



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 37 Issue 10

October 2017

We meet at 7:30 most Thursdays at Shepherd of the Woods Lutheran, 7860 Southside Blvd, Jacksonville, FL  
Guests always welcome Call 355-SING No Experience Necessary

## WHAT'S INSIDE

Title	Page
All 2017 Int'l Performances Online	1
Editorial	2
The Connection Barbershop Bel Canto	3
Six Things Every Director Wishes You	4
The Cutting Edge	5
Barbershop History Questions 43	5
Actual Country Song Titles	5
Free Your Voice	6
Free Singing Tips	6
When Is The Best Time To Start	7-8
Magic Choral Trick #366	9
Barbershop History Answers 43	9
33 Most Effective Singing Tips	10
Start With Why	10
9 Ways To Save Your Voice	11-12
Quartet Corner	13
Chapter Member Stats	13
Board Minute Summary	14
Why Do You Sing	14
Mel's Musical Musings	14
Upcoming Schedules	15
Birthdays / Guests / New Members	15
Directing Team / Other Leaders	16
Chapter Officers / Music Team	17

## ALL 2017 INTERNATIONAL CONTEST PERFORMANCES ARE ONLINE

posted by Brian Lynch  
from [barbershophq.com](http://barbershophq.com)

Watch... and share!... your favorite performances from the 2017 International Convention!

### 2017 Top Twenty Quartets

<https://youtu.be/pWqLdTYMN-8?list=PLcwXdNVvSNbiCBxpnaFiLGdo5sesDKpo0>

### 2017 Youth Barbershop Quartet Contest

[https://youtu.be/ez\\_idxk22eE?list=PLcwXdNVvSNbjH0EdWkn5s5dkVCUVHgF2w](https://youtu.be/ez_idxk22eE?list=PLcwXdNVvSNbjH0EdWkn5s5dkVCUVHgF2w)

### 2017 International Chorus Contest

[https://youtu.be/2Jtxiq4gL\\_M?list=PLcwXdNVvSNbjeZERYZWR99DF2WhbVJNHY](https://youtu.be/2Jtxiq4gL_M?list=PLcwXdNVvSNbjeZERYZWR99DF2WhbVJNHY)

### 2017 Quartet Quarterfinalists

[https://youtu.be/D9Je7xLWSKU?list=PLcwXdNVvSNbiwwic9iX\\_PrgLI82AanBcz](https://youtu.be/D9Je7xLWSKU?list=PLcwXdNVvSNbiwwic9iX_PrgLI82AanBcz)

# WANTED!!

## MEN WHO LIKE TO SING!



**2017 Board of Directors**

President:  
Terry Ezell

Music VP:  
John Alexander

VP Membership:  
Phil Warmanen

VP Performance & PR:  
Jason Dearing

VP Marketing:  
Frank Nosalek

Secretary:  
Don Messler

Treasurer:  
Steve Mullens

VP Multimedia:  
Robert Reeves

Members at Large:  
Mike Sobolewski  
Ken Tureski  
Eric Grimes

**Big O Bucks**

Coordinator:  
Mike Sobolewski

Bookkeeper:  
Rick Morin

**Committees**

Show Chairman:  
Jason Dearing

Webmaster:  
Frank Nosalek

Youth In Harmony:  
Vacant

**Music Team**

Music Director:  
Vacant

Associate Director:  
George Gipp

Assistant Director:  
Jason Boddie

Director Emeritus:  
Chuck Griffith

Music VP:  
John Alexander

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

Learning Materials:  
Daniel Proctor

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

John Alexander, Editor  
2429 Southern Links Dr  
Orange Park FL 32003  
[johnalexander@att.net](mailto:johnalexander@att.net)  
904-278-3987

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

**EDITORIAL**

by John Alexander

Contest is upon us, later this month. Is everybody ready to give their absolute best? Notes (tuning, where they start, and where they stop), words, breathing, choreography, facial expression, body complement, dynamics, vocal color (timbre), knowledge of your story, and so on? Have you seen yourself in the mirror? Heard yourself in a recording? Do you know, really know, you're ready? If not, there's not much time to get ready! Your square is your square. Nobody else can do it for you.

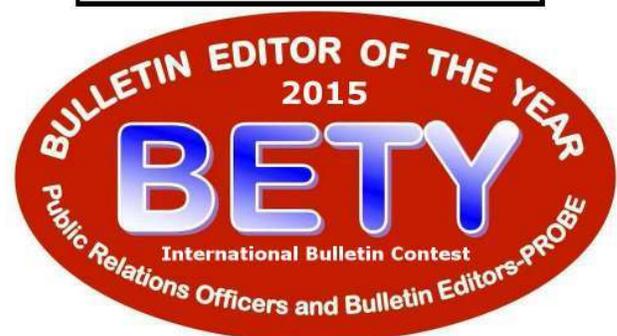
October 27-29, 2017  
2017 Fall Convention



**See you there!**  
**ORLANDO AIRPORT MARRIOTT**  
Register now at  
<http://sunshinedistrict.org/events/>



January 16-21, 2018  
For more info click here or visit  
<http://www.barbershop.org/orange-county/>



## THE CONNECTION: BARBERSHOP AND BEL CANTO

by Debra Lynn  
from *The Voice*

“Danny Boy” rang through the house with Gene Cokeroff’s tenor climbing up into the stratosphere ever so gently, as he sang with the 1961 Gold Medal Quartet, The Suntones. Hearing him in person, as a teen sitting in the auditorium in Hartford, was probably one of the most profound musical moments of my life. . .



