



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



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

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BUILDING A SINGING COMMUNITY WHILE SOCIAL DISTANSING

from barbershop.org

GUEST BLOG: In the thick of COVID-19 social distancing, long-time Barbershopper Manoj Padki got an email from a neighbor, asking if there was a way to create an opportunity for their community to sing safely together. The result: a regular therapeutic outlet for folks who aren't regular barbershoppers!

"Following the great response yesterday for the first session yesterday, I will be leading the Social DistanSing Chorus (thanks to Tim Pierce for the name) on Sundays and Wednesdays at 3:00pm. We do this to accommodate as many peoples' schedules as we can. We will keep going until this COVID-19 madness ends...

Notice that I did not call them "rehearsals". These are sessions where you can come in when you can and sing. I am hoping we can have some continuity of people so that we can make a few songs sound better and better - but that is not the goal. The joy of singing and the joy of singing with people are the actual goals."

I wrote that on March 21, 2020, on the community mailing list. We had our second singing session that Sunday, March 22, and we have been singing together ever since! Now the chorus still meets twice a week, Wednesday and Sunday from 3:00pm to 4:00pm. We usually get somewhere between 6 and 15 people on a regular basis.

We have been meeting outdoors from the start, standing in a circle, and maintaining social distancing. The weather can be a challenging factor, from rain and wind to heat, but being hardy New Englanders, we have kept meeting and singing together.

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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

Because of the pandemic we have not only had fewer men in attendance, but also have had no income. Our director, the board, and the music team have modified our contract. We will be dark for the second half of August and be meeting (in person, masked, and distanced) on the 1st and 3rd Thursdays of each month, starting on 3 September.

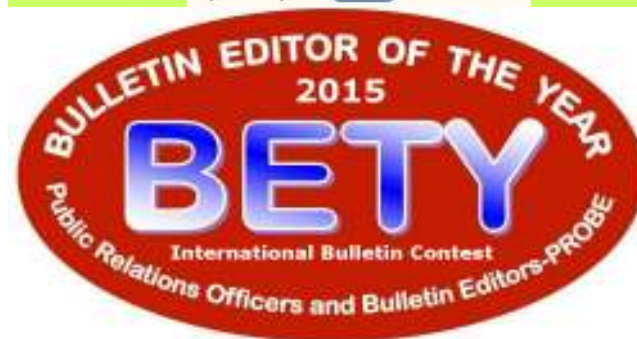
Those who have opted for COVID or other reasons to not be attending rehearsals during this troubling time, please keep in mind how much fun we have had singing together. If you get out of the habit of joining with us or start a new habit on "our" day, we could lose each other. At least, keep singing.

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.



SINGING ROUNDS BUILDS COMMUNITY (continued)

(Continued from page 1)

How it all started

It all started with an email from a neighbor, Beezy, on Friday, March 20: "Hey Manoj, What would you think about leading some 'porch sings' on the Mosaic porch at some regular times? ... Some regular singing therapy would be good for anyone who wanted to take part. And having a safe place to go and do something with friends would help everyone, too."

We started with a few simple rounds and a couple of folk songs with harmonies, and have kept adding more challenging rounds and other songs. A round is a short musical piece in which multiple voices sing the same melody, but start the song at different times. When each singer gets to the end of the song, they return to the beginning and start again. Rounds are the single greatest tool for building a community of singers. They are usually easy to teach; everybody learns the same words and notes. As is to be expected, some people learn the words faster than others, and some learn the notes faster than others. In that process, everybody helps everybody else to feel comfortable making mistakes.

As Beezy wrote to me, "Singing rounds is so satisfying to me because I love singing in harmony but don't readily learn harmonies by ear. With rounds, I just have to learn the melody."

Teaching rounds 101

I usually teach the words first, and then the notes. I sing a line and have them repeat after me. Sometimes finding a good key is a challenge, depending on the mix of singers and of course the specific round itself. It is useful to experiment with several different keys before settling on one. Once a few people have learned the words and notes and I start getting traction, I have the whole group sing the whole round three times. That usually makes people feel comfortable going to the next step, which is singing in two groups. Once that feels comfortable to everybody, I move on to three and then four groups (depending on the round).

Why is this important?

By now we all know about the physical and mental health benefits of singing in a group. Not everybody

has the time or the inclination to commit to a high-level chorus, but everybody can sing rounds and reap the same benefits!

