



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



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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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## FERNANDINA SHOW A GREAT SUCCESS

by John Alexander

Last month we performed at the Memorial United Methodist Church in Fernandina Beach as part of their concert series in support of local charities. It was a fun gig. We sang well. They loved it. Unfortunately we didn't get any photos of the performance.

We did, however, get some photos of our Youth In Harmony Sing Shop. The turnout was disappointing considering the large groups we've had in recent years, but the teaching quartets, our own On Point, as well as a female high school quartet from Tampa, Little Debbies, performed for an audience of opportunity.



# WANTED!!

## MEN WHO LIKE TO SING!



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<p>John Alexander, Editor 2429 Southern Links Dr Orange Park FL 32003 <a href="mailto:johnalexander@att.net">johnalexander@att.net</a> 904-278-3987</p>	<p>For more detailed, timely information see my weekly publication: <b>Orange Zest</b></p>

## EDITORIAL

by John Alexander

The end of the year is upon us. It needs to go out with a bang! We have at least 5 performances coming up in November and December as well as the possibility of several more. This is a great time to get out name out there. To let the Jacksonville metropolitan area know who we are and what we do. It has the possibility to get more people to attend our shows. It has the possibility to entice more men to join in our fun singing. But to do that we must have everybody show up for all the performances and give their best effort each and every time. We say we want to be (stay) an "A" level chorus. That is how it's done.

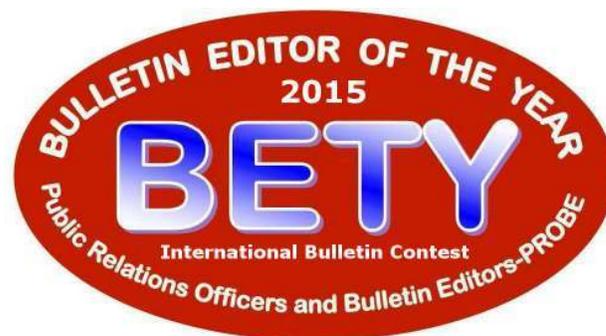
Be alert for the announcement of big new plans for next year. It will be a great time to be a Big O. Bring friends and acquaintances as guests. Let's not keep this thing of ours a well kept secret any longer.

Remember to vote this Election Day.

Remember our veterans this Veteran's Day (yes, we know it's really Armistice Day).

Remember to be thankful this Thanksgiving Day.

Congratulations to Tampa (with some of our dual members) on qualifying for International (83.5).



## WHAT REALLY HAPPENS WHEN A SINGING VOICE GETS OLD

by Justin Davidson  
from [vulture.com](http://vulture.com)

When a global pop star hits the road — as a conclave of elder rockers will do on October 7 at the Desert Trip festival in Indio, California, a.k.a. Oldchella — truckloads of cables, computers, instruments, lights, and audio gear follow along. But the singer's most delicate and irreplaceable apparatus is the larynx, the object of immense care and constant torture. Like everything else in the body, that agile apparatus tends to lose its powers over time. Within the throat's protective enclosure, two supple bands of tissue flutter over an opening the size of a penny like a pair of doll's-house curtains. But that description doesn't get across the repeated violence to which humans subject their vocal cords, even humans who don't sing for a living. Every time a woman speaks, those tough little folds go slamming against each other around 200 times each second. If she's a soprano and she sings an A above middle C (the note that orchestras tune to), the number of impacts rises to 440 Hz, or 440 impacts each second, so fast the human eye can detect that movement only in slo-mo. Over the course of a singer's career, millions of collisions can leave the vocal cords scarred and stiff. If you want to get a feeling for what it's like to sing through that level of damage, try plucking a few notes on an ancient rubber band.

You can hear that inexorable process play itself out in singers who keep at it long past their prime. In his youth, Paul McCartney produced a wondrously pure schoolboy tenor, with a touch of sandpapery sexiness. At 74, he can still usually hit the high note on "night" in the opening line of "Blackbird," but the lightness has been scrubbed away, replaced by an uncertain warble. There is almost always a trade-off between agility and age. Singers don't want to retire, and fans don't want to lose them, but the price of longevity can be steep. Paul Simon has kept his voice in remarkably good shape, but when he found himself in vocal distress singing "Bridge Over Troubled Water" at the Democratic National Convention in July — a song Art Garfunkel originally sang, in his higher range, though Simon's been performing it for years — Twitter reacted with a hailstorm of condescension and scorn.

The voice is the most primal of instruments; it's also

among the most technologically advanced. A piano produces the same sound, in the same way, no matter whether it's playing "Chopsticks" or a Brahms concerto. But a voice can swoop in milliseconds through a dizzying range of timbres and techniques. The modernist composer Luciano Berio pushed that versatility almost to the breaking point more than 50 years ago in his "Sequenza III," but even the untrained voice is capable of astonishing acrobatics. Try speaking a short sentence, switching every few syllables from a Don Corleone rasp to a hooting falsetto, then to a nasal honk, finishing on a guttural, drill-sergeant bark. The mechanism responsible for that cartoonish variety — and for the ability to utter a monosyllable in tragic, comic, or ironic mode — rests in a dense bundle of musculature and nerves. "All the vocal muscles would fit into one corner of one facial muscle. Nothing else in the body moves with that precision or speed," says Steven Zeitels, a Harvard and Massachusetts General Hospital Voice Center laryngeal surgeon and throat doctor to the stars.