For the next 15 years, I applied myself to a classical line of study that took me through six teachers. Most were more mystical than practical, until I serendipitously landed in my bel canto Maestro Edward Sayegh’s studio in San Francisco. Suddenly, singing just made sense and it all gelled and led me to my professional work. However, it wasn’t until I came back into my father’s world of barbershop, that this almost extinct understanding led me to make a dove-tail leap.”

### Tuning Issues.

After years of analyzing how to teach beginning or amateur singers to sing in more effective ways, suddenly it became crystal clear that bel canto principles and barbershop was a perfect marriage. When this kind of musical accuracy is applied to four-part harmony with a unique desire for ringing chords, bel canto could address one of the challenges facing the barbershop style—the tuning issue. If one person in a quartet is off the pitch, the entire chord collapses or as they say, loses the ring. Most people assume that tuning is just related to a person hearing and singing a pitch accurately. It is not the note that causes the tuning issue, it is the vowel.

[Recall similar information from Scot Kitzmiller’s workshop on “vowel modification” with New Tradition in 2016 and summarized in the October issue of THE VOICE on p. 7.] If a vowel shifts back into the mouth or towards the back of the throat, where it naturally wants to resonate when we speak, the tone will appear to be flat, no matter how good the ear is of the singer.

One of the other benefits of this type of vocal production, in addition to its tuning component, is the quality

of tone. Where voice lessons that use the “standard classical procedure” will have a tendency to create a diffused, breath-filled sound, bel canto is laser-clear. (<https://youtu.be/NDntEYRZQRs> to see and hear Debra Lynn demonstrating the difference in quality between a breath filled sound and a bel canto sound. )

By realizing the primary air management objective is just to sustain gentle air pressure, not to force air through your instrument, effortless delivery becomes more accessible. This over-pressurization or irregular force across the vocal folds, is the primary culprit behind poor quality, inconsistent resonance, and loss of control.

### Expanded sound.

That core concentrated tone, when multiplied by four, creates a strength in the overall sound quality that allows for optimal lock and ring, not to mention more volume.

Jim Arns [present director of SAI’s Melodeers and a one-year New Tradition director in 1991] was coaching Millennium Magic and was rather struck by the quantity of sound this small group produced. Because these women had been actively working to embrace the bel canto principles, the fortes he heard were probably three times the amount one would expect.

When these two worlds of barbershop and bel canto meet, it is like winning the lottery. So, if you really want to increase your ability to lock and ring and score those medal and crown winning scores, you need to be a maniac about your own voice and ability to maintain it with some consistency. When all four parts kick into gear, there is no stopping that incredible, magical sound from sending thrills and chills through your audience.

Adapted from “The Whole Barbershop Connection” posted on [www.debralynnmusic.com](http://www.debralynnmusic.com), October 13, 2013.

Information also from THE BEL CANTO BUZZ—Beautiful Singing Made Simple by Debra Lynn <http://www.debralynnmusic.com> and available at Amazon.com.

## SIX THINGS EVERY DIRECTOR WISHES YOU ALREADY KNEW ABOUT REHEARSING

by Bill Rashleigh  
from *Concho Capers*

As a chorus member, what you can do to make those rehearsals be more fun for everyone? Directors often become frustrated by the famous “I taught that last week” syndrome that seems to plague every chorus. If all chorus members will internalize the following lessons, they can reduce the syndrome’s symptoms - if not cure the disease - and help make a better chorus in the process. Here are some things to think about:



1. For the chorus to improve, each man must leave his own behavioral comfort zone. If each singer would improve one aspect, skill, or attitude each and every time he sings, the overall music will get better very quickly. Take ownership of something. Maybe it is a breathing issue, maybe a balance challenge, maybe it is adding more airflow over the break in your individual voice. Simple things like these accomplish immediate improvement.

2. You should be emotionally involved in the music. Barbershop is a very emotional, heartfelt, simplistically beautiful style of music. The music doesn’t need to be complex to produce complex emotions in the singers or the audience. However, anything less than full effort will result in a less satisfying musical experience for you and your audiences. When you commit to becoming a member of your chapter’s chorus, you’re committing to being a doer rather than a casual spectator. With that responsibility to put your whole self into the music comes the joy of joining others to bring music to life. What greater purpose in the arts might there be?

