



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 40 Issue 4

April 2020

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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UPDATE FROM HARMONY HALL

from barbershop.org

Our Events and Education teams have been in direct contact with our International Convention and Harmony University venues and vendors over the past week to determine the options available for holding our events.

We hope to have a decision about the International Convention made and communicated by email to our members and attendees by March 31st. The hotels and venues in LA are rightfully prioritizing events that occur in the next several weeks before they can fully address our July event. A decision about Harmony University will likely be made in April.

We know you are all anxious to know the plan for each of these events and our teams are working as quickly and as thoroughly as possible while keeping safety of this community as our number one priority. Once the decision has been made, our competitors, attendees, and barbershop community will be notified right away. Please be patient - our Harmony Hall staff is working through many different if/then scenarios and contingency plans and will not have information to share if you contact them directly before an announcement is made.

International Quartet Prelims

If it is determined that there will be a 2020 International Contest held, quartets will utilize a process similar to the existing video qualification process that has been in place for Next Generation Barbershop events for several years. While there are multiple ways that Prelims could be conducted, our Society Contest and Judging Committee has elected to use this tested and familiar system in this instance. If video qualification is implemented, more detailed information will be shared.

Harmony Hall remains open, but is temporarily closed for tours and outside visitors.

WANTED!!

MEN WHO LIKE TO SING!



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The Orange Spiel is published monthly and is the official publication of the Jacksonville Big O Chapter of the Sunshine District of the Barbershop Harmony Society, the home of the Big Orange Chorus. The chapter and chorus meet most Thursday evenings at 7:00 pm at the Shepherd of the Woods, 7860 Southside Blvd. For more information visit our website, <http://www.bigorangechorus.com>. Articles, pictures and address corrections may be sent to the editor.

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

EDITORIAL

Most of us will be spending a lot of time at home for awhile. In between "honey-do" list projects and other stuff, don't forget to keep your voice exercised. The easiest (and best) way to do this is to practice (learn?) your music. Be ready to sing all the show songs listed in the Zest, off the paper. When we get back to normal, we'll be ready to add in the artistry, and have fun performing. It's what we do.

We have some positions (both board and committee) that need filling. If you can help, as a leader or a helper, please see Jason.

We need more members. Please invite friends, acquaintances, and even strangers to come as a guest. Many of those who try what we do, will enjoy what we do.

Continue looking for gigs (both paying and not). We enjoy performing, more people will see and hear us, and some of them might want to join in the fun.

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

**SUN District 2020
Spring Convention @
Orlando Airport
Marriott Lakeside**

Mar 13 – Mar 15 all-day

MAR

13
Fri
2020

15
Sun
2020

**SUNSHINE DISTRICT
FALL CONVENTION
October 23-25
Orlando Airport Marriott Lakeside**



WORD FROM THE TOP

by Jason Dearing

Gentlemen,

The upcoming weeks and months will bring many changes and difficulties for us all, but I have faith that we will come out the other side happy and healthy. For now, one of the key ways we can improve our individual chances for health, and for others in the community, is to minimize our interactions outside of home. For this reason, we should not be meeting for rehearsal or holding concerts for a while.

The Music Team and Board of Directors have decided jointly that we will not be holding rehearsals together until April 30th at the earliest, and possibly later as the situation warrants. We are also canceling our Spring show, which was scheduled for May 16th. The various memorial services that we as chorus and quartets were planning on attending and performing at this Saturday, have all been postponed. We are still hopeful that we can put on our July 4 weekend community concert series.

While we will not be meeting in person during the next 6+ weeks, there are some interesting opportunities for continuing our music at home, and if you have any other ideas, we'd love to hear them!

You can expect to participate in some or all of the following:

1. A weekly video from Jay with viewer-participation segments.
2. Learning (or re-learning) the patriotic medley from our archived repertoire, and some new gospel uptunes.
3. Progress recordings done at home and sent to section leaders for review, on the Contest set and/or new music. These would be for useful feedback from your section leaders only, and would not be scored or used for evaluation.
4. Possibly recording individually a "virtual chorus" song that we could publish and sell.
5. Preparing for recording additional songs for a CD or digital-released album when we return to a regular rehearsal schedule.

Please do keep in touch with your sections, chorus friends, and the rest of us. We are still together in harmony, even if we can't be together in-person.

Thanks, and God bless us all.

*Stay calm.
Stay home.
Stay healthy.
Sing!*



COVID-19 SUPPORT RIBBON



MAGIC CHORAL TRICK #389 3 FAST ACTING TIPS FOR MORE MUSICAL SINGING

by Janet Kidd

from betterchoirs.wordpress.com

Although I've written about all of these before, I thought it would be useful to describe them again in the context of creating a more musical performance.



The development of musical artistry takes a lifetime, but there are some shortcuts. Like these...

The Propellant Dot

For more musical lift in the sound, a greater awareness of pulse and a sense of musical meaning that drives the song forward.

