The Orange Spiel

News Of The Jacksonville Big O Chapter

http://www.BigOrangeChorus.com

Volume 42 Issue 3 *March 2022*

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*

WHAT'S INSIDE

SINGING VALENTINES

We finally are back doing Singing Valentines. Because of our current numbers, we fielded only three men's quartets and one sister quartet. That caused us to have to stop taking orders at ninety on Friday around noon.

We recorded thirteen personalized videos on Saturday for virtual delivery to several different states and one other country. We delivered twenty-two in person on Sunday. We delivered fifty-five in person on Monday. Lots of driving around town in our tuxedoes.

Preliminary numbers after expenses show a net income of just under five thousand dollars. Quite a success after COVID. We expect to do even better next year. It's a lot of fun. Come join with us.

Some photos are shown below:

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2022 Committees

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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

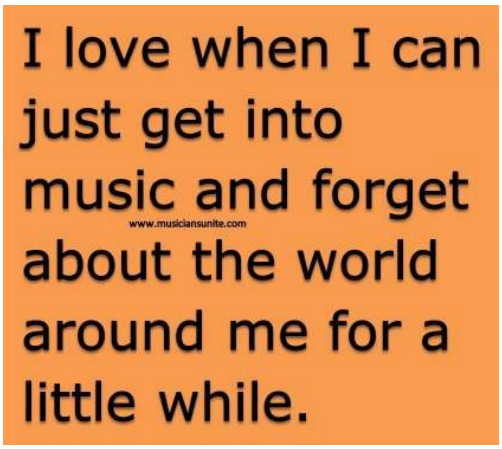
EDITORIAL

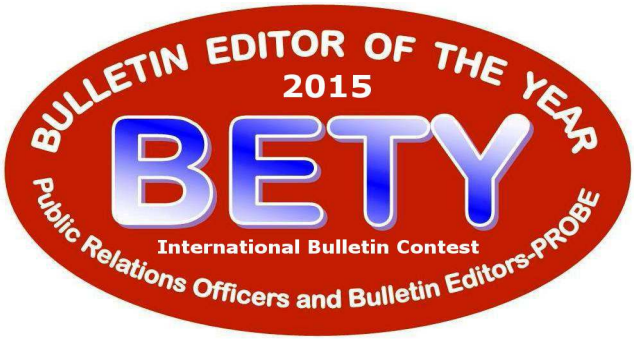
We did really well with Singing Valentines. Now it's time to continue working toward our planned Spring Show(s) and competing in the Sunshine District Fall Convention.

Let's see if we can get more people interested in coming to our rehearsals. Ask anyone you know who likes to sing. Invite friends, acquaintances, and even strangers. Singing is fun. Singing well is even better. Performing in public shares that fun with lots of people. Everybody wins.

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

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





SINGING VALENTINES
(continued)

QUESTIONS ABOUT LIP ROLLS ANSWERED

by Katarina Hornakova
from how2improvesinging.com

Many new singers have questions about lip rolls.

It's one of the exercises that are included in many online singing programs and courses. Many vocal teachers claim that they help you sing high notes, move through vocal registers, smooth out your tone quality or avoid vocal strain.

But are these claims true?

What are they?
How do you do them correctly?
Are they scientifically proven to work?
Are they really so powerful?

In this article, I am going to answer some of your questions that you may have about lip trills.

What Are Lip Rolls?

Imagine a little child who is playing with a toy car and is imitating the sound of a motor?

Brr!

Or a child who is making splattering noises with his tongue and lips called "raspberries".

The kids' lips are set into vibrations by the air passing through the lips.

These sounds are lip rolls.

The lip trills is a vocal tool with many purposes.

Many singing programs utilize lip trills for vocal relaxation, for building vocal skills (vocal technique) and for vocal warm-ups.

(Note: to stay objective, there are programs that prefer and utilize different vocal techniques and exercises and view lip rolls as unproductive.)

Singers use lip trills to warm up their vocal instruments and cool down after a vigorous vocal practice. Singers also use them to improve their vocal technique in general or to tackle challenging parts of songs.

Other names for lip rolls are *lip trills* or *lip buzz*. There are also *tongue trills* (these are little bit harder but have similar purpose).

Do Lip Trills Work? Why?

