



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 40 Issue 87

August 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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CANDIDATE SOUGHT FOR 2021 SOCIETY BOARD

from barbershop.org

The Board of Directors of the Barbershop Harmony Society has an opening for a Member-At-Large for a one-year term beginning January 1, 2021.

The election of John Donehower as Society President for 2021 has created a one-year term Board Member at Large position.

This opening will be filled by an election by the board at its September Zoom meeting. The board is seeking effective, visionary leaders with an impressive history of service in barbershop, business, public service, education, or other areas. Further, the Nominating Committee is committed to creating a more inclusive and diverse Society governance structure beginning with the Board of Directors and welcomes all candidates who may help us achieve that goal.

Please be reminded that a candidate for the Society Board of Directors must be a Society member in good standing.

If you have a desire to serve your Society at the highest level, this is your chance. Applications will open starting July 17, 2020. The deadline for applying is midnight, Saturday, August 15, 2020.

Final candidates will be expected to attend the Zoom meeting on September 13-14, where the election will take place.

Apply Now (<https://barbershopharmonysociety.submittable.com/submit/22b93f7d-b2d5-42b1-92b3-06c7f481e038/2020-application-for-a-1-year-term-beginning-on-january-1-2021>)

(Continued on page 3)

WANTED!!

MEN WHO LIKE TO SING!



2020 Board of Directors

President:
Jason Dearing

Immediate Past Pres:
Terry Ezell

VP Music & Performance:
John Alexander

VP Membership:
vacant

VP Marketing & PR:
Alex Burney

Secretary:
Mike Sobolewski

Treasurer:
Rick Morin

Music Director:
Jay Giallombardo

2020 Committees

Big O Bucks Coordinator:
Mike Sobolewski

Webmaster:
Frank Nosalek

Chorus Manager:
vacant

Uniform Manager:
Dave Walker

2020 Music Team

Music Director:
Jay Giallombardo

Assistant Director:
vacant

Music VP:
John Alexander

Section Leaders:
Terry Ezell Tenor
Eric Grimes Lead
Jason Dearing Bari
John Alexander Bass

Presentation Team:
Mike Sobolewski
Bob Stump

Music Librarian:
John Kauffman

2020 Committees

Pole Cat Program:
vacant

Community Outreach:
vacant

Show Chairman:
vacant

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

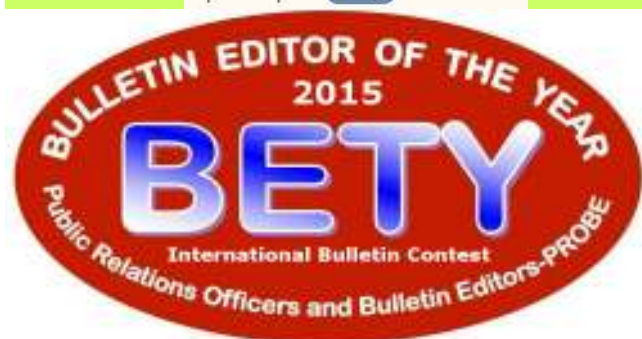
We continue to struggle with fallout from the virus. We have had Zoom rehearsals. We have had live rehearsals. Numbers are dwindling. If you're not joining us every week, please keep singing, every day if possible. Keep working our repertoire. If you're concerned about infection and are staying away, keep the faith. Don't forget the fun we have had. Don't come up with a new "regular" activity on Thursdays. This pandemic WILL abate. You WILL want to come back. The music, camaraderie, and performing to bring joy to our audiences is not to be missed.

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. Let's not be a well-kept secret.

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.



CANDIDATE SOUGHT FOR 2021 BOARD (continued)

(Continued from page 1)

If you are elected, you will be expected to participate in all the meetings after September 2020:

October 18th - Tentative Zoom Conference

November 15th - Tentative Zoom Conference

December 20th - Tentative Zoom Conference

The board holds regularly scheduled online/telephone conferences throughout the year (usually the third Sunday of every month). A successful candidate elected to the Board will be expected to attend all of these telephone conferences held via Webex or Zoom.

All 2021 dates noted are tentative and will be confirmed at the September meeting.

2021 In-Person Meetings (Tentative)

January 20 - 24 | Midwinter Convention – New York City, NY

June 27 - July 4 | International Convention – Cleveland, OH

September Fall Board Meeting (TBD)- Nashville, TN

Also, all board members may be assigned as a district representative and expected to serve as representatives of the Society President and the Society Board for up to two (2) district House of Delegates meetings each year – again, at Society expense. These are usually, but not always, held at district conventions.

