



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 36 Issue 9

September 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

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## ANOTHER GREAT SHOW

by John Alexander

We charmed our audience with another great show at our new venue, Episcopal School Munnerlyn Center Theatre. The chorus performed extremely well, supported by chapter quartets *Four More Guys*, *On Point*, and *Slice*. Headlining the show was southern Florida's own *Signature*, fresh from a 4<sup>th</sup> place medal at International. Standing ovations were had.



# WANTED!!

## MEN WHO LIKE TO SING!



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*The Orange Spiel* is published monthly and is the official publication of the Jacksonville Big O Chapter of the Sunshine District of the Barbershop Harmony Society, the 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.

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

**EDITORIAL**

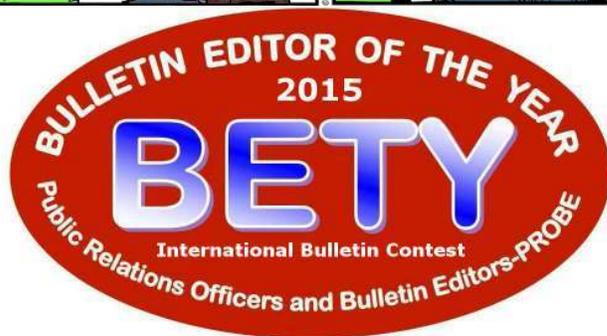
by John Alexander

It was a great show. The audience loved it. We loved our new venue. We even made some money in the process. We could have made more if we had filled more seats.

Luckily we can create some more interest with the upcoming Art Walk performance. Let's ensure we are ready to wow the crowds, most of whom will have not heard our product before. Also we are planning some church performances in December, which may help populate seats for our Christmas show.

Continue bringing guests (AKA potential members) and be ready to give your best at all times. Nothing we do should ever be less than an "A" level.

Plans are being made to return to the competition stage in the fall of 2017. We will stand ready to showcase what we can do and see if we can't better our previous scores. More men on the risers would help us in that endeavor.



GREAT SHOWS  
(continued)

(Continued from page 1)



Afterglow  
At  
Mudville



Art Walk and  
Christmas Show  
Coming Soon

EMOTIONS IN SINGING  
THE KEY TO SELLING A SONG

by Stephen C. Rafe

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(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.*



ADDENDUM ONE

TEACHING "MOVES"

Have you taken a moment to consider how much we ask of our members by expecting them to recall and carry out brand-new instructions for stage presence with very little instruction and very little chance to practice the moves and commit them to muscle memory? Have you thought about the implications of teaching this at night and, often, toward the end of a long rehearsal? Or how individuals' learning capacities and curves affect the problem?

The Result

In a quick run-through the members may learn by managing to "stumble" through the moves. Perhaps they are able to remember most of them but their efforts are unpolished at best. Further, such new learning may not have been stored to where they can call upon it under pressure. So when you take the "package" on stage, men will be trying to mentally juggle their notes, vocal interpretation, and physical "moves" all at the same time. It's a blueprint for a less-than-perfect performance at the very least.

What's Happening?

Most motor activities, such as stage-presence moves, require a minimum of 300 repetitions under the most favorable conditions are required to pro-

(Continued on page 4)

## EMOTIONS IN SINGING (continued)

(Continued from page 3)

duce fluency (Schmidt, 1991). And Schmidt added that "many more trials are needed in less optimal settings." And part-time volunteers learning a hobby-based task late at night would certainly qualify.

### A Potential Drawback

As you proceed, at times you will want to tell them what they did "wrong" and tell them how to fix it. If you do, once you give them the "fix" be sure not to loop back and repeat what they "were doing" wrong. It garbles the message when what they did *wrong* is the last thing they hear, because it interferes with their efforts to wrap their brain around what they need to do *right* next time. (In neurolinguistics programming terms, it serves as a partial "verbal eraser" of the previous, positive instruction.)

In any learning situation, there are only four possible outcomes for participants. They

1. Get something they want
2. Escape or avoid something they don't want
3. Get something they don't want
4. Lose something that they already have, or expect to gain

In barbershopping it's obvious that only the first one will produce the results you seek. So the learning process must be built around that, and participants must be given hundreds of opportunities to feel good about what they're doing and striving to achieve.