Lip rolls may look like nothing to you but they help vocalists to produce sound efficiently.

Let's look at them from the scientific point of view.

The production of these kinds of sounds (so called "semi-occluded vocal tract sounds" – this is the technical term, in case you were interested) balances the pressure above and below the vocal cords.

When the pressures are equalized, the vocal mechanism works at its optimum.

In a non-scientific language, lip rolls teach you an efficient way to make sounds with the ideal amount of air going through the vocal cords.

Lip rolls do not work if you do not apply the right amount of air. Excessive or inadequate amounts of air will mess up any attempt at setting lips into vibrations.

They are also used to achieve smooth transitions between registers.

The idea here is that this exercise requires a relaxed vocal mechanism.

Inexperienced singers tend to put too much force on the vocal cords. They are also inclined to use neck muscles to produce voice – the muscles that are normally used for swallowing or yawning.

It is challenging to disengage these muscles that are used every minute of our lives.

Lip rolls take this pressure off and keep the vocal cords relaxed.

They also help to keep the **larynx in a neutral position**, which maintains the whole mechanism loose and relaxed.

How the Heck Do You Do Lip Rolls?

I remember my first time when I attempted lip rolls. I was not very successful – no vibrations, no sound but lots of saliva!

Luckily, I had a good sense of humor and I did not get too discouraged. Now, you know – you are not alone.

When you do lip rolls for the very first time, they may

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QUESTIONS ABOUT LIP ROLLS (continued)

(Continued from page 4)

seem hard or downright impossible.

How to do lip rolls:

- Bring your lips together, relax you facial muscles and your throat.
- Blow air through the lips.

Make an underlying neutral sound (like "uh") while blowing the air through the lips.

There are two most likely reasons why they are challenging for you:

- too tight cheeks and jaw or
- inadequate amount of air directed through the lips.

Here is a tip to eliminate the first problem:

Place your fingers on the sides of your jaw (cheeks) and gently push the cheeks up. Lift the tissue (skin and muscles) around your mouth, which loosens the muscles connected to your lips.

You need to play around with the second obstacle.

Start exhaling and direct the air through your lips gently. If you are not able to set the lips into vibrations, use more air until you get it right.

If you are exhaling great amounts of air in big bursts, decrease your effort, see what happens.

Using Lip Rolls in Your Vocal Routine

Once you become confident at doing lip rolls with a good amount of air and relaxed vocal mechanism, you can try a few exercises:

- sing them on one pitch
- sustain lip rolls over a period of time to practice breath management (sustain a sound for as long as possible without straining)
- short scales (3 note or 5 note ascending and descending scales) to practice free phonation
- an octave to extend range
- lip rolls on a slide to practice transitions between registers

Here is a video demonstrating how to do lip trills the right way. Enjoy!
https://youtu.be/pbj6n10hGvo

"Are lip trills the one exercise that will make me a better vocalist?"

Absolutely not!

Some vocal teachers claim that doing lip rolls for 15 minutes a day will improve your vocal tone and quality. I cannot attest to this claim but I can say that lip rolls may help you in many ways.

Lip trill exercises are fun and you can do them anywhere – at home, in the car, in the shower …

It is a good idea to utilize several singing warm up exercises and employ a few strategies to improve your singing skills. Never rely on one sole exercise or method. Explore various exercises to find what suits you best and what works for your needs.

PRACTICAL APPROACHES & TECHNIQUES ON BECOMING A BETTER SINGER

by Glen Siebert
from email

Preface

Two passions I share are singing barbershop music and playing 18 holes of golf. I've been doing both for over 50 years and I'm still having fun trying to figure them out. I've discovered they are similar in many ways.

Both require physical and mental skills, as well as practice and trust. This paper applies mostly to singing, yet my experiences about physical tension, breathing techniques and mental concepts apply to golf as well. Golf instructors say, "Learn the fundamentals then go play and dig it out of the dirt". For me, learning to sing has been much the same, i.e., study the basics then go sing and figure out what feels and sounds right.

Some of these concepts, if not all, have been taught and freely given by dedicated teachers, coaches and schools. They represent gems of knowledge and this collection of "tips & tricks" have become my "default guide" for healthy singing. They continually renew my joy of singing and inspire me to continually improve.