Although I originally created this phrase to apply to dotted quarter notes it also works beautifully with half notes. Not only does it create 'musical lift' on the second pulse in both the dotted quarter or the half note, but it also cleans up synchronization issues in any half note at the end of a phrase.

Here are my suggestions to my singers:

- love the pulse on the dot
- more emotion on the dot
- open the vowel, the heart or the mouth cavern – just open something on that second pulse. I've taken to calling it the mouth 'cavern' because the image is so evocative, and discourages singers from just dropping the jaw.

I found that if I simply said "Give me more on the dot" my singers thought I wanted more volume. There was a tendency to bear down on it, creating unwanted tension – especially amongst my super achievers. Though a slight lift in volume is a by-product, that's not where I wanted their attention.

Because this creates more rhythmic awareness, I find that the eighth note following the dotted quarter is more likely to be sung in time and less likely to be

inappropriately accented. However, I still occasionally have to remind my singers to sing that eighth note with the mouth in a completely neutral relaxed state.

The Propellant Dot has proven very easy to teach to all my singers in all of my groups, and the musical result has been almost instantaneous.

The Whole Back End

I've always spent a lot of time on clean vowels, but perhaps even more was spent getting my singers to execute diphthong resolutions together. And even when the diphthong was turned well and together, I found that the result sounded a little contrived. In addition to that, at a time when I wanted my singers to remain emotionally connected to the lyrics, their brains were working overtime remembering exactly which and how many vowels made up the diphthong, or the triphthong.

Yes, in a perfect world all of my singers would go home and drill and drill the warm up exercises on this. But life intervenes and not all the singers can get that work done. And for diphthong resolutions there needs to be 100% buy in for the result to be clean.

I came up with a very simple and elegant fix.

Target vowel.....Whole Back End of the word, sung briefly, on the cut off or attached to the next word.

For 'night' it would look like this.
Nah.....ight

'Home' would be Hoh.....ome

'Name' would be Neh.....ame

In each case the target vowel is reiterated as it would naturally be spoken as part of the diphthong resolution. To prevent an accented, clipped release I tell them that the back end of the word is their last chance to love that target vowel. It still does take a little drill, but much less than the hours I've spent on drilling diphthong resolutions that had no emotional connection to the lyric.

I find this helps my singers' brains stay freer to think and feel the emotion of the song.

(Continued on page 5)

MAGIC CHORAL TRICK (continued)

(Continued from page 4)

Cello Bowing

After telling my singers about the drag effect of rosin on a cello bow's movement over the string I had them mime bowing their own cello, with their right hands, feeling the isometric pull across the string as they bowed in each direction.

Then I introduced them to down bows – the bowing used for strong beats, from left to right – from the frog of the bow to the tip. And to up bows – for up-beats, from right to left – from the tip of the bow to the frog. The essential thing is that they needed to keep 'feeling' the contact of the bow on the string at all times.

After they'd sung and bowed a musical phrase a few times, they were very responsive when I used the gesture as part of my directing.

I would suggest having singers experience the physical sensation of 'air bowing' for themselves before using this as a directing technique – perhaps in warm up. I often use this in rehearsal.

Cello Bowing is great for legato line, for sustaining vocal integrity, for feeling the strength of a down-beat or the up bow pull towards the next downbeat. It's also a great gesture for indicating a phrase that I want carried over to the next with no break or breath.

I find that if I 'air bow' as if I'm really feeling the drag of the rosined bow across the strings my singers intuitively understand the legato line, and react to it without me having to say anything.



MIND THE GAP

by Brody McDonald
from choirbites.com

On more than one occasion I've noticed my singers derailed by either a page turn or by moving from one system to the next. Of course this happens more in my middle-school and lower-level choirs, but no one is immune to this issue. I call it "the gap."



I call it "the gap" because I remember vividly my first experience on the London Underground (their subway system). There are signs posted that read "Mind the Gap." In this case, the gap refers to the slot-shaped hole between the train and the platform of the train station. There is also an audio recording that plays whenever the train doors open: a calming British voice that repeats, "Mind the gap. Mind the gap." Subtext: "Pay attention to the hole you are about to cross, lest you stumble or drop something into it."

Why the signs? Why the recording? Let's be honest - sometimes we aren't fully paying attention. We miss a potential hazard either because we are hyper-focused on what we are doing or have lost focus and are mentally adrift. We miss a hole in the ground. A page turn or system change. A GAP.

There are a few ways I condition my singers to MIND THE GAP.

1) Simply write the word TURN over the last measure before a page turn. It seems obvious that the page is ending, but the act of writing it helps ingrain it and is a constant reminder.

2) In both cases of a page turn or system change, it is helpful to write the first note of the next system at the end of the previous system. Doing so (and perhaps an arrow to indicate up or down) can remind singers where they are going when they cross the gap. If a bass ends on an G and the next system starts on a middle C, writing in the note can help them prepare for that upward leap.