### A Positive Approach

Since it's hard for people to learn something new while doing something else that is still relatively new, we can simplify the problem this way:

- A. Play a track of the song and walk them through all the moves
- B. Break down the moves into small pieces

- C. Review the first piece without music just to get the body movements right
- D. Play the track and have them go that far with the moves
- E. Repeat this process for each new piece, building as you go

This will actually take less time than doing it the "traditional" way (especially for older members or slower learners). And it will ensure that bad learning doesn't occur, and therefore can't get locked in.

---

### AVOID OVERLOAD WHEN TEACHING SP

**Note:** *When we ask singers to process lyrics, "notes," vocal interpretation, and physical "moves" all at the same time, we risk overloading them. And that can lead to failure. The key is to use a behavior-modification technique called "successive approximation." That technique calls for breaking the song down into its component parts – called "chunking" by behaviorists -- and then breaking those parts down even further. The technique then calls for teaching one small part at a time, in the sequence that will help singers learn best. And doing so in a way that ensures one small success at a time, building one skill on another as the singers progress.*

*Here we won't be discussing such matters as the appropriateness or relevance of matching the "moves" to a song's music. That's an issue for another time.*

When it comes time to teach the "moves" that go with a song your chorus members have just learned, you might want to consider my variation on the old K-I-S-S formula. Mine says: "Keep It Short and Simple." And it pertains not to the moves, themselves, but the method used to teach them.

Typically, the person teaching the "choreography" may develop a total plan for a song. And if the goal is to prepare the chorus for BHS competition, the person in charge may have two plans – one for each of the two contest songs. That only compounds the risk of creating problems.

Let's just take the teaching of moves to one song as an example and discuss the potential problems and

(Continued on page 5)

## EMOTIONS IN SINGING (continued)

(Continued from page 4)

pitfalls – and the ways to prevent them.

The problems may start if and when you try to teach the whole “moves” package before the singers absolutely know the song well enough to perform it: Adding one more major factor on top of incomplete or inadequate learning intensifies the problem. Another mistake is to try to teach the entire package all at once in the first session: Members can only recall and carry out a certain number of new instructions with only one brief explanation. And one lesson can’t enable them to practice the moves enough to commit them to muscle memory.

A strict rule in the behavior sciences raises yet another potential for disaster. It goes: “Under stress, previously acquired behavior tends to replicate itself.” So in one run-through, singers only learn by managing to “stumble” through the moves. Now, to complicate matters further, the session probably is taking place in the evening, perhaps even in the late evening. Thus, the learning curve may have slowed down and left room for confusion, mistakes, and poor retention.

In addition, the behavior sciences also tell us that changing locations while teaching affects the learning curve negatively. Therefore, if the choreography takes place somewhere other than where the song was learned, that unfamiliar location can actually cause the singers’ previous skill level in singing the song to decline – at least momentarily.

So how do we avoid these potential problems and pitfalls?

1. Make certain everyone knows the song and can sing it well before you add physical interpretation.
2. Go over it two or three times in the room where you will teach the choreography.
3. Break the choreography down into the same segments or “chunks” as you should do with the teaching of the song’s words and notes. Intro, Verse, Chorus, Tag – or whatever that song’s sequence may be. *Match the moves’ pieces to the song’s pieces.*

*Tip: Experience tells us that it’s generally not a good idea for small choruses to split the moves or to spread the chorus across the stage in an effort to*

*“look larger.” Each of these removes the appearance of unity and, some say, it even reduces the potential for good unit sound. With larger choruses that will be using split moves, have an assistant work with each “half” of the chorus.*

