



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



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May 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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HARMONY UNIVERSITY 2020 CANCELLATION ANNOUNCEMENT

from barbershop.org

It is with great sadness the Barbershop Harmony Society is canceling Harmony University 2020.

Belmont University is joining the health protocols of other institutions to keep both their staff and visitors safe during this COVID-19 health crisis by canceling all on-site summer classes and events, including this year's HU.

The Barbershop Harmony Society stands with our partners at Belmont. Welcoming 900 people from many countries to gather is a risk we are unwilling to take in the face of the current pandemic. We agree that this decision is not only in the best interests of Belmont but also for our global population of HU students and faculty. It is for this reason that the BHS will not pursue an alternate location and we are formally canceling any in-person event in July.

This week, on or before Friday April 17, we will share more information with specifics about registration and refund options including:

- (a) carry over tuition for next year, held at Belmont, July 25—August 1, 2021
- (b) request a full refund, including deposits for groups
- (c) donate your tuition amount (in part or in whole) to support the Barbershop Harmony Society and our Music Education programs
- (d) use part of your tuition to join us at Virtual Harmony University, currently being developed for a live, interactive online experience during the week of July 26—August 1, 2020.

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 2021
Spring Convention @
The World of Golf
Marriott
Renaissance Resort
Apr. 9 - Apr. 11 11:00am - 11:00pm

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



6 TONGUE MOVES TO IMPROVE YOUR ARTICULATION

by Andrew Byrne
from backstage.com

With musical theater artists increasingly being asked to master genres like rap and hip-hop, proper tongue articulation has never been more important. And even if you're not planning on playing Lafayette in "Hamilton" anytime soon, it still be beneficial to make sure your tongue is working properly.

First, let's discuss why you should care about your tongue; not only is it primarily responsible for the intelligibility of your text, it's also strongly associated with your feeling of belonging in the world. The part of your brain where your personality is stored is called your insula, and the movement map that controls your tongue is right next to the insula. So when you work your tongue out, you're also connecting more deeply to your sense of purpose and increasing your drive to share your talents with the world.

Here are six moves I want to make sure you can do. Going through these before an audition is a great way to focus your brain and your voice:

Tongue on the roof of mouth

Some of us have developed an incorrect habit of keeping our tongues low in the mouth. When the tongue is at rest, it's supposed to be suctioned to the roof of your mouth, like an octopus tentacle. The tip of your tongue should be resting about a half-inch behind your upper front teeth. To find the proper position for the tip, say "Nah-nah-nah" and then rest the tip where the "n" is made. The back of the tongue should also be touching the roof of the mouth as much as possible.

Yawn/swallow with tongue up

Now that you've got the tongue up, try to complete three consecutive swallows without letting the tongue move from the roof of the mouth. Once you've done that successfully, try to yawn and lower your larynx while keeping the entire tongue (including the back) suctioned to the roof of the mouth.

Hi-hat

The hi-hat is the pair of cymbals in a drum set that meets to make a dampened "crash." We're going to do that with your tongue now; it will sound like "ts" in the word "its." Once you've made the "ts," push the middle front part of your tongue to the roof of the mouth to "damp" the sound. If you're doing this correctly, you'll feel your abs contracting, too. Repeat as rapidly as possible for 10-15 seconds.

Chipmunk

We're now going to make a chipmunk sound by suctioning the front body of the tongue backward along the roof of the mouth. When done properly, this will sound like the disapproving "tut-tut-tut" that your grandma might have made when you were misbehaving. Repeat as rapidly as possible for 10-15 seconds

Tongue cluck

We'll now make a clucking sound by curling the tip of the tongue backward and flicking it down rapidly to rest briefly on the lower front teeth. It should make a sharp, clean sound that is somewhat similar to the motion for making an "l." Repeat as rapidly as possible for 10-15 seconds

Dry K's

Finally, we're going to repeat a "k" consonant as quickly and rhythmically as possible. The goal here is not to let a lot of air escape. Most Americans have an aspirate "k," which meaning we blow a lot of air through it. Try to make the "k" as dry as possible, letting the airflow be very small. Repeat as rapidly as possible for 10-15 seconds.

Since these exercises can be hard to understand without hearing/seeing them, see the video below from my 30-Day Vocalise Challenge that will make them easier to learn.