3) Mark each staff on which you sing. Either circle the clef or write a star next to your staff within the system. Sometimes you just need that anchor as you move from system to system, especially if the editor moves from open to closed voicing or vice versa.

HOW TO TRANSFORM NERVOUS ENERGY INTO ELECTRIC PERFORMANCES

by Donya Metzger
from barbershop.org

How to train your body's responses
to performance stimulus

You're backstage. You're well-rehearsed. You know your music and your moves, you've dug into the story, and you're ready to perform. What happens next depends on your autonomic nervous system (ANS). Your senses are continually gathering information to ensure your survival, and the ANS interprets that information and decides which response is most likely to keep you alive.



HOW YOUR BODY INTERPRETS STIMULUS

Let's look at the stimuli of performance: stage, lights, audience paying attention to you, the expectation of a fairly narrow set of behaviors, the pressure of remembering words and notes and choreography, the possibility or expectation of judgment ... and oh, please be creative and emotionally present!

The ANS will receive all that sensory input and might interpret it one of two ways:

Response 1: "This is so fun!"

If it responds this way, you'll be able to stay present in the moment, take in the surroundings, respond creatively, and enjoy the excitement. You'll be able to breathe and vocalize and move because you'll be in the nervous system state known as "social engagement."

Response 2: "I'm going to die!"

If it responds this way, you'll have a much different experience. You might go into a fight-or-flight pattern, which features the following physiological changes:

- elevated heart rate
- shallow, fast breathing
- tight jaw
- wide eyes

- shaky legs or arms
- blood flow away from viscera (butterflies/upset stomach)
- hearing changes that de-emphasize vocal frequencies

Or, if you happen to have a more sensitive ANS (possibly due to PTSD or trauma), your body might go into a freeze response instead, which features this physiology:

- decreased heart rate
- shallow, slow breathing
- slack facial muscles
- blurry or tunnel vision
- numbness or heaviness in limbs
- difficulty moving
- hearing goes "offline"

If the body goes into either fight-or-flight or freeze, it can be very difficult to perform well. So what do we do?

TIPS FOR PERFORMERS

Notice and release.

Noticing your body state is a good start; awareness and curiosity help keep you out of fight-or-flight and freeze. If you instead notice yourself experiencing the physiology listed above, use your muscles to help release the burst of energy in your body. Jump, kick, run on the spot, do push-ups or recruit a buddy to push against. Singing helps too, because it elongates the exhalations, thereby activating the parasympathetic (calming down) nervous system. Support each other.

If you are experiencing freeze physiology, you'll need comfort and safety; the presence of a supportive friend can be valuable. If you notice someone else in a freeze pattern, offer them the following exercise used by anxiety sufferers: notice five things you can see, four things you can hear, three things you can touch, two things you can smell, and one thing you can taste.

TIPS FOR DIRECTORS/LEADERS

Make performer emotional safety a top priority.

Give your singers a lot of low-intensity opportunities

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HOW TO TRANSFORM NERVOUS ENERGY (continued)

(Continued from page 6)

to be seen and heard. Consider "titration": Expose performers to minimal stimulus to help them experience managing it, then slowly increase the amount.

Here's an exercise to build the resilience of singers whose nervous systems are more sensitive:

- Have them stand in front of the group as though they were going to sing, and notice their body's response.
- Have them stand in front of the group and sing one note or phrase, and notice their body's response.
- Have them sing a longer section in front of the group, and notice their body's response.
- It's important to celebrate the body's response even if it's uncomfortable, recognizing that the ANS is working toward your survival.

Build performer resilience.

Ideally, performers can build enough resilience in their autonomic nervous systems to spend most of their time onstage experiencing the "this is fun!" response. In that case, the "social engagement" part of the nervous system is activated, and the physiology looks like this:

- normal or slightly elevated heart rate
- full, easy breathing available
- relaxed, flexible face capable of a wide variety of expressions
- eye contact is comfortable
- limbs are available for movement
- physical sensations and emotions are available
- hearing is tuned to vocal frequencies

Clearly, the "social engagement" pattern is the one we want to experience onstage; we can breathe, feel, be in contact with one another, express ourselves, and engage our creativity. Recognizing that the autonomic nervous system controls our physiology, it benefits all of us to understand how it functions, and how it can either help or hinder us in performance. Let's build a culture of safety so we can enjoy the benefits of our collective efforts: enjoyment, accomplishment and genuine human connectedness.

Bonus Tip: Anxious? Hack your vagus nerve!

Inhale normally, exhale on a long, low "voo" sound. This stimulates the vagus nerve in the gut, activating the parasympathetic nervous system. Repeat a few times before singing and notice the calming effect.

For more tips on managing stage fright and other resources on anxiety, visit adaa.org.