Disclaimer: What works for one singer or golfer may not work for another. I realize much of what I share in this paper was prompted by my own fears and flaws of singing. The approaches and techniques represent how I've attempted to overcome them. I hope you find several tips that help you be a better, more confident singer.

Reducing unnecessary tension

Anxiety and unwanted tension have no home in your body if you want to perform at your best. I create a sense of energy or engagement of my body without the expense of unwanted tension. There is good and bad tension, but unnecessary tension compromises vocal quality. Muscles often tighten to protect or control. If you feel it in your throat, it's bad. However, gentle tension that expands the torso is good because it supports and sustains the tone.

Continually scan your body for physical tension. Awareness is the key. When I identify where it feels tight (*neck, throat, jaw, shoulders, upper back, legs, etc.*), I "will" myself to melt it away on the next breath. Sometimes singing feels a bit like work. If feel this way, it's a clear signal I'm doing something wrong. When this occurs while rehearsing, I sit in a chair and continue singing. Often the tension I experienced while standing starts to melt away and vocally, it feels less like work That awareness helps me identify where the tension may be coming from when I stand to sing.

Also, I say to myself things like:

- Sing free and easy (*channel Perry Como*).
- Let go of the steering wheel (*don't "try" to sing*).
- Be light (*remove weight in the tone*).
- Sing within myself (*don't go to the audience, let them come to you*).

Posture

Correct posture supports better singing. It also makes you look like a more confident singer.

- Stand comfortably tall with your feet approximately hip width apart.
- Distribute your weight equally on both feet.
- Relax your shoulders down and back.
- Slightly raise the upper torso to expand your chest.
- Ensure your ears are over your shoulders.
- Allow your head to tilt ever-so-slightly forward (*elongates back of neck*).

Support & breath management

The obsession or over-teaching of air mechanics can lead to unnecessary tension which often compromises vocal quality. For better support, consider paying attention to your chest and rib cage.

- Allow the rib cage to expand like a *"*round container*".*
- Of the 12 ribs on each side, focus on keeping the last two expanded (*back breathing*). They help sustain and support a gentle stream of air necessary for phonation.

Exhaling breath management experiment

Discover if you're wasting or expelling too much air. Sing a simple, familiar song while holding a lit candle approx. 5 inches in front of your mouth. Sing without causing the flame to flicker, bend or wobble. The flame should be relatively undisturbed and steady.

Inhaling breath management experiment

Creating a pleasant musical tone happens best by the preparation that proceeds it. Less air is actually needed than you think to create the correct subglottal pressure beneath the vocal folds. It's not how

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TIPS FOR PRACTICING SINGING (continued)

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much air you take in but rather how you prepare for the breath. Following are two experiments:

- The magic is allowing the breath to be almost inaudible. It shouldn't be a distraction to the listener/audience. The intake of air can be as natural as preparing to speak with someone or as unconscious as preparing for a drink of water. Experiment: Get a glass of water and a mirror. Pretend to drink from the glass of water. Kinesthetically feel the sensation just before you swallow. Your body unconsciously prepares itself by taking a breath before you drink. Notice how your throat prepares itself a fraction of a second before you drink the water. This reflex action is quick. It raises the back of the throat just prior to swallowing. This gesture or sensation creates sufficient air to close the glottis (*Bernoulli effec*t). Trust that this ease of breath gives you all the air you need to sustain a normal musical phrase. In an abstract way think "drink in the tone".
- Another way to experience the concept of an easy breath is to practice a "surprise breath". It's just what it sounds like, a sudden inhalation of air. Experiment: Use a mirror. Pretend you've just been pleasantly surprised. For example, you spy a dear friend you haven't connected with for a long time. Simultaneously you make eye contact with each other. Spontaneously you say, *"Hey Joe!"* That quick, split-second breath before you say *"Hey Joe!"* naturally aligns the back of the throat in a position to sing.

Concepts of vocal production

Correct vocal production creates a singer's natural resonance and quality. This alone, I believe, eliminates many pitch and tuning errors.