4. In the first session, explain the overall plan telling the singers what it intends to accomplish.
5. Still in the first session, select one chunk of the song (preferably the easiest for which to teach the moves) and demonstrate that. When you demonstrate or model the moves, turn your back to the singers so they don’t have to “reverse” things in their minds as they observe you.
6. Have the chorus members try out the same moves as you continue to model them.
7. Now repeat this process – this time playing that segment (and ONLY that segment) of the song. Also, do not have them sing. (Otherwise we risk creating overload again.)
8. Next, have them go through the moves again – this time while singing ONLY that segment of the song. You may want to have them slow down the tempo a bit so they can focus on doing two things at once better.
9. Now do this one more time, bringing the segment of the song up to performance tempo.
10. Finally, end the session and avoid trying to “teach” anything more about moves. Even avoid the urge to tell them what they did “wrong.” Instead, no matter how well they did, congratulate them for a “good start” and let them know you believe they “can do this.”

After that, continue to work your plan each week. Always start by reviewing whatever moves they have learned up to that point. Then go on to teaching the next segment.

(To be continued next month)

## BARBERSHOP HISTORY QUIZ 22

by Mark Axelrod  
from probweb.org

Define the following musical terms:

- 1 - Fermata
- 2 - Legato
- 3 - Tessitura

Answers on page 10

**FREE YOUR VOICE**

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

"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 that 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




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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.

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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.

---

Do you make every rehearsal a special and unique experience? Do you contribute to the energy in the room or wait to respond to energy initiated by others? If your singing group needs that shot in the arm right from the start of its rehearsal, don't wait. Be the change you wish to see. It is your group as much as anyone else's. Value it. Honour it. Make your time with it count.

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Hands. If you need to move them, do specific things that support what you are singing. Have a specific intention. Otherwise, if you have nothing to do with your hands, do nothing. Let them stay by your side with your arms hanging heavily from their sockets. This may feel strange to you but is not as strange as standing there with a hand vaguely out at waist level waiting for a coat to be hung on it. That looks awkward and uncertain.

**FREE SINGING TIPS**

by Yvonne DeBandi  
from a2z-singing-tips.com

G = Guessing Games. Never guess the pitch you are about to sing. Hear the note in your head before you open your mouth.

**FREE SINGING TIPS**

by Nicole LeGault  
from a2z-singing-tips.com

G is for Grace. When singing, the sound should flow with ease - do not force. Volume comes from the manner in which the sound resonates, and each note has its "happy place". Even to sing with a raunchy sound is a manner of technique, not force.

**FREE SINGING TIPS**

by Mick Walsh  
from a2z-singing-tips.com

G. Guide your voice to where you want it to go. Our bodies (very conveniently I think) are full of nooks and crannies where, with careful guidance we can change the sound, timbre and resonance of our voices. Find out where these places are and experiment placing the sounds in different areas of your head and chest. Try singing like Yogi Bear, (with an open throat) then try as if you are looking over the top of a pair of glasses. Notice any difference? .... actually where are my glasses?

**FREE SINGING TIPS**

by Teri Danz  
from a2z-singing-tips.com

G = Get out there - The best way to create your own style as a singer is to do it. If you're a beginner, work with nurturing people (and a coach). You can play coffeehouses, open mikes, sing with friends, but just get started.



## A METRONOME PRACTICE STRATEGY FOR MUSICIANS WHO HATE METRONOMES

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

**M**ost musicians have been encouraged to practice with a metronome at some point. I certainly was, more than once.



But I never liked practicing with a metronome. It was boring and annoying. Maybe it would have been different if instead of going beep or click, it went quack, but regardless, I dreaded the metronome and secretly tried to disable more than one in my youth.

But then I recently stumbled across a handful of studies which found that golfers, soccer, and tennis players benefit from practicing with a metronome. Which made me go wha...???

Better rhythm and timing =  
more precise execution?

Anecdotally, there are many golfers who say that the timing and rhythm of one's golf swing is an important predictor of accuracy and consistency. That if you can get a nice rhythm down, you can hit the ball better.

Which makes sense in music too. Because an inconsistent, herky jerky shift is probably not going to be very accurate or reliable.

But there wasn't much research looking into whether this was really true or not.

So, a pair of Swedish researchers recruited 26 golfers to test it out.

The first step, was to test all the golfers on a) their golfing ability, and b) their sense of rhythm and timing.