San, another regular attendee, emailed: "The DistanSing chorus is a recurring blessing in these times, boosting my mental health and energy. We support and encourage each other as we learn and sing."

Karen: "Joining the "DistanSing" is the highlight of my week. I always leave with my heart lifted and happy."

Our Barbershop Harmony Society theme song says, "Keep the whole world singing!" It does not say, "Keep the whole world singing barbershop harmony!" Barbershop harmony is awesome - and difficult! I would recommend starting much simpler. Let us engage our local communities in singing, starting where they are.



Manoj Padki is a 28-year member of the Barbershop Harmony Society and has sung in multiple quartets through the years. He sings baritone with the Fireside Quartet (winners of the 2017 Boston Harmony Sweepstakes)

and Mixed MetaFour Quartet. He currently directs three mixed a cappella ensembles in Massachusetts: REHarmonix in Hudson, RUPippa in Natick, and Northborough A Cappella at the Northborough Senior Center. Manoj also teaches the A Cappella 101 course at Assabet After Dark, an adult education center in Marlborough. He lives in Berlin, Massachusetts with his family.



MAGIC CHORAL TRICK #388 FORWARD PIGEON, BACKWARD PIGEON

by Janet Kidd
from betterchoirs.wordpress.org

This is part of the alignment regime that I use several times every rehearsal.

Most of us, because of the way we spend our days, hunched over computers or standing till everything aches, are unaccustomed to what great alignment feels like.

And because it's essential to align the vibratory things (the vocal cords) over the top of the hole (the windpipe) for maximum resonance, most of us have some serious retraining to do.

Here are the basics:

- Feet shoulder width apart. Many singers think their shoulders are actually wider than they are
- Relaxed, easy knees
- Hips lined up over ankle bones. Boogey hips – feel that they can move easily
- Shoulders lined up over hips

And then there's....

- Ears lined up over shoulders. This is the one that feels most unnatural for our internet device times.

So that people can have an easy way to get a sense of this I ask my singers to first jut their heads forward. I call this "Forward Pigeon". Chin is still parallel to the floor.

Then I ask them to pull the chin way back, which of course displays every single chin we happen to own. I call this "Backward Pigeon". Chin is still parallel to the floor.

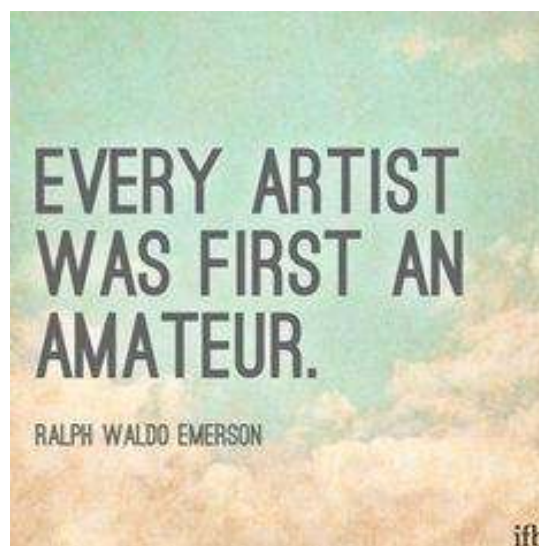
I have them repeat Forward Pigeon/Backward Pigeon a few times, so that they become aware of the radically different positions for the head.

Then I ask them to do a modified, more relaxed version of each – finishing with "Relaxed Backward Pigeon"

Generally, "Relaxed Backward Pigeon" places the ears in the correct position, directly over the shoulders, chin parallel to the floor – which is where the head needs to be for maximum singing resonance.

They can keep tabs on where their chin is sitting as they sing, by placing a thumb lightly on their chin and having their extended pinky finger (same hand!) touching the chest – and keeping that hand position constant.

Until people get used to the feeling of this position they'll need to keep checking themselves for tension and for shifting out of alignment.



WHY IT MAY BE IMPORTANT TO LAUGH A BIT MORE DURING STRESSFUL TIMES

by Dr Noa Kageyama
from bulletproofmusician.com

With school about to start, and the world still feeling pretty topsy-turvy, it's likely that there will be some stressful moments in the days and weeks ahead.



To deal with stress, we've all been told that we should do things like go for a run, meditate, yoga, listen to chill music, take deep breaths, pet our dog, and maybe not drink that 6-pack of Red Bull.

But many of the stress-reducing strategies that you typically find on internet top-10 lists seem so... serious.

