vacant
Performance
Coordinator



Vacant
Chorus
Manager



Jason Dearing
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 August is 26 July.
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!**

2016 BOARD OF DIRECTORS



Terry Ezell
President



John Alexander
VP Music & Performance



Frank Nosalek
VP Marketing



Don Messler
Chapter Secretary



Steve Mullens
Chapter Treasurer



Daniel Proctor
VP Program



Dave Medvidofsky
Past President



Mike Sobolewski
VP Membership



Robert Reeves
VP Communications



Howdy Russell
At Large



Jason Dearing
At Large

MUSIC TEAM



John Alexander
VP Music & Performance



Terry Ezell
Tenor Sec Ldr



Robert Reeves
Lead Sec Ldr



Steve Mullens
Lead Asst Sec Ldr



Jeff Packer
Bari Sec Ldr



Jason Dearing
Bari Asst Sec Ldr



John Alexander
Bass Sec Ldr



Mike Sobolewski
Presentation Coordinator



Daniel Proctor
Learning Materials Coordinator

IMAGINE 100 MEN ON THE RISERS
BE A SINGER-BRINGER



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

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