



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



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We meet at 7:00 most Thursdays at Shepherd of the Woods Lutheran, 7860 Southside Blvd, Jacksonville, FL
Guests always welcome Call 355-SING No Experience Necessary

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CHRISTMAS SHOW(S) A GREAT SUCCESS

Our annual Christmas Show on Saturday afternoon, December 14, at the Murray Hill Baptist Church, with special guests the Bridges of Harmony and several quartets, was a serious success. Ticket sales were phenomenal, nearly filling the Sanctuary. Advertisement sales were very good, making the printed program thick with supporters and friends. Bake sale and 50/50 proceeds were also very good. Reaction from the audience was overwhelming. They loved it. Our next show will have lots of friends waiting to come see us again.



Our Christmas Show redux on Sunday evening, December 15, at the Ancient City Baptist Church in St Augustine was also a great success. An abbreviated endeavor, without the Bridges of Harmony and a few quartets, it forewent ticket sales and still nearly filled the Sanctuary. Again they loved it. They showed their appreciation with a healthy "love offering."

All in all, we performed well, made lots of new friends, and opened a relationship in a new city. Good all the way around.

Spring Show planning is already underway.

WANTED!!

MEN WHO LIKE TO SING!



Call 355-SING

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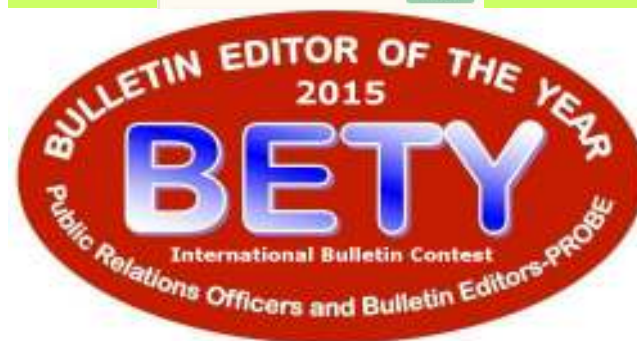
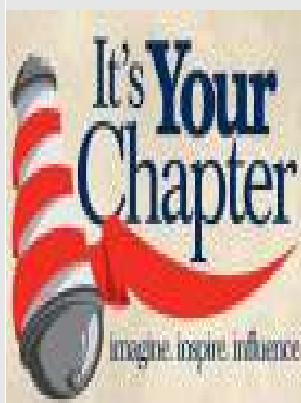
EDITORIAL

It's been a great year. We've been progressing musically. We've got some new members (don't stop looking for even more). We just had two fantastic Christmas Shows.

We are about to embark on a new year that promises to be even better. We have new leaders. We have an impressive new contest set. We will be performing Singing Valentines. We've already started planning on the Spring Show. We have plans to get healthier financially. There's lots to be excited about.

Let's not be the best kept secret in town. Who we are and what we do should not be unknown. Let's everybody invite friends and acquaintances (and even strangers) to come experience the fun we're having. Fun that is shared is fun that is enhanced.

Each and every man, improving, just a little, each and every day, will result in huge advances for the chorus.



The Craft Corner

Perfection vs. EXCELLENCE



Music Terms Misunderstood by Country/Western Musicians

First Inversion -
Grandpa's battle group at Normandy

Bach Chorale -
The place behind the barn where you keep the horses

Passing Tone -
Frequently heard near the baked beans at family barbecues

Cut Time -
Parole

Perfect Fifth-
A full bottle of Jack Daniels

MAGIC CHORAL TRICK #382

CELLO BOWING

by Janet Kidd

from betterchoirs.wordpress.com

Legato is always a tricky concept for amateur singers. Here's another kinaesthetic technique that I use.

Have your singers sing a slow 5 note scale 1 2 3 4 5 4 3 2 1, using the numbers as lyrics. (Think half notes at about mm 80)

If you notice any energy leaks or lack of synchronization try having them physically mime bowing each note along with you, as if they were playing a cello – one note per bow.

1 – Down bow – as if you're bowing a note, drawing the bow out to your right

2 – Up bow – as if you're moving the bow over the string across the body towards your left side

3 – Down bow – to your right

4 – Up bow....etc

It works well when they understand that there's always some resistance – a bit of grip on the string by the bow because of the rosin on the bow hair. So it takes even, deliberate pressure and pull to create a lovely cello sound.

Once they can imagine this, vowels in the 'lyrics' will become more defined, and longer, without your singers having to deliberately think those thoughts.

Yes, of course, they should know about target vowels and diphthong resolutions to words – but if they are physically bowing each note those things tend to fix themselves.

Once the singers become accustomed to physically bowing the phrases they're singing, sometimes all it takes to bring back the legato into a phrase is for me to mime the bowing as I direct.