For further information about Society Board membership, please see the Society Board Member Orientation Manual, found here (<https://files.barbershop.org/PDFs/Board/Society-Board-Member-Orientation-Manual-May-2019.pdf>).



The Vital Link

BHS ANNOUNCED 2020 HALL OF FAME INDUCTEES

from barbershop.org

The Barbershop Harmony Society Hall of Fame was established by action of the Society Board of Directors as a means of bestowing Society recognition and honor to members and quartets — living or in memorium — for exceptional contributions made that have enhanced the barbershop experience for the Society.

Any living or deceased Society member, Society staff member, or quartet, with the exception of the current Society President or any current Hall of Fame committee member, is eligible for nomination.

Honorees are selected by a majority vote of the committee, and there is no maximum or minimum limit on the number of inductees in a given year.

The award criteria used by the committee fall into general categories of music and administration/leadership. In music, judging, arranging, composing, chorus directing, coaching and singing are important. In administration/leadership, service as an officer, advisor, and in planning, writing or editing are considered.

The Barbershop Harmony Society is proud to announce two new Hall of Fame inductees, Alan Lamson and Kevin Keller. There will be a more formal, virtual celebration to follow.

Congratulations, Alan and Kevin, and thank you for your contributions to the Society!

Alan Lamson



The son of a Society member and a Sweet Ade-

(Continued on page 4)

2020 HALL OF FAME INDUCTEES (continued)

(Continued from page 3)

line, Alan Lamson joined the Barbershop Harmony Society in 1981 and immediately began to make a difference in the Manchester, CT chapter. He served as chapter President, Executive Vice President, and Music VP, and was awarded Barbershopper of the Year in 1989 and 1991, along with Barbershopper of the Decade for the 1990s.

At the district level, Alan has served as the Northeastern District (NED) president in 2003-2004, and has served as the NED VP-Contest & Judging since 2017. He has served on many Society committees, too many to mention here, and was named the Barbershop Harmony Society President in 2011-2012. He assumed the Society Interim Executive Director position in the summer of 2012 as he led the search for the new CEO.

Alan holds Bachelor's degrees in Building Science and Architecture, as well a Master's Degree in Public Administration. This would prove very beneficial to the members of BHS, as he took a leadership role in the Headquarters Location Search Committee. Alan identified the new headquarters location in Nashville, and made a significant contribution to the design of the building remodeling project. Alan's administrative influence at the chapter, district, and society levels has had a lasting impact on thousands of barbershoppers and has helped to shape the future of the Barbershop Harmony Society.

Kevin Keller



A society member since 1978, Kevin's contributions have been in the areas of Arranging, Quartet and Chorus Competition, Coaching, and Contest & Judging. He is a prolific arranger, having arranged over 250 songs that have been performed by quartets and choruses all over the world. He has also served on the BHS Music Publications Committee.

Kevin has won several chorus medals, including

multiple gold medals with the Vocal Majority and the Ambassadors of Harmony. Kevin has sung in many quartets as well, winning the Central States District in 1997 with "The EIB Quartet" and placing 6th at the 2003 International Competition with "Cheers!" He is a highly sought-after coach throughout the BHS, SAI, and other international barbershop organizations. He has served on the faculty at numerous district schools and workshops, and has been a fixture on the Harmony University faculty for many years.

Perhaps Kevin's biggest impact has been in the area of Contest & Judging. He has been a certified Music judge for over 20 years, 18 of which have been spent in leadership roles. He served on the Music Category Board of Review for 7 years, was Music Category Specialist from 2008-2010, spent 4 years as the Chair of the Society Contest & Judging Committee, and 4 more years as the SCJC Past Chair. Kevin has been instrumental in collecting and organizing over 80 years of BHS contest and judging history, and initiated the process for certifying new women judges well before the Society's formal Everyone in Harmony announcement.

ARTICLE

by Somebody

We can continue to borrow most of our content from other bulletins and the internet, or we can actually have news from OUR OWN CHAPTER. This, however, requires input from you, the membership.

Become immortalized with your name on the by-line and an article filled with your own words. There's no limit on what you can say (within the bounds of good taste). It can be a short piece on something you have done or know about. It can be a long piece on something you are passionate about (like your take on our movement on "changing the culture"). It can be an installment on a series of articles. It can even be a regular column.

What is your quartet doing? What is your opinion on the new chapter meeting program? What do you think the chapter is doing well? What do you think the chapter could do better? Do you have some pictures of us doing something? Are you having fun? Do you have a funny story? What do you think a prospective member would like to see?

It's YOUR chapter and YOUR bulletin. I'm only the editor...