When people sing or speak, the lungs expel a column of air that travels up through the windpipe, where it is obstructed by the vocal cords. "As pressure builds up, it pushes the cords aside and makes them vibrate," explains Milan Amin, director of the NYU Voice Center. "The sound stops when you run out of air, or when the cords are separated." If the folds don't join properly, or if a nodule interferes with their even vibration, then air leaks through. "You're trying to generate pressure and you can't," says Amin. "So you have a breathy, weak voice or you push harder and get tired." (For more from Dr. Amin about Bob Dylan, see [here](#).)

It's not the vocal cords that give a voice its richness, personality, or depth, however. Adele's brassy beam of sound, Renée Fleming's iridescent pianissimos, and Tom Waits's smoke-and-whiskey croak all acquire most of their character after the vibrating air has pushed past the vocal folds and goes swirling around inside the resonating chambers of the head. The size of the tongue, the palate's curve, the shape of the nose — that whole internal topography changes little over time, which is why you may still recognize an old flame's voice on the phone even if you haven't heard it for 40 years.

Fewer sopranos than baritones keep singing into their sunset years. That may be partly because menopause tends to dry out tissue and deplete col-

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### WHAT REALLY HAPPENS (continued)

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lagen, though the science is not firm on this. The proteins elastin and collagen gradually dissipate, thinning the vocal folds and making them less pliable. The cords have a harder time vibrating at high frequencies, so the voice's default pitch drops. Thinner, more sluggish vocal cords pull even the ordinary speaking voice down a notch or two and reliably cut off the high part of a soprano's range. Few singers have been able to manage that transition with more aplomb than Barbra Streisand, who (with a little help from some clever arranging and a producer's light touch on the volume fader) sustains a blazing B natural at the end of "Fifty Percent" in her new album, *Encore*. Some people battle age with potions and denial; Streisand has deployed a perfectionist's technique, which allows her to regulate the air that passes through her pampered larynx with unequalled control. Her power lies in her breath, her timing, and the way she doses her energy.

In every genre and style, some singers defy the years, thanks to wise artistic choices, good training, or plain luck. When Tony Bennett celebrated his 90th birthday with an appearance on *The Late Show* in August, he sang "This Is All I Ask," a tune he had first recorded 53 years earlier, and though he strategically let his croon drift into Cabaret-style song-speech from time to time, the pliant warmth remained intact. Bennett's a baby compared with the Brazilian chanteuse Bibi Ferreira, who at 94 can still rumble with style through "New York, New York" and caress a fado ballad with her husky quasi-baritone.

Throughout their careers, McCartney, Simon, and Bennett have shared a couple of stylistic advantages: They confined themselves within a relatively narrow range, and they let the microphone supplement intimacy with volume. The same cannot be said of Steven Tyler, the 68-year-old Aerosmith front man who has required surgery to keep his voice in shape. The scratchy holler and crow's screech that he pioneered in the early 1970s should have left him with a rattling whisper at 40; instead he still surfs over the octaves with the abandon of a dissipated teenager.

Zeitels, the voice doctor who operated on Tyler,

Roger Daltrey, and Adele, has a mantra about the cause of most vocal troubles: "It's not senescence; it's use." Just as athletes can reach middle age hobbled by arthritis and concussions, so singers often hasten the end of their careers by abusing their gifts. Violinists, bassoonists, and ukulele players need to make sure the tools of their trade don't get banged around or left in the sun, but they can't generally damage them with too much practice. Singers, on the other hand, are constantly trying to find a balance between training their muscles and blowing them out. When your instrument is housed deep within the body, health and habit can separate singers who flame out early from those whose voices will last.

Damage can start early. In June, 13-year-old Laura Bretan stunned TV audiences with preternaturally adult renditions of Puccini that sound like they should be emerging from a 35-year-old diva — and voice coaches of the world despaired. "Her sound is created by severe muscle-manipulation tension," says the noted voice teacher Bill Schuman. What he hears is a talented little girl depressing the back of her tongue and unnaturally stretching her throat to the point that her muscles will never regain their tautness. He predicts that by the time she is 19, her voice will acquire an uncorrectable wobble.

Cultivating the voice is a lifelong project. Operatic veterans pay regular visits to their teachers, and even for amateurs, a little advice never comes too late. The choral conductor Kent Tritle recalls having to tell a member of the Oratorio Society of New York in her late 80s that her pitch was sagging and maybe it was time to retire. Instead, she went off to work with a vocal coach and returned to the choir a year later. Newly secure, she sang for four more years before she died.

Good technique and a lifestyle free of smoke, drink, stress, shouting, and desiccating intercontinental travel can help preserve the voice for the long term. That's a tall order for a rock-and-roll vocalist or an international diva. And even properly trained singers can veer toward disaster. That's when they call Joan Lader, a voice therapist who starts diagnosing voice problems with a barrage of seemingly unrelated questions: "I try to find out if they have arthritic joints, if they suffer from acid reflux, what their stress level is like, how they're sleeping, whether they keep themselves properly hydrated, what their diet is like. Then I look to see if their jaw is tense, what their tongue is doing, and how firmly rooted they are on the ground."