And those pesky pick up beats that inevitably get accented when the singers' brains stop working can be radically altered into something much more pleasing by me miming the pick up as a short, but smooth up bow.

DRINK IT IN

by Brody McDonald
from choirbites.com

I'm all wet. I mean literally wet. Water has run down my face and all over the front of my shirt. The class is laughing hysterically. The things I won't do for my singers.

Before we go any further, let's just remember - your mileage may vary. Choir Bites are just tips... tricks you can pull out of your bag to help when you need a new solution to an old problem.



Many of my new (read: inexperienced) singers struggle with the basics of tone shaping. You know... drop the jaw, arch the soft palate and all that. One aspect that eludes them is mouth shape. They try to sing like they talk. Their mouth shape is essentially a wide slit.

One trick I have used with much success is called DRINK IT IN. I fill a cup with water, and tell the class I'm about to take a drink. I drink. And again. I ask them to raise their "pretend glass" and take a drink with me. And again. I ask them to pay attention to what their mouth is doing. As the cup is raised, the jaw drops and the corners of the mouth pull inward. The lips are forming more of a circle in anticipation of the water.

Then I demonstrate some singing, both with a rounded mouth shape and then with the wide, flat, slit shape. I point out the difference in tone.

How do I end up wet? The culmination of this demonstration comes when I tell them, "If you don't change the shape of your mouth when you drink..." (taking a drink, water goes everywhere, I am now wet, the class erupts into laughter) "...water will go everywhere. That's how it is with your tone. Unless you shape your mouth properly, it goes everywhere."

Today, I taught 60 middle school girls how to DRINK IT IN. And it worked. It worked well. And then... a wet choir director cheered with glee!

HARMONY PLATOON 2020

by Donald Salz
from email

New for 2020 – one set of songs and a one time charge of \$25 for four different Harmony Platoons:

- Midwinter Harmony Platoon – Jacksonville, FL, January 8 - 10, 2020, 3 HP Contests + community performance
- International Harmony Platoon, Los Angeles, CA, July 1-4, 2020, 3 HP Contests + community performance
- 2020 Evergreen District Convention, October 1-2
- Far Western District 2020 Fall Cruise (and Convention), October 8-11

Register now for access to tracks and charts for:

1. Blue Skies (Clay Hine)
2. I'm Walkin' (Aaron Dale)
3. I Am A Man Of Constant Sorrow (Aaron Dale)
4. Almost Like Being In Love (David Harrington)
5. Kokomo (Aaron Dale)

\$25 USD by Paypal* to donsalsz@rosye.com gives you:

- CHARTS and all LEARNING TRACKS for all 5 songs (every part predominant and full mix).
- More QUARTET SINGING than you ever did at a convention (*before Platoon came along*).
- A quality QUARTET CHALLENGE that is exciting, fun, and memorable.
- NEW FRIENDS from all over North America (and beyond) who can't wait to sing with YOU!
- Official color-coded Harmony Platoon LAN-YARD to locate other HP singers ALL WEEK.

Email the following information: Name, mailing address, singing part, and mobile phone number.



CREATING THE "IT" FACTOR - SWITCH YOUR FOCUS, GET MORE APPLAUSE

by Ken Taylor
from singingtipsblog.com

It's not uncommon for singers to come back from a performance and be a little bit disappointed about the amount of applause they received. So many times, they feel as though they were the more talented singer, but they didn't get near as much attention as someone else that obviously wasn't as good. It's actually a really common story.



But why is this?

In my experience, there are a couple of reasons. First off, they chose a their song based on their own personal preferences, without considering whether or not their audience would like it.

Think about it like this... if you're an audience member and you like Britney Spears... Are you going to give more applause to a Madonna single or a Mozart aria? The Mozart aria is likely much harder and requires much more skill, but would you really care?

Well, unfortunately many people do just that... they choose a song or songs that they like and are good at, but perhaps aren't as likely to resonate with the audience.



Remember, you're a performer and your job is to entertain the crowd. You can do that best by giving them what they want. And for the few of you who are passionate about doing a certain type of music and unwilling to do anything else, your challenge is

finding the audience that loves your music and getting in front of them.

The second most common reason I think potentially more talented singers are unlikely to get as much applause as others is because they aren't connecting emotionally with their audience.

Music is all about connection, and helping your audience feel something. If you're Lady Gaga, you're job is to make everyone feel good and dance. If you're Cee Lo Green, you may be resonating with your audience on a more heartbroken, frustrated vibe. It really just depends on the song.

Emotions are contagious, and if you're able to sing with emotion and your performance conveys that emotion as well, then you'll connect with your audience on a much deeper level.

I can't tell you how many times I've seen a less than average singer get on stage that may have missed notes left and right, but was able to connect with the audience on a deeper level. These performers almost always get more applause than the more talented, less engaging singers out there.