DON'T TAKE IT PERSONALLY - DO TAKE IT SERIOUSLY

by Brody McDonald
from choirbites.com



CB
@choirbites

**KEEP
CALM
AND
DON'T TAKE IT
PERSONALLY**

One of the biggest challenges I face is getting students to understand the nature of individual feedback. Students sometimes feel “singled out” or “picked on” when they are given advice during class. I can understand that.

Let's say that students are singing with their mouths barely open. If there are many students in that boat, “everybody drop your jaw” can be helpful and likely the most efficient course of action. But what if it's just one or two students? Should we say “everybody drop your jaw” again? And again? I have found that at some point the reality sinks in - those students don't realize it's **THEY** who are included in the “everybody” statement.

The most efficient method of feedback would be targeted: “Julie, please drop your jaw more.” Will that embarrass Julie? Maybe. **SHOULD IT?** No. Before I get to this level of feedback, I often poll my athletes in front of the class like this:

ME: Does your coach say ‘everybody tuck the ball in tight to your body’ or does coach say ‘Bob - keep the ball tucked in!’?”

STUDENT: “They just tell me to do it.”

ME: “Do you feel picked on when coach says that?”

STUDENT: “No.”

ME: “Why not?”

STUDENT: “Because I need to know how to do it right.”

ME: “Is that important to you?”

STUDENT: “Sure, I want to do well. I want to win.”

ME (TO CLASS): “Please understand - I want each of you to do well. I want you to win. I'm not picking on you or ‘calling you out.’ I'm helping you. You need feedback to make corrections, which help you improve. I will give feedback to the whole group, to sections, and sometimes to individual people. It's just the most efficient way to help you get better. **DON'T TAKE IT PERSONALLY - DO TAKE IT SERIOUSLY.**”

Some of you may disagree. I'm OK with that. I've heard directors say they never offer individual feedback during class; they pull students aside after class. My position is that if we take individual feedback off the table, we are robbing ourselves of the best possible way to help students grow. Pulling aside every kid who needs a technique tip after class is impractical in my book. And let's remember: we want students to develop personal responsibility. That means they'll need personal feedback.

Finally understood what
zoom meetings remind me
of.



A MENTAL TIME TRAVEL TECHNIQUE THAT COULD REDUCE ANXIETY AND ENHANCE PERFORMANCE

by Dr Noa Kageyama

from bulletproofmusician.com

Every kid has probably had that moment on the playground, where they imagine hitting a home run to win the World Series, making a shot at the buzzer to win the NBA Finals, or throwing the game-winning touchdown in overtime to win the Super Bowl.



These types of fantasies seem to be a pretty natural part of being a kid, but you've probably heard many athletes, coaches, and sport psychologists swear by this sort of thing too.

Of course, the typical advice is to spend time imagining our best selves in the future. But sometimes, it can be surprisingly difficult to imagine ourselves being successful in a particular audition or performance.

On occasion, I've also heard coaches and psychologists recommend that we spend time visualizing our previous best selves in the past. Like a great lesson you once had. Or a flawless audition round. Or the moment in your senior recital when you were totally in the zone.

That certainly sounds like a reasonable thing to do. But is there any evidence that mental time travel into the past has a positive effect on future performances as well?

Autobiographical memories

A pair of researchers (Pezdek & Salim, 2011) at Claremont Graduate University were curious about the role that our autobiographical memories might have on our beliefs about ourselves, and how this might in turn affect our behavior.

For instance, if you believed that you were pretty athletic as a kid, you might be more likely to have specific memories of playing sports during your childhood. And if that's the case, would these memories make a positive difference, whether in terms of confidence or performance, in your ability

to take on a new athletic challenge today?

Childhood fears and phobias

73 high school students were recruited from speech and debate teams, and International Baccalaureate courses, and randomly assigned to one of two groups.

About a week before they were to show up for the study, everyone was given a 30-item questionnaire to complete, that the researchers called the Affective Experiences Scale. The survey asked about various childhood fears and phobias that they may have experienced before the age of 10 – like being scared of snakes or going to the dentist or having to give a speech in front of the school – which set the stage for what would happen next.

Here, drool for me...

When participants arrived for the study, the researchers first collected a saliva sample to measure their baseline cortisol levels (a stress hormone). They also took a 20-item anxiety assessment to measure their baseline level of anxiety.

Recalling positive experiences

Then, those in the experimental group were told that their survey responses had been analyzed by a computer, and that their answers suggested they had “experienced some positive public speaking experiences” before the age of 10. After receiving this feedback, they were given 5 minutes to recall one of these experiences (whether it was simply speaking effectively to family or a group of friends), and write down everything they could remember about it.