<https://youtu.be/o532pIKRoJ8>

MAGIC CHORAL TRICK #386

THE PROPELLANT DOT'S SISTER

by Janet Kidd
from betterchoirs.wordpress.com

Last Sunday morning at my church choir's pre-service rehearsal I played through the anthem as the choir sang – and as they did, I noticed the musical energy on every single one of the dots that followed the piece's quarter notes. I turned around to give them a 'bravo' and just choked up. Being aware of that second pulse has made such a difference to the way they sing, and clearly that willingness to act on their awareness has warmed my heart.

Twenty minutes later when they sang it for the congregation it's unlikely that anyone listening would realize what made those phrases so musical – but the choir and I knew.

To recap (from a previous blog post) – the Propellant Dot is the conscious acknowledgement of the pulse on the dot following a quarter note. (ie a dotted quarter note) I refer to it as conscious acknowledgement simply because I don't want my singers to feel like they need to bear down on it. Instead I ask them to re-express the emotion on that beat, to rethink or intensify the vowel, to add more emotion, to love that second pulse or even to open the mouth cavern a bit more.

The Propellant Dot's Sister is really just applying all these same ways of thinking to the second beat of a half note. In both cases, it creates conscious and musically intelligent forward motion – which creates more emotional engagement in both singers and listeners.



THE WALL OF SOUND

by Brody McDonald
from choirbites.com

A problem I face in rehearsal is that of muddy ensemble sound. This is most commonly noticed in homophonic passages, where the chords don't ring as clearly as I want. Poor synchronization of word sounds is often the culprit. I use this process (borrowed from barbershoppers) to clean up the vocal lines. It's called THE WALL OF SOUND, because it creates a strong, uninterrupted sound from the choir. Vowels are bricks and consonants the mortar. In a strong wall there must be much more brick than mortar; the mortar must completely connect the bricks.

Step 1 - Model in unison: Sing the passage on one mid-range note that is accessible to the choir (in octaves for mixed choirs). Sing it as you wish to hear it. Have the choir then sing it back to you on that unison note. Listen carefully for the treatments of consonants and vowels, including diphthong turns. Make sure the choir is following your timing in all ways, and that the pitch doesn't bend or scoop at all. Make them tunnel forward with a constant stream of sound. The goal is to become one voice. If needed, slow the tempo down to hear the timing of word sounds, then gradually speed up until you hit performance tempo.

Step 2 - Spread to a chord: After the word sounds are synchronized across the choir in unison, assign each section a note in a chord in the key of that section. Example: F Major-basses/F, tenors/middle C, Altos/F, sopranos/A. Sing the passage on this static chord, working synchronization as you did in the unison. The goal is to create a constant, ringing sound where vowels are matched, singable consonants ring with true pitch, and plosives click together. Again, vary the tempo as needed to make sure everyone is moving together cleanly. If this is too ambitious, start with the cleanest section, then add others one at a time for quality control.

Step 3 - Resume parts: Have sections sing their original notes but in the new style of the static chord. The goal is to now hear THE WALL OF SOUND. Variation of tempo is valuable in this stage, to ensure everyone's word sounds are synchronized.

There are other considerations to maximize chords in THE WALL OF SOUND, but that's another bite.

BETTER VOWELS IN AN INSTANT

by Brody McDonald
from choirbites.com

Vowels, vowels, vowels. Choir directors are all about vowels. Vowels are all about shape. The biggest problem I encounter with vowels is that they lack height. Another problem is that they lack structure. Here are some tips to help both problems.

AW-ROO - your new best friend. AW-ROO came to me from Jean Barford, a champion Sweet Adeline barbershop singer/director. Just slowly say "AW-ROO." You should feel as if you are making the shape of a cheerleader's megaphone, only facing backwards. The larger end (AW) is in the back of your throat. The smaller end (ROO) is in the front with your lips. The theory behind AW-ROO is that all vowels are inside that megaphone/cone. Larger vowels (EH, AW, AH, OH) are in the AW space and smaller vowels (EE, IH, OO) are funneled through the ROO space. AW-ROO is tall and round - just what we want! Just saying AW-ROO can remind your choir to guard against "spreading" their vowels. Anything outside that cone is forbidden!

VOWEL BLOSSOM - This is my code for when singers take an especially long time to open their mouths from a closed consonant to a target vowel, thus creating a sound like an old record player getting up to speed. Say the word "swatch" in slow motion and you'll feel a vowel blossom. These often occur when singers are attempting a crescendo. They increase space and volume at the same time, rather than forming a firm, structured vowel and increasing the volume independently. The first step to eliminating vowel blossoms is to acknowledge their existence. The next step is...