Think *"*surprise breath*"* at the beginning of every phrase. Once ingrained, it prepares the throat for healthy vocal production and eliminates the need to anxiously grab for the next breath (*reduces muscularity*). Simply stated, your mouth opens (*inner smile*), eyebrows raise, and your upper lip lifts (*mischievous grin*), all good positions for singing. Experiment: To help Identify the proper feeling in the back of the throat for singing:

a) Shape for an AH.
b) Then shape for an AY (*like "Hey!"*) without spreading the corners of the mouth.
c) Feel the slight stretch created by AY (*felt at ear level or below your upper molars*).

Tonality is better maintained when consonants are articulated crisply. This is particularly true with the start of every new musical phrase. Don't dwell on them. Use the consonant to springboard to the vowel. Think of producing a "spark of energy" (*R's, F's, W's and L's required extra attention*).

Don't think of notes (*intervals*) as needing to be high, low or down. Experiment:

a) At chest level, slide your hand horizontally to the right when you sing higher tones.
b) Slide your hand horizontally to the left when you sing lower tones.

Once word sounds and intervals are integrated in your psyche, go a step deeper and conceive the entire musical phrase. Then trust the miracle of the mind to maintain pitch and guide accurate tuning.

Three favorite warm-up drills

Be it golf or singing, I gain confidence by practicing fun and effective warm-ups. The following drills prepare and condition the vocal folds for tension-free phonation.

- Hum semitones in comfortable pitches. Do them softly and unforced. Be sure your jaw and tongue are relaxed. Humming this way creates a slight vibration of the lips, especially the upper lip. Once vocalizing, keep this "buzz" right under your nose at all times.
- Bubbling for me is like duplicating an idling motorboat's engine. It is also referred to as motorboating. Doing it correctly creates back pressure which helps the vocal folds come together preventing less air from escaping. If you're new at it, bubble a nursery rhyme like *Row Row Row Your Boat* or *Old McDonald Had a Farm* in a comfortable range. While bubbling, transition to singing the words. Alternate between bubbling and the lyrics.

  Tip: If at first you find it hard to bubble, hum by making a "vee" sound, then transition to bubbling.
- A third warmup is the straw technique (*SOVT - semi occluded vocal tract).* Humming through a straw creates back pressure in a similar way as bubbling. This technique helps the folds line up especially during transitions or disconnected sounds in your voice *(passaggios*). In addition, sliding through notes (*glissando*) with the straw encourages legato in singing.

Mental concepts for success

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TIPS FOR PRACTICING SINGING
(continued)

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How I talk to myself can support me or sabotage me. It's a human tendency for the mind to slip into thinking or recalling fears, concerns, or judgments. These thoughts often trigger negative feelings such as anxiety or worry, which then manifest in my body. The good news is thoughts can also trigger positive feelings that help me feel relaxed and calm. The more peaceful and joyful I feel internally, the better my body performs. As I learn to manage my thoughts this way (*self-talk*), I sing more freely because my mind guides my emotional state which directly connects to my body.

I've discovered three types of supportive thoughts. One is a statement where I tell myself what to DO physically. I call this "self-coaching". The second one is saying something to myself that is reassuring and achievable. The third is an intention whereby I express how I want to BE.

The key to all three is training myself to state them in the positive. That's because the mind has to take several steps in order to translate a negative statement into a positive one. For example, if I say to myself, "Don't tense up", the brain hears "tense up" and must convert the statement into "relax", or "let go", or "release it". Following are some examples of how I train myself to make supportive thoughts that are easier for the brain to apply.

Feeling/Thought	What to say to yourself		What NOT to say
I feel nervous	• Take three long deep breaths • This is good adrenaline and I'm well prepared • My intention is to be present and relaxed	<Self coach <Reassure <Set intention	Don't be anxious Just calm down This is not good
My body feels tight	• Breathe through relaxed feet • I can melt this away on the next breath • My intention is to enjoy this performance	<Self coach <Reassure <Set intention	Oh no, not this again! I hate feeling this way I'm really uptight and tense
What if I forget the words?	• Stay focused, one phrase at a time • I've sung this perfectly many times • My intention is to trust myself	<Self coach <Reassure <Set intention	I always stumble when I get to that part I hope this doesn't happen I remember when I screwed up last time

Paradoxically, the goal of managing my self-talk is to get "*in the zone*". It's that place where it seems as if there is no time or space, where my conscious and unconscious meet, where I'm soaring, and everything falls in place… where I'm not thinking.