The golf test

The golf test involved hitting 60 shots in a golfing simulator, using three different clubs. And yes, "golfing simulator" sounds pretty unrealistic, but the one they used is actually a pretty good simulation of the real thing. It's basically a little hitting area, with a screen, projector, and bunch of sensors, that lets you see a fairway and hole, use a real club, and hit a real ball. When you hit the ball, the sensors pick up the speed and direction of the ball, and project it onto the screen so you can watch the virtual version of the ball fly off into the distance and land where it would have if you were on a real course. Not exactly the same, but accuracy-wise, it's about 99% there.

The researchers measured the distance between the ball's final resting spot and the hole as well as the club head speed of each swing, so they could see how much variation there was from one swing to the next. Because in theory, the more consistent the swing speed, the more consistent their shots are likely to be.

### The rhythm test

Then, came the rhythm test. This was done using a system called the Interactive Metronome. It's a combination of sensors and a software system that measures how accurately you can tap out rhythms with your hands and feet. Think Dance Dance Revolution but with hands too, and you've got the idea (that link is worth clicking on, by the way – it starts getting pretty insane about half-way through).

The test involves 14 different tasks, ranging from clapping your hands together to tapping a footpad, that must be synchronized perfectly (well, within 15 ms) of a metronome click. The system measures how early or late you were to the hundredth of a millisecond, so you have to be incredibly precise.

### Rhythm training vs. technique training

Then everyone was randomly split into two groups, and went through four weeks of training.

The rhythm group had three 45-50 min rhythm training sessions per week, where they practiced clapping their hands while standing on a balance board, hitting sensors on the wall (patty-cake style), clap-

*(Continued on page 8)*



**A METRONOME PRACTICE STRATEGY**  
(continued)

*(Continued from page 7)*

ping their hands behind their back, and more, all to a range of metronomic beats (e.g. 45, 54, 66, and 78 bpm). They got immediate feedback in the form of specific tones in their headphones if they missed a beat, as well as red/yellow/green colored lights on a screen.

The control group practiced their golf swings with a swing training device called the “Explonar Trainer,” twice a week for 20 minutes over the course of the same four weeks. Their training had nothing to do with rhythm, and was oriented more towards reinforcing the right form and technique of their swing.

Four weeks later...

After their training was complete, the golfers repeated the golf shot test and the rhythm test to see what had changed.

As expected, the rhythm group’s sense of timing improved – both in terms of accuracy and consistency.

And remarkably, so did their golfing performance. As a whole, the rhythm group improved from an average distance-from-hole score of 13.1 meters during the initial test to 10.5 meters (a 19% improvement) on the second test. The control group didn’t improve much at all, going from a distance-from-hole score of 12.5 meters in the first test to 13.1 meters on the second test.

The golfers’ swing speeds reflected this improvement (or lack thereof) in accuracy and consistency too. Compared to the first test, the rhythm group’s swings fell within a much narrower range of speeds (i.e. more consistent) than the control group’s swings, which were just as erratic as they were on the initial test.

#### Takeaways

All in all, it appears that improving your timing and sense of rhythm away from the instrument can improve your accuracy and consistency on the instrument. And we’re not talking about rhythmic accuracy, but technical accuracy – as in playing in tune, and hitting all the right notes.

Which made me think of eurythmics. No, not the

band, but the rhythm/movement approach developed by Émile Jaques-Dalcroze. I never took any such classes growing up, so I know very little about this kind of training. But I remember speaking with a sport psychologist many years ago, who had sent one of his golfers (a top-5 ranked PGA pro at the time) to work with a eurythmics teacher in an effort to hone the rhythm of his swing. Given that, and studies like the one above, perhaps eurythmics could be a helpful addition to more musicians’ training.

In the meantime (though this might be over-extending the findings a bit), I think this also suggests that there could be benefit in practicing the timing accuracy (not just pitch accuracy) of our shifts with a metronome – for instance, by using a metronome with the Yost shifting exercises that I loved so much did as a kid. After all, I’ve seen videos of golfers practicing their swings with a metronome, so maybe musicians would benefit from the same approach, working to give difficult shifts a memorable rhythm of their own, thereby improving the precision and consistency of pitch.