INSTABANG - another barbershop gem, and the cure for vowel blossoms. It refers to the process of getting quickly from the formation of a consonant back to a large, open, pure vowel formation. BANG! Snap that vowel open in an instant: INSTABANG, as in, "Come on, choir - instabang those vowels!" (Notes: this was coined before Instagram, but that can't hurt for tying this concept in with young singers. If you are afraid of any giggles, you could also change the word to INSTAPOPOP.)

POLLUTED VOWELS

by Brody McDonald
from choirbites.com

I have noticed that my choirs often sing less-than-pure vowels when the end of the syllable/word contains a singable consonant. R's, L's, and N's are especially troublesome. I call these polluted vowels. Vowels can also be polluted when anticipating the second half of a diphthong.

Imagine you have a bottle of drinking water. Now add just a bit of ink. It isn't like you dropped a dime into the bottle, where you can see it shouldn't be there but can drink the water anyway. The ink has polluted the water throughout, turning what was once clear into a murky grey. That's what singable consonants/diphthongs can do to a vowel - tainting the purity to our ears.

My Men's Chorus is singing Laudamus, a Welsh hymn, done in English. Many phrases end with the word EVERMORE. When they hold the last note, I can so clearly hear the R polluting the OH vowel.

Just say the word MORE in slow motion. You'll feel the point at which the OH has been compromised, but it comes before you are sustaining a pure R. Try the word bound, and notice the collapsed point between the AW and OOH of the diphthong. These are polluted vowels, and choirs sing them all the time because they cling their speaking constructs of the language.

Fear not-I have a solution! It's called word switching. Let's try it on this MORE scenario. I had my men sing and hold the chord on MORE. Polluted. I explained the concept of polluted vowels and asked them to only sing a pure MOH with no R. Didn't work. Then I asked them to sing the word MOTION, which does not have a singable consonant following the MOH. "Sing MO-TION, but hold the MOH until I cue you to go on to TION." BOOM! A crystal clear OH vowel!

It works for diphthongs, too. Having trouble with BOUND? Hold the first half of BOSTON. MAKE? Try MEXICO. LIGHT? Try LOBSTER. Get the pattern?

By changing the English word, we are using our singers' tendencies against them. It's a simple trick that can be used in the short term until singing the correct pure vowel becomes a long-term habit. Listen in your next rehearsal and clean up those vowels. No one likes pollution.

HOW TO SING ON KEY AND MATCH ANY PITCH USING PROPER BREATH SUPPORT

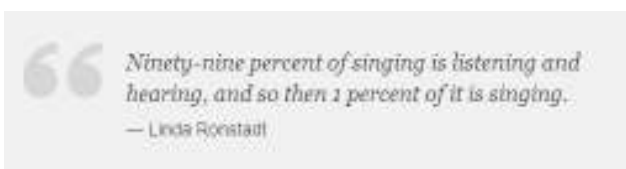
by Audrey Hunt
from spinditty.com

If you think you can't match a pitch or sing on key, I'm glad you're here. I'm going to share one of the best secrets ever for tuning up your ear, so you can sing every note on key.

You've come to the right place to take your voice to the next level. Even if you've been told, "You can't carry a tune in a bucket," you'll soon learn that you can. Not everyone is born with perfect pitch, but it's okay. Singing on key can be learned. Anyone can learn to recognize a variety of sounds and match a pitch, high or low. I've been teaching people to understand how pitch works for years, taking them from going off key when they sing to sounding like they have perfect pitch (which, by the way, is called relative pitch).

Just relax and follow my easy step by step instructions to learn exactly what it takes to hit every note right on key, consistently. Being able to sing a correct pitch (the highness or lowness of a tone) is one of the most important fundamental, foundational core elements in singing.

So, gather up all your desire, be determined, bring along a good supply of discipline, and the end result will be rewarding and well worth your time. Before you know it, you'll be singing in tune to your favorite song.



Are You Breathing the Right Way?

Let's begin by taking a close look at the way you're inhaling your air. If you breathe for singing the same way you do for speaking, even if you are blessed with perfect pitch, chances are you'll drift off-key now and then. So, let's see exactly what you may need to correct.

What to Check for in Your Breathing

- Stand in front of a full-length mirror (using good posture) to observe how your body reacts to how you're presently breathing.
- Now, inhale, taking a big breath.
- Are you raising your shoulders during inhalation? If, so, this is wrong.
- Do you lift your chest when you take a breath? This isn't good either.
- Do you tighten your neck muscles? This will produce tension, and the result will be tension or harshness in your singing tone.
- Now, stop, relax, and inhale again keeping your chest quiet.
- Are you pulling your stomach in as you inhale? Whoops! This isn't right either.