The control group, on the other hand, were told that the computer analysis suggested that they had “experienced some positive experiences resisting animal or medical phobias” before the age of 10. And were likewise given 5 minutes to recall such an experience, and write down everything they could about it.

A stressful speaking task

After providing another saliva sample, it was time for a stressful public speaking task. A researcher posing as an “evaluative college acceptance board member” entered the room, and students were asked to present a 5-min speech to the evaluator as

(Continued on page 7)

MENTAL TIME TRAVEL (continued)

(Continued from page 6)

if it were an interview for their first-choice college. They were allowed 5 minutes to prepare, and then it was time to give their talk.

And some more saliva...

After finishing their speech, they took the anxiety assessment again, and provided one last saliva sample, so researchers could get a sense of how anxious or stressed they got as a result of having to give this stressful impromptu speech.

So did recalling a positive speaking experience from their past make any difference in their anxiety and stress levels?

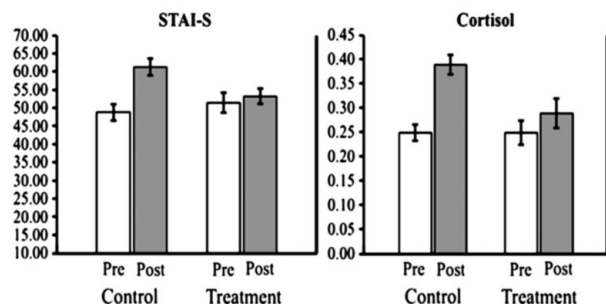
The effect on anxiety and stress

The short answer, is yes, indeed it did!

Students in both groups started out with pretty much the same anxiety and cortisol levels when they arrived at the lab.

But the control group's anxiety and stress levels were significantly higher when measured right after completing the stressful speaking task. Which suggests that the speech stressed them out.

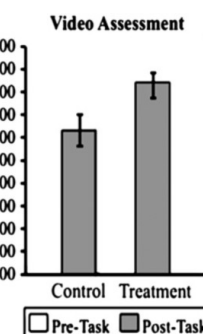
Whereas the experimental group's anxiety and cortisol levels didn't change much at all, from before the stressful task to after. Suggesting that the speech didn't feel nearly as stressful for them as it did for the control group.



So that's kind of cool. But what about actual speaking performance? Did recalling and visualizing a relevant positive memory from the past help them speak more effectively?

The effect on speaking performance

Three coders independently rated each student's speech using an assessment that's used to gauge a speaker's level of anxiety from the observer's perspective. Basically, each video was evaluated in five different areas – gaze, vocal quality, speech length, discomfort, and conversation flow – on a scale of 1-5 (1=very poor/highly anxious; 5=very good; less anxious).



And how'd the students do?

Well, as it turns out, the participants who reflected on a positive speaking memory got higher ratings for their speaking, and were rated as appearing less anxious, than their counterparts in the control group.

Why?

But why would recalling a single positive instance from the past make such a difference in someone's anxiety, as well as their performance?

Well, the authors suspect that it might be related to a phenomenon known as the "availability heuristic." Which essentially says that we tend to use the ease with which we can recall an experience of something, to predict how likely we are to experience a similar outcome in the future.

In other words, the more easily you can recall memories of successful performances in the past, the more likely you are to believe that your upcoming performance could be a positive experience as well. And thus, the more likely you are to be a little more at ease, and perform more confidently.

Takeaways

All of which seems to speak to the importance of curating a list or highlight reel of positive performance experiences from your past. And also, to practice remembering these times on a regular basis. So that it's easier to fill your mind with positive thoughts as your performance approaches, and steer clear of the doom and gloom that might otherwise pop in.

Additional benefits

(Continued on page 8)

MENTAL TIME TRAVEL (continued)

(Continued from page 7)

Of course, this doesn't mean we should spend all of our time reliving the past, like some sort of college reunion Groundhog Day . But a number of other studies do suggest that there are quite a few benefits to reminiscing on positive experiences from our past – whether it's a family vacation (though not of the Griswold variety), awesome workout, or epic Mario Kart victory.

Benefits like a reduction in stress and enhanced mood (Speer & Delgado, 2017). Or a boost in self-esteem (Wildschut, Sedikides, Arndt, & Routledge, 2006). Or even an increase in motivation and follow-through (Biondolillo & Pillemer, 2014).

So, I thought I'd try something new this week.

A 1-week practice challenge?

I started exploring yoga a couple years ago, thanks to a handy app that includes a series of 5-day programs, each addressing a specific region of the body. Like hip week, neck week, shoulder week, and so on.