Not that there's anything wrong with that, but it made me wonder about laughing. Like, don't people say that laughter is the best medicine? Umm...and who is "people?"

Well, there's physician Dr. Madan Kataria (the "Guru of Giggling"), for one, and his global Laughter Yoga movement.

There's also psychologist Dr. Steve Wilson (the "Cheerman of the Bored") and his World Laughter Tour organization, which provides laughter facilitation training for folks who want to be able to use laughter in more therapeutic ways.

And even the military is taking laughter seriously, as Colonel James Scott is helping military families use laughter to cope with the deployment of loved ones.

I guess it makes sense, but what does the research say? Does laughter really lower our stress levels in any meaningful sort of way? And if so, why?

Not as much research as you'd think

Believe it or not, there doesn't seem to be a ton of

research on whether there's any link between laughter and stress reduction. The few studies that do exist, were conducted in a lab setting, so it's not clear how this plays out in the "real world" when people experience legitimate life stressors.

A "real-world" study

So a team of researchers (Zander-Schellenberg et al., 2020) decided to take a closer look. They recruited 41 university students to participate in a study where for two weeks, they would receive a prompt on their phone, eight times a day, at random intervals between 8am and 9:30pm, asking them to log not just how often they laughed, but how intense their laughter was.

They were also asked to report any stressful events that happened since the last prompt. As well as rate their symptoms of stress in 8 different areas. Like, "I suffered from stomach pressure or a stomach ache", "I had a lump in my throat", "I had a headache", "I had twitching/convulsions in my face that I could not control", "I ruminated", "I felt desperate", "I was nervous", and "I felt restless."



So did laughter have an effect on real-world stress?

Two hypotheses

Well, the researchers went into this study with two hypotheses.

One, was that laughing more frequently would make stressful experiences feel less stressful.

The other, was that more intense laughter would reduce stress more than less intense laughter.

When it comes to laughter frequency, the results suggest that the researchers may be onto something. Because the more often participants laughed, the weaker the link was between the occurrence of stressful events and reports of stress-related symptoms. In other words, laughing more frequently seemed to make stressful events feel less stressful.

Curiously though, laughing intensity, didn't seem to

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WHY IT MAY BE IMPORTANT TO LAUGH (continued)

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have any meaningful effect on stress. You'd think that one of those knee-slapping, rolling-on-the-ground, can't-control-yourself, tears-streaming-down-your-face, type of laughs would have more of an impact on stress than one of those quiet appropriate-for-the-library chuckles. But they didn't find evidence of that here.

That said, the researchers say that we shouldn't dismiss this as a possibility quite yet, because it may have just been a data collection issue. As in, it might just be that it's a lot easier to remember how often you laughed and harder to accurately remember how hard you laughed.

Ok, so that's cool and all – but why does laughter seem to have this stress-buffering effect?

Why?

Well, the simple explanation is that laughing puts us in a better mood. And previous studies in this area suggest that being in a more positive mood does tend to act as a protective buffer on our experience of stressful events, helping us get to a more centered place amidst stressful events, and even reduce our symptoms.

Which made me think of a few musicians I know who like to watch episodes of shows like *The Office* or *Friends* on audition or performance days, to keep themselves in a slightly lighter headspace. Hmm... perhaps there's something to this strategy?

Caveats

But one thing to keep in mind before you pitch your laughter therapy center franchise idea on *Shark Tank*, is that the sample of students used in this study wasn't very diverse – 33 of the 41 participants were female, and the average age of participants was about 22. So it's possible that these findings may not apply more broadly to men or younger/older folks.

Plus, the students didn't report a ton of super stressful life events, so it's not clear if these findings would apply to hugely stressful events, or if a whole crapload of stressful events were dumped on you all at once.

That said, a good laugh or chuckle every now and again probably never hurts. =)

And to that end, if you're so inclined, feel free to leave a link to something in the comments below that's given you a good chuckle or belly laugh recently (just keeping in mind that there are some readers of the blog who are on the younger side!). =)

Summer Time (Tag)

Arranger: M. Vickerman, 2020

The musical score is for a two-part vocal piece titled "Summer Time (Tag)". It is arranged by M. Vickerman in 2020. The tempo is marked as ♩ = 60. The key signature has one sharp (F#), and the time signature is 4/4. The score is written for Tenor Lead and Baritone Bass. The Tenor Lead part starts with a treble clef and a key signature of one sharp. The Baritone Bass part starts with a bass clef and a key signature of one sharp. The lyrics are: "Sum - mer time Some some time when the liv - ing is Sum-mer sum-mer ti - me ea - - - sy. Some time." The score includes a triplet of eighth notes in the Tenor Lead part. The lyrics are written below the notes, with some words like "time" and "Some" appearing above the notes in the Tenor Lead part.