In conclusion

I'm thankful for my desire to improve, to be curious and to experiment. I hope you find these techniques helpful. My wish for you is to explore ways to, as one of my teacher's puts it, "Make a joyful noise". I'm grateful to all my teachers, coaches, quartets, chorus directors and schools that have inspired and guided me to crystallize, for now, what has become my personal practice. Someone once said, "Life is about the journey, not the destination".

HOW TO GET YOURSELF TO PRACTICE WHEN YOU DON'T FEEL LIKE IT

by Dr Noah Kagyama
from bulletproofmusician.com

You know those days when you soooo do not want to practice?

Where you sort of putz around the house looking for an excuse to do almost anything else?

On the plus side, I suppose those are the days when the produce drawers of your refrigerator get cleaned and the contents of your bathroom cabinets are finally organized by size, shape, and color. But those things don't leave us feeling especially great about ourselves at the end of the day.

That inner drive sure is nice when it's there, on those days when we feel motivated to develop our skills, learn new rep, or prepare for an upcoming performance or audition. And yes, there is something to be said for having a non-negotiable daily routine. Or sucking it up and just doing the work.

But it's probably not realistic to assume that we're always going to feel motivated or be able to will ourselves to do the work. So, fortunately, on days when our willpower is sapped, it seems there may be another source of motivation that we can try to tap into.

It's called the "resumptive drive." Or the Zeigarnik effect (which sounds a bit cooler, I think).

What's this all about?

Waiters and memory

Bluma Zeigarnik described a phenomenon way back in 1927, in which she observed while sitting in a restaurant that waiters seemed to have a selective memory. As in, they could remember complicated customers' orders that hadn't yet been filled, but once all the food had been served (or maybe when the bill was paid?), it's as if the order was wiped from their memory.

Back in her lab, she found that indeed, participants were much more likely to remember tasks they started but didn't finish, than tasks that were completed (hence, the Zeigarnik effect).

Another form of the Zeigarnik effect – and the one more relevant to what we're talking about here – is the observation that people tend to be driven to resume tasks in which they were interuppted and unable to finish.

The resumptive drive

Researchers at Texas Christian University & University of Rochester (Reeve et al., 1986) ran a study on this form of the Zeigarnik effect.

Subjects were given eight minutes to shape an eight-cube, three-dimensional puzzle into five different forms. They were told to work as quickly as possible, and given three minutes to complete the first two puzzles as practice.

Then they were given five minutes to solve the last three puzzles.

The researchers deliberately made the second practice puzzle difficult – one that was unlikely to be solved within the time available. And just as they had hoped, only 6 of the 39 participants solved the difficult puzzle.

After their time was up, the participants had eight minutes of free time to do as they wished while the researcher running the experiment left the room to retrieve some questionnaires they accidentally forgot to bring, saying they would be back in "5 or 10 minutes." This was all a ruse, of course, to see what the participants would do when left alone.

Despite there being other things in the room to do (e.g. a TV, magazines, newspaper, etc.), 28 of the 39 participants (72%) resumed working on the puzzles.

But wait! That's not actually the cool part.

The cool part

What's interesting, is that those who *completed* the challenging puzzle were far less likely to resume working on the puzzles in their free time than those who *did not* complete the puzzle.

Of the six who completed the difficult puzzle, only ***one*** (17%) resumed working on the puzzles (and did so for one minute and 18 seconds).

Of the 33 who did *not* complete the challenging puzzle, ***27*** (82%) resumed working on the puzzle. And on average, they spent more than two and a half times as long (3:20) working on the puzzles.

So, when interrupted in the middle of a task, not only were participants more motivated to resume working on that task, but they also continued working on it for much longer.

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HOW TO GET YOURSELF TO PRACTICE (continued)

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Take action

So how can we apply this finding to our practice motivation issue?

There are a couple things you could try.

Thing #1: Just start, don't worry about finishing

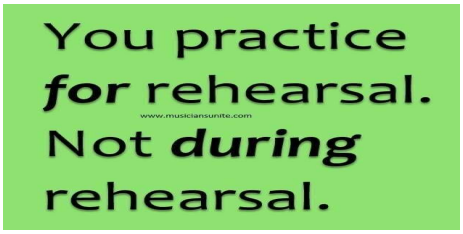
Many have found that simply getting started is 90% of the challenge (and yes, I totally made up that number…but you get the point).