And I know there are a ton of free yoga videos online, but I find it a lot easier to wake up in the morning, pull up the video for that day of the week, and follow the program, instead of trying to figure out what specific stretches I should be selecting from the bazillions of YouTube videos that I've saved for later but haven't had a chance to watch.

It could just be me that's weird that way, but lately, I've been wondering if something like this might be helpful for musicians too. Like, 1-week practice challenges on building confidence, or enhancing focus, or using visualization, for instance. With daily step-by-step action prompts and worksheets. Kind of like a sample exercise program that you might take to the gym with you.

So, I put together a practice challenge to help you experiment during the week with this week's topic. It includes three different autobiographical memory prompts taken from some of the research in this area, with instructions for each day of the week on how to integrate this strategy into your daily practice – in less than 10 minutes a day.

I'm putting it up at pay-what-you-want pricing.

Meaning, if you think it's worth \$5, then it's yours for \$5. If \$7.92 feels right to you, that's great too. And if you think this is the most amazing thing ever, and is absolutely priceless, well...by definition, I suppose that is a real head-scratcher...

Anyhow, I hope you like it. Happy experimenting!



A 14-page PDF, with daily step-by-step worksheets and prompts to help you integrate this week's "mental time travel" strategy into your practice (in less than 10 minutes per day).

Pricing is "pay-what-you-want."

<https://payhip.com/b/af7k>

OUR MOTIVATION TO SING EVERY THURSDAY REHEARSAL

by Jay Giallombardo

For your personal well being

- Members need the joy of singing.
- Your participation is an encouragement to others.

Save the Chapter

- Keep the Big O
 1. looking to the future
 2. building, staying strong

Save our Community

- Our presence must be maintained
- We sing for the people
- We lift spirits with our joy and enthusiasm

Save Barbershopping in Florida

- Keep Barbershop alive in the Sunshine District with strong chapter presence

Save Barbershopping for the future

- Keep the Whole World Singing

PANDEMICATS

by Robert Rund

(Editor's Note: This story was first reported in the June issue. He is now up to five Pandemicats. PDFs and "plunk" tracks can be found at: <https://drive.google.com/drive/folders/1IV4ZUQFYks2QMoqvKmQaZJFOefjOQhu-?fbclid=IwAR1hLWV8QHFC2MiKeq4WExsvGgFFzcRV9b02TBP7SztaE1W9DZWRGeNC2FY> His latest is shown on the following page 10)

THE PANDEMICATS – An Introduction

COVID-19 has been such a surreal time in many not-so-great ways, but it has also spawned creativity. I got to thinking that arrangers, including myself, often spend our time expanding the songs we arrange. Whether that be by writing additional material such as a verse, bridge or tag, or simply adding layers, colors, textures and embellishments, the form of barbershop songs has lengthened through the years, so much so that it is hard to have a large base of songs that most of us know. On the other end of the spectrum, we have people writing tags to songs that don't exist, which can be fun too, but in some way have taken the place of pole cats!

So...I have created a series which I am calling "Pandemicats." The idea is that they are in the style and form of most of the original Pole Cats... no verse, no bridge, a short tag, largely homophonic, sing-able by all barbershop singers and short enough to learn and memorize. In order to accomplish this, I had to actually contract the form of songs by extracting just enough material to be able to stand on its own, but not so much as to lose the polecat form. Frankly, it was a real challenge to "lose" some of the original song as I cut out good material, but for the sake of the 'Cat...

Given this experience of isolation, unprecedented in our lifetimes, the songs I have chosen mostly center around a future where we can be and sing together again, or dreaming of another time.

Pandemicat No. 1, "We'll Meet Again," a British song (1939) by Frankie Laine and Hughie Charles, and made famous by Vera Lynn, Frank Sinatra, the Ink Spots and others.

Pandemicat No. 2, "Moment of Silence," in honor

of the hundreds of thousands of lives lost due to COVID-19, and the need for healing from systemic racism brought to the forefront by the killing of George Floyd.

Pandemicat No. 3, "When Is Sometime," a little-known song written by Jimmy Van Heusen and Johnny Burke for the movie "A Connecticut Yankee in King Arthur's Court," (1949), sung by Rhonda Fleming, and later covered by Frank Sinatra, Mel Torme, Perry Como and others.

Pandemicat No. 4, "We'll Be Together Again," with lyrics by Frankie Laine and music by Carl T. Fischer (1945), first sung by The Pied Pipers, but has later been recorded by many, many greats including Ella Fitzgerald, Lena Horne, Billie Holiday, Stan Kenton, Tony Bennett, Louis Armstrong, Lou Rawls, Frank Sinatra and Rod Stewart and more.