It’s possible that you will never become a raving metronome enthusiast, but next time a shift is threatening to get the better of you, try make shifting in rhythm a game. See how good you can get at nailing that shift at 50 bpm, and 63, and 79 (or whatever makes sense). Perhaps this could be the trick that helps to get you unstuck?

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

“Being a musician isn’t a hobby, it’s a way of life. Take away music from any musician and you’re left with just a shell of a human being. They’d be alive, but not truly living.”

## MAGIC CHORAL TRICK #162 WHAT YOU ALWAYS DO, YOU ALWAYS DO

by Janet Kidd

from [betterchoirs.wordpress.com](http://betterchoirs.wordpress.com)

Been watching a fly bumping up against the window over and over and over. I guess he wants to go outside, but has only the one strategy and isn't able to notice that it isn't working.



Flies get to be experts at bumping into windows.

This post could also be titled 'What You Always Do, You Do Well'. So here are two of the window banging things at which we may have become experts.

A staggered approach to the onset of rehearsal. Even when everyone is physically present and on time (yes, rare I know) not every chorus member is actually conscious. We have become experts at demanding very little of ourselves in the first fifteen minutes or so of rehearsal.

Most choirs are actually rehearsing for specific performances, when a high degree of conscious attention will be required immediately – not half an hour from the onset of the performance. In order to become really good at flipping the conscious attention switch, this needs to be practised over and over and over – till, like the fly – this becomes our only way to operate.

Most of us become adept at being less than up to our potential in our physical singing habits. But when a performance comes along and we desperately want to give it our all (the proverbial 110%), this is something that we haven't rehearsed. This is something at which we are not experts.

Once upon a time I got out of my car to pump gas, leaving the keys in the ignition and somehow managed to lock myself out. So now it's an unthinking habit for me to always take the keys with me whenever I get out of my car. Not only does this prevent another lock out situation, but it also saves me from always having to stop and make a conscious choice about whether or not it's ok to leave my keys in this time.

If I decide that from this moment on I will always sing to the very best of my ability, then every second that I'm singing will be rehearsing the 110% that I'll need for my next performance. I'll become an expert at singing up to my potential, and I won't have to decide over and over during each rehearsal if this particular part of the song requires only 70% of my effort.

And yes, I can hear several of my chorus members saying to themselves – "but what about the days when I feel wretched?"

To quote an MLM tape I used to have: "All you can do is all you can do, but all you can do is enough". Besides, with all that extra oxygen and that glorious sound around you, you'll feel much better soon.

## NO MORE SHOUTING

from 33 Most Effective Singing Tips

by Lis Lewis

from [how2improvesinging.com](http://how2improvesinging.com)

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!"



## HEAR IT IN YOUR HEAD

from 33 Most Effective Singing Tips

by Irina Fields

from [how2improvesinging.com](http://how2improvesinging.com)

"One of the most common and basic signing tips that help a lot of beginners is 'hear the note(s)/melody in your head before you start singing it' – this helps to come in on the right note and stay in tune instead of "fishing" for it and hit a bunch of out of tune notes and slides in the process. Another helpful tip would be on breath support – 'use your lower stomach vs. the area right at the base of the ribs for breath support – this will give you a nice even vibrato vs. a goat-like shake. Examples of these two breathing methods would be Leona Lewis and Jessie J respectively."



## 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 19<sup>th</sup>. 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 22

by Mark Axelrod  
from probeweb.org

Answers to this month's history/knowledge quiz:

1 - The prolongation of a tone, chord, or rest beyond its indicated time value; the sign (musical notation) indicating this prolongation which looks like a dot beneath a semi-circle.

2 - The smooth, seamless connection of successive notes; the opposite of choppy.

3 - The general 'lie' of a vocal part, whether high or low in its average pitch. It differs from range in that it does not take into account a few isolated notes of extraordinarily high or low pitch.