It's like washing dishes. If I have a sink full of dirty dishes, and think about the sink of dishes, I'm likely to put it off. But if all I think about is washing one dish, or simply putting the silverware in the dishwasher, it often ends up being easier to just keep going than it is to stop and leave the task half-done. So instead of thinking about practicing for an hour, or having to work on 10 excerpts, or memorize a concerto, just tune your instrument. Or play a scale really slowly. Or set the timer for five minutes and pick one little thing to fix. And if at the end of five, you don't feel like continuing, put your instrument away and try again later.

Thing #2: Leave problems unsolved (what?!)

Once you've played yourself into the mood to practice, try ending your practice session in the middle of a task. Meaning, if you're working on a tricky passage that has you stumped, do test out a few possible solutions, but don't try them all! Leave yourself a couple untested solutions remaining for when you get back from your practice break.

See if stopping in the middle of your problem-solving process makes it easier, and more motivating, to get back to practicing when your break ends. And not just because your last practice session feels like it ended on a plot cliffhanger, but because you also don't have to think too hard about where to get started and what to do when you start your next block of practice.



1 KEY THING SINGERS SHOULD RESOLVE TO IMPROVE PERFORMANCE

by Andrew Byrne
from backstage.com

In this excerpt from my book, "The Singing Athlete: Brain-Based Training for Your Voice," you'll learn how resolving threat can improve your performance. Your brain needs to feel safe to allow your voice to open up and lowering threat levels is a key step.

Threat is anything your brain thinks might be dangerous. As you go through your day, your brain is looking for patterns and making predictions based on what it perceives. When new information enters your field of awareness, the brain compares this novel stimulus to previous experiences and to what is expected in this environment. If you see a deer in the woods, you may marvel at the beauty of nature. If you see one in your kitchen, some different thoughts will probably arise.

Let's imagine that your brain has a container in it called the threat bucket. The level of water in this metaphorical receptacle reflects the total amount of threat coming your way. Didn't sleep well last night? Threat increases and the bucket starts to fill. Got up too late to eat breakfast and grabbed a donut as you ran out the door? More water in the bucket. Your train stalled underground for a half-hour and made you late to work? Now the level is rising fast.

As threats start to accumulate in the bucket, your brain will begin to get very scared; it believes that if the water reaches the top, you could die. So, it will create a spigot and liquid will drain out in the form of some kind of output. Some of the possible threat-bucket outputs are:

- Pain
- Sickness
- Breathing problems (asthma/allergies/reflux)
- Fatigue
- Anxiety/depression
- Loss of flexibility (physical or vocal)
- Poor balance/dizziness/motion sickness
- Migraines
- Hormonal problems

Nothing on this list is very much fun. But from a neural perspective, it makes sense why your brain might give you these outputs. If you're in mortal danger, the best strategy to keep you alive may be to stop moving. Think of an antelope and a lion on the African plains; if the predator gives chase, the prey will attempt to

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1 KEY THING SINGERS SHOULD RESOLVE (continued)

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flee. If the lion succeeds in capturing the antelope, the animal will go into a state of shutdown, basically playing dead. This ancient reflex is based on the hope that a sudden change in vital energy will be enough to create a brief distraction, allowing a final possibility of escape.

If you have ever had migraines, chronic fatigue, or frequent illnesses, you can understand how hard it is to move in the throes of these maladies. Even though there is no lion with its jaws around your neck, your threatened brain reacts like that of the captured antelope. It thinks that the pain, illness, or fatigue it's giving you is necessary for your survival.

Performers are especially prone to threat-bucket outputs that are outside the realm of body pain. Almost all professionals have had to go onstage injured at some point, ignoring the brain's advice to stop moving. If the signals continue to be disregarded, the brain may think, "Wow, I gave you a ton of ankle pain, but you still tapped in '42nd Street' every night for weeks. Since pain didn't work, it's time to try something else to keep you still." It may hinder your immune system, give you depression, or mess with your hormones. Unresolved high threat eventually leads to a shutdown of some sort.