Pandemicat No. 5, "Deep Purple," is a bit of a departure from the rest of the series, and the melody spans quite a range, so it may not be suitable for some. I chose it because, as a kid growing up in barbershop in the 70s, whenever our chapter guys hung out and someone said, "what do you want to sing?," the punchline was always "Deep Purple," as if it were so preposterous of an idea given that it was considered "modern" at the time. Hence, it had to be done!

Couple of notes:

- While these are intended to be singable by all, they are not necessarily easy. They are barbershop etudes of sorts, and some intervals can be challenging. I believe they're worth the effort to learn.
- While the form is intended to be retro, not all of the harmonies are. That is by design.
- I have made these available in men's, women's and mixed voicings. In the female and mixed voicings, you may want to experiment with moving the key up or down a half step to best fit your ensemble.
- When I started this project, I wasn't expecting the interest and had not plan for compensation, nor did I want to charge people for them. I would like to continue that way, however, I do have some expenses associated with licensing the arrangement. To that end, I am accepting goodwill donations with a suggested amount of \$2.50 per copy. Donations can be made via the following: PAYPAL: via user RobertRund31@gmail.com VENMO: via user @Robert-Rund

Deep Purple

PandemiCat No. 5

TTBB

Words and MITCHELL PARISH

(for male voices)

Music by PETER DE ROSE

Arrangement by ROBERT RUND

freely

1 2 3 4 5

Tenor Lead

Bari Bass

When the deep pur-ple falls, o-ver slee-py gar-den walls, and the stars be-gin to
still of the night, once a-gain I'll hold you tight, though you're gone, your love lives

6 7 8 9 10 11

fli-cker in the sky. (in the sky) Through the mist of a mem-o-ry, you wan-der
on when moon-light beams (moon-light beams) And as long as my

12 13 14 15 16 17 18

back to me, breath-ing my name with a sigh. In the heart will beat, lov-er, we'll

19 20 21 22 23 24

al-ways meet, here in my deep pur-ple dreams. my deep deep pur-ple dreams
my deep pur-ple dreams

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HOW TO AVOID VOCAL STRAIN WHILE SINGING OR SPEAKING

by Katarina Hornakova
from how2improvesinging.com

Do you experience vocal strain while singing and speaking?

Do you want to eliminate it?

Here on this page, you will learn about the most common causes of vocal strain. Once you identify the cause, you can start working on eliminating the cause.



Start singing with ease again! Let's start.

Most Common Causes of Vocal Strain

There are many different reasons why you may experience vocal strain.

They include physical and emotional reasons.

Here are five most common reasons of vocal strain when singing or speaking:

Cause #1: Overusing the Voice

If you are using your voice more than it can handle, it can lead to tension.

How do you know if you strained your voice in this way?

If you are hoarse, feel discomfort or pain during or immediately after prolonged use of voice, but this strain disappears after vocal rest, you know that you

overused your voice.

Some examples of contributing factors that add to vocal strain are:

- using your voice in a loud environment, this includes singing with a band without proper amplification,
- giving a presentation to big audience in a room with poor acoustics,
- using your voice while having an acute infection, such as common cold or flu.

It is possible to use your voice, sing or speak when you are sick but it is not ideal because you are using more vocal effort and muscle force to produce clear sound.

If you experience hoarseness, discomfort or pain on a regular basis after using your voice, you can develop a more serious vocal injury.

Also, if the vocal strain remains after taking vocal rest, it may mean that you have an underlying voice problem.

This is the time to speak to your doctor.

And if you are not sure, go and see a doctor anyway, it's better to be safe than sorry.

Solutions for Vocal Overuse

- Become aware of factors that can contribute to vocal overuse and avoid them if possible.
- Build vocal endurance and strength by practicing regularly.
- Schedule voice use wisely, with build-in vocal breaks and time for voice recovery.

Cause #2: Fear and Anxiety

Voice is affected by emotions and stress.

When your mind perceives a situation as dangerous, your body initiates the flight or fight response.

Your body increases muscle tension, whether it's in your throat or somewhere else, increases heart and breathing rates, it may shiver or sweat, cause dry mouth and throat and other symptoms.

Solutions for this kind of vocal tension may include

(Continued on page 12)

HOW TO AVOID VOCAL STRAIN (continued)

(Continued from page 11)

practices such as progressive body relaxation, meditation or laryngeal massage.

Solutions

Progressive muscle relaxation is an exercise, during which you systematically tense particular muscle groups in your body, such as your neck and shoulders.

Then, you release the tension and notice how your muscles feel when you relax them.

This exercise improves overall tension in your body and decreases stress levels.

When you are in a state of chronic tension or strain you may not even recognize what relaxation feels like.