Monitoring Your Body for Diaphragmatic Breathing

A Lesson on Diaphragmatic Breathing

Right now, you're most likely using your chest area to breathe, lifting it when you inhale. Your goal is to avoid doing this and move your breath to the lower part of your body. When you take a deep breath, you want to inflate the belly. This also expands the lower rib cage. If you use your chest to inhale, your abdominal area is restricted from inflation which is exactly what you don't want. So, here's what I want you to do to get that breathing muscle working for you.

To begin learning diaphragmatic breathing or the belly breath:

- Place one hand on your belly and one on your chest as pictured above.
- Inhale, making sure your top hand doesn't move at all, and that your belly expands.
- Repeat the above exercise standing in front of a mirror to make sure your chest is quiet and inflation is occurring around the belly.
- Concentrate on breathing through the nose, not the mouth.
- Your neck, shoulders, and upper chest do not move; they remain in a high, quiet position, but soft and relaxed.
- Once this new way of breathing begins to feel more natural and automatic, pull up a chair, or sit at your computer, and breathe by using the belly, inflating at the waistline.
- This exercise will actually strengthen your core. The stronger your abs are, the better your dia-

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HOW TO SING ON KEY (continued)

(Continued from page 6)

phragmatic muscle will be, and the more control you'll have over your singing.

- This exercise is exaggerated at this point; later, it will be much more subtle.

If you're having difficulty with moving your air to the lower part of your body, floor exercises for the belly breath will do the trick.

Your body and mind love to be engaged in diaphragmatic breathing. It will thank you for the rest of your life. You were born breathing this way and your body wants to breathe this way again—whether you sing or not.

To Engage Diaphragmatic Breathing, Place the Hands in This Position

Try This Breathing Exercise to Help You Sing Better and Stay on Key



Breathe from the belly	Hold on to the note	Exhale	Other
Inhale for four counts	Hold for four counts	Exhale for six counts	Relax for two counts and repeat this exercise several times
Inhale for six counts	Hold for eight counts	Exhale for ten counts. Use a hissing sound as you exhale	Take a drink of room temperature water and repeat six times
Inhale for six counts	Hold for four counts	Exhale for sixteen counts	Relax for six counts and repeat
Inhale for four counts	Hold for two counts	Exhale as you hum an easy pitch for 10-20 counts	Sip more water and rest

How to Match a Pitch

Now, let's continue to the next step. Here I'll teach you how to duplicate exactly the right pitch for every note you sing. You'll want to record your voice to help you determine if you're hitting the right note. This is part of teaching yourself how to match a certain pitch (sound). Remember to breathe from the belly.

How to Match a Certain Pitch

- Using an instrument, like a piano or guitar, play a note making sure it's an easy one to sing; not too high or too low.
- Do your best to match the note you hear. You can hum the pitch or sing an ee.
- Avoid rushing to match the sound. This is where your thinking and hearing are beginning to connect, so take time to listen and focus on the sound you hear. In other words, the sound you think of is the sound you will sing.
- If you have trouble matching the pitch, slide your voice up and down, using the note you hear until you duplicate the sound correctly. If you're a little high, or low, keep practicing until you match the sound.
- Now, listen to the same note again and visualize yourself singing it before you actually sing it.
- As you try matching a certain pitch, it helps to mentally think of landing on top of the note.
- This time, as you hear the same note, feel it in your body. Where is the sound coming from? Do you feel vibrations? If so, where? (In the lips, nose, face, mouth, or chest?)
- When the vibrations in your voice match the vibrations in the note, both will sound similar as they blend together. This is how you'll know you're matching the sound exactly.
- The final step is to match a variety of notes, taking one note at a time. Stay within your comfort zone, only singing sounds in the middle of your range.
- If you'd like a bit more to do at this point, sing two or three notes in succession, one following another.
- After this, you're ready to sing an entire scale going up and coming down. This is something you want to do every day at least three times each day.
- As you go through these steps, stop from time to time and listen to your recorded voice. Are you able to tell if you're on key? If not, keep working on the first few steps only, until you notice an improvement.

(Continued on page 8)

HOW TO SING ON KEY (continued)

(Continued from page 7)

- Be present in every breath; do not let your attention wander for the duration of a single breath.

As you keep repeating notes and singing those notes back, you'll be teaching yourself how to sing on key. Repetition is what works.

How Your Breath Relates to Singing on Key

You may be wondering what breath support is and how the simple act of breathing has anything to do with matching a pitch. It all begins with connecting your hearing and thinking to the very act of breathing. Each note you sing actually rides on air. In other words, air acts as a cushion for your tone. If the cushion deflates, so does the tone, making your singing flat. It's the breath itself that provides energy to our singing and carries one note to the other.