3. Rehearsals will be more productive if you listen - and extinguish comments - while on the risers. When your director cuts off the chorus in the middle of a phrase, do you sometimes choose this moment to tell your neighbor that he sang the wrong note or “oo” vowel? You may think you’re helping, but this disrupts the flow of the rehearsal. Remember this: Unlike you, the director hears exactly what the audience would hear (the macro effect). If he didn’t hear what you just heard (the micro effect), the audience probably wouldn’t hear it, either. On the other hand, the issues

he identifies (both positive and negative) will be critical. The director can fix many more problems when chorus members withhold their comments and trust him to prioritize which issues need to be addressed at the moment. If the director consistently overlooks something that is bothering you, it is best to discuss it with your section leader or your director after you get off the risers.

4. Singing well takes a lot of exertion. Singing requires more concentration, for a longer period of time, than any other activity. Psychologists will tell you the mind works in concentration spurts, about 7-10 seconds, then we think of something else. Most activities that require concentration require it for very short periods of time, but a song lasts 2-1/2 to 3 minutes. That is a very long time. So train your mind, through a variety of exercises, to increase the length of time you can concentrate, and you will be able to handle the demands of the music. You probably already know how to sing good vowels, sing in tune, balance chords, and outwardly exude what the music demands. You have these skills and have done them in isolation. The challenge is to do them for the duration of the song and beyond if you are in a performance. Practice does help. Use a mirror and sing, karaoke style, some of your favorite quartet songs to see if you look like they sound. Take ownership of some aspect of singing and practice, practice, practice. Video cameras are also great for giving truthful feedback for such practice.

5. Skills take time to learn and more time to re-learn. The instructions in golf are very simple: Hit the ball into the hole with the club, 18 times in a row ...duh! But anyone who has tried that knows it is not easy. Singing is the same way. The instructions are simple: Sing all the word sounds, perfectly matched amongst singers, in perfect intonation in relationship to the chord and the key, in proper balance, with perfect unity and precision while expressing that in a believable, heartfelt manner creating seamless artistry ... duh! We know it is not easy. Allow yourself the privilege of honing skills and know that it will pay off. Singing is a marathon sport, running over the course of your singing life.

6. You should have fun when you sing. Like each other and share in the joys of making great music because you don’t know when you won’t be able to do so again.

**THE CUTTING EDGE**

by Danny Sullivan  
from *Down Our Way*

Over time many people have asked me how I got into my business. If you don't know, my business consists of working with wood and metal. My grandfather's brother-in-law operated a combination woodworking, blacksmith, and grist mill all powered by a very large water wheel. I worked in that shop as a teenager and over time, I knew that was what I would like to do someday. Mr. Jim taught me a lot about working with all kinds of tools and the proper way to take care of them.

I get a lot of questions about hand tools. When you get past the "should I buy this or that" or "what should I get first" questions and get down to the questions of getting the best results, invariably they can all be answered the same way: You need to make sure your tools are sharp! Mr. Jim told me from the very beginning to make sure my tools were sharp! You can purchase fancy new tools and everything, but if they're not sharp, they are no help in your shop. You can have a tool that's an antique or a brand new one. If they are not sharp, they are useless.

So you're not getting shavings with your fancy new smoothing plane? Go sharpen the blade and be amazed what happens. When the blade is sharp it glides through the wood. Are you struggling to make a cut on your table saw? Go sharpen the blade and be amazed at how easy it cuts because you're not forcing the teeth through the wood. Do your dovetails have gaps? Go sharpen your chisels and be amazed how the chisel cuts right on a line without crumbling fibers.

You might ask, just how does this relate to barber-shop singing? The director is telling us at different times to work on this and work on that. What the director is talking about is our singing tools. What are our singing tools? Our voice, our mouth, our eyes, our breathing, our expressions, our ability to sing loud or softly. We need to keep these tools in the best of condition, so our performance will be the best that we are able to produce. Which brings me back to my original point.

Go sharpen your blade, it will fix any problem you're having.

**BARBERSHOP HISTORY****QUIZ 43**

by Mark Axelrod  
from probeweb.org

1 - One M-AD Chorus has won the gold medal in international chorus competition once. Name it and year in which it won.

2 - Two M-AD Choruses have won the gold medal in international chorus competition twice. Name them and the years in which they won.

3 - One M-AD Chorus has won the gold medal in international chorus competition four times. Name it and years in which it won.

4 - One quartet from New Jersey has won first place in international quartet competition. Name it and the year in which it won.

5 - Two other quartets from the M-AD (alas, neither from NJ) have won first place in international quartet competition. Name them and the years in which they won.

Answers on page 9

**ACTUAL COUNTRY SONG TITLES**

from *The Beat*

"I Keep Forgettin' I Forgot About You"

"If You Don't Leave Me Alone, I'll Go and Find Someone Else Who Will"

"I'm Just a Bug on the Windshield of Life"

"Thank God and Greyhound She's Gone"

"You're the Reason Our Baby's So Ugly"

"I'm So Miserable Without You It's Like Having You Here"

"I'd Be Better Off in a Pine Box"

"The Next Time You Throw That Fryin' Pan, My Face Ain't Gonna Be There"

"Tennis Must be Your Racket, 'Cause Love Means Nothin' To You"

## FREE YOUR VOICE

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

As you rehearse, deliberately ensure your outward flow of breath is consistent. That means exactly the same flow rate from start to finish in the phrase. Don't allow consonants and word sounds to disrupt/reduce/stop that continuous flow. Become aware of where you might back off the flow as one syllable prepares to change into another. It's a very common problem. So is using "puffs" of breath for rhythmic effect.