STRAINED THROAT FROM SINGING: SOLUTIONS FOR MORE RELAXED THROAT

by Katarina Hornakova
from how2improvesinging.com

Do you experience strained throat? If you are wondering how to stop straining your voice, you are in the right place.

Here, I will share most common causes of strained voice from singing and the best solutions for a more relaxed throat!

If you are experiencing a strained throat from singing, you are not alone.

It's actually quite common to feel vocal strain, especially when you are at the beginning of your singing journey.

But vocal tension is no stranger to seasoned singers either.

What is vocal strain?

First of all, let's clear out some terms.

When people talk about vocal strain or a strained voice, they may refer to two different types of problems.

1. They may be talking about strained vocal folds. This is a more serious problem when the vocal folds change their structure and the voice quality changes. You may sound hoarse or in severe cases, you may even lose your voice completely for a few days.
2. The second type of vocal strain refers to strained throat muscles inside and around your larynx. During healthy and efficient singing, the vocal folds come together without the engagement of other muscles. However, singers sometimes add unnecessary muscle action to help produce sounds, especially high notes or loud notes. In this case, your voice may still have good quality but tight throat muscles may eventually lead to vocal fold injuries.

Some vocal strain symptoms are:

- Discomfort
- Growing tightness
- Uneasy feeling of a closed throat
- Difficulty moving from one register to another
- Voice tires easily
- Difficult to sing for prolonged periods of time
- Voice sounds thin and dampened
- Muscle pain or even hoarseness (in more severe cases)

So, whether you strain your vocal folds or your throat muscles when singing, you want to eliminate tension from your singing.

Now, let's talk about causes and some solutions for more relaxed throat muscles.

There are many reasons why you may be straining but essentially, it all boils down to three most common reasons.

Cause #1: Too much muscle action

If you are singing at higher intensity levels than what you are used to, you can experience straining.

Even if you are using good technique, you may end up with sore throat because your muscles are not conditioned to work this hard.

This can happen when you don't warm up your voice, or when your amplification system fails and your voice has to compete with the band or background noise, or when you change your repertoire to high intensity songs.

The solution for these problems is fairly easy.

Condition your voice for high intensity tasks gradually.

Don't go from zero to 100%. Go from 0 to 5 %, then 10% and so on and slowly build up your vocal strength and endurance.

Always warm up and double check your amplification system.

Cause #2: Muscle action for too long

Similarly, to the previous cause, if you sing for longer periods of time than what your voice is used to, you can create muscle tension.

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STRAINED THROAT FROM SINGING
(continued)

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This scenario is common during special, like Christmas holidays, when singers have several performances lined up one after another.

Too much caroling!

This type of strain is also very common with up-and-coming artists who are suddenly asked to sing much more than what their vocal instruments are used to.

Add emotional stress to this equation and vocal strain is born.

Again, the solution is quite straightforward.

Gradually prepare your vocal instrument for higher demands ahead of time.

Also, make sure that you schedule voice breaks and vocal rests.

For example, if you know that you have 3 performances and 2 rehearsals in a weekend, make sure that you schedule silent or quiet periods during that weekend too.

And skip the after party to preserve your voice.

Cause 3: Unnecessary muscle movement in strained throat

The most common cause of vocal strain, especially in untrained voices, is poor vocal technique.

When we sing, only certain muscles should be moving in order to produce sound.

However, untrained singers may employ other muscles that are not necessary for singing and sound production.

The biggest offenders are the jaw, tongue, and neck muscles, but also shoulders and abdomen.

Sometimes, singers falsely believe that singing should feel or look certain way.

An example of that is unnecessary jaw movement when singing.

Sometimes, singers don't have enough experience or knowledge to recognize what's healthy and what is not.

This may include moving the head when singing high notes or lifting shoulders when inhaling.

Other times, inexperienced singers choose inappropriate repertoire, which is out of reach for their current skills.

Or they imitate the wrong models who strain their muscles too.

And very often, singers are simply not aware of what is going on in their own bodies when singing.