This exercise helps you learn the difference between the feelings of a tensed muscle and a relaxed muscle.

In situation of stress, for example before audition or performance, you can find the relaxed state easier.

And this exercise only takes 5 or 10 minutes a day.

Meditation. The benefits of meditation are well recognized in many areas of life.

Meditation can also affect the vocal function.

Meditation may not suit everyone but in regards to your voice a short meditation, as short as two-minute breathing meditation, when you focus on your breath, can be beneficial for your voice and overall well-being.

Laryngeal Massage.

Watch this video about laryngeal massage to learn more: <https://youtu.be/um0fp2s2PUo>

Cause #3: Poor Breathing Technique

Inefficient breathing is very often the cause of straining and tension.

For example, if you inhale audibly, tension, narrowing or strain is already present in your vocal mechanism even before you start singing or talking.

Or pushing too much air through the vocal folds, especially when you sing high notes or talk very loudly.

Too much subglottal pressure can cause tightening of the vocal folds, which may engage muscles surrounding the larynx and you end up with pressed or tight phonation.

Solutions for This Type of Vocal Strain

Include breathing exercises into your daily routine or vocal warm-up.

If you don't know if you are breathing efficiently, click this link (<https://tips.how2improvesinging.com/breath>) and download a free breathing checklist that will help you assess your breathing skills.

Cause #4: Incorrect Posture

Your vocal strain may be caused by your poor habitual posture.

It may be as simple as that.

Keeping your head in the forward position like a buzzard creates tension in the neck muscles, which may be transferred to the vocal folds and that directly affect your voice quality.

It is easy to become a victim of a bad habitual posture in today's world of smart phones, tablets and electronic devices all around us.

Solutions

Become aware of your posture throughout the day as well as during singing or talking. Maybe, you jut your head or jaw forward when you sing high notes or talk loudly.

Check in the mirror and start improving your body alignment.

Cause #5: Faulty Vocal Technique

Not knowing how to navigate through vocal registers, inability to keep your throat open when singing high notes, pushing when belting, using little resonance,

(Continued on page 13)

HOW TO AVOID VOCAL STRAIN (continued)

(Continued from page 12)

raising the larynx too much are just a few examples of inefficient vocal technique.

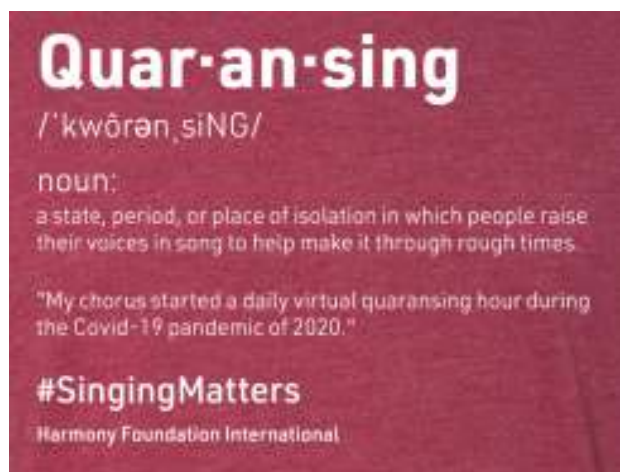
Some of these practices can even lead to more serious vocal problems, if used over a long period of time.

In other words, you may be experiencing vocal strain because you are engaging muscles that are not necessary for sound production or you engage the right muscles but with too much force.

I recommend that you try some good old vocal exercises that support a balanced muscle use and equalize air pressures below and above the vocal folds.

You may have heard me talking about so called SOVT exercises or semi-occluded vocal tract exercises.

Examples are lip rolls or tongue trills, straw exercises, vocalization on fricatives and similar exercises.



COVID-19 AND RECRUITING

by Ed Gentz
from *Timbre*

The last three months have been challenging to all choruses, regardless of where they are located. The challenge for me began in January when I fell on the ice and

messed up my back and my eyes hemorrhaged, leaving me blind for a while. Since I tend to be a person who keeps moving and suddenly couldn't see or drive, it has been my challenge. How was I, a shameless recruiter, going to function?

My challenge aside, with social distancing, groups not able to meet, and some people who normally require some TLC and then people you want to see in your chorus, what are we to do? So I went at this in a manner I have since I was bitten by the "barbershop bug".

FOLLOW-UP, FOLLOW-UP, FOLLOW-UP.