Even those who claim to have perfect pitch will have trouble singing in tune if they don't have enough air to support the tone. Your breath is the life force for your voice. So, the first step to singing on key is to carefully examine the way you breathe and make the necessary adjustments and corrections.

The singer who controls his air, controls his voice.

Photo Showing Where Inflation Occurs
When Taking a Breath Before Singing



Prepare to Sing by Inhaling Air Correctly

Upon receiving an award for my Ear-Training class (which was held three days a week at the local college), I was asked to share my secret for teaching musicians to match the sounds of notes so

well. I didn't hesitate with my answer; "Preparation!"

I went on to explain, "Preparation for matching a note is important for the beginning singer. Unless you begin to form your sound by inhaling correctly (using your singing muscle, the diaphragm), you'll have no assurance that the note has a cushion to ride on. Surprised to learn this? It's absolutely true. This is what the term "support" refers to.

Let me explain this in another way. Have you ever experienced a weak, shaky sound when you sing? Or, do you run out of breath before you complete a phrase? This is due to lack of sufficient, controlled air. Not only do you want to inhale the right way, you also want to control the air by letting just a little bit out as you sing. The reason many vocalists run out of air is because they allow too much air to escape as they sing.

As you focus on diaphragmatic breathing, and how to control the air you take in, you're learning the first secret to training the ear to produce just the right sound, on pitch, every time. Nice, huh?"



<https://youtu.be/DZIZ4MsQQk8>

The Health Benefits of Diaphragmatic Breathing

Changing the way you breathe will automatically bring changes in your longevity and quality of life. Diaphragmatic breathing is essential to your brain health and includes the following benefits.

Benefits of Diaphragmatic Breathing

- Helps with sleep problems.
- Is a natural cure for reducing stress.
- Helps your center of gravity while running.
- Creates more energy.
- Helps to focus.
- Twenty percent of the oxygen you breathe is used by your brain.
- The entire body breathes and is positively affected by your breath when you breathe right.

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HOW TO SING ON KEY (continued)

(Continued from page 8)



<https://youtu.be/0Ua9bOsZTYg>

In Conclusion: Points to Remember

When we sing out of tune, we either sing different notes that are not in the original melody, or we sing slightly down or up the note (singing flat or singing sharp). It's similar to trying to hit the bullseye on a target. The center of the target is what we aim for (this represents the note itself). But, when we fail to hit the target, we end up somewhere outside, represented by a variety of circles. This is what happens when we sing off-key; we end up in one of those circles. As we practice ear-training, we will learn to judge our distance between notes, hitting the target every time by:

- Relearning how to breathe, by using the belly and not the chest, we supply the energy needed to support the notes we sing. This energy provides a cushion for the tone to ride on, giving us accurate pitch (the highness or lowness of a tone).
- Relearning how to breathe is different than other types of learning because we can't see our breathing and we can't see our lungs. So, the best way to get comfortable with belly breathing is to practice it often, until it becomes natural for you.
- Watching yourself practice belly breathing in front of a mirror helps you to clearly see your belly expanding and contracting instead of your chest doing all the work as it rises and falls.
- When we have a pitch problem we also tend to have a habit of not listening to the notes. If you're a musician, it's much easier to hear notes accurately and, for this reason, and because it's great exercise for your brain, I recommend learning to play an instrument. (This

keeps your brain young too).

- If we have a clear aim and sufficient perseverance, little by little we will hear a note and easily match the exact pitch. Eventually, we memorize a sound and spontaneously react to it accurately.
- If you're a critical person, it's time to stop judging your singing as good or bad. Judgement is based on the past, leaving patterns of rotting thought-forms which could be better put into the compost heap. As we work toward training ourselves to be better at singing on key, we want to be careful to avoid negative thoughts that creep into our minds. This can hinder our progress.

When we take a conscious breath, it's not limited by walls, floors, apartment buildings, or high rises. We all share the same air. Breath in what you need, and as you exhale, send out light and loving thoughts to the world.

If you find yourself thinking, "Ear-Training sounds too hard," I want you to squash that thought. Anyone can learn to sing on key, to be pitch perfect. It may take a bit more work for some of us, but it will be worth it!

What are we all about?