Talking on the telephone is particularly dangerous, she

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**WHAT REALLY HAPPENS**  
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says. We don't feel the need to support or project, so we slump and let the air swirl inefficiently around in our throats. Lader interrupts a phone interview to reproach me for speaking in a flat croak. "Your voice isn't sustainable like that," she says. "Try leaning forward and dropping your head, then say, 'Mmmh, yes.'□" I do as instructed. "That's better! Now thump your chest a few times and breathe out, then say it again." I do, and I can instantly feel — and hear — the difference. A three-second voice lesson already had me sounding a tiny bit more stentorian.

As the vocal cords lose their pliability, singers give up control over the top of their range and the voice tends to drop, finding little zones of persistent elasticity. Lower pitches vibrate more sluggishly and require less air pressure, which is why years of cigarettes have turned Joni Mitchell's once radiant, gymnastic voice into a rutted grumble. Some singers figure out how to use the vocal version of gravity to their advantage. In the late 1960s, Plácido Domingo emerged as a lyric tenor with a bronzed tone and a killer high B. Over the years, he has forged into heavier dramatic roles like Verdi's Otello and Siegmund in Wagner's *Die Walküre*. While some singers fend off retirement by sticking to the familiar and allowing themselves plenty of rest, the workaholic Domingo plowed relentlessly on. As he entered his 70s and his voice continued to darken, he began a second career as a baritone, adding Verdi's aging king Nabucco to his repertoire of 137 roles. That move puts him in the company of other senior low-voice singers like Samuel Ramey, James Morris, and the astonishingly powerful septuagenarian Leo Nucci, who as Rigoletto can still snarl and boom with the best of them. The response to Domingo's switch has not always been enthusiastic — "He's not a baritone, but rather a tenor without high notes," the critic James Jordan wrote in the *New York Observer* last year — but it's allowed audiences who missed the glory years to enjoy a live taste of that old romantic elegance.

Singers who keep working long past their prime have dodged a lot of bullets. Broadway baritone Michael Cerveris, who at 55 has hit the sweet spot where sonorousness combines with experience, points out that the theater world's punishing routine of eight shows a week comes bundled with oscillating doses of stress. Learning a role, doubling up on

rehearsals and performances during previews, managing the adrenaline of opening night, impressing voters during the Tony-nominations period, singing a benefit on your only night off, recording a cast album — this ceaseless barrage of worry and obligations can have a toxic effect on the voice. "The whole business aspect is set up and designed to the detriment of the performers," Cerveris says.

Because so many shows depend on their stars, singers like Cerveris rarely have the luxury of taking the night off when they feel a cold coming on — or two weeks off when a vocal coach advises rest. "I pretty much have to be bleeding from an open wound not to go onstage. I don't feel I have to sound perfect every night. If my top notes aren't ringing out and my voice feels stuffed up, I figure, well, that's just how my character sounds today." Singing sick is always a gamble: Swollen vocal cords can get more inflamed, blood vessels can burst, scars can harden, and polyps can be aggravated. But Cerveris has figured out a range of techniques to protect himself: "If certain parts of your vocal cords aren't meeting properly because they're inflamed, you can use other parts. If you move the voice forward into your sinus cavities, you're going to get a more nasal, slightly harsher sound, so you can be equally audible with less work."

Time has it in for singers more than for other musicians. Daniel Barenboim began his professional career as a pianist at 7; nearly 70 years later, he still plays and conducts all over the world, on a schedule that would exhaust a decathlete. Singers' careers start later and end earlier, which means that their voices begin to go just as their wisdom peaks. Sometimes that hardly matters. The German lieder singer Peter Schreier continued to record and perform well into his 60s, confident that though age eroded his timbre, it also deepened his musicianship. Even with some of the color bleached out of his voice, he could still find a shade of sorrow in Schubert that lay just shy of sentimentality.

The dream of merging long experience with the fresh timbre of youth has prodded Zeitels and other scientists at the Mass General voice center to focus on developing a synthetic biomaterial that might restore elasticity to worn-out vocal cords — first for the voiceless, but eventually, perhaps, for performers. "If we were to succeed, we would ultimately create super-singers," Zeitels says. That prospect excites and unsettles me. I love the singing voice, with all its personality and imperfections. I imagine, with dismay, a post-surgical future in which young singers can

### WHAT REALLY HAPPENS (continued)

never get their start because companies of ageless voices never go away, like an electronic bell that never fades but just keeps tolling on and on, until one day it stops.

*\*This article appears in the October 3, 2016, issue of New York Magazine.*

### FREE YOUR VOICE

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

The self-coached singer is likely to follow a similar pathway to the self-taught golfer. Natural talent will go only so far until it hits a glass ceiling. Then the singer/golfer does the same thing over and over, maybe picking up a tip he/she thinks will solve all the issues, without improving. Or else the singer/golfer acquires a bunch of bad habits because of comments from playing partners and fellow singers who mean well but aren't experienced coaches. The same thing applies to quartets.