HOW TO RELEASE YOUR SINGING VOICE: FROM SPEAKING TO SINGING

by Audrey Hunt
from spinditty.com

Find Your Singing Voice by Yawning

That's right! A simple, lazy, yawn will open the back of your throat and release your initial singing voice. But wait! You want to do this exercise exactly the right way:

- Use good posture whether you sit or stand. Keep that spine straight. After all, your singing muscles are attached to your spine. Didn't know that? Well, now you do and this makes a big difference in how you sound when you sing. So make it a habit to check your posture often.
- Now, relax all your face muscles and take a nice big yawn.
- With your mouth in the yawning position, release your voice with a gentle but controlled sigh.
- Repeat this relaxing exercise using these different sounds: Ee, Ah, Eh, Oh and Oo. The mouth will change position on each of these primary vowels.
- Repeat once more and this time hold the yawn longer before sliding down to release your singing sound.

Look at you! You've just found the beginning of your singing voice. Congratulations!

Your Voice Is Like a Gold Nugget

Is it even possible to go from a speaking sound to a full-on singing voice? Yes, it certainly is. You may not sound like Luciano Pavarotti or Beyoncé at first, however, you can release your singing voice and once this is done you can take it to the next level which is to develop a rich, pleasing sound.

Finding your own voice is like discovering gold:

- At first, you hear a sound emanating within you.
- Just like searching for a gold nugget, you see a small sparkle shining through the earth,

(hear a strange sound), and you're not sure yet that this is real gold (your real voice.)

- So you carefully remove the debris from the nugget, (remove the doubt and fear of singing).
- Next you clean and polish the stone, (exercise and develop your voice).
- Then you know you've discovered gold, (your own unique singing tone).

Why would you hesitate to believe, even for a second, that your singing voice is an extension of your speaking voice supported by air? Maybe this notion just sounds too easy. Or perhaps you think that only a privileged few are 'born to sing' - you either have it or you don't. Hogwash!

While it's true many people come into this world with a beautiful and amazing voice (I'm not discounting this fact), it doesn't mean that the rest of us have to spend our lives just wishing we could sing. Singing is available to everyone. It's also a learned skill. This means the more you learn and apply singing techniques the better you will sound.

Singing should never be a struggle - it should feel easy and natural. Bring a little desire, dedication, and discipline to this lesson and I guarantee results.

Just to make it clear here, this lesson is for beginners (or the curious) to teach beginners how to initialize their singing voice. For those of you who have never sung before, this will be an easy way to get started. For the rest of you, if you're not too happy with how you sound when you do sing, follow along just for the heck of it. Who knows? Maybe this tutorial will show you a whole new way of releasing your tone. You might even learn that most of your vocal problems are based on lack of proper breathing.

And now grab a glass of room-temperature water and let's get started on releasing your singing voice.

Releasing Your Singing Voice in a Flash

The following exercise can be done in either a standing or sitting position. Use good posture to keep your spine straight because your breathing muscles and ribcage are connected to the spine. Feel for an openness in the chest area keeping it high and quiet. Avoid raising the chest and shoulders when taking a breath.

The sound you are about to make is much like chanting. It may even remind you of the ohm sound used in

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HOW TO RELEASE YOUR SINGING VOICE (continued)

(Continued from page 8)

meditation. So if you like you can add an "m" to the word "huh" (hum) or even use ohm.

1. Using the word, huh or ohm (I will be referring to the huh) speak it 6 times. (huh, huh, huh, huh, huh, huh). Try to make each huh sound the same matching the previous sound as you repeat.

2. Repeat this exercise but this time hold the word huh by sustaining the "uh". (huuuuuuh). You'll find that more air will be needed to do this. So 'tank-up' by inhaling more air. Refrain from lifting your chest. Inflate around the waistline as you draw in your air. Let your air out sparingly.

3. Repeat once more holding the "uh" sound a bit longer. Be aware of any vibrations you may feel. If necessary keep repeating until you do feel vibrations. They are mostly noticed in the area of the nose or roof of the mouth (the hard palate). If you're using the word ohm vibrations will be felt in the lip area as well.

4. When you've completed this exercise hydrate your throat with plenty of room-temperature water. (Cold water restricts the vocal chords.)

Holding the sound of huh or any word or phrase is referred to as pitch. Pitch is the highness and lowness of sound. Depending on where you're speaking or singing from, the pitch you hear may be low or high. Imagine you are climbing a ladder with your voice.

The first step would be low, the second step is higher and the remaining steps continue to get higher as you climb up the ladder. This is how pitch works. It works the same way stepping down the ladder. Each step down becomes lower and lower.

Your sound resonates from three main areas: throat, mouth cavity, and nasal passages. These areas vibrate to produce your tone. Beginning singers usually ignore these vibrations but I'd like you to bring an awareness to these resonating areas.

One way to feel the nasal passage vibrations is to sing on a comfortable tone the word "sing". Sustain the "ng" and as you do this you will feel the

vibrations in this area. Try it now.