To avoid these unpleasant outputs and sing your best, you have to lower the level in your threat bucket. This is why many other body systems beyond your two little vocal folds can have a substantial impact on your voice. Threat levels can be reduced through improvements in the following systems:

- Movement maps (moving your joints through a full and controlled range of motion)
- Sensory capability (e.g., vision, hearing, taste, smell, touch)
- Balance
- Respiration habits

One of the goals of this book is to help you discover drills that lower threat in your singing and your life.

For more information about the book, go to https://thesingingathlete.com.

HOW TO SING IN MIXED VOICE

by James Mann
from becomesingers.com

Since there may be some people who are not aware of the definition of the term mixed voice, you'll find it in reading this article. Mixed voice refers to the combination of chest voice and head voice, which is considered as a strong and subtle aspect of singing.

In this process, proper techniques are utilized that include correct usage of the vocal chord, breath control, and proper posture. If you want to learn singing in mixed voice, you should know first what chest and head voices mean. In chest voice, tenors sing using almost their entire body to reach the notes. In rendering the notes, they make use of their lungs, diaphragm, as well as their legs and arms.

Relations of Head Voice and Chest Voice to Mixed Voice

Head voice differs greatly with chest voice in the sense that you can use it even while you are seated or lying down. If you want to learn how to sing in mixed voice, you should have the ability to use both of these voices instantly. Most pop singers use this kind of voice including Britney Spears who is categorized as a head voice singer. By using mixed voice, pop singers are able to perform on stage with great power and a big voice.

To enable you to sing in front of a huge crowd together with a loud band, you should be able to perform well with a mixed voice so that you'll have stage confidence and at the same time, the audience can hear you.

In mixed voice singing, you may be aware that the chest voice and the head voice do not connect automatically. You can test this when you sing a vowel coming from a lower note, rising up to a higher note. You will notice that a break in the voice happens during the transition process from chest voice to head voice or falsetto. This blending of your voice is known as the "in-between voice" that has something to do in connecting the 2 vocal registers.

You will observe that many artists have the ability to sing very high notes which are considered their chest voice. The reason for this is that they have already developed a kind of "***mixed register***" wherein their vocal cord zips up. In this process, they are actually singing in their head voice, but at the same time, their voice still resonates partly in their chest. Therefore, if you want to attain recognition and success in your

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HOW TO SING IN MIXED VOICE (continued)

(Continued from page 11)
singing career, then you must be able to learn how to sing in mixed voice.

There is no other way but to develop your ability to sing in mixed voice. This is the part of the voice that ties up your entire voice completely. It is known as the link between your head and chest voice. It is also considered as the best part of your voice that you can use for a popular and commercial singing style and voice. If you have developed this kind of voice, it can do something to make your voice more flexible, and it can also boost the other parts of your voice.

It may not be so easy to achieve this since it is considered as one of the most difficult vocal coordination to learn and master. However, if you are highly -determined to sing in a mixed voice, then you have to undergo the correct training, and you'll be surprised later that you've done it perfectly.

Steps on How to Sing in Mixed Voice

First, is learning to sing at top and below your vocal range using several scale exercises.

Take note what types of notes you are singing with the use of your lower voice or chest, and which ones do you sing through your head voice. Second is identifying your vocal bridge. These are the notes that make it difficult for you to sing in a relaxed manner coming from the head voice or chest. Third, make a trial with different vocal activities by singing the notes within your bridge range. Try singing each note on various vowel sounds.

The fourth step is vocalizing the vowel sounds that create resonance in the bridge zone. Find the range of your middle voice by singing the notes of the range chest out, and focused more on your face. Move the placement for higher notes coming from the head voice towards your mouth. Good resonance is achieved by the correct placement of your middle voice.

Fifth and last method in using mixed voice in singing is through adding of words in the music sound that you're trying to create and integrate them into the full melody. These methods on how to sing in mixed voice are what most music mentors recommend to singers whether beginners or professionals.

Belting vs. Mixed Voice

Instead of belting your voice to sing higher, I would suggest that you should build the mixed voice that will allow you to sing higher without hurting your vocal chord if you belt singing incorrectly.

Before we learn more about this technique to help you increase your vocal range, let's first define some important terms.

Chest Voice is the rich and resident part of the voice. It is not possible to take this voice too high in the vocal range.