So, connecting with your audience on an emotional level is HUGE, and to me is the most important ingredient in creating the "It" factor! You can read more about the mechanics of Singing with Emotion [here](#).

Long story short, if you pick your song well and learn to connect with your audience, you'll likely notice quite a bit more volume in the applause you receive after you perform.

Give it a shot and experience the difference.

Practice
like you've never won.

Perform
like you've never lost.

VOCAL HYGIENE: A STORY OF THROAT CLEARING AND MY SANITY

by Katarina
from how2improvesinging.com



Want to learn how to add years
to your voice longevity?

Of course, you do!



That's why you are here reading these lines.

There are thousands of websites giving advice on
vocal hygiene.

Just go to Google, type in "vocal hygiene" and
you'll get hundreds of thousands search results.

But how many of these websites are really effective
in protecting your voice?

Most of them look like this:

First, they will tell you how important vocal hygiene
is.

(Nothing wrong with that, right? We all agree.)

Then, they will give you several rules to follow:

- Don't do this. Don't do that. Don't smoke.
Don't yell ...
- Do this. Do that. Drink 8 cups of water. Stay
healthy ...

That's it.

It takes less than a minute to read it.

Do they really help?

Perhaps a little ...

So How Is My Approach Different?

I won't tell you any vocal hygiene rules (at least
not right now).

You probably know all the rules anyway.

I won't tell you what NOT to do either.

And it will take you more than a minute to read my article.

(So, if you are looking for quick fixes, you ain't gonna
find them here.)

What Am I Going to Tell You?

For starters, I'll tell you a story.

And then, I will tell you something about your vocal
folds, which may change the way you use your voice
and take care of your vocal instrument.

It changed mine.

I'm going to tell you WHY your vocal folds need those
rules.

If you understand WHY, then the rest will be easy.

If you realize that your vocal folds have certain limitations,
your expectations of what they can and cannot
do will change.

So, let's start.

How Tom Saved His Voice and My Sanity

Tom is my husband.

Tom developed a bad habit of constantly clearing his
throat.

I don't remember when it started.

He does not know how it started.

But at some point, I noticed that my gentle caring husband
was constantly clearing his voice.

And when I say constantly, I mean constantly.

Just imagine.

We are watching a movie together but the story is periodically
interrupted by his throat clearing.

I am reading a book in our living room but I hear his
constant throat clearing from his office!

I am talking on the phone but I hear his throat clearing

(Continued on page 7)

VOCAL HYGIENE (continued)

(Continued from page 6)
in the background.

His habit was driving me nuts.

Wouldn't it drive you crazy?

But I was also worried.

He can lose his voice.

And I know that because I am a speech-language pathologist and I see people with voice problems on a regular basis.

Tom was healthy, with no acute infection, no allergies, and no obvious causes for his constant throat clearing.

So, I asked him what was going on.

I was shocked to learn that he did not realize he was "doing" it.

He admitted to having a feeling of a lump in his throat and that clearing his throat was the only way to make that feeling go away.

At least for a little while.

I wanted to help so every time he cleared his voice, I made him aware of it.

Tom brushed off my comments with excuses and "objective" reasons why he was clearing his throat.

"I have too much gunk in my throat," he said.

And it went on like this for some time:

I pointed out his bad habit and he kept finding more excuses why he "needed" to clear his throat constantly.

"I just ate something that irritated my throat ..." or "The air here is so dry that it makes me cough ..." or "I drank too much water and now it's stuck in my throat ..."

One day, I decided to get radical.

- I showed him how his "innocent" clearing as-

saults the vocal folds.

- I explained to him how he is shredding his voice.
- I gave him details about the limits of his vocal instrument.

It will not last forever if treated with such force.

I used all my big guns: pictures, diagrams, explanations.

He listened to me with awe.

I remember that moment because I knew something clicked.

He finally understood that I was not simply pestering him but was concerned for his health.

I was really trying to help and he was really hurting his voice.

The vocal folds are a very delicate mechanism.

From that moment, Tom started to look for solutions, not excuses.

He understood that he needs to make every effort to stop clearing his throat if he wants to be able to use his voice 10, 20 or even 30 years from now.

What really surprised me was that he did not realize he was harming his voice.

In his mind, he was doing everything right.

After the "intervention", he decided to try everything possible to stop his attacks on his vocal folds.

Of course, it was not a walk in the garden!

He visited an ENT doctor who gave him the diagnosis of a "post-nasal drip".

Tom looked at his medications and their side effects.

He even made more effort to control acid reflux.

Let me tell you that was not easy!

Not eating 3 hours before going to bed was like climbing Mt. Everest because Tom is a grazer.

(Continued on page 8)

VOCAL HYGIENE
(continued)

There were times when he almost gave up.