This is not to say that some occasional "puffs" and disruptions to your breath flow are forbidden. But if you master the connected legato line with ruthlessly consistent breath flow, you will maintain better resonance through the line, better musical flow to the line, and even better audience engagement.

Don't believe me, have someone listen to you and provide feedback.

p.s. You can still articulate. I didn't say to slur words together. Just make the articulation work WITH the breath flow instead of against it.

---

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.

---

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

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



## FREE SINGING TIPS

by Nicole LeGault  
from a2z-singing-tips.com

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



## FREE SINGING TIPS

by Mick Walsh  
from a2z-singing-tips.com

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



## FREE SINGING TIPS

by Teri Danz  
from a2z-singing-tips.com

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



## WHEN IS THE BEST TIME TO START MEMORIZING A PIECE FOR FAST, ACCURATE RESULTS?

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

I had always been a pretty good student, so it was a real shock when during my first semester of college, I got a “C” for the first time ever. And on a final, no less (in Music History 101, for what it’s worth).



I still have vivid memories of studying for that test the night before. A little overwhelmed by how much information I needed to memorize for the test, but determinedly reading, re-reading, and highlighting the text and my notes into the wee hours of the morning.

By the time I was done, I felt like I had familiarized myself with the material well enough to at least make good guesses on what I knew would be a multiple-choice test. But a few hours later, as I sat down to take the test and began reading the questions, I quickly realized that I was toast.

While the questions all seemed reasonable enough, and I could remember reading something about each one, I struggled to recall the exact information I needed to select the correct answer. It was like remembering that I put my passport somewhere safe so I wouldn’t lose it... but not being able to remember where that place was.

So what did I do wrong? And how does this relate to learning music?

What are tests for?

We tend to think of tests as an assessment tool. A necessary, though unpleasant experience we all have to endure, so teachers can see if we’ve learned anything, and gauge whether we’ve paid attention in class, taken notes, or studied. Hence the angst, and moaning and groaning that builds as the day of a big test draws nearer.

But researchers at Washington University had

something different in mind. They were curious to see if tests might be useful as a tool not to evaluate, but to enhance learning.

Wait...what? But how?

Three groups

They recruited 180 undergraduate students to read and study a short passage from the reading comprehension section of a TOEFL test-prep book.

One group was given four 5-minute study periods to study the passage (the SSSS group).

Another group was given three study periods to study the passage, and then a practice test in which they were given 10 minutes to recall as much of the content of the passage as they could (the SSST group).

The third group was given one study period, and then took three of the free-recall practice tests (the STTT group).

Immediate recall

To test the effectiveness of these different approaches on learning, half of the students were given a free recall test 5 minutes after completing their last study session or practice test. The other half were asked to return to the lab a week later to take the free recall test.

When tested right after studying, the SSSS group did the best, recalling 83% of the passage. The SSST group recalled 78%, and the STTT group did worst, at 71%.

At first glance, studying seems like the best approach. But...is the amount you can recall immediately after studying a reliable measure of learning? Because what really counts is how much you remember days or weeks later, right?

A week later...

Indeed, when tested 7 days later, performance totally flipped. This time, the STTT group did best, recalling 61% of the passage, while the SSST group recalled 56%, and the SSSS group only recalled 40%.

So how can we apply the “test-enhanced learning” phenomenon to learning (and memorizing) music?

*(Continued on page 8)*

**WHEN IS THE BEST TIME TO START**  
(continued)

(Continued from page 7)

13 singers

A British researcher recruited 13 classically trained singers to participate in a memorization study, where they were asked to memorize a 90-second song within 2 weeks, and allowed six 15-minute practice sessions (no more than one per day) to do so.

Each singer recorded their practice sessions, which were then analyzed to see which approaches led to the fastest and most secure memory.

There were several factors that separated the “fast, accurate” memorizers from the “slow, inaccurate” memorizers, but what do you suppose was one of the main ones?

Yep! It was testing.

How so?

The early bird...

The best memorizers began testing their memory much sooner, by trying to sing at least a few bars of the song from memory in their very first practice session. And this self-testing ramped up even more in their second practice session.

The worst memorizers sang almost nothing from memory in the first practice session, and didn't really begin testing their memory until their third practice session.

So while the fast memorizers made many more errors in their early practice sessions, they fixed them, and made fewer and fewer errors toward the latter practice sessions. The slow memorizers avoided errors early on by singing from the score, but had more and more memory issues as they began testing themselves in the latter practice sessions, ultimately making a ton in their final session when they were furiously trying to cram the piece into memory.

The moral of the story being...testing your memory seems to be an integral part of the memorization process. And especially if you're on a tight deadline, it's probably a good idea to start actively

memorizing much sooner in the process than you might otherwise.

As the researcher explains, “recall requires practice and...experts began practicing recall earlier.”