A coach is vital. A coach helps growth. A coach opens up a new world to the singer and golfer alike. Some coaches work better for a person's learning style than others. Nonetheless, something can be learned from every one of them. (I sure learned from anyone who taught me about singing, even ones I didn't really like.)

A coach will notice things that a singer hasn't. A coach will point out things a singer may have heard before, but can provide a different approach to the problem. A coach will encourage good habits. A coach will help a singer develop and grow.

Even one or two sessions can make a world of difference to a singer. And a golfer, for that matter.

Get coached. The investment is so worth it. With Skype and other online video connections, you are blessed with the choice of so many more vocal coaches than ever.

When you are coached well, you pass on what you have learned by singing better and bringing greater enjoyment to your audience.

### FREE SINGING TIPS

by Yvonne DeBandi  
from a2z-singing-tips.com

I = Increase your breathing capacity and control by doing breathing exercises every day. Be sure to avoid patterned breathing. Singers must negotiate phrase lengths of all different sizes, so it is important to be versatile.



### FREE SINGING TIPS

by Nicole LeGault  
from a2z-singing-tips.com

I is for Imagery. When you are describing through song an event, an emotion, an experience, your surroundings, specific people, etc... you must have a clear vision in your mind's eye of the images you are describing. If you neglect to do this, the words will seem to have no meaning.



### FREE SINGING TIPS

by Mick Walsh  
from a2z-singing-tips.com

I. Imagination is the singers greatest asset. Use it wisely. Eliminate all negative thoughts and think positive. If you imagine that you can do something then you almost certainly can. The opposite also applies. If you are having trouble with a song try imagining you are the singer who sings it. Unlike guitar players or other musicians (and yes, singers are musicians) we do not have fret boards, keys or buttons to press so we must develop our imagination to hit the right notes, in the right key, at the right time.



### FREE SINGING TIPS

by Teri Danz  
from a2z-singing-tips.com

I= Initiate -- Look for opportunities to sing. They are out there. Be like a tiger, watch for opportunities and do the work to be able to take them.



## HOW TO STOP WORRYING SO MUCH ABOUT WHAT OTHER PEOPLE THINK

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

**D**o you remember the first time you got a “like” on something you posted on Facebook? That little spark of excitement you felt was fun, right?



Like a standing ovation, glowing review, or positive feedback from fans in the audience, it’s nice to get that little bit of validation – to feel like we’ve earned someone’s “stamp of approval.”

And there’s certainly nothing wrong with feeling good when we get that occasional pat on the back. But there’s a dark side to feedback too. Because what happens when we don’t get the “likes”? When the audience response is tepid?

What happens to our confidence then?

As of May 2013, there were 4.5 billion likes being generated every day<sup>1</sup>. Combine that with tweets, retweets, swipes, etc., and you’ve got an awful lot of feedback flying around out there on the line. There’s probably never been a time in history when it has been so easy to elicit or give feedback to so many people so quickly.

And if our self-worth is too reliant on that external feedback, it can be a bit like riding a roller coaster – our emotions and confidence going up and down from a totally ignored status update to our teacher’s approving smile to mixed comments from the audition committee.

It can become easy to question ourselves, and to worry constantly about what others are thinking. What will the audience think? What will the audition committee think? What does my teacher think? What will my friends think?

How do we break out of this cycle, and as e.e. cummings said, find the “...courage to grow up and become who you really are.”?

### The impact of “likes” on self-esteem

A recent Cornell study yields some interesting clues about the connection between external validation, self-esteem, and a third factor that plays an interesting role in the confidence equation.

96 undergraduate students participated in a study to see what sort of impact social media “likes” might have on self-esteem.

And because of findings in other research, the authors suspected that a sense of purpose in life might affect the degree to which fleeting instances of external validation impacts one’s self-esteem, so everyone started by taking the Life Engagement Test to gauge their sense of purpose in life.

They were then told that they would be pilot testing a new social media site called “Faces of the Ivies” (sort of like Facebook), and that they would have to create a profile, and upload a profile picture. Each participant was asked to take a selfie, and the experimenter then uploaded the photo to the site (in reality, there was no such site, and no uploading of any photos).

The experimenter then said that the profile picture would be displayed for 5 minutes, during which time other users would have a chance to view and “like” the photo. After 5 minutes, they were given feedback about how many likes they received. Of course, the feedback was totally made up, and given to them at random.

One group of students were told that they received an average number of likes (27 likes to be exact). Another group was told that they received an above average number of likes (48). And a third group was told that they received a below average number of likes (6).

Then they took a self-esteem assessment.

### The role of purpose

As predicted, getting more likes did indeed seem to boost self-esteem. Those in the above average likes group had significantly greater self-esteem scores than those who received an average or below average number of likes.

But here’s where things got interesting. Getting a high number of likes only increased self-esteem for those who had lower scores in life purpose. Students with a greater sense of purpose showed no

*(Continued on page 8)*

## HOW TO STOP WORRYING SO MUCH (continued)

(Continued from page 7)

real change in self-esteem even after getting a lot of likes.