## MEL'S MUSICAL MUSINGS

by Mel Knight  
from *Timbre*

In singing, unlike playing the clarinet or violin, the singer himself is the instrument. Good posture and proper alignment of the body are the first steps to playing our vocal "instrument" well. Since we want to create a free, well supported,



resonant tone, it's necessary to devote the time and effort to improve our posture so our "instrument" may produce the quality of tone we want.

Here are some things that can get in the way of good vocal quality. See if any apply to you:

- Up-lifted, or forward pushed chin
- Forward hunched shoulders
- Shoulders held too high
- Head tilted to one side or the other
- Inefficient balance
- General stiffness or rigidity
- Slumping

In general the singer should stand tall, a feeling of being lifted from the back of the head by a large rubber band. The sensation should make the singer feel he has grown several inches. From here on, each part of the body has a role in the total alignment of the "instrument."

- Feet - shoulder width apart
- Knees - relaxed in a slightly bent position
- Spine & Upper Back - stretched forward - An inability to pull the back straight will affect the rib position and subsequent breath support
- Hips & lower back - forward and directly in line with the upper body
- Chest - high and wide. Lower ribs should be comfortably expanded
- Arms - loosely at sides. No tension in hands or fingers
- Shoulders - roll back and let them drop. Do not raise shoulders, especially when breathing
- Neck and head - should feel lengthened slightly in the back in order to keep the head level.
- Jaw - relaxed, as just before a yawn. Tension here will probably cause similar tension in the throat and tongue.

Of course, barbershoppers often have to move as they sing. But by keeping most of the above aspects in mind as you perform, you have a much better chance of producing quality sound.

And yes, all of these items are especially appropriate for chorus directors! Setting a good example of excellent posture and alignment will certainly receive a much better response from your chorus. "Monkey see, monkey do" comes to mind.

## CHOOSING THE RIGHT SONG TO SING - THE SECRET TO A BETTER VOICE

by Audrey Hunt  
from hubpages.com

### Introduction To Singing

You've tried everything to make your singing sound better. You use good vocal technique, do daily warm-ups and practice faithfully. Still, most of the songs you sing just don't sound good enough. Your tone is fine and you sing on key. So, what's going on with your voice?



It's time to take a hard look at the songs you choose to sing. Just because Mariah Carey sounds awesome or Josh Groban is unbelievable when he sings doesn't mean the same song will suit you too - no matter how much you love it.

### Tips For Choosing The Right Song To Sing

One big mistake most singers have in common is choosing the wrong song to sing. Let's get one thing clear - even if you have a magnificent voice you can't sing any song you want. In fact, your favorite recording artist may spend months sifting through material until he finds just the right song. Song writers study many factors about the singer and his voice when composing a song for a particular artist.

1. What is the singer's range?
2. How should the phrasing be laid out?
3. Build the song around the singer's vocal style.
4. Compose a ballad or an up-beat song?
5. Does the song show off the artists talent?
6. Write Lyrics that the singer can relate to.

When you're struggling to imitate your favorite recording star, you're trying to sing a song designed for someone else and not your own. As a result, you end up thinking that you can't sing very well. And others may unfairly judge you as a bad singer with no talent. So now your self-confidence is at an all time low and you label yourself as un-talented with a terrible voice.

### How Do I Choose The Right Song For My Voice?

You must be wondering right about now just what is involved in choosing the right song for your particular voice. I'm going to share with you some excellent but easy tips for how to go about this:

- Easy Does It. Make sure your song is simple to sing in every way. The easier the song, the better you will sound. There are some fantastic simple-to-sing songs available. I've listed a few below for you.
- The right key. If the song you choose is too high or too low and you end up straining your voice to reach the notes - your material is in the wrong key. It's not for you my friend. Be aware that you can damage your singing voice this way. Think of a size 12 person trying to squeeze into a size 8 dress or pair of jeans. Seams may rip, muffin tops appear, buttons pop all because the apparel doesn't fit. So it is with singing in the wrong key.
- Like the song you choose. You'll sing better and sound better if you really like the song in the first place. Just make sure to keep it simple and in your range. Believe the lyrics and feel comfortable with the melody.
- High-lite your strengths. Look for songs that will bring attention to your singing strengths. If you pride yourself on good breath control and you can hold a note for a long time then find a song that will allow you to "show off" during your performance.
- Or perhaps you can hit a super high note. Use this skill and wow your audience. Just don't overdue. Barry White, famous singer of the 60's and 70's made an amazing career just by using his low, sexy voice.
- Make the song yours. The easier the song is to sing, the more liberty you can take with styling. You can make the song yours. The last thing you want to do is to be an exact copy of the recording artist who made the song popular. Make it your own! Dare to be different and sing with a unique style. Try changing the phrasing or try a