You're doing great so let's move on.

Let's Do it Again Concentrating on the Breath

Now, let's do this exercise once more holding the sound of huh for 5 - 10 seconds Notice that when you sustain (hold) the sound of huh you will need more air. The longer you hold the sound the more air you need. This is why you hear so much about the importance of breath control for singing. A pleasant, controlled voice is a voice that actually controls the amount of air needed for every phrase of music.

1. Check your posture again. As I said earlier, your singing muscles are attached to the spine which is why your posture is so important. At the same time, be sure to release any tension you may be holding in your neck and shoulders. Releasing tension will give you a better singing sound.

When you go from speaking to singing your singing sound rides on the breath. So you need plenty of air to sustain the sound. This air is executed upon inhalation. When you take a breath in, you are inhaling air (inhalation).

This air doesn't come from your chest, it comes from your belly known as the diaphragm. The belly breath provides you with plenty of needed air for holding on to the sound you produce. The more air, the better the sound. The more you know about breath control and how to use it during singing the better your sound will be.

2. Repeat the same exercise only this time direct your breathing to inhaling followed by exhaling (releasing the air). Release the air slowly to help sustain the sound longer.

3. Now it's time to sing the first three words of "Row, Row, Row Your Boat". Notice that the sound of "Row, Row, Row" are all on the same pitch...they all sound the same.

4. Be aware of your breathing. Inhale plenty of air before singing and let your air out slowly as you repeat each "Row".

5. How did it feel? Did you have enough air to sing through all three "row's"? Don't worry about your sound. We'll get to that later. For now, concentrate on your breathing.

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HOW TO RELEASE YOUR SINGING VOICE (continued)

(Continued from page 9)

Points to remember:

- When you go from speaking to singing your singing sound rides on the breath. So you need plenty of air to sustain the sound. This air is executed upon inhalation. When you take a breath in, you are inhaling air (inhalation).
- This air doesn't come from your chest, it comes from your belly known as the diaphragm. The belly breath provides you with plenty of needed air for holding on to the sound you produce. The more air, the better the sound. The more you know about breath control and how to use it during singing the better your sound will be.

Don't Tell Me You Don't Want to Sing

I've spent the better part of my life teaching thousands to sing with flying colors. What I've learned from this is that anyone can sing as long as they have a desire to sing. And anyone who says they don't want to sing isn't being entirely truthful. It's like saying "I'm a flower but I want to remain a seed and never blossom or grow. Leave me here underground where I can hide. Don't water me, feed me or allow the sun's rays to bring me warmth. I'm safe here below the surface where I can't make a mistake or risk someone laughing at me."

Jet-Singing Exercise

Next Step:

Now it's time to vary the pitch. As you go through these exercises it's important never to continue the sound until you run out of breath. In other words, don't hold onto the tone until you're gasping for air.

The breath serves the thought and each thought (or phrase) has an intrinsic length. Each new thought has a new breath. Short thoughts have short breaths, a medium thought needs a medium amount of air and long thoughts require long breaths.

If you want to develop your voice as a musical in-

strument, (and this is what it is) you must work on diaphragmatic breathing until it becomes natural and you can manipulate it at will.

1. Sing the sound of huh again. It doesn't matter how it sounds at this point or whether your sound is high or low. It is easier for beginning singers to place the sound more in the middle, not too high or too low. It should feel somewhat easy and comfortable.

2. Now sustain the huh sound as you previously did. Don't judge or criticize your new singing sound. Regardless of what you think about your voice, it will get better...and better with practice.

3. This time you will actually take-off, like a jet, using your voice. Keep your voice fairly soft throughout this exercise. This will keep your voice from cracking as you sing through the break.

4. Start on a low, deep tone (sound) and using the word E as in 'We' imagine you are a jet preparing for lift-off. You're about to maneuver your voice from the runway, climbing slowly into the sky.

5. The runway is where you prepare your singing engine for take-off. Think of breathing (inhalation) as your engine for sound. Get ready to take a big breath for takeoff by engaging your belly and filling it full of air.

6. Using the word E allow your sound to ride on air as you release your air a little bit at a time. As you climb higher and higher your pitch is climbing higher.

7. Now is the time to let your imagination come into play. Become a child again. Pull out all the stops as your singing voice duplicates the siren of a fire engine. Start down low and allow your free voice to climb all the way upward to a high sound (pitch). Once you reach the top of your vocal range, slide slowly back down to where it started down low.



"Blessed are the weird people — the poets, the misfits, the artists, the writers, the music makers, the dreamers and the outsiders. Why? Because they force us to see the world differently."