It's almost as if purpose served as a buffer, helping students' sense of self to be better insulated from the opinion of others. Where having meaningful long-term goals, and valued activities helped cultivate a sense of personal value that was less contingent on others' opinions.

### Take action

A difference of a few likes on one's profile picture, and having a rough performance are two very different things, but what if cultivating a stronger sense of life purpose could help us become more resilient in the face of the ups and downs of a life in the arts? What if this might be a way to help us remain less affected by the external validation (or lack thereof) that we receive every day, keep our eyes on the big picture, and stay the path even when we have one of those days where it's easier to be our worst critic than our strongest supporter?

Umm...but how are we supposed to find our purpose exactly?

This is a question that goes beyond the scope of this post, but there are lots of thought-provoking articles online like this, and even a TED playlist for purpose-finding insights and inspiration.

And, since purpose is an important component of perseverance and "grit", there's a whole chapter devoted to the research on purpose in Angela Duckworth's recently released book on grit (*Grit: The Power of Passion and Perseverance*).

Ultimately, while there's no one-size-fits-all formula for cultivating one's sense of purpose, it seems that a good place to look is at the intersection of a) things that you geek out about, b) the skills you have and enjoy using, and c) a vision for how you might be able to make others' lives better in a way that has personal meaning.

And it needn't be some grand history-altering pursuit like world peace. It could be something that you may not even realize has the kind of impact it does.

### Such as?

I'm usually zonked out before any of the late shows come on TV, but I did see Jimmy Fallon's first night hosting *The Tonight Show*. His guest was actor Will Smith, who said something that I think relates to music as much as it does to acting, or any of the performing arts.

Namely, that what's most important, is to "keep loving people." To remember that art is not about us and our ego, but a way to make a contribution to others. "To help people get through the day," and "to help their lives be better and to be brighter" as Smith put it. Or, as Fallon saw it, to do what he could to make sure his viewers can go to bed with a smile, no matter how tough their day may have been.

I had never thought of *The Tonight Show* in that way. But I imagine it would change your approach to the job when that's your vision and purpose for doing what you do. Have you ever thought about purpose, and how you might define this for yourself?

**Big Orange Chorus**  
PRESENTS  
*Sounds  
Of The  
Season*  
2016

Saturday  
December 17th, 2016  
3:00pm

Join us for an evening of traditional and sacred music  
with our special guest  
2016 SAI Region 9 Champion  
**"Premier"**  
And more musical surprises.

Munnerlyn Center Theatre  
Episcopal School of Jacksonville  
4455 Atlantic Blvd., Jacksonville FL 32207.  
Use Highland Ave Parking Entrance.

Tickets: \$25 each; \$20 for Groups of 10 or More.  
Under 18 and Students with ID FREE.  
Order tickets by calling (904) 355-SING  
or online at [www.BigOrangeChorus.com](http://www.BigOrangeChorus.com)

## MAGIC CHORAL TRICK #185 CONSTANT VOCALIZATION

by Janet Kidd

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

The Men's Barbershop Harmony Society is having an Operation Harold Hill (Music Man reference) membership drive these days. And Wavebox Singing – a program by Paul Ellinger is part of this.



One of the points in his Wavebox Singing presentation shows us how to check for Constant Vocalization in any line.

Teaching singing groups about legato line, and coaching them in the art of producing the solid wall of continuous sound has always been difficult.

But Paul, with one simple little trick has suddenly made this a lot easier.

Just above where the two sides of the collarbone meet – right in the middle at the base of your neck is a small hollow.

As you sing, touch this spot very lightly with one or two fingers.

As long as smooth, legato sound is happening, this little spot puffs up a bit and stays still. You can feel the vibration of the sound, but there are no little bumps against the fingers. When the sound is uneven, you can feel this slightly bumpy movement. And when you stop vocalizing, (to breathe) the spot once again becomes hollow.

When I've been trying this, I find that legato singing happens when I focus on maintaining the pressure of this spot against my fingers.

## YOU ARE A WIND INSTRUMENT

by Ruth Gerson

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

There are four major components to learning how to sing better: breath support, breath placement, positioning (of the tongue, mouth, jaw, larynx and palate) and of



course, lots of ear training. One of the best singing tips for beginners ever given to me was the understanding that when I sing – I am a wind instrument. These four pieces come together in that concept: how I position my instrument and how I use the breath through it to make music.

Here is one beginner exercise I give to students and I hope it helps:

Pretend you need to make a comfortable and natural space for about a 1" tube from your mouth all the way to the back of your throat. This should open your mouth, release your jaw vertically, and help you lift the palate, and lower your larynx. It is a "beginning of a yawn" feeling. Then from your mid to lowest rib, allow the breath to fall into your body. Attempting to keep this position (both in the head and the lower core), just hold steady even notes on varying short vowels (ah, ee, oo). Use a chromatic tuner, and make sure you are matching pitches, and holding notes steady. Try following motion with your eyes by either using your hand or a pen, slowly extending as you sing each note. Keep your tone clear, not breathy, for this exercise. Hold the notes steady with a consistent volume as long as you can, but saving enough air to finish the note before you run out breath. Make sure your ribs stay in position as you begin the note, and try to leave them in position for as long as possible."