Some examples of straining are quite obvious and observable.

But more often than not, unnecessary movements are hidden and not readily visible.

The solution is a long-term solution.

It starts with self-awareness and continues with developing good vocal and breathing technique.

It starts with education – learn what singing should feel and look like.

Choose good models to learn from, singers who produce tension free sounds and have good technique.

Have realistic expectations – good singing technique does not happen over time.

Sing repertoire that you are ready for.

Don't go straight for the most challenging songs, like Whitney Houston's, "I will always love you."

But what can YOU do right now to start singing without straining?

Start building good breathing technique that will take pressure away from your throat.

Learn how to breathe from a low place and how to connect the breath to your voice.

I have some breathing exercises that will help you with that.

STRAINED THROAT FROM SINGING
(continued)

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Click [this link](https://how2improvesinging.mykajabi.com/breathing-exercises-for-singers) to learn more. (<https://how2improvesinging.mykajabi.com/breathing-exercises-for-singers>)

If you are frustrated by that feeling of strained throat when singing, that holds you back from singing your favourite songs, keep on reading.

Here are three very specific throat relaxation exercises for singing without strain.

When someone asks me how to not strain your voice when singing, three things come to mind:

- Breathing
- Open throat
- Easy phonation.

So, let me show you three exercises for singers to get rid of strained throat.

Exercise 1: Breathing with Abdominal Release

If you know how to manage breath with your whole body, you take the pressure away from your throat.

Singers who experience strained throat often use shallow breathing, so in this exercise we are going to focus on releasing the abdomen in order to make inhalation deeper.

Although, there are more components to deeper breathing, in this exercise, you will focus only on your abdomen.

Release your abdomen during inhalation.

But don't push the abdomen out.

Release the abdomen as you inhale.

This will allow the diaphragm to descend low.

Now, once you know how to do this simple breathing exercise, add "mee" on a simple 3-note scale.

Before you sing the scale, inhale and release your abdomen.

Sing in your comfortable range.

Then, move up or down the scale by a semitone.

Exercise 2: Open your throat.

To make more space in your throat, you can:

- Lift the soft palate
- Widen the pharynx
- Lower the larynx
- Get the tongue out of the way.

All of these movements happen somewhat automatically during inhalation.

In this exercise, we will focus on just one aspect and that is lifting of the soft palate.

Where is your soft palate?

It's the back part of the roof of your mouth.

Open your mouth and watch yourself in the mirror.

Inhale and lift the soft palate.

Exhale and keep the soft palate lifted.

Then, relax the soft palate and repeat.

Keep practicing this movement so that you get the movement of the soft palate under your control.

Exercise 3: Lip trills

Lip trills belong to a category of sounds, called semi-occluded sounds, which means that when you produce these sounds the pressures above and below the vocal folds are equalized and the vocal folds work at an optimal level.

So, lip trills will help you decrease the feeling of a strained throat.

First lift your cheeks to relax your facial muscles and blow air to set the lips into vibrations.

Now, do the same thing but sustain a neutral sound "uh" while blowing the air through the lips.

Once you know how to do this, combine the first exercise with lip rolls.

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STRAINED THROAT FROM SINGING
(continued)

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Inhale while releasing the abdomen and sing a 3-note scale with lip rolls.

Continue up or down the scale by a semitone.

Here is a video to demonstrate the exercises: (<https://youtu.be/su6KSmlbrYk>)

5 Tips to Release Throat Tightness When Singing

Now, I am going to share 5 tips on how to relax throat muscles so that you can sing with ease again!

If your throat muscles felt constricted during or after a vocal practice, performance or speech or had that feeling of strained throat muscles, vocal tension or even pain, here are 5 tips to releasing tension from your voice.

Follow one of these tips or all of them to relax muscle tension from your throat and even better, avoid straining your voice.

Tip 1 Make Mirror Your Best Friend

A mirror is a must in your practice room.

It will help you uncover unnecessary muscle movements that are often responsible for a strained throat.

The main perpetrators are:

- neck,
- jaw and
- tongue muscles.

A mirror can give you immediate visual feedback.

Make sure that you have a full-length mirror in your practice room and you observe yourself while singing.

The first step is to become aware of unnecessary movements.

Once you notice them, you can start eliminating them.

Of course, this is easier said than done.

So, what you need to do is to take one step at a time.