Thoughts like "This throat clearing cannot be that bad!" or "So, what if I lose my voice? I am not a singer!" crept in from time to time.

But Tom is not a quitter and he kept trying.

He sipped water if he had that urge to clear his throat.

He changed the forceful gesture to a gentler one.

He tried humming (that was fun to listen to!).

He tried everything.

Long story short ...

Now, he (almost) eliminated his bad habit, which (probably) saved his voice.

And my sanity.

His throat feels good – no lumps.

Now, we can read or watch a movie together without any interruptions and unpleasant sounds.

Except when he sobs watching chick flicks with me.

But that's a different story.

If you're ever feeling useless, just remember that someone is a lifeguard for the Olympic swimming events



3 AMAZINGLY SIMPLE EXERCISES THAT WILL GET YOUR VOICE READY FOR A PERFORMANCE OR COMBAT HOARSENESS

from tmrgsolutions.com

Introduction

Back of the neck, throat, jaws and facial muscle tension are symptoms of hoarseness or vocal difficulties. In these cases, these muscles cannot contract or relax as smoothly as required. In other words, muscle contraction feels either too weak or too strong.

What to do?

You can solve this problem with three easy exercises (we recommend watching the attached video):

1. Gargle the water while making ascending and descending tones. Drinking a sufficient amount of water, is important for several reasons:
 - It keeps your vocal cords, and your body in general, moistened.
 - It improves the body's electric conductivity, thus improving the communication between your brain and muscles, and your vocal muscles in particular.
2. Yawning exercises: yawn several times, fully and in a row. The benefits of yawning for your vocal performance are:
 - Release of the jaw joint muscles
 - Release of facial, tongue and oral muscles, as well as other voice box muscles.
3. Neck muscle release exercise: rotate your neck and head very slowly and gently, while pronouncing separate letters or whole words. This exercise is especially important, since the neck muscle is the first to be affected by tension.

So keep safe-and sound!

Ask yourself:

What kind of a chapter would my chapter BE

If all of its members were just like ME?

STRUCTURED VS. FREE PRACTICE: WHY YOU PROBABLY SHOULDN'T JUST BE "WINGING IT" IN THE PRACTICE ROOM

by Dr Noa Kageyama
from bulletproofmusician.com

When it comes to dieting or working out, we all kind of know (from lots of experience with failed New Year's resolutions) that "winging it" doesn't work so well.



That if we want to make real headway on our goals, having a workout plan with specific exercises, and a specific number of sets or reps, can make it easier to stay on task and make adjustments over time based on our progress.

Whereas "winging it" tends to lead to uninspired workouts, followed by trips to the grocery store where chocolate chip muffins inexplicably find their way into my basket instead of green lentil noodles.

But while planning makes perfect sense in terms of working out and eating healthily, when I tried planning out my practice time in college, I never could stick with it.

I mean, I'd feel pretty good going into the day, knowing exactly how much time I'd spent on what, but I rarely stuck to my plan.

Could it be that a "workout plan" is simply too rigid or formulaic in the context of music practice? And maybe it's actually more effective to be flexible and just go with the flow?

Structured vs. free practice

I recently read an interesting study that compared the learning experience of 55 brass and woodwind students who spent a few practice sessions either following a structured practice plan, or practicing freely with no pre-determined plan (Barry, 1992).

An etude...

All students were given a short etude, and one min-

ute to look it over. Then, they were asked to play the etude, which the researchers recorded.

Then it was time to practice.

Free practice

The students who were randomly assigned to the free practice group were led to a practice room, which was fully outfitted with a stand, chair, music dictionary, metronome, timer, tape recorder, and pencil.

They were instructed to practice the etude for 10 minutes, and that they should spend that time practicing "in any way you think best."

The research assistant then set the timer, pressed record on the tape recorder, and left the room.

Structured practice

Students who were assigned to the structured practice group also practiced for 10 minutes, but their experience was quite different.

Unlike those in the free group, these students were given written instructions on how to spend their time. For instance, they were instructed to:

1. begin with a simple analysis of the key signature, meter, and any important musical terms that might be in the music.
2. do some mental practice of the piece before playing it – like fingering through the piece silently or tapping out the rhythm of the piece
3. identify trouble spots and engage in slow practice of these sections

And to make sure they actually followed the instructions, all of the students in this group had a "practice supervisor," who sat in the room and walked them through the steps outlined in the practice plan.

A few more practice sessions...

All students completed two more 15-minute practice sessions over the next couple weeks, followed by one last session, where they practiced for 5 minutes and then recorded a final performance of the etude.

Judges do some judging...

The recordings were evaluated by three judges, who evaluated several aspects of their performance. Like,

(Continued on page 10)

STRUCTURED VS FREE PRACTICE (continued)

(Continued from page 9)

whether they played the right notes with the correct rhythm. But the judges also scored the musicality of each performance.