## BARBERSHOP HISTORY

### QUIZ 24

by Mark Axelrod

from [probeweb.org](http://probeweb.org)

- 1 - Structured barbershop singing (with chapters, contests, etc.) is currently alive and well in twelve countries. Identify the ten countries other than the USA and Canada.
- 2 - Name the current Society president, and the person who will take over that position on January 1, 2004. (Update this one as necessary!)
- 3 - How many people currently sit on the society board of directors? For extra credit, name them (by title)

Answers on page 10

**SOUND IN A BOX**

by Jerry Frank  
from *Down Our Way*

Quartets have sung in many different places with various results. Sometimes the room seems to help and at other times hinder their efforts. Sound distribution in a room is a complicated mess. Sound travels in all directions at once, bounces off every hard surface and is soaked up by soft or porous surfaces. I like to think of it as similar to a multitude of super-balls shot into an empty closet in many directions at once. Pure chaos until the balls finally stop bouncing. To simplify, it might be easier to follow just one super-ball. If the angles are just right and the ball has enough energy, you might see a pattern in its travel. Like playing "Breakout" where the path repeats for a while.

Unlike a super-ball, sound is stretched out in a long wave with a slowly dissipating tail such that it could find itself overlapping its own "tail". When this happens the wave can interfere or reinforce itself in certain places. Sound travels pretty fast so how far does the peak of a wave travel before the next peak arrives? That is called a wave length and it can be determined with a little arithmetic. A low "F" just below the Bass Clef is about 87 Hertz. Since sound travels at 1128.8 feet second, then a wave length for that sound is 12.97+ feet long. If a Bass held that note for a full second the sound path would be 1128.8 feet long. Let us put him in an 8 foot by 12 foot room. If that sound was a long strip of paper with the wave drawn upon it, you could fold that paper each time you hit a wall, back and forth until you reached the end and stuff the room with our sound substitute. Every place that the folded paper touched the wave would have a value. Plus values make other pluses more PLUS while Negative values make other negatives more NEGATIVE and negatives make pluses weaker. The room may have "hot" spots that support or "dead" spots that cancel the bass note.

On a higher note, the Tenor "F" at the top of the Treble Clef is about 698 Hertz making a full wave about 19.4 Inches long. In a very "live" room, you may not be hearing the same volume of a note as the person next to you.

As a disclaimer you must realize that any simile used to instruct is a little lie that breaks down if

you look too closely. Sound is not exactly like Origami.

**CHAPTER QUARTETS****Four More Guys**

Dan Kulik  
Ken Moyer  
Rick Chapman  
John Alexander

**On Point**

Gavin Andrews  
Daniel Pesante  
Timothy Keatley  
Alex Burney

**Slice!**

Terry Ezell  
Eric Grimes  
Jason Dearing  
Daniel Proctor

**Room For More**

Maybe  
Your  
Name  
Here

**BARBERSHOP HISTORY****ANSWERS 24**

by Mark Axelrod  
from probeweb.org

Answers to this month's history/knowledge quiz:

1 - Australia, Germany, Holland, Ireland, Japan, New Zealand, Norway, South Africa, Sweden, and the UK (England & Wales...so what happened to the Scots?).

2 - The current society president is Roger Lewis; the incoming prez is Rob Hopkins. (You might want to update this answer as well!)

3 - Currently, the society has 18 members on its board of directors. They are: prez, immediate past prez, exec. VP, treasurer, secretary, eight board members elected from the various districts, three at-large members, a parliamentarian and an assistant parliamentarian

## HOW TO ACHIEVE A FLAWLESS VIBRATO

by Arden Kaywin  
from backstage.com

I am often asked what vibrato is and how a singer can develop it. The term “vibrato” comes from the Italian word “vibrare,” meaning “to vibrate.” Vibrato is a small variation of pitch occurring spontaneously that results from the free oscillation of the vocal cords. A singer achieves a healthy vibrato by allowing for an open pharynx (open throat) while his/her vocal cords come together seamlessly without unnecessary holding/tension. It is the result of these opposing factors working together. Put simply: “Open throat, closed cords” results in vibrato.



Also essential for a healthy, spontaneous vibrato is an even, consistent air pressure vibrating the vocal cords, or good breath support, in other words. The optimal amount and pressure of the air being moved past the cords is regulated by a singer’s support system (i.e., engagement of their abdominal oblique muscles, rectus abdominis muscles, transverse abdominis muscles, lower lumbar muscles, perineum (pelvic floor), and intercostal muscles).

There are many different kinds of vibrato that we hear and different cultures often prefer different sounds. For example, the Indian culture prefers a very wide and fast vibrato. In China, for example, it is desirable to have a slower, wider vibrato. Certain French pop singers prefer a tighter, faster vibrato. These variances represent valid cultural sonic preferences, but none represent longterm healthy vocal technique.