BARBERSHOP AND THE PRO-LEVEL SINGER: TRANSITIONING BETWEEN TECHNIQUES

by Dr Philip Grant
from *Harmonizer*

Harmony University is a feast for everyone from beginners to professionals; this article is for the latter—singers highly trained in vocal pedagogy

Many Harmonizer articles on singing craft are geared for longtime barbershop singers and initiates. This article is intended for those who are or were professional and semi-professional singers and for directors and coaches who interact with them. Barbershop singing is, in large part, a parlor-style art form which is either intimate or sung in front of mics; professional classical singers often sing in large houses without sound amplification. Accordingly, this article will focus on three biomechanical adjustments that the classically trained singer can make when transitioning into the barbershop style: breath management, larynx, and resonance.

BREATH MANAGEMENT

Healthy singing requires both styles to begin with a relaxed inhalation following the release of the abdominal muscles; a significant difference in breath management exists. Referred to as the appoggio technique, the operatic tradition requires high breath flow with a high degree of vocal fold closure. Concurrently, it requires the singer to use a low-to-moderate degree of subglottic pressure.

Comparison of biomechanical actions between Bel Canto and barbershop

	Bel Canto (classical)	Barbershop
Vocal energy/pressure	Low-to-moderate subglottic pressure	Low subglottic pressure
Breath	High breath flow with breath support	Low breath flow
Pharyngeal space	Depth and width are sought	Speech level space
Laryngeal collar	Narrow	Wide (relaxed)
Onset	Smooth	Either smooth or glottal
Larynx position	Larynx is lowered enough to balance resonance	Floating-mid larynx (may be elevated)
Vocal fold closure	Thicker vocal folds	Thinner (but not thin) vocal folds

Comparatively, the barbershop style, which is closer to normal speech, requires less breath flow and lower subglottic pressure.

LARYNX

The narrowing of the laryngeal opening (called the aryepiglottis) is an essential component of good classical technique as it is chiefly responsible for the creation of ring, especially in the frequency range of 2.8-3.4 kHz (also called the singers' formant). With this narrowing, the vocal folds remain closed a little longer which results in a little more subglottic pressure and ultimately more sound. With a microphone just a few feet away, the barbershop singer doesn't need to narrow the aryepiglottis (except when posting, but more on that another day) and it can instead remain relaxed in its default position.

While neither barbershop nor a traditionally classical technique such as Bel Canto advocates for a glottal fry (creaky) or an aspirate (breathy) onset, there is a small difference in the initiation of sound. Efficient singing can occur as long as the air flow meets the vocal folds precisely when they adduct (close). This can either be done smoothly (say "you") or with a subtle glottal start (as in "uh-oh"). The Bel Canto technique works best with a smooth onset while the barbershop singer may use either approach.

RESONANCE

There are several vocal mechanisms that contribute to tone color. Many are the same across styles, such as the soft palate, tongue, and jaw positions, for example. The laryngeal position and the degree of vocal fold closure, however, require readjusting. While Bel Canto teachers instruct the singer to lower the larynx enough to balance the resonance, it is not necessary to over-lower the larynx for barbershop. Instead, it can float at a mid-level position and, at times, even be allowed to elevate. To be clear, vocal health need not be compromised when singing with a high larynx (in both styles) provided that counterbalancing adjustments, such as an appropriately raised chin and sufficient vocal fold closure, are made. The degree of vocal fold closure requires some increased depth of contact (thickening) in both styles, while barbershop requires less.

CONCLUSION

(Continued on page 11)

BARBERSHOP AND THE PRO-LEVEL (continued)

(Continued from page 10)

Ultimately, making the transition between styles is a lot easier said than done. Learning to balance the larynx position, pharyngeal space and vocal fold closure with sufficient (and no more) vocal energy takes time. So, allow yourself the time to retrain your muscles healthily. No attempt should be made to 'brighten' or 'darken' the tone as you move between styles. Instead, aim to coordinate the muscles associated with the respiration, larynx, and resonance in a way that is efficient and consistently free from tension. Healthy singing is certainly one area where the two styles are similar. Happy Singing!

Bacon masks, follow me for more recipes!



NICOLE NEWMAN: ON USING YOGA TO DEVELOP SUSTAINED FOCUSED ATTENTION, AND PRACTICE GETTING INTO THE ZONE

by Dr Noa Kageyama
from bulletproofmusician.com

You've probably seen some articles in the last few years about how bad sitting in a chair is for you (unless you're sitting in the Hawaii Chair of course, in which case I guess you're ok?).



But whether it's teaching from a piano bench (or in front of your laptop) all day long, double rehearsals, 6-hour operas, or even long drives to and from orchestra gigs, musicians' lives can involve quite a bit of sitting.