Tip 2 Align, align, align

Throat tension can develop as a result of incorrect body and vocal tract alignment.

For example, if you sing with your head in a forward position and stretched neck, this will eventually lead to vocal strain and tension.

So, check your posture throughout the day and maintain a well aligned body.

If you already have trouble with body alignment throughout the day, I would suggest improving your posture with yoga or pilates exercises or any other physical activities that improve your overall posture and body alignment.

If you are not keen on physical exercises, check out the Alexander technique exercises, especially an exercise called constructive rest, which is an easy but powerful exercise to improve body alignment and release tension.

Tip 3 Breathe Low

Can poor breathing lead to vocal tension?

The answer is yes.

Inadequate breathing technique can definitely lead to throat tension.

If you know how to breathe efficiently when singing, you take away pressure from your throat and larynx, whether you sing high, low, quiet or loud.

Your throat contains relatively small muscles.

If you use these small muscles in and around your throat to control air pressures and airflow when singing, you are putting a lot of stress on these muscles.

On the other hand, if the big muscles of your torso, starting with your pelvic floor muscles, your abdominals, postural muscles and other torso muscles are engaged to control the breath, you eliminate pressure from the vocal folds and throat.

Here is what to do:

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STRAINED THROAT FROM SINGING (continued)

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- Inhale low
- Start exhaling from a low place
- Connect your breath to your voice

Tip 4 It's in Your Head!

What do I mean by that?

When I say that it's in your head, I mean that you may be putting too much pressure on yourself.

Many singers want to do singing tasks too early or too fast for their current skills and then, they only get frustrated by not being able to do them or even worse, they develop tension.

So, don't be one of them.

Singing is a journey and rushing your voice to perform at unrealistic high levels can only lead to tension.

Tip 5 Care for Your Voice

It may sound fundamental but good vocal hygiene and care are essential for a relaxed throat.

Evaluate your voice use with a critical eye and answer questions like:

- Do I use my voice too much?
- Am I competing with loud music or environment and therefore strain my voice?
- Do I hydrate well?
- Do I sleep enough?
- Is my voice and body built for this vocal task?
- Do I abuse my voice by clearing my throat?
- Do I take medication that affects the function of my larynx?
- Is my voice and body built for this vocal task?
- Do I eat well balanced diet?
- And many more questions.

If you can pass all of these questions with a clean bill, then you are on a road to relaxed throat muscles.

Bonus Tip

If you are already experiencing strained throat, you

can eliminate it with throat muscle relaxation exercises, such as stretches and massage.

Stretches are easy exercises that should be part of your regular practice routine.

Stretch your neck and even your tongue to release that unwanted tension and strained throat.

Laryngeal massage is a wonderful tool and many people sing the praises about it.

What Is Laryngeal Massage?

There are many names for this type of therapy: vocal massage, digital laryngeal massage, larynx massage, circumlaryngeal massage, manual tension reduction and many more.

They all basically mean that a specialist trained in these laryngeal massage voice therapy techniques is using hands to treat your larynx by touching it and manipulating it.

However, you can learn to self massage your throat and neck.

I recommend that you do the massage yourself because the front of the neck and throat is a tricky area because it houses some major blood vessels.

If you use self massage techniques, you can control the pressure applied to your neck, you can change it or you can stop whenever it does not feel good.

You can do a few seconds of it or a few minutes.

Only do what is comfortable for you.

Apply pressure that feels right for you and stop when you've had enough.

I do not recommend letting other people massage your throat unless they are specifically trained in these techniques.

Who Is Laryngeal Massage For?

There are many singers and voice users who strongly believe in laryngeal massage.

Then, on the other side of the spectrum, we have people who are very protective of their necks.

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STRAINED THROAT FROM SINGING (continued)

(Continued from page 11)

These people are very sensitive to touch, which may even trigger a gag reflex.

There is a huge variability in how much touch and pressure a person can tolerate on the neck and throat area.

Therefore, laryngeal massage techniques are not for everyone.

Also, bear in mind that these techniques are not a magical cure it all approach.

It should be a part of a more comprehensive approach, including:

- Healthy vocal technique
- Solid breath work skills, and
- Overall good vocal hygiene.

If you have been experiencing serious vocal problems, like chronic hoarseness, sudden loss of voice or changes in voice quality without any obvious reasons, you need to visit a voice specialist.

Be honest with yourself, laryngeal massage alone will not cure your voice problems.
When to Use Laryngeal Massage?