Here are the most common issues singers have with vibrato:

**Overly fast vibrato.** A fast vibrato can be caused by a number of things. Lack of vocal cord approximation, meaning, the vocal cords not seamlessly coming together after inhalation can all result in a faster vibrato speed. There could be excess pressure at the base of the tongue. But what I find to be the most common reason a singer has an overly fast vibrato is lack of consistent, even breath support. His/her support often either sits too high with tension/squeezing or collapsing of the ribs, or there is an overriding sensation of the energy of support coming

“up and in” to the body. This puts too much tension on the larynx and prevents the glottis from achieving a free, organic, and even vibrato. Singers can fix the problem by practicing technique exercises that focus the him/her on a much lower sensation of support down through the transverse abdominis muscle and engaging the pelvic floor while allowing the ribs to stay open and buoyant during phonation.

**Vocal wobble.** A slow and wide vibrato (otherwise known as a vocal wobble) is usually caused by a lack of proper resistance of the breath pressure or a lack of focus in the tone. In our culture, people with a vocal wobble are often said to sound like they are old. Yet the primary cause of a vocal wobble is generally improper use rather than the age of the singer. Young singers can develop wobbles out of misuse and singers in their later years can have no sign of a wobble due to many years of proper, healthy vocal technique. The solution to a vocal wobble is technique exercises that acquaint the singer with the feeling of consistent, even breath support.

**Straight tone.** Straight tone means no vibrato at all. Straight tone is achieved by an excess of pressure held at the glottis (the part of the larynx where the vocal cords live) to prevent vibrato from occurring. Many singers who sing with a straight tone have been required to do so by choir directors who have demanded that sound. This can be very damaging to the singers in their charge. Straight tone singing is extremely unhealthy for the voice. The amount of pressure on the cords to achieve a straight tone is incredibly fatiguing to the vocal cords. It is an enormous amount of tension placed on delicate cords and it doesn’t take long for damage to be done. Vocal nodules can result because of too much pressure held at the glottis to prevent vibrato from entering into the sound.

**Diaphragmatic vibrato.** A diaphragmatic vibrato is created by the pulsating of the diaphragm while sustaining a note to create the impression of vibrato. This is a false vibrato. It is difficult to undo a diaphragmatic vibrato because the singer’s body has so deeply ingrained the sensation of pulsing his/her lower abdominals on every pitch that he/she equates it with his/her breath support and it can be difficult to disentangle. However, with lots of time and concentrated work, the habit can be reversed by going back to the basics of breath support to stabilize the pulsing, shaking diaphragm.

*(Continued on page 12)*

## HOW TO ACHIEVE A FLAWLESS VIBRATO (continued)

(Continued from page 11)

A healthy, properly regulated, and even vibrato is not as elusive as it may seem. It can be achieved with dedication to technique guided by an informed instructor, and most importantly, by embracing the process rather than the product.

## STOP SINGING REHEARSAL SABATOGE

by Eric Maisel  
from [vocalcouncil.com](http://vocalcouncil.com)

I was asked, "If I look realistically at how I actually rehearse, I spend a lot of time focusing on the terrible things I am doing OR just go over stuff I already know really well to feel good. I'm not sure I really get on with preparation. Any ideas how I can turn things around?"



You must get a grip on your own mind. You have announced very clearly in your question to me that your current thoughts are not serving you.

Therefore it is on your shoulders (or in your head :) ) to dispute those thoughts and substitute thoughts that do serve you. Here are seven that will serve you better than your current thoughts:

1. I am practicing a new thing today—no matter how it sounds initially.
2. I am building my repertoire—that's what my career requires.
3. I am not attaching to how I sound—instead, I am making myself proud by really showing up.
4. If something needs work, I'll work on it without badmouthing myself in the bargain!
5. I am working on the hard parts today.
6. Technique and love, love and technique: it's not just about the notes!
7. My rehearsal time is precious to me and I will use it well.

Maybe none of these are exactly right for you or exactly suit your situation. Then create some "useful thoughts" that are right for you! You may not actually believe that your thoughts are in your control—but if they aren't in your control, in whose control are they?

Do you want them to be in the control of some "old" you that you no longer want to be? Just as you regularly upgrade your Internet browser or your smart phone, upgrade your thoughts!

Imagine a world-class athlete who never practiced or who mismanaged his or her practices in the ways that you describe.

How would that athlete perform in crunch time?

We know exactly how he or she would perform: poorly. You owe it to yourself, to your dreams and your aspirations, to those counting on you, and to your musical career to refuse to continue in the fashion you describe. Only you can upgrade your efforts—now is the time!

## Caribbean Gold Cruise for 2018

Harmonytravel2007  
from the harmonet

Are you ready for a huge barbershop experience at sea? We have started booking cabins for the Caribbean Gold Cruise in July of 2018, following the BHS convention in Orlando. It is a 7-day cruise on Royal Caribbean's Oasis of the Seas, out of Port Canaveral. The ports are Nassau, St. Thomas, and St. Maarten, with three full days at sea to do all of the singing activities. In addition to several shows featuring our quartets, we will do a Sing with the Champs with each quartet, a mixed quartet Harmony Platoon, and plenty of tag singing.

Our quartets:

**Gas House Gang**  
**Crossroads**  
**Vocal Spectrum**  
**Interstate Rivals**

and the Sweet Adeline favorite,  
**The Buzz**,  
in their retirement year.