So does that mean we should consider adding extensions to the legs on our pianos, so we can play while standing? Well, no – although a part of me would reeeeeeally love to see that (even though I'm not sure exactly what would happen with pedaling...)!

Despite it having been around forever, the popularity of yoga does seem to be trending upwards, and in recent years, I've been hearing more and more musicians specifically mention yoga as an important part of their musical lives – in warmups, practice, and before auditions or performances.

So this seemed like a good time to chat with someone who has immersed themselves in both the music and yoga worlds, who can share some insights on how to bring the two together, and why one might want to.

Whether you're a total yoga newb, or experienced yoga veteran, I hope you'll enjoy today's chat/demonstration!

Meet Nicole Newman

Nicole Newman is a flutist-turned-yoga educator, curriculum developer, and educational consultant for the Colorado Symphony.

(Continued on page 12)

ON USING YOGA TO DEVELOP (continued)

(Continued from page 11)

Given the visual nature of yoga, this will be a two-part episode. In Part 1 (audio), Nicole and I chat about some of the mental and performance-related benefits of yoga, and in Part 2 (video), you'll see Nicole demonstrate specific exercises that she recommends for specific instrumentalists, as we're joined by Met Opera percussionist Rob Knopper.

Part 1: The mental and performance benefits of yoga (<http://traffic.libsyn.com/bulletproofmusician/2020.03.29.nicole.newman.mp3>)

- The goal of yoga – and how it isn't just about the body, but fundamentally about developing the capacity for sustained focus and concentration. (3:26)
- Why do yoga people always seem to be talking about breathing? Like, why is breathing so integral to the practice of yoga? (8:03)
- The difference between “unbridled flexibility” and “functional flexibility”. (12:15)
- Nicole's 3-pronged warmup (takes less than 5 minutes). (13:38)

Part 2: A Q&A and demonstration of specific yoga exercises for musicians (<https://vimeo.com/401690014>)

- How to free up the shoulder blades (0:06)
- How long should we hold these positions? Is there such a thing as too long? (4:07)
- Recommended stretches for the neck (5:41)
- Modifications for those with wrist pain (8:55)
- Suggestions for strengthening hips and lower back muscles (11:59)
- Best exercises for lower back pain before/after practice (19:14)
- Importance of breathing – and an app recommendation (21:11)
- Why am I not getting more flexible??? (22:54)
- How to achieve more tension-free playing (as a woodwind player) (25:55)
- How to use yoga to get into a more optimal mental And physical state before performance (30:16)
- Nicole demonstrates a short yoga sequence that you can follow along with at home (35:22)
- How to learn more (44:37)

Where to find Nicole

If you have any follow-up questions, or are interested in workshops or personalized recommendations, you can send a note to Nicole via her website: Yoga for the Arts (<https://yogaforthearts.com/>)

About Noa Kageyama, Ph.D.

Performance psychologist and Juilliard alumnus & faculty member Noa Kageyama teaches musicians how to beat performance anxiety and play their best under pressure through live classes, coachings, and an online home-study course. Based in NYC, he is married to a terrific pianist, has two hilarious kids, and is a wee bit obsessed with technology and all things Apple.

**How messed up is it that
Cinco De Mayo finally
falls on Taco Tuesday and
will get messed up by a
virus with the same name
as a Mexican beer?**

SET ASIDE YOUR FRIDAY FOR LEARNING - AND FUN!

from barbershop.org

Barbershoppers are never done learning, and we want to make sure you and your chapter can keep growing together. The Barbershop Harmony Society is offering two months of FREE online classes each Friday beginning April 17 at 2:00 CDT (3:00 EDT)

Each Zoom class will be 55 minutes and leave ample time to engage and ask questions while we learn from each other.

Explore our free classes below and sign up today!

Sign up at: <https://education.barbershop.org/catalog?labels=%5B%22Sub-Topic%22%5D&values=%5B%22Free%20Education%20Fridays%22%5D>

(Continued on page 13)

FREE EDUCATION FRIDAYS (continued)

(Continued from page 12)

Date	Instructor	Topics
Friday Apr 17	Rob Mance	Improve your chorus sound without saying a word
Friday Apr 24	Kevin Keller	Tag arranging under glass
Friday May 1	Jordan Travis	Building community—setting yourself up for success for when we're back to normal
Friday May 8	Mo Field	Feast your eyes, feed your ears performance analysis
Friday May 15	Kevin Keller	Tag arranging under glass
Friday May 22	Phil Grant	The power of singing flash mobs
Friday May 29	Elizabeth Davies	The language of masterful coaching

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 VOICE

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

After the performance. Accept compliments graciously. Even if you believe you have done poorly, a compliment is still a gift. Smile and thank the person. It may be tempting to say something like, "Oh, but I mucked up that part." Never criticize yourself in front of a person who has given praise. Otherwise you reject and discount the opinion of an admirer and ally. If they enjoyed it, they enjoyed it.