So how'd the students do? Was there any difference between the groups in how much progress the students made over the course of a few practice sessions?

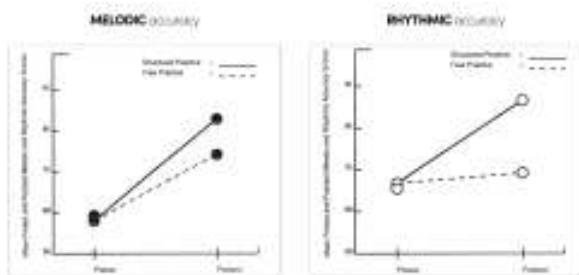
Notes and rhythm

Both groups started off playing at about the same level when they made their baseline recording.

And when it came to notes and rhythm, everyone did improve from the first recording to the last.

However, in the same amount of practice time, the structured group improved a lot more.

On the final recording, they made fewer note mistakes, and their rhythmic accuracy was much better than those in the free practice group too.



Musicality

The judges rated the musicality of the performances on a simple 1-10 scale. Everyone's first recording was rated about a 4 on average.

Interestingly, the free practice group's final recording was also rated about a 4. So whatever they did in the practice room, it not only didn't help with note or rhythmic accuracy, but it didn't move the needle at all on the musicality of their playing.

On the other hand, those in the structured group, received an average musicality rating around 6 for their final performance.

So what exactly did the students in the free and structured practice groups do differently in the practice room?



What exactly did they do differently?

By listening to the free practicers' tape-recorded practice sessions, the researchers were able to identify some consistent differences between the two groups' practice:

1. Tempo: Structured practicers were required to start slow, and gradually increase the tempo. Free practicers generally tried to practice at a faster tempo throughout.
2. Metronome: Structured practicers were also required to use the metronome in a systematic way during their practice sessions. For the most part, free practicers ignored the metronome.
3. Silent practice: Structured practicers were required to study the music before playing, and play through the music silently first. Free practicers just dove right in.
4. Tapping the rhythm: Structured practicers were also required to tap out the rhythm of the etude before playing. None of the free practicers thought to do this.
5. Trouble spots: Structured practicers were required to mark any spots where they made a mistake, and practice those sections slowly. For the most part, free practicers didn't mark any of their trouble spots, and when they did practice these trouble areas, they did so at tempo, rather than slowing things down.
6. Writing in the music: Structured practicers were required to write in the music – marking the key signature, meter, accidentals, terms/definitions, and any mistakes they made. The free practicers mostly kept their music clean, and if they did write in their parts, it was just to mark the letter name of the note or put in a fingering.
7. Supervision: Obviously one big difference between the groups was the presence of a supervisor in the structured practicers' practice room to keep them on task. The free practicers did know their ses-

(Continued on page 11)

STRUCTURED VS FREE PRACTICE (continued)

(Continued from page 10)

sions were being recorded, but there was nobody sitting in the room with them.

Takeaways

The supervision factor is certainly a big difference between the two groups, and these were also relatively young musicians, many of whom probably hadn't yet learned to practice in an effective way.

Indeed, when the researchers asked the free practitioners to "describe the way [they] usually practice a new piece of music," most said they just play the piece over and over.

However, some of the students did mention silent study, doing some analysis of the music before playing, practicing small sections, identifying/working out "trouble spots," and writing in fingerings. Which suggests that while at least some of the students were aware of strategies other than repetition – they simply did not use them.

Which takes me to what is, at least for me, the most intriguing potential takeaway from the study.

Planning, but turned up a notch or two

While the little differences between how the two groups practiced (like slow practice, using a metronome, studying the score, marking trouble spots, etc.) are valuable and useful insights, this study made me wonder if the reason why my practice planning never really worked out is not that practice planning doesn't work, but that I wasn't doing it right.

I simply wrote down what I'd practice and for how long. I never took the time to go any deeper and identify specific problems that I wanted to address, never mind potential strategies for addressing those issues.

What I could have done...

For instance, I would write down something like "Bach: 30 min."

But I could have gone much further. I could have noted that there was an intonation problem with the double stops on the 2nd page. Some bowings

that needed to be worked out on the 3rd line. And an issue getting the arpeggios even and up to tempo.

Then I could have made a note about how I was going to approach the intonation problem with some super-slow practice. And that I could then do some metronome practice or note-grouping practice to solve the arpeggio issue.

As it turns out, this sort of practice planning, may not be so unusual in sports.

Planning practice in basketball

Take basketball coach Sue Phillips, for instance. She has won several national coach of the year awards, and has coached various teams to state, national, and world championships.

And when asked how much time she spends planning and organizing each day's practice, she said that she begins the day with an hour of film-study, and then another 30 minutes or so planning the day's practice.