— Anonymous

ON HOW TO MAXIMIZE YOUR EFFECTIVENESS WHEN TEACHING LESSONS ONLINE

by Dr Noa Kageyama
from bulletproofmusician.com

So...the last week has been...umm... interesting. Universities and K-12 schools have shut down either temporarily or through the end of the semester, teachers around the world are scrambling to figure out how to transition their teaching to zoom or other online platforms literally overnight, and cats and dogs are mystified by the sudden 24/7 presence of their humans.



Needless to say, even as someone who started a blog largely to justify spending an inordinate amount of time playing with computers and technology, transitioning to teaching remotely has been challenging and a little stressful.

Because it feels like there are so many new things to figure out. Like, what is the best platform to use – Skype, FaceTime, Google Duo, or Zoom? Does it matter if we use a laptop, tablet, or phone? Do we need a mic? If so, what kind? What sort of adjustments do we need to make, if any, in the way we teach? And what the heck is a video exchange lesson?

I know...a little overwhelming, right? Well, fortunately, there are folks out there who have been teaching online for 5, 10, even upwards of 15 years. And many of these online teaching veterans have figured out smart, practical ways to make the most of this medium. So now seemed like a good time to seek out the advice of someone like this, who can help the rest of us figure out the most painless way to get started down this path.

Meet Tim Topham

Tim Topham is a piano teacher, educator, and podcaster, who runs topmusic.co, a popular website and resource for piano teachers around the world. He was supposed to speak at MTNA this weekend, but when the conference was cancelled, we connected and decided to put together a webinar to address many of the questions teachers are asking about how to make remote teaching an effective (and positive) experience – not just for our students,

but for ourselves as well.

In this episode, we're joined by special co-host, Met percussionist Rob Knopper, and you'll hear us explore:

- How important the right setup and equipment may or may not be, in order to teach effectively online (spoiler alert: you don't need fancy gear) (audio file at 3:26)
- The biggest change you probably will need to incorporate into your teaching, when you move things online. (audio file at 5:11)
- A few very specific ways in which learning to teach online will make you a more effective teacher even when you go back to live face-to-face lessons. (audio file at 10:41)
- How the students can be encouraged to take a more active problem-solving role in online lessons, and how this can turn into more effective practice sessions during the week as well. (audio file at 14:20)
- The two basic approaches to teaching online. (audio file at 16:49)
- Importance of testing things out before your first online lesson, and a few things to put on your "checklist." (audio file at 22:21)
- How to deal with lesson notes for your student. (audio file at 26:03)
- Is it possible to improve the audio in online lessons? And play together? (audio file at 30:13)
- What's the best video call platform? (audio file at 33:35)
- If you're going to purchase any equipment, what's the first thing to get? (audio file at 40:00)
- What to say to parents who are skeptical about online lessons? (audio file at 45:09)
- Should teachers have a different rate for online lessons? (audio file at 46:55)
- Explore Skype vs. Zoom, and mic recommendations. (audio file at 47:43)

Audio file referenced above is at: <http://traffic.libsyn.com/bulletproofmusician/2020.03.22.tim.topham.mp3>



A VOICE TEACHER'S 4 TIPS FOR RELAXING YOUR SINGING MUSCLES

by Andrew Byrne
from backstage.com

Tight throat when you perform? Here's the answer.

Our brains do crazy things to our bodies when we're nervous. How many of you have experienced shaking limbs, sweaty palms, and panicked breathing when the pressure is on? For a singer or an actor, one of the most troubling aspects of getting nervous is a throat that tightens up. We have a series of muscles that run down the back of our throats called constrictors, and they contract when the "fight or flight" response kicks in from our sympathetic nervous system. These constrictor muscles are very strong and are part of swallowing; to get a sense of how much you don't want these muscles on when you're singing or speaking, just try to talk and swallow at the same time. Not so easy, right?

There are lots of great ways to release muscle tension, like meditation, mobility work, and awareness modalities such as the Alexander technique. Another great thing to try is a laryngeal massage. Many performers aren't even aware of what the structures of the larynx (voice box) are, so learning to do some self-massage can help to reduce strain and also make you more knowledgeable about your throat. The rules of this practice are:

1. Be precise with your movements.
2. Use firm pressure, but not enough to cause pain.
3. Assess and reassess after each part of the massage. Pick a phrase to sing or speak before and after you work with each body part. Use your voice to notice improvements.
4. Keep track of what works for you, and repeat these massage elements before you perform.

Jaw

There are three jaw muscles that exert a great influence on the larynx. The first is the masseter, which clenches your jaw. To massage this muscle, run your thumbs down the sides of your cheekbones in front of your ears, from your temples to

the bottom of your jaw. Now find the pterygoid muscles, which are attached below your cheekbones and help you with chewing. Make small circles in this area in both directions. Finally, take your hands above your ears on both sides to find your temporal muscles. (If you open and close your mouth, you'll feel movement here.) Make broad circles here in both directions.

Tongue

Place both thumbs underneath your chin and make circles in this area (the root of your tongue). Now stick your tongue out and repeat the circles. Try this with the tip of the tongue pointing down and then the tip pointing up.