Accept criticism graciously, also. Even if you disagree with it vehemently, it has a purpose. Learn to listen to criticism. Becoming a better singer takes time. Along the way, you may hear people say negative things about your singing. Unless the comments are personal, there is usually a good observation behind them. Make the adjustment, provided it does not compromise who you are or make you do something unnatural.

Take time to review your performance alone. It is easy to obsess over errors. How you react to errors and what you do about them are more important. Compliment yourself for things you did well. Make plans to correct errors so that they never happen again.

Give sincere thanks and compliments to your fellow artists. Not only might your next gig depend on a happy relationship with those artists, but spending time talking with them and asking them questions can provide insight and inspiration.

Quarantine update: This strawberry has 211 seeds



FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

A = Airflow. Never hold your breath while singing. The airflow is what creates and carries your vocal tone, so keep it flowing. Avoid Clavicular Breathing and Belly Breathing -- instead, learn the proper way to breathe for singing, called diaphragmatic breathing. Fill the lower portion of your lungs as if you had an inner tube around your waist that you were **evenly** filling

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

A is for Attitude. How many singers does it take to change a light bulb? Only one, but the world has to revolve around them, ha ha. All kidding aside, being a vocalist is a very courageous and naked way of expressing yourself. If you aren't open and unashamed, your audience will not be able to develop an empathetic rapport.

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

A. Air. Learn to control your airflow. Make sure you breathe from the diaphragm and not from the upper chest area (also known as Clavicular Breathing.). Try to imagine your lungs filling up from the bottom to the top.....OK, who's that student at the back standing on their head? That's not what I meant!!!

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

A = Athlete-- Singers need to train their body like an athlete. Your body is your instrument. Put a priority on: 1) taking care of your body -- rest, food and warming up to sing, and 2) building and maintaining your instrument.



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	22	0
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	14	0
Youth 1st year	3	0
Youth	6	0

Total Membership	51	0
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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.

COMING DUE MEMBERS

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

John Banks
Alexander Burney
Steve Cragg
Rewben Dazz
Clayton Echan
Gregg Flowers
Brett Flowers
Jay Giallombardo
George Gipp
Jim Hughes
Timothy Keatley
Wyatt Ledford

Ken Mull
Steve Mullens
Joe Russ
Hunter Stanford
Bob Thames
Ken Tureski

Big Orange Chorus

REHEARSAL ETIQUETTE

by Greg Seebart
from *Mountain Talk*

We all could use a reminder on rehearsal etiquette. Remembering these things will help us learn more and make our rehearsals more productive.

- Come to rehearsal prepared. Know your music. Have it well organized so that you can find it easily.
- Have a sharpened pencil (not a pen) with an eraser with you. Use the pencil to make notes on your music to remember how the director wants it to be sung. We should not have to go over the same thing over and over again.
- Turn your cell phones off. You will survive without it for two hours.
- Don't talk! We only have a short time for practice so make the most of it. If you must talk to help your neighbor about the music, make it a short and soft conversation and do not disturb those around you.
- Don't interrupt rehearsal. If you have a point to make, or a question to ask, raise your hand. If the director has time to deal with it at that time, he'll call on you. Otherwise, wait until break.
- Do not sing when other parts are practicing on their part. The director must be able to hear the part he is working with. He cannot correct the problem if he cannot hear because others are singing when they are not supposed to be.
- Have fun! You can still have fun and be polite.

All of this is common sense. Remember that you are making it possible for everyone to accomplish much more by using that common sense and following these simple guidelines.



HOW DO YOU LOOK ON STAGE?

from *Concho Capers*

Charlie Chaplin once won third prize in a Charlie Chaplin look-alike contest.

Sometimes on-stage can be difficult, especially without practice!



Yes, we can carry a tune...



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

Thu	04 Jun	Shepherd of the Woods
Thu	11 Jun	Shepherd of the Woods
Thu	18 Jun	Shepherd of the Woods
Thu	25 Jun	Shepherd of the Woods

BIRTHDAYS

Bob Thau	05 May
Mike Sobolewski	13 May
Frank Nosalek	28 May

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 June is 26 May.
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**



John Alexander, Editor
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