She's not alone in emphasizing the importance of planning practice either – a number of other top youth basketball coaches said pretty much exactly the same thing when asked the same question: USA Basketball Coaches Network: Practice Planning

A practice post-mortem?

I was always in a rush to leave the practice room, as soon as I was "done" practicing (I mean, my roommates were back at the dorm waiting on me to play Mario Kart, after all...). But in hindsight, I wonder how different things might have been if I wrapped up 5 or 10 minutes early, and took that time to plan the next day's practice instead of simply "winging it" when I returned the next morning.

To basically do a practice post-mortem, and figure out what adjustments I could make so that my next practice session would be even more effective.

It seems like a perfectly logical thing to do at the gym or in the kitchen. And perhaps, it's just as relevant in the practice room too...

**YOU DID NOT
WAKE UP TODAY
TO BE MEDIOCRE!**

HOW SINGERS CAN FIND THEIR TRUE SOUND

by Arden Kaywin
from backstage.com

Something I hear often from singers is that they're having trouble finding their sound. It's a feeling that's different for every singer.



For commercial singers like recording artists and musical theater singers, it can feel like you don't quite know what lane your voice fits into, or what kind of singing or genre is the most organic for your voice. If you're an opera singer, it can feel like you're unsure of what fash you're in or what repertoire you should be singing at this stage of your artistic development.

The idea of finding your own sound is an interesting concept. It's an exploration that involves discovering and accepting the true nature of your singing voice, which is no small feat.



When we're younger, most of us grow up emulating our favorite singers. When I was a kid I wanted to sound like Whitney Houston. There's no way a 10-year-old white girl from Florida is going to sound like Whitney Houston, but damn if I tried! I manipulated and pushed my voice until in my head it sounded just like Houston. Unfortunately, to everyone else it didn't. It also wasn't a healthy sound and it wasn't my sound. If you try to sound like someone else for too long and without any exploration into what your own true sound is, then you're nothing more than a parrot and will remain one in your singing career only to realize at a certain point that you have no idea how to sing as your true self with your own sound. It can be terrifying and paralyzing.

Everything You Need to Know
About Becoming a Singer

When we force our voices into doing things to make someone else's sound, we do it because we like that sound and because we assume that's what we need to sound like to be successful. The only problem is that when we're making someone else's sound we're usually singing in a way that is not or-

ganic to our instrument. This can create a whole lot of bad habits and prevent us from actually finding the organic sound that will bring us the success we so desire.

The process of uncovering your true sound is a mind and body endeavor. It involves having a technique you trust enough that you can let go of everything else. It also involves being open-minded and willing to see things in a different way than you have before, and perhaps even go in an entirely different direction. The key thing to remember is that the music you like might not always be the music that likes you. Just because you love listening to a certain type of music doesn't mean that your voice was built to sing it.

I love pop music, but it's not the music that loves me. Opera is the music that loves my voice. I can sing a lot of different kinds of music and I can sing pop pretty well, but at the end of the day, it's not what loves my voice the most. Opera does. It took me a long time and an entire career detour to accept that. It also doesn't mean that I

can't, won't, or shouldn't sing pop music. It just means that I have the awareness to know where my most organic true sound shines the most effortlessly. It's usually when we're in that lane that we're the most successful.

How do you tell what kind of music loves your voice? It's the music that feels the most intuitive to sing. It's the music that when you sing it, your technique hooks in the most effortlessly. It's fitting a square peg into a square hole. There's no manipulation needed and very little thinking involved. It just works. If you're busy trying to fit a square peg into a round hole and force or manipulate your voice to fit a sound you like but that doesn't like you, that might be why you're having difficulty finding your own sound.

How to Become a Musical Theater Actor

So here's where I wax a little spiritual about all of this. I believe that the path to finding your own sound is through surrender. Let go of what you think your voice is supposed to sound like. Explore the kind of sound you make when you aren't trying so hard to sound like your perceived notion of a good voice. Let

(Continued on page 13)

HOW SINGERS CAN FIND THEIR TRUE
(continued)

(Continued from page 12)

go of only singing the type of music you usually listen to and start exploring how it feels to sing other, different kinds of music until you find what likes you.

Most of us have a lot of unexamined self-imposed limitations around our singing. The path to finding your sound is one of discovering and then surrendering your self-imposed limitations. This is a deep dive.

Whatever path you take, approach your discovery process with gentle curiosity and an open mind. From that spirit, you'll uncover what's true for you and in that space, you'll come to find your true sound.

THIS SPACE AVAILABLE

Are you a member of the board?
Chairman of a committee?
Can you take a picture?
Do you have something to say?

Send your items to the Editor.

We need more **stuff**.
By members.
About members.
About the chapter.
About barbershop.
About music.
About performing.
Of interest to the membership.