### Takeaways

The study on singers was an exploratory study, and based on a relatively small sample of singers, and geared towards learning a short piece of music on a specific timeline. So it's always useful to consider the findings with a grain of salt.

However, test-enhanced learning seems to be a pretty reliable phenomenon, and matches up anecdotally with what I've heard many musicians describe as well.

The challenge, of course, is that it's not especially fun to expose one's weak areas, and to experience the feeling of being lost, where you're not sure what notes or phrase comes next.

And we certainly don't want to learn the wrong notes or miss important articulation or phrase markings either. So it's easy to put this kind of memory testing off until you feel like you've got the piece in your muscles and know the piece well.

But maybe we really do need to push ourselves to engage in more self-testing much earlier in the process of learning a piece. It needn't always be from the very first day of learning a new piece, perhaps, but sooner than we might feel comfortable to.

After all, it's way better to suffer through that lost feeling in the practice room than on stage!

**WORKING HARD  
FOR SOMETHING WE  
DONT CARE ABOUT  
IS CALLED STRESS.  
WORKING HARD FOR  
SOMETHING WE LOVE  
IS CALLED PASSION.**

## MAGIC CHORAL TRICK #366 SMOOTHING OUT THE HIGH NOTE BUMPS

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

If we do this warm up exercise with a group of singers 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 (doh re mi fah soh fah me re doh re mi fah soh fah mi re doh) then a semi-tone higher with each repetition we hear this:



1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 (doh re mi fah soh fah mi re doh re mi fah soh fah mi re doh)

Especially when the exercise gets into a high register – no matter what vowel or what words we're using to sing the note pattern

To be fair, the 5/soh does fall on beat one in this exercise, which means it's already in an accented position – but the same thing often happens on the highest note of a run within a song.

To smooth out the bump on the high note we need to think extra legato from the top note to the note immediately following it.

Or to put it in a way that people seem to understand – when doing the exercise above, I ask for a lugubrious [mournful, dismal, or gloomy -Ed] slide from 5 down to 4 every time that comes up in the pattern.

This works immediately to smooth out the bump in the sound.

However, this technique is only as good as the amount of dependable mental focus of the singer or singers. As soon as we understand the concept, we feel we no longer need to think that annoying time sensitive legato thought – and once again the bump will show up.

The exercise at the top of this post is a great way to drill this thought.

## BARBERSHOP HISTORY ANSWERS 43

by Mark Axelrod  
from [probeweb.org](http://probeweb.org)

Answers to this month's history/knowledge quiz:

- 1 - The Singing Capital Chorus (Washington, DC) in 1954.
- 2 - The Chorus of the Chesapeake (Dundalk, MD) in 1961 and 1971, and the Dapper Dans of Harmony (Livingston, NJ) in 1967 and 1970. Note that the back-to-back M-AD victories in the 1970 and 1971 international chorus contests marks the only time in society history that one district took the gold in two consecutive years.
- 3 - The Harmonizers (Alexandria, VA) in 1986, 1989, 1995 and 1998.
- 4 - The Garden State Quartet (1946).
- 5 - The Oriole Four (1970) and the Regents (1974).



## 33 MOST EFFECTIVE SINGING TIPS

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

#27 by Breck Alan  
One Step At A Time

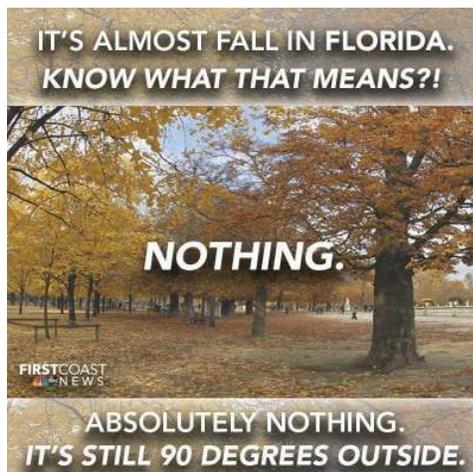
“Start off as lightly and easily as you can. Don’t worry about volume or even your full range until you can easily just touch the notes. Power comes from coordinating the elements of the voice and not from force or pushing. Those elements are much more easily learned when you have a light touch.”



For beginning singers having pitch problems,

First of all, there’s no such thing as tone deafness. You can learn to sing in tune, no matter how far out you might be coming from. But it takes patience and proper guidance.

With all of the elements of vocal training, you’ll save a lot of time by researching and finding a very good teacher to assist you. Voice requires a lot of guidance and adjustments to stay on course and not develop bad habits. It’s hard to listen to yourself as you’re trying to learn. That is a lot of what you’re getting when you work with a skilled voice teacher. Someone that can identify exactly what you’re doing and have the ability to communicate with you on how to proceed with corrections. It’s a very “one step at a time” process, and the more you are willing to have the patience to do the steps, the faster your growth will be.”



## START WITH WHY

by Craig Johnson  
from *The Beat*

This shift in emphasis away from the “what” and “how” toward the “WHY” had its origins in a book by Simon Sinek, *Start with Why*, and a TED Talk called “How Leaders Inspire Action.” People don’t buy “What” you do; they buy “Why” you do it. Only when we begin to tell others the “why” will it begin to resonate.