*(Continued on page 12)*

## CHOOSING THE RIGHT SONG TO SING (continued)

(Continued from page 11)

modulation after the bridge which adds excitement and lifts the songs energy. Feel the passion and then feel it again. Live the lyrics. Be in the moment as you sing and you won't have time to experience fear.

### Summarizing It All

The point is - the easier the song is to sing, the better you are going to sound. This is especially true when you're in the beginning stages of developing your voice. Once you master good, solid vocal technique you may branch out into more challenging pieces.

**The singer has everything within him. The notes come out from his very life. They are not materials gathered from outside.**

~ Rabindranath Tagore

When choosing the right song to sing remember these rules:

- Can you sing the highest notes without pinching the sound or cracking your voice, and thus making it clear to an audience that you are struggling to hit those notes? If not, you need to further stretch your range and develop your upper end over time before attempting to sing that particular song in that particular key.
- Does the tone of your voice fall apart, change dramatically, become breathy or sink back into the throat when you attempt to sing very low notes? If so, you need to work on the bottom end of your range.
- Be aware of complex vocal runs, arpeggios, embellishments and improvisations. Do you struggle to stay on pitch? If so, you may not yet be ready to sing this particular song at this time.
- Are you running out of breath or becoming light-headed during a performance? You may need to return to the basics of proper breathing technique, strengthen the core muscles involved in effective breathing, develop more stamina and/or closely examine where and how often you are taking breaths during a particular song.
- Stronger muscles involved in breathing will ensure that you have more control and endurance, and will need to take fewer breaths during a song, thus reducing awkward vocal phrasing and lines being chopped up by quick breaths. (Sometimes, the problem lies more in when breaths are taken - whether they are being taken in good, seamless places - than in whether or not

a singer is strong enough to sing a song. A vocal coach can help eliminate this minor problem.)

- Find a song that high-lites your own strengths and not someone else's. Simple songs allow you the freedom to do this.
- Original songs, whether written by yourself or by someone who is writing specifically for your voice, allow you to be as creative as you like and to define the personality and sound of the song. They allow you the freedom to express yourself through your own lyrical poetry and vocal interpretations and allow you to have more control over a song's range and key.

Dare to be different and use that difference to create your own unique style. Capture the mood of the song infusing your passion and feeling as you sing. Above all

focus on the lyrics and be in the moment. One of the great joys of singing is the freedom of self-expression.

***I never make the same mistake twice.***

***I make it five or six times, just to be sure.***

***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?"***



## QUARTET CORNER

by John Alexander

Four More Guys, On Point, and Slice sang on our annual show, and at the afterglow.

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)	39
Life Members	(LF)	1
Youth Members	(Y2)	5
Senior Members	(SN)	12
Senior 50-Year	(S5)	5
Senior Legacy	(SL)	5

Total Membership 67

## 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.

**Rob Hargen**  
**Ken Moyer**  
**Frank Nosalek**  
**Robert Reeves**  
**Bill Vockell**

## COMING DUE MEMBERS

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

**Chuck Griffith**  
**John Humble**  
**Dave Jacobs**  
**James Kastler**  
**Alan Kelley**  
**Martin Port**  
**Daniel Proctor**  
**Lee Sobania**  
**Mike Sobolewski**  
**Bob Stump**  
**Ken Tureski**

# *Big Orange Chorus*

## BOARD MINUTE SUMMARY

by John Alexander

The Board of Directors met on a conference call at 9:00 pm on 24 August. Present were: **John Alexander, Jason Dearing, Terry Ezell, George Gipp, Don Messler, Steve Mullens, Frank Nosalek, Daniel Proctor, Mike Sobolewski, and Ken Tureski.**

**Steve Mullens** gave the treasurer's report.

**Mike Sobolewski** gave the membership report.

**George Gipp** and **John Alexander** gave the music report. New music is planned. A package for Fall Contest 2017 is being planned.