Write something and send it **now**.

CHAPTER QUARTETS



Duval County Line

Jason Dearing, tenor
Brian Kerr, lead
Dave Scott, baritone
John Alexander, bass

On Point

Dillon Tidwell, tenor
Daniel Pesante, lead
Timothy Keatley, baritone
Alex Burney, bass

Slice!

Terry Ezell, tenor
Eric Grimes, lead
Jason Dearing, baritone
vacant, bass

No Name Yet

? tenor
? lead
? baritone
? bass



FREE YOUR VOICE

by John Newell, Lead, *Realtime*
from Let It Out ©2013 Used by permission

A true performer does not 'own' the stage. A true performer *belongs* on the stage. A true performer is part of the stage. A true performer is one with the stage.

In performance there is nothing to prove. There is everything to *give* and *live*. I have observed many singers prepare to perform with a demeanour that says they have something to prove. Instead, I release all thoughts of proving something, or gaining accolades or expecting specific results. These thoughts are distractions. I try to give freely and honestly of myself. Results will take care of themselves and singing will be much more enjoyable.

Before, during, and after my warm-up, I prepare my body to be free and relaxed. Gentle yoga or stretching is wonderful for the body and carriage, especially when combined with refreshing rhythmic breathing. During such exercises, I try to quiet my mind and focus on my breathing and my contact with the floor.

If possible, an hour or so before a performance, I like to sit in the audience seats. There I soak in the dimensions and atmosphere of the performance space, while quieting and releasing any issues that have been on my mind that day. It is at this point that the performance and the space become my world. My regular world and life cease to matter for the time being. From a seat in the audience, I visualize my performance being successful. It is a ritual I go through so I can feel calm, grounded and at home in the space. It gets me mentally and emotionally in 'the zone.'

When I return to the dressing room, I stay as relaxed and physically loose as possible, keeping my mind quiet and open.

By the way, I strive never to be thrown off by the quality of the performance space or dressing room. Sometimes they are wonderful while other times they are not. That is immaterial to my preparation. When it is time to move backstage, I begin a mental affirmation:

- Look good.
- Breathe.
- Be you.

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

V = Vibrato. Vibrato is a natural or forced fluctuation of a singing tone. Do not concentrate on learning how to sing with vibrato. Instead, concentrate on the basic foundations of singing, breathing and support. When the proper coordination is achieved, vibrato will occur naturally.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

V is for Visualization. Many vocal coaches use visualization techniques for the placement and projection of the sound. For one example, if you imagine the sound appearing out of nowhere above and just in front of you, you can aim more accurately with your pitch (no fading, or "dipping" into the note) and from there, project it away from you (pushing with your diaphragm). Project in an outwardly round manner for a fuller sound.

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

V. Vibrato Still on the subject of Sopranos, in relation to vibrato, Tony Soprano would say "forget about it"! Just let vibrato happen of its own accord. If it ain't happening just yet then it will, believe me. It can't not happen as your singing technique improves. Never try to force vibrato it will sound horrible.

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

V = Vocal Exercises -- Vocal exercises are critical to maintaining and building your instrument. Do NOT underestimate them. They warm up your vocal chords in ways just singing a song cannot and will not. Lip rolls are a good way to start any warm up routine and can be done on a variety of scales.



QUARTET CORNER

On Point and Slice sang at the Christmas Show. Slice also sang at the Christmas Show redux as well as a couple of Festival of Lights events in St Augustine. Facts Only has disbanded.

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 quartet.

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

Don Hartsfield and Ken Moyer

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



CHAPTER MEMBER STATS

The following are our current membership statistics:

type	active	lapsed
Lifetime 50-Year	1	0
Lifetime Regular	0	0
Regular	28	1
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	14	0
Youth 1st year	2	0
Youth	7	0
Total Membership	57	1

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.

Bill Conway

COMING DUE MEMBERS

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

**Marc Cammer
Ryan Henry
Brian McGee
Mark Roblez
Phil Warmanen**

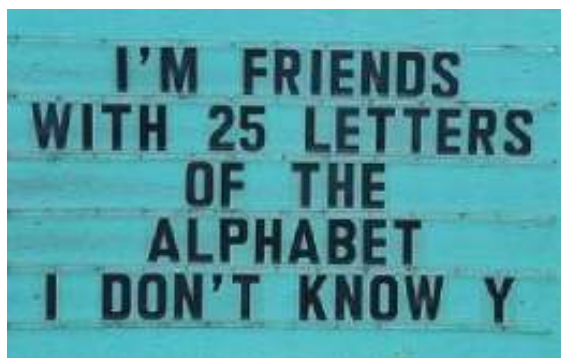
Big Orange Chorus

BOARD MINUTE SUMMARY

The 2020 Board met on phonecon on 18 December. Minutes have not been received at press time.