This version is suitable for any healthy singer or voice user who has signs of vocal tension.

Sometimes, these signs are obvious, like pain in the neck, the sensation of tightness when singing, tension in jaw or tongue or even a headache.

Then, there are less obvious signs, like tired voice, breathiness, hoarseness, or a temporary loss of the ability to sing high notes.

These signs would indicate that your voice has been used more than it is conditioned to and there is some tension present in the vocal instrument.

Therefore, some type of vocal massage techniques may be helpful to ease the tension.
Why Would You Want to Massage Your Larynx?

You may know that your voice box is surrounded by many muscles.

Some of them are on the surface and these are the muscles that you have access to.

Tension in these so called extrinsic muscles can cause tension inside your larynx, which will affect the voice quality and ease of sound production.

It can also cause your larynx to sit in a higher position, which of course is not desirable for most singers and voice users.

Basically, if you release tension from the superficial muscles of the larynx, you improve the function of the inside muscles, including the vocal cords.

Here are 5 steps to do the massage:

Step 1:

Sit on a comfortable chair and establish an optimal body alignment.

Locate a small bone underneath your chin, called the hyoid bone.

This is a U-shaped bone which is the only bone in your body that is not attached to another bone but it is connected to other structures, including your larynx, with ligaments and muscles.

Once you locate the hyoid bone, gently move it from side to side.

If you have a lot of tension, especially in your tongue, it may be more challenging to move it.

Step 2:

Keep your fingers on the sides of the hyoid bone that we located in the previous step.

With circular motion and light pressure, start massaging these two points.

Continue for a few seconds or longer if you can tolerate it.

Step 3:

Locate the thyroid cartilage.

That is the biggest cartilage in your larynx.

You can recognize it by its flat sides that meet in the
(Continued on page 13)

STRAINED THROAT FROM SINGING
(continued)

(Continued from page 12)

front and form the Adam's apple.

Once you locate it, take your thumb and your pointer and put them on either side of the thyroid cartilage, your throat.

Apply light pressure and massage it with a downward movement of the fingers.

Step 4:

Gently wiggle the thyroid cartilage from side to side.

This may be uncomfortable for some of you.

If you have lots of tension, then this may be even challenging as you will work against some resistance.

Step 5:

With your thumb and your pointer, do small circular motions on the sides of the thyroid cartilage.

From the front to the back.

You can do this step silently or you can even gently hum when doing this step.

Here is a video demonstrating this technique: (<https://youtu.be/um0fp2s2PUo>)

Massage for the Suprahyoid Muscles

If you feel tension under your chin, your suprahyoid muscles may be overworked or tensed.

What are suprahyoid muscles?

As the name says, supra means above and hyoid is the name of a U-shaped bone in our neck under the chin.

Suprahyoid muscles are muscles, which are above the hyoid bone.

These are the muscles that you find under your chin in this small area.

They are relatively small muscles but they can

cause a lot of trouble when speaking or singing.

They can also cause pain when swallowing or even mimic pain in the tongue or teeth.

There are four suprahyoid muscles:

- the digastric,
- mylohyoid,
- stylohyoid, and
- geniohyoid muscles.

I know, strange names but these names tell us where the muscles originate and where they are attached.

All four muscles attach to the hyoid bone.

Because these muscles are above the hyoid bone, when they contract, they move the hyoid bone upward.

Why do we care?

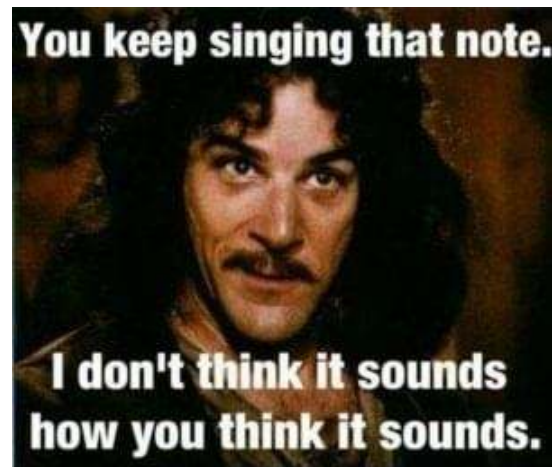
Well, when we swallow, these muscles are active and make sure that the food is going down the right way.

However, when we speak or sing, we don't want these muscles engage unnecessarily because they can affect our voice and cause tension.