The Apple corporation has always thought differently and embodies this approach, saying:

We believe in challenging the status quo and thinking differently [why]. Our products are beautifully designed and easy to use [how]. We just happen to make computers, want to buy one?” [what]

Why not Circle City Sound?

We believe in creating art through music and brotherhood (why). Our chapter is fortunate to have incredible leaders and opportunities to sing with performers from around the world (how). Twice a year we perform in a show setting in our community. Would you like to come to see us (what)?

Exercises

- Watch “How Leaders Inspire Action”
- Think about how you talk about CCS to others
- Reflect on and answer the questions, “Why Barber-shop?” and “Why CCS?”
- Think about how you can shift to this mindset for Singing Valentines, shows, sponsorships, etc.

Additional Notes

Shifting your mindset to this takes time and practice. Refresh your memory on this topic once a week, and try applying it to different facets of your life.



## 9 WAYS TO SAVE YOUR VOICE

by Lisa Popeil  
from [voicecouncil.com](http://voicecouncil.com)

You've got a gig coming up and in the back of your mind there is a lurking fear: "What happens if I lose my voice?"



This is not necessarily the phobic mind game of an insecure divo/diva, but a very real, potentially gig-canceling concern.

Without getting all medical on you (and I've amassed lists of supplements which may boost your immunity), here are some ideas to help ensure your gig goes off without a vocal hitch.

### Your 9 Fail-Safe Vocal Strategies

#### 1. Add Moisture.

That means more than upping your water (not coffee) intake daily. The vocal cords must be wet and spongy, like the inside of your cheek. Consider investing in an inexpensive nebulizer, like the Omron NE-C801, putting 2-3 milliliters of saline (I use Ubimed Cleanoz Nasal Saline Solution) in the mouthpiece and inhaling the cooling, moisturizing goodness before a rehearsal or show and afterwards as well. In only 3-5 minutes, you should find that your vocal folds are refreshed, rejuvenated, and ready for another round in the ring.

#### 2. Don't Talk.

Though that may seem like an impossible request, it's a good thought to hold. You are not like the others in your band – they can play half-dead. You can't. Other helpful thoughts regarding wasted voice use are "Save it for the stage" and "Don't sing unless they're paying you." The point is to minimize your voice use and absolutely no screaming or yelling (unless it's on-stage and that's your schtick.)

#### 3. Minimal Partying.

Aw... this is sounding less fun by the minute. I'm not saying you've got to be a total monk, but don't forget that sleep is your friend. Getting exhausted and dragging yourself like a dead horse from city to city is actually not as much fun as it sounds.

#### 4. No Smoking.

But you knew that. If you must alter your consciousness, consider a vaporizer, but never, ever fry your vocal cords with hot smoke. If you do, they'll take your singing license away.

#### 5. Don't Over-Warmup.

This is another "save it for the stage" idea. In my experience, there is no set time to warm up prior to a gig. Your vocal readiness to perform depends on several factors and sometimes less warming up is actually better than over warming up. I've seen too many people who swear by their 30-minute warmup regimen and are noticeably fatigued when they hit the stage.

#### 6. Don't Rely on Throat Sprays.

If you have your favorite "remedy" and it makes you feel better psychologically, then by all means, spray away. But you should know that throat sprays don't touch your vocal folds, they simply moisturize and/or deaden sensation in the back of your mouth.

#### 7. Grab Your Immunity Potions.

Some singers up their Vitamin C intake massively for touring. Others like garlic, beta glucan, colloidal silver nasal spray, zinc tablets, homeopathic preparations for flu, NAC (N-Acetyl Cysteine) for mucus thinning and vocal fold tissue health, Neti pot for saline nasal irrigation, frequent hand-washing, and daily probiotics.

#### 8. No Eating Before Bed.

Don't eat or drink right before sleeping. Stomach acid coming up and burning vocal folds while sleeping (called "reflux") is the bane of singers. No big glass of water before bed, kiddies!

#### 9. Control Your Positivity.

Stress makes humans sick and there's plenty of that in the time just prior to your performance. Make sure you take time out daily to calm your mind, whether that means meditating or taking a walk. Enjoy this time as a dream come true. When you're living the dream and appreciating every moment, the small, though very real, annoyances of a performing singer's life will take a back seat to the glory of your rock star reality.

*(Continued on page 12)*

## 9 WAYS TO SAVE YOUR VOICE (continued)

(Continued from page 11)

### The REAL Thing to be Concerned About

Unlike a guitar player who carries spare strings, for singers, there are no body part replacements possible.

Before you over-worry by imagining that every part of your vocal mechanism is ripe for harm, keep in mind that there are only two things worthy of your paranoia and they are your left and right vocal folds.

The normally healthy state of your nose, throat, and chest shouldn't affect your vocal performance too much.

But you have gotta watch out for the two tiny flaps which together measure about the size of an American penny; the health of your vocal folds makes all the difference.