"Barbershop can be loud, out of tune (with certain voices grating and dominating), with corny lyrics, trite melodies and silly interpretations, or it can be beautifully crafted, wonderfully in tune and performed with exciting vocal artistry worthy of any audience in the world. It's your choice."

Val Hicks



Here's a simple way to financially support the Big Orange Chorus, at no cost to you! If you shop on amazon.com you can sign up for the Amazon Smile program, and designate the Big O as your charity of choice. Then anytime you make a purchase on Amazon (Smile), they make a donation to us! No cost to you, and a donation to us: win win!

To sign up, visit smile.amazon.com/ch/59-1981228 and sign in to your Amazon account.

From then on, any Amazon purchase you make (at smile.amazon.com) will help the Big O.

Thanks in advance!!

FlipGive

Here's a simple way to financially support the Big Orange Chorus, at no cost to you! If you shop at any of the more than 400 merchants or like to purchase eGift Cards, FlipGive will give us back from 1% to 20%, depending on the merchant.

To sign up, visit <https://www.flipgive.com/f/570688> and start shopping.

Thanks in advance!!



REHEARSAL SCHEDULE

Thu	02 Jan	Big O Bucks Event
Tue	07 Jan	SotW Lakeshore Campus
Thu	09 Jan	Midwinter Convention
Thu	16 Jan	Shepherd of the Woods
Thu	24 Jan	Shepherd of the Woods
Thu	31 Jan	Shepherd of the Woods
Thu	06 Feb	Shepherd of the Woods
Thu	13 Feb	Shepherd of the Woods
Thu	20 Feb	North Beaches Art Walk
Thu	27 Feb	Shepherd of the Woods

PERFORMANCE SCHEDULE

Fri	14 Feb	Singing Valentines
Thu	20 Feb	North Beaches Art Walk
Sat	06 Jun	Spring Show
Sat	04 Jul	Church and Community shows

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Thu	02 Jan	Taxslayer Gator Bowl
Sat	29 Feb	Monster Truck Jam

...more to come

See Mike Sobolewski to help fund your experience

I'll talk to anyone about anything,
but sooner or later I'll tell him I sing.
I'll invite him to visit on Thursday night
and if he likes what he hears, he just might be-
come a member and maybe
he'll bring another good man
who likes to sing.

BIRTHDAYS

Alex Burney	03 Jan
John Banks	04 Jan
Rick Ard	05 Jan
Ian Le	05 Jan
George Gipp	14 Jan
Dave Walker	21 Jan
Mark Roblez	31 Jan

RECENT GUESTS

Jeff Verhoot	Juan Stegman
Mike Pruitt	William Watts
James Matti	Paul Williams
James Langford	Steve Woodbeck
Joe Plumlee	Keyton Rentz
Erik Petroni	Jerald Carter
Steve Moody	Winkie DeLoach
Wyatt Ledford	Robert Hall
Wayne Futon	Rodney Herlong
Tom Rooney	Mike Markowski
Chuck Cashin	Jim Akers
Willy Vidmar	Mike Morgan
Dale Pratt	Hudson Pratt
Dan Newsom	Trans Maynard
Asrul Dawson	John Kauffman
Bill Caruso	Ethan Erastain
Alex White	Tristan Arthurs
Mark Murillo	Josve Jorpe-Silva
Roger Erestaine	Jon Greene

WELCOME

NEWEST MEMBERS

Ryan Feeney	Oct
Joe Williams	Oct
Ian Le	Sep
Hunter Stanford	May
Tom Frutchey	Apr
Dillon Tidwell	Apr
David Scott	Feb
Seth Brewer	Jan

2020 DIRECTING TEAM



vacant
Front Line
Director



vacant
Assistant
Director



Chuck Griffith
Director
Emeritus

2020 OTHER CHAPTER LEADERS



Dave Walker
Uniform
Manager



vacant
Chorus
Manager



John Alexander
Bulletin
Editor



Frank Nosalek
Webmaster &
Technology



Mike Sobolewski
Big O Bucks
Coordinator

EDITOR'S NOTE

Article and column submissions are solicited.
Help make this a better bulletin. Send me stuff!
The deadline for February is 26 January.
Items without a byline are from the Editor.

The Orange Spiel
John Alexander, Editor
2429 Southern Links Dr
Fleming Island FL 32003

Back issues are available online at:
www.bigorangechorus.com/newsarchive.htm
More specific and timely performance information
is in my weekly sheet, *Orange Zest*.

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

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Alex Burney
Bass
Asst Sec Ldr



vacant
Front Line
Director



Mike Sobolewski
Presentation
Coordinator

**IMAGINE 80 MEN ON THE RISERS
BE A SINGER-BRINGER**



John Alexander, Editor
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Orange Park FL 32003

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