Hyoid bone

The hyoid bone is a U-shaped bone in the crook of your chin that attaches to the larynx. If you're a male, find your Adam's apple (thyroid cartilage) with your finger and move your finger up a little. Then, press back until you feel a bone. If you're a female, it's easier to start with your finger on the cricoid cartilage (a protruding bump about in the middle of your throat), and then move up to the thyroid cartilage and eventually the hyoid. Once you are there, put your finger and thumb on the bone (slide your finger and thumb backward from the front of the bone—it will feel firm under your fingers) and move it side to side.

Larynx

Take the backs of your hands on either side of your throat, and move the larynx from side to side (the backs of your hands should be touching the middle part of your neck). Notice if your larynx moves easier to one side or the other. Now, hold the larynx to your right and take several slow, deep breaths through your nose. Repeat to the left.





National Barbershop Quartet Day commemorates the birth of the organized barbershop movement on April 11, 1938, when 26 men were gathered together by Rupert Hall and O.C. Cash for a songfest. Subsequent gatherings snowballed, leading to the founding of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, now known as the Barbershop Harmony Society.

Other barbershop organizations, Harmony, Inc. and Sweet Adelines International, sprang up soon after, and in the following decades, a worldwide network of harmony spanned generations and tens of thousands of singers.

Typically we would recommend hosting a tag party, showing up to your local mall or food truck rally for a flash-mob or pop-up show. But this year is a little different...

Think of alternative ways to celebrate on April 11th in smaller groups and safe places. With growing technology, there are ways that your quartet, friends, and chorus can create music together all from the comfort of your own home.

CHAPTER QUARTETS



On Point

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

Slice!

Terry Ezell, tenor
Eric Grimes, lead
Jason Dearing, baritone
Ryan Feeney, bass

No Name Yet

? tenor
? lead
? baritone
? bass



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

Good sleep is essential to a good performance. That goes double when you must sing early the next morning

If sleeping in a hotel or motel, air conditioning can have a drying effect on your vocal mechanisms overnight and make it difficult to loosen your vocal folds in the morning. If the weather and your comfort demand that the air conditioner be on, use a cool mist humidifier in the room to counteract those drying effects. Steam humidifiers are another option, but they can make a room feel stiflingly tropical.

When you get up, drink a cup of warm to hot water with a little lemon or lime juice to clear out the overnight gunk. Follow this with one litre of water over a period of up to twenty minutes.

Eat a good breakfast. Choose food you know from experience will not interfere with your voice. Warm food is certainly helpful in cold weather. Avoid foods that are too acidic because they can remove the good mucus lining on your vocal folds. Try to minimize intake of dairy products because they may produce too much mucus. Also, keep salt intake minimal because salt has a dehydrating effect. If you are a coffee drinker, by all means have a cup, but don't be excessive with the coffee because caffeine has a diuretic effect.

Have a good shower with plenty of steam. Go through your warm up in the shower. Refer a few pages back to read my personal warm up.

Drink more water, at least another half litre.

If you can, take a brisk walk for ten or fifteen minutes, all the time with a loose, slack jaw and a loose natural tongue, with air "falling" in and flowing out.

Drink more water.

Do a few more lip trill sirens and 'nings' from your warm up.

You should be ready to sing.

**FREE SINGING TIPS**

by Yvonne DeBandi

from a2z-singing-tips.com

Z = Zzzzzzzz. Be sure to get your rest. If you are tired, your voice will show it. A tired body/instrument will not allow you to produce your best possible sound.

FREE SINGING TIPS

by Nicole LeGault

from a2z-singing-tips.com

Z is for Zeal. If you're a performer, then you must be zealous in all your endeavors. From the preparatory and organizational phases, to the performance – your enthusiasm and ardor will be a key factor. If you're tired and you need to sing 30 songs now, pretend you're not tired! Good luck, and have fun!!!

FREE SINGING TIPS

by Mick Walsh

from a2z-singing-tips.com

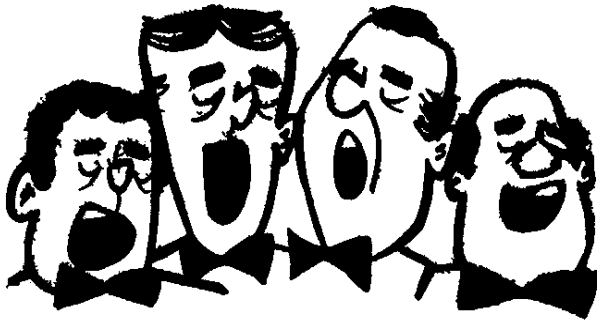
Z. Z is for Zorro. Be the best you can and leave your mark on the world.

FREE SINGING TIPS

by Teri Danz

from a2z-singing-tips.com

Z= Get in the Zone -- Singing is a mental, spiritual, emotional and physical pursuit. It takes preparation, focus and energy! Prepare mentally for a performance. Take time to get quiet and focused before you sing. Warm up and visualize yourself giving a great performance.