When they swell, they're not happy. And, when swollen, you'll hear hoarseness, whether or not you feel pain.

## WHY YOU SHOULD SING... 15 REASONS

as seen on Facebook

1. Singing releases endorphins, which make you feel instantly happier.
2. When you sing, you also release oxytocin, which is a natural stress reliever and is found to alleviate feelings of depression and loneliness.
3. You'll also sleep better as a result of being less stressed.
4. Tests have shown that singing improves heart rate variability, which reduces the risk of heart disease, which is the #1 killer in America. So singing is clearly a powerful thing.
5. And when singing with someone else, your heart rates can even sync together.
6. Your posture will get straighter and you'll gradually look more confident because you have to stand tall to really belt it out!
7. And your feelings of safety and confidence increase when singing in a group. If you're in a chorus, you can take risks and be on stage without having a panic attack.

8. It's actually a good workout. You'll work out your lungs, improve your circulation, and tone your abdominal and intercostal muscles.
9. Singing also has been proven to boost your immune system.
10. Even if you're already sick, just hum a little number and you'll open up your sinuses and respiratory tubes.
11. It's really good for your brain and will enhance your mental awareness, concentration, and memory. Also, reading music in general improves your math skills as well as other cognitive functions.
12. You'll develop healthier breathing patterns which can help cope with various lung diseases, as well as provide similar effects to yoga.
13. It's been used as an all-natural way to help treat dementia, lung cancer, depression, and chronic pain.
14. You'll probably live longer, in general. A 2008 joint study by Harvard and Yale stated that choral singing in a Connecticut town had increased residents' life expectancy.
15. So raise your voice, because the benefits are endless!

**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.**

***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

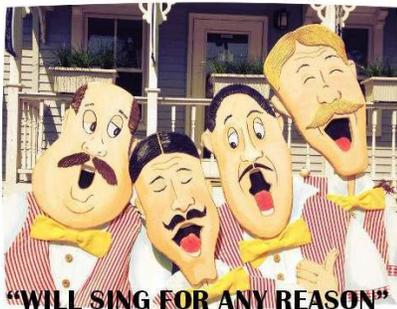
No reports from quartets last month.

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.

Men who have indicated interest in forming quartets (entertain, compete, or both) include:

**John Alexander**  
**Don Hartsfield**  
**Brian Kerr**  
**Brian Moore**  
**Ken Moyer**  
**Bob Thau**

...and hopefully more who haven't contacted me yet.



### CHAPTER MEMBER STATS

The following are our current membership statistics:

type	active	lapsed
Lifetime Regular	0	0
Regular	38	3
Senior 50-Year	6	0
Qualified Senior	2	1
Senior	8	3
Under 26	6	0
<b>Total Membership</b>	<b>60</b>	<b>7</b>

### PAST DUE MEMBERS

The following members are listed separately on the BHS website as past due or within two weeks of due. They will automatically be removed from the society roll at 180 days overdue.

**Robert Breedon**  
**George Gipp**  
**Chuck Griffith**  
**Ryan Hastie**  
**Bill Cotter**  
**Frank Nosalek**  
**Daniel Proctor**  
**Mike Sobolewski**  
**Bob Stump**

### COMING DUE MEMBERS

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

**Bill Conway**

# Big Orange Chorus

## BOARD MINUTE SUMMARY

by John Alexander

The board did not have a regular meeting in September.

The next regular meeting is scheduled for 26 October at The Loop. All members are invited to attend.



## WHY DO YOU SING?

From the Internet

When my quartet arrived at “*The Asylum*,” a Dead Kennedys CD was playing at about a zillion decibels. The flat plasma TV screens suspended from the ceiling were showing MTV, and the oldest person in sight appeared to be about 25. It turned out we were delivering a singing Valentine to the owner and staff of one of LA’s hottest visual effects studios.

We asked for the owner who appeared to be about all of 30 years old. He in turn paged the entire staff of about 20 to come out and see what his friend had sent him for Valentine Day. Well, all these kids assembled in the lobby. I would venture to say there was not one body that was not pierced or tattooed somewhere. So here we were, four guys older than everybody’s father, dressed with our red sequined bow ties, suspenders and arm garters. I thought to myself, “*Let’s just get it over with. These kids are really going to laugh at us. Let’s make it quick and get out of Dodge.*” I couldn’t have been more wrong.

They applauded. They yelled. They screamed. They whistled. They loved us! They were all in a party mood and we were the icing on the cake. It was one of the best audiences I have ever experienced. They loved our music and what we were about.

Lessons learned:

1. Sing your heart out every time you perform.
2. Barbershop is not just about singing “*the old songs.*” It’s about four part harmony sung in the unique style called barbershop.
3. And never, never prejudice your audience.

## MEL'S MUSICAL MUSINGS

by Mel Knight  
from *Timbre*

If you have not already done so, check out the video on the BHS website discussing the new Performance Category. It explains wonderfully the changes in the old Presentation Category as well as some excellent information about barbershop performance in general.