You can get more information, and register for a cabin, at our web site - [CaribbeanGoldCruise.com](http://CaribbeanGoldCruise.com)

If you have questions you are welcome to contact me.

Doug Weaver  
(616) 706-3287  
[dweave@comcast.net](mailto:dweave@comcast.net)



## QUARTET CORNER

by John Alexander

Slice appeared on the Fernandina show. On Point appeared at the Youth In Harmony Sing Shop.

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
Youth Members	(Y2)	6
Senior Members	(SN)	10
Senior 50-Year	(S5)	5
Senior Legacy	(SL)	5
Total Membership		65

## 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**  
**Daniel Proctor**  
**Robert Reeves**  
**Ken Tureski**  
**Bill Vockell**

## COMING DUE MEMBERS

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

**Marc Cammer**  
**Russell Powell**  
**Dave Schubert**  
**C J Shaw**  
**David Walker**

# *Big Orange Chorus*

**BOARD MINUTE SUMMARY**

by John Alexander

The board met on a conference call on 26 October at 9:00 pm. Present were: **John Alexander, Jason Dearing, Terry Ezell, George Gipp, Daniel Proctor, Don Messler, and Mike Sobolewski.**

September minutes were approved.

Treasurer was absent.

Marketing and Communications were absent.

Big O Bucks deposited \$2700.00.

Membership has two new interested men.

Music will be getting section leaders involved in "stage ready" monitoring. Others will be involved in face monitoring. Director search continues. Contest package for Fall 2017 is being planned.

Show reported on upcoming gigs. Tickets and Flyers are available for the Christmas show.

Volunteers are needed for Trunk or Treat for our host church as well as helping with inspecting and testing Christmas trees and lights for the Christmas show.

The next regular meeting is scheduled for 17 November (early because of Thanksgiving) at The Loop. All members are invited to attend.

**BARBERSHOPPER OF THE MONTH****Jason Dearing**

Congratulations and a tip of the Big O hat to our latest Barbershopper of the Month, **Jason Dearing.**

Jason does many things for the chapter. He serves as show chairman as well as assistant baritone section leader. He also has assumed most of the functions of two other positions, currently vacant, performance coordinator and chorus manager. He also performs in the quartet, Slice.

He is being honored, in particular, for his efforts setting up and coordinating all of our recent shows. The charity show in Fernandina, the Art Walk show, the annual show, the Riverside Arts Market performance, the four patriotic shows, and the arts festival in St Augustine, all would not have been as successful without his hard work. He is also setting up several more performances in November and December.

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

Congratulations Jason!



**REHEARSAL SCHEDULE**

Thu	03 Nov	Shepherd of the Woods
Thu	10 Nov	Shepherd of the Woods
Thu	17 Nov	Board Meeting (Loop)
Thu	17 Nov	Shepherd of the Woods
Thu	24 Nov	Thanksgiving
Thu	01 Dec	Shepherd of the Woods
Thu	08 Dec	5 Star Veteran's Home
Thu	15 Dec	Board Meeting (Loop)
Thu	15 Dec	Shepherd of the Woods
Sat	17 Dec	Christmas Show
Thu	22 Dec	Christmas break
Thu	29 Dec	New Year's break

**PERFORMANCE SCHEDULE**

Tue	06 Dec	WJXT spot
Wed	07 Dec	Art Walk show
Thu	08 Dec	5 Star Veterans Home Show
Sat	10 Dec	Enchanted Christmas Village
Sun	11 Dec	Jacksonville Zoo Lights
Sat	17 Dec	Christmas Show
Tue	14 Feb	Singing Valentines

⇒ **BIG O BUCK\$** ⇐

**BIG O BUCKS SCHEDULE**

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**

Sat	14 Jan	LEADAC
Sun	15 Jan	LEADAC
Fri	10 Mar	Spring Convention
Sat	11 Mar	Spring Convention
Sun	12 Mar	Spring Convention

**BIRTHDAYS**

Robert Breedon	27 November
Brett Flowers	15 November
Chuck Griffith	29 November
James Hughes	11 November
Tom Sanders	06 November
Bob Tucker	07 November

**RECENT GUESTS**

Jim Akers	Gavin Andrews
Marquize Beaum	Jason Boddie
Rick Chapman	Scott Copeland
James Crawford	Joe Howington
Josh Howl	John Kerr
Jake Koebrich	Dan Kulik
Joseph Mendum	Rick Pugh
Joseph Redmond	Kaleb Tinker
Doug Torrence	Drew Williams

**WELCOME**

**NEWEST MEMBERS**

Tom Sanders	October
Daniel Pesante	September
Brian Moore	August
Alexander Burney	June
Timothy Keatley	June
Eric Grimes	April
Brian Kerr	April
Ryan Hastie	March
Todd Hastie	March

Ask yourself:

What kind of a chapter  
would my chapter BE

If all of its members

**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 December is 26 November. 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



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Presentation Coordinator



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Learning Materials Coordinator

IMAGINE 100 MEN ON THE RISERS  
BE A SINGER-BRINGER



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

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