QUARTET CORNER

Quartets are practicing social distancing.

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:

John Alexander, 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	23	1
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	14	0
Youth 1st year	3	0
Youth	6	0

Total Membership	52	1
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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 Knoll

COMING DUE MEMBERS

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

**Alexander Burney
Steve Cragg
Rewben Dazz
Gregg Flowers
Brett Flowers
Tom Frutchey
Timothy Keatley
Hunter Stanford
Ken Tureski**

Big Orange Chorus

HOW TO CREATE MORE SOUND SINGING WITH LESS EFFORT

by Ken Taylor

from songingtipsblog.com

As a vocal coach, I get an extra kick out of watching movies where a teacher helps an unlikely hero discover their magical powers, like The Sorcerer's Apprentice. The look in the students eyes when they realize the greatness they've accomplished is just plain fun to see, and it reminds me of teaching lessons, because when you experience a great change while working with someone, witnessing that becomes one of your favorite things.



Well, one of the biggest "Ah-Ha!" moments that nearly all my students go through is when they start to own the idea that, "Sound is created by space."

In truth, the sound is created by our vocal cords, but space is what creates the fullness of the sound when we're singing. Space is what allows us to create great volume without much effort. I can better explain this with an analogy.

If you strum the strings of an un-amplified electric guitar, then it's going to make a very soft sound. However, if you strum the strings of an acoustic guitar, then it makes a loud, rich sound. Why?

Well, the acoustic guitar has a box underneath the strings, and the soul purpose of this box is to amplify the the vibrations of the sound. The sound bounces back in forth in the box, multiplying the sound into something bigger than it was before.

The electric guitar lacks this "sound box," so the sound it produces is merely from the strings and nothing more. The only way to make it louder is to apply more pressure on the strings by plucking them harder (until we play so hard that they break).

Our voice functions in the same way. If we open up space in our body for the sound to resonate, then our sound will get bigger and bigger without us having to exert any extra effort. But, if we rely only on the cords to create the sound, then the only way to get louder is to apply more and more pressure on them, leading quickly to vocal exhaustion or potentially even vocal damage.

So that being said, play with different ways that you can create more space in the main resonance chambers of your body. These are your chest, throat, mouth, and head. Creating the right space in these areas well grow your voice effortlessly.

Doing this is almost like having your own magical volume knob. You'll be able to crank up the sound you produce while exerting less effort.

Play around with this idea for a while until you have your own "Ah-Ha!" moment, and discover what type of results you can get.



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!!



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 Apr	Shepherd of the Woods (canc)
Thu	09 Apr	Shepherd of the Woods (canc)
Thu	16 Apr	Shepherd of the Woods (canc)
Thu	23 Apr	Shepherd of the Woods (canc)
Thu	30 Apr	Shepherd of the Woods (canc)

Thu	07 Apr	Shepherd of the Woods
Thu	14 Apr	Shepherd of the Woods
Thu	21 Apr	Shepherd of the Woods
Thu	28 Apr	Shepherd of the Woods

BIRTHDAYS

Wyatt Ledford	09 Apr
Ken Mull	15 Apr
Jason Dearing	20 Apr
Steve Cragg	27 Apr
Howdy Russell	28 Apr

PERFORMANCE SCHEDULE

Sat	16 May	Spring Show (cancelled)
Sat	04 Jul	Church and Community shows
Sat	24 Oct	Sunshine Fall Convention

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Thu	18 Jun	Motley Crue, Def Lepard, ...
Thu	06 Aug	Hella Mega Tour

...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.

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	Bill Caruso
Ethan Erastain	Alex White
Tristan Arthurs	Mark Murillo
Josve Jorpe-Silva	Roger Erestaine
Jon Greene	Jim Harper
Ron Blewett	Dave Scott Sr
G Lane	Brandon Edwards

WELCOME

NEWEST MEMBERS

John Kauffman	Feb
Ryan Feeney	Oct
Joe Williams	Oct
Ian Le	Sep
Hunter Stanford	May
Tom Frutchey	Apr
Dillon Tidwell	Apr
David Scott	Feb

2020 DIRECTING TEAM



Jay Giallombardo
Front Line
Director

PHOTO
NOT
AVAILABLE

vacant
Assistant
Director



Chuck Griffith
Director
Emeritus

2020 OTHER CHAPTER LEADERS



Dave Walker
Uniform
Manager

PHOTO
NOT
AVAILABLE

vacant
Chorus
Manager



John Alexander
Bulletin
Editor



Frank Nosalek
Webmaster &
Technology

PHOTO
NOT
AVAILABLE

vacant
Show
Chairman



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 May is 26 April.
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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**IMAGINE 80 MEN ON THE RISERS
BE A SINGER-BRINGER**



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