I would suggest three areas:

1. Present chorus members. Our society has steadily lost members and this pandemic could have devastating results. So, whether you are the membership VP or a "Riser Guy", keep in touch with every member. The phone works. Email, Facebook, Twitter are good avenues. Have you considered meeting at a coffee stand and sitting in your car and chatting through open windows?
2. People you have spoken with: Since the grocery stores, Walmart, Target, Fred Meyers are open for groceries and Home Depot and Lowes for projects, there are many people you can speak to. I wear my mask, sing in line, talk to the person in front of me or behind me and tell of my great hobby and how, in spite of COVID 19, we are rehearsing via Zoom. I give them my card, give them one to write their number on and call them the next day. And then, as part of my follow-up, tell them about our web site and Facebook. And I am calling them weekly even though I cannot bring them to a live rehearsal.
3. Get creative. People are out walking. In my neighborhood I have met people I have never seen before. I have a boom box in my driveway playing barbershop CD's and a large container of bottled water in ice with a large sign, "A refreshment, complements of Tacoma Vocal Standard" I have met 18 neighbors who "didn't know I sang" and think it would be nice to come hear us and check us out when we can again have gatherings.

Let me finish with this, everyone. We can be all we are meant to be if:

1. Everyone stands in his place!
2. Everyone keeps a good positive attitude!
3. Everyone looks for ways to keep the chorus alive and growing.



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!!

Editor's Note: The latest version of the Amazon app (both android and iOS) now has an option to activate smile in the app, so that you can get the charity donations for purchases made in the app (if you enable it). Open the app and find 'Settings' in the main menu. Tap on 'AmazonSmile' and follow the on-screen instructions to turn on AmazonSmile on your phone.

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

Always keep the artistic 'big picture' in mind when learning and refining technique. The art inspires the technique, not vice versa. Sing every piece as if it is the first and last time you will sing it. If you are not striving for your utmost experience every time you sing, why are you doing it at all? A singer - indeed any musician - must go through a process of continuous experimentation, reshaping, rethinking, re-exploring, rediscovering, redefining, and so on. That is an artistic process and a very personal one. It never stops. It is not enough to strive to perfect merely the technical process.

If 2020 were a key signature...



So I purchased a music notation face mask to augment my collection thinking that it would look sharp, but my expectations fell flat. After wearing it for an interval, I developed a staff infection and a clef chin. I should have known buying it would lead to treble. It wound up not being a major problem but a minor inconvenience. I do have a diminished opinion of the product though. Not sure if I should throw it out because I don't know how long it will take to decompose.



FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

D = Diaphragmatic Support. Develop the strength and coordination of the diaphragm and become a pro at controlling the speed of the airflow released, the quantity of the airflow released and the consistency of the airflow released.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

D is for Dynamics. Using dynamics is the art of raising and lowering the volume of your voice to add texture and expression to the sound. This is also known as "color". You will notice that in popular styles, the voice grows louder with higher notes, and softer with lower notes, with the exception of when falsetto is used.

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

D. Diaphragm, diaphragm, diaphragm, diaphragm. (did I mention diaphragm?). To me the diaphragm is the most important muscle in singing. Find out where it is and how to control your airflow. In a very short space of time you can become a much better singer simply by learning to control your diaphragm.

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

D= Drop Your Jaw -- Relaxing and dropping the jaw in (pop) singing is the key to reaching notes effortlessly, making range transitions and supporting the ends of your range.



QUARTET CORNER

Our 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.



CHAPTER MEMBER STATS

The following are our current membership statistics:

type	active	lapsed
Lifetime 50-Year	1	0
Lifetime Regular	0	0
Regular	20	1
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	12	1
Youth 1st year	1	1
Youth	5	0

Total Membership	44	3
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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 30 days overdue.

John Banks
George Gipp
Ian Le

COMING DUE MEMBERS

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

Daniel Pesante

Big Orange Chorus

REHEARSAL SCHEDULE

Thu	06 Aug	Shepherd of the Woods
Thu	13 Aug	Shepherd of the Woods
Thu	20 Aug	Shepherd of the Woods
Thu	27 Aug	Shepherd of the Woods
Thu	03 Sep	Shepherd of the Woods
Thu	10 Sep	Shepherd of the Woods
Thu	17 Sep	Shepherd of the Woods
Thu	24 Sep	Shepherd of the Woods

BIRTHDAYS

Joe Williams	03 Aug
Dave Schubert	07 Aug
Bill Conway	26 Aug

PERFORMANCE SCHEDULE

??	?? Aug	Gospel & Patriotic Shows
Sat	24 Oct	Sunshine Fall Cancelled
Sat	?? Dec	Christmas Show
Sat	10 Apr	Sunshine Spring Convention

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

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

Thu	06 Aug	Hella Mega Tour Postponed
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...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.

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 September is 26 August.
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.bigoorangechorus.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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