It occurred to me while watching the video that we often reserve our “performance” for when we step on the stage. May I suggest that we might consider our “performance” long before we hit the stage. We could, if fact, “perform” while we are learning the music, whether it be at our computer or in the car listening to the learning tracks or during quartet rehearsal or on the risers at chorus rehearsal working on some other aspect of singing.

Have you ever watched professional singers in a recording studio? No audience, yet the singers are still performing. The facial expression, body language and vocal inflection are there. They are **engaged** in the music. The lyric and feeling of the song is being internalized **every time they sing**. Or, check out the lobby at a convention. Impromptu quartets are woodshedding and *some* of the individual singers are behaving just like they were on stage! They automatically become part of the song.

I’m sure that many of you have come to realize that when you *do* begin to actually “perform” the music that your singing improves. Vocal production becomes freer and you set aside thinking about technique in favor of becoming a part of the music. *Musicality sets in*. What a concept!

So, why not **perform all the time**? Sure, you might look silly to someone who accidentally observes you performing all by yourself and for goodness sakes don’t use hand gestures while driving the car, but you’ll find that you will begin to really enjoy being part of the music and isn’t that what performance is all about?

**If you’re not giving the world your best, each and every time, what world are you saving it for?**

### REHEARSAL SCHEDULE

Thu	05 Oct	Shepherd of the Woods
Thu	12 Oct	Moved for special weekend
Fri	13 Oct	TBD
Sat	14 Oct	TBD with Jay
Thu	19 Oct	Ponte Vedra Inn
Thu	26 Oct	Shepherd of the Woods w/ Jay
Fri	27 Oct	Orlando with Jay
Sat	28 Oct	Orlando Contest with Jay

Thu	02 Nov	Shepherd of the Woods
Thu	09 Nov	Shepherd of the Woods
Thu	16 Nov	Shepherd of the Woods
Thu	23 Nov	Thanksgiving
Thu	30 Nov	Shepherd of the Woods

### SPECIAL SESSIONS

10/14	Weekend with Jay (TBD)
10/26	Rehearsal with Jay (TBD)
10/27	Rehearsal with Jay (Orlando)

### PERFORMANCE SCHEDULE

Thu	19 Oct	Show Ponte Vedra Inn
Sat	28 Oct	Fall Contest
Sat	16 Dec	Christmas Show

## ⇒ BIG O BUCK\$ ⇐

### BIG O BUCKS SCHEDULE

Sun	15 Oct	Jags vs Rams
Sat	28 Oct	FL/GA (contest weekend)
Sun	05 Nov	Jags vs Bengals
Sun	12 Nov	Jags vs Chargers
Sun	03 Dec	Jags vs Colts
Sun	10 Dec	Jags vs Seahawks
Sun	17 Dec	Jags vs Texans
Sat	30 Dec	Taxslayer Bowl

### DISTRICT SCHEDULE

Fri-Sun 26-28 Oct	Fall Convention
Fri-Sun 9-11 Mar	Spring Convention

### BIRTHDAYS

Birthday Data is no longer available to editors in the BHS Membership Center.

This feature will hopefully return in the future.

### RECENT GUESTS

Jim Akers	Marquize Brown
Jason Boddie	Scott Copeland
James Crawford	Daniel Harrell
Aaron Hastie	Josh Howl
Jerry Johnson	John Kerr
Jake Koebrich	Scott Neumann
Byron Poore	Joseph Redmond
Daniel Rigano	Hugh Smith
Kaleb Tinker	Doug Torrence
Drew Williams	Ray Wilson
Bobby Veitch	Kevin Gillet
Mike Mancuso	Bill Conway
Clayton Eachan	Ken Mull
Mike Garand	Phil Wilcox
Dale Pratt	Matthew Setor
David Pesante	Soren Dillinger
Shamus McIver	

## WELCOME

### NEWEST MEMBERS

Rick Ard	May
Mark Roblez	April
Mark Graham	March
Gavin Andrews	February
Tom Sanders	October
Daniel Pesante	September
Brian Moore	August
Alexander Burney	June
Timothy Keatley	June

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



Jason Boddie  
Assistant  
Director



Chuck Griffith  
Director  
Emeritus

**OTHER CHAPTER LEADERS**



Vacant  
Uniform  
Manager



Vacant  
Chorus  
Manager



Jason Dearing  
Show  
Chairman



Vacant  
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 November is 26 October. 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!**

2017 BOARD OF DIRECTORS



Terry Ezell  
President



John Alexander  
VP Music



Jason Dearing  
VP PR &  
Performance



Don Messler  
Chapter  
Secretary



Steve Mullens  
Chapter  
Treasurer



Phil Warmanen  
VP Membership



Frank Nosalek  
VP Marketing



Robert Reeves  
VP Multimedia



Eric Grimes  
At Large



Mike Sobolewski  
At Large



Ken Tureski  
At Large

MUSIC TEAM



John Alexander  
VP Music



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



Daniel Proctor  
Bass  
Asst Sec Ldr



Mike Sobolewski  
Presentation  
Coordinator



Daniel Proctor  
Learning Materials  
Coordinator

IMAGINE 80 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»