**Frank Nosalek** gave the marketing report.

**Jason Dearing** gave the show report. Final tally for the annual show is pending but it looks like we will be in the black for the first time in several years.

Art Walk performance is on for Wednesday 7 September on Laura St. Christmas show is on for Saturday 17 December at Episcopal School. Various church performances are being considered during December. Other performances are being considered at 5-Star Veterans Center and Clyde E Lassen State Veterans Home.

Barbershopper of the Month was chosen.

It was mentioned that a Floor Manager is still needed for the Youth In Harmony Sing-Shop on Wednesday 19 October. Contact **Dave Parker** for details.

The next regular meeting is scheduled for 22 September at The Loop. All members are invited to attend.

## CHAPTER QUARTETS



### Four More Guys

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

### Slice!

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

### Room For More

*Your name here?*



**REHEARSAL SCHEDULE**

Thu	01 Sep	Shepherd of the Woods
Wed	07 Sep	Art Walk Show (Downtown)
Thu	08 Sep	Shepherd of the Woods
Thu	15 Sep	Shepherd of the Woods
Thu	22 Sep	Board Meeting (Loop)
Thu	22 Sep	Shepherd of the Woods
Thu	29 Sep	Shepherd of the Woods
Thu	06 Oct	Shepherd of the Woods
Thu	13 Oct	Shepherd of the Woods
Thu	20 Oct	Shepherd of the Woods
Thu	27 Oct	Board Meeting (Loop)
Thu	27 Oct	Shepherd of the Woods

**PERFORMANCE SCHEDULE**

Wed	07 Sep	Art Walk Show
Sat	17 Dec	Christmas Show
Tue	14 Feb	Singing Valentines

⇒ **BIG O BUCK\$** ⇐

**BIG O BUCKS SCHEDULE**

Wed	05 Oct	Cirque du Soleil
Sat	08 Oct	Cirque du Soleil (2)
Sat	20 Oct	Jags vs Tampa Bay (pre)
Sun	28 Oct	Jags vs Bengals (pre)
Sun	11 Sep	Jags vs Green Bay
Sun	25 Sep	Jags vs Baltimore
Sun	23 Oct	Jags vs Oakland
Sat	29 Oct	Florida vs Georgia
Sat	05 Nov	Navy vs Notre Dame
Sun	13 Nov	Jags vs Houston
Sun	04 Dec	Jags vs Denver
Sun	11 Dec	Jags vs Minnesota
Sat	24 Dec	Jags vs Tennessee
Sat	31 Dec	Taxslayer/Gator Bowl

**DISTRICT SCHEDULE**

Fri	07 Oct	Fall Convention
Sat	08 Oct	Fall Convention
Sun	09 Oct	Fall Convention

**BIRTHDAYS**

Don Messler	04 September
Bill Vockell	10 September
Lou Richardson	15 September
Andrew Schrader	15 September
Brian Kerr	18 September
Joe Russ	18 September
Ryan Hastie	20 September

**RECENT GUESTS**

Jim Akers	Jason Boddie
Rick Chapman	Scott Copeland
Jake Koebrich	Dan Kulik
Joseph Mendum	Daniel Pesante
Rick Pugh	Tom Sanders
Kaleb Tinker	Doug Torrence
Drew Williams	

**WELCOME**

**NEWEST MEMBERS**

Brian Moore	August
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

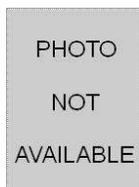


Chuck Griffith  
Director  
Emeritus

**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 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](http://www.bigorangechorus.com/newsarchive.htm)  
More specific and timely performance information is in my weekly sheet, *Orange Zest*.

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

**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»