Here is a video that talks about suprahyoid muscles and how to release tension from them. (<https://youtu.be/60TRKdsyYpw>)

I hope you liked this post. If so, share it with your friends who would benefit from this information.

Happy singing!





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!

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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

"The singer is usually worried by the word 'physiology'; but only because he does not clearly understand the limits of its teachings. The singer need, will, and must, know a little of it."

-Lilli Lehmann, 1902

Yes, I know. I just wrote about how singing is not a science. Singing is indeed a physiological process and extensive scientific research has been undeniably important and helpful. It is to a singer's advantage to have some understanding of the essential mechanisms and the process that takes place.

Unlike an athlete who can feel the muscles, sinews, ligaments and other tissues they develop in their training, a singer cannot feel some of the components that are used in singing. For example, the diaphragmatic muscles and indeed the vocal folds themselves.

The human diaphragm is a sheet of muscles below the lungs and shaped a little like a parachute. then a person inhales, the lungs expand and the diaphragm moves downward. The diaphragm muscles thus create pressure for the air to flow out of the lungs, up the trachea, through the larynx, and out through the mouth and nasal passages. When a person makes sound, the outward air flow vibrates the folds of tissue inside the larynx. This creates simple sound waves. When those sound waves are carried by the breath to the chambers of the throat, mouth and nasal passages, they are amplified. This last part works in a similar way to plucking a guitar string. On its own, the string vibrates but seems to make little sound. When the resonating chamber of the guitar body is added, the sound waves have somewhere to be focused and amplified. Similarly, the vibration of the vocal folds appears to emit little sound until resonating chambers amplify it.

Even that is a poor explanation of the singing process in scientific terms. As I wrote earlier, I have no intention of re-exploring the excellent research into the physiology of singing that has been conducted over many years by scholars and scientists of far greater distinction than I. A singer needs at least a simple knowledge of the physical characteristics and their function, yet should focus more upon the sensations and feelings that occur when singing.

There are so many parts of the anatomy that, when altered or moved, affect the quality of one's singing that they will be addressed individually through this book. Parts such as the tongue, the jaw, facial muscles, neck muscles, soft palate, epiglottis, and many more.

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

E = Elasticity of the Vocal Folds. The vocal tone is created as airflow bursts through the cleft of the vocal cords causing them to vibrate/oscillate. The vocal folds can lose elasticity due to misuse, lack of use and/or increase of age. Be sure to train your voice with vocal exercises on a regular basis to keep your voice in shape.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

E is for Emotion. If the emotional content of the song you're singing is powerful enough to move you, then allow that emotion to affect the sound of your voice. If it's not, then you must reach inside your heart and connect with a similar experience of your own.

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

E. Enjoy. Singing is fun. It's actually very hard to be depressed when you are singing and there is lots of evidence all over the internet to support this theory. Most people find their weekly singing class very therapeutic, so relax, let go of your inhibitions and ENJOY!! E is also for England where I come from.

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

E = Eat for Energy -- Proteins are essential for maintaining energy in singing. Singing takes energy. Many performers lose energy halfway through a set and then end up efforting, pushing and stressing their vocal cords.



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	19	0
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	12	0
Youth 1st year	1	0
Youth	5	0

Total Membership	43	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 30 days overdue.

COMING DUE MEMBERS

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

Ryan Feeney
John Humble
Daniel Pesante
Robert Reeves
Howdy Russell
Mike Sobolewski
Bob Stump
Joe Williams

Big Orange Chorus

REHEARSAL SCHEDULE

Thu	03 Sep	Shepherd of the Woods
Thu	10 Sep	No Rehearsal
Thu	17 Sep	Shepherd of the Woods
Thu	24 Sep	No Rehearsal

Thu	01 Oct	Shepherd of the Woods
Thu	08 Oct	No Rehearsal
Thu	15 Oct	Shepherd of the Woods
Thu	22 Oct	No Rehearsal
Thu	29 Oct	No Rehearsal

BIRTHDAYS

Lou Richardson	15 Sep
Andy Schrader	15 Sep
Joe Russ	18 Sep

RECENT GUESTS

PERFORMANCE SCHEDULE

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

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

...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 October is 26 September.
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
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your family and
one with someone
you are bringing to
a chapter meeting.
Let them know they
belong here!**

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vacant
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Director



Jay Giallombardo
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Director



Mike Sobolewski
Presentation
Coordinator

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



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