Head Voice, on the other hand, tends to be a clear and clean voice that can be taken high up the vocal range. However, it lacks the resident power present in the chest voice.

When looking to transition from the chest register to the head register smoothly without straining the voice or encountering a vocal strain, it is important to note that two things must happen. First and foremost, the muscular balance of the vocal cords needs to shift; secondly, there must be a change in resonance.

To understand how to execute a change in resonance, you need to have a picture of how sound is produced. First and foremost, for you to produce a chest voice sound, the vocal cords must vibrate while shortened and in their entirety. Once the sound is produced, it is then amplified as it passes through the throat and mouth; these are the two voice resonators you will need to control. To vary resonance, you need to use your lips, tongue and jaw alignment.

Although singers usually feel like the sound is coming from behind the soft palate as they ascend to higher pitches, it is worth noting that amplification only occurs in the throat and mouth. Vibrations are felt in the chest for lower notes and in the face for higher ones.

Additionally, as singers transition from one register to another, the muscular changes meant to shorten the voice cords and lengthen tense cords have to work harmoniously to ensure no vocal break is encountered. As this happens, the singer feels as if they are letting go but not completely.

Singers in different genres use different voice registers when singing. For instance, rock or pop singers use their chest voice while classical singers use their head voice. However, it is important to note that singers who use their chest voice can take their tone higher without changing from this voice. This Mix enables them to seem like they are connecting and mix-

(Continued on page 13)

HOW TO SING IN MIXED VOICE (continued)

(Continued from page 12)
ing the chest voice and head voice seamlessly without losing its tonal quality.

Furthermore, singers need to learn how to transition between their chest voice and their head voice so as to be able to raise their pitch as high as they can. As you raise the pitch of the chest voice, you will start to feel a bit labored with each rise; this means that you have to transition to the head voice to maintain this rise. This change should occur earlier as overly delaying the shift increases the chances of a vocal break.

A "***mixed voice***" will help you to connect your lower chest voice and your upper head voice, to achieve broader vocal range and hit higher notes. The mixed voice involves producing a voice that has elements of both the lower and higher voice registers. According to research findings, the mixed voice can either be produced in the lower laryngeal mechanism or the higher laryngeal mechanism depending on the singer's gender. Men usually have a longer lower laryngeal mechanism while women have a longer middle laryngeal mechanism. The mixed voice occurs where the laryngeal mechanism is longer in both cases.

The most common mistake singers make when it comes to blending bridges / connecting their chest voice and head voice is speeding up their singing so as to get past the passagio faster. This is not a solution to avoiding vocal breaks. I would recommend doing the exact opposite; you should break down the music note by note and then practice using short pieces that begin a few notes below the transition and end a few notes above it. By going one note at a time, it is possible to focus on the shifts in balance as the notes take you past the passagio. This will help you master blending the bridges as the foundation and to connecting your chest and head voices as an ultimate goal. Only when you are comfortable with getting past the transition should you return to singing songs that require you to get past it. And try to sing the song with mixed voice.

Female singers who have a more robust chest register usually find it quite difficult to switch between the chest and head registers. Their voice often goes lower as they transition since they lose the dynamic nature of their more developed lower register. To help them achieve a better transition, I recommend that they begin raising their pitch while still singing in their lower register whenever they approach the transition. After the transition, I suggest that they hold on to some of the robustness of their chest register and increase breath power while still allowing muscular shifts to occur. This helps them achieve a mixed voice. Afterward, you can develop a stronger middle voice register.

Singers with lighter chest registers usually don't have this problem as they find it easier to shift from one register to the other, up or down with minimal sound variations.

Exercise 1: Slow Controlled Voice Exercise

To develop your vocal range and move closer to a mixed voice, I recommend that you conduct the following exercise.

Begins with your head voice, and bring it down to the lowest point you can before transitioning to the chest voice. Follow this up by doing the complete opposite and starting with your chest voice, bring it up to the highest point you can before transitioning to the head voice. This exercise will help you develop an overlap between the voices to improve your vocal capabilities to sing in the mixed voice more smoothly. And it also will allow you to get out of your comfort zone in the chest and head voice. Try to practice this exercise with different vowels and at different points in your register. It will stretch out both your limits in the chest and head registers.

Practice this over and over so as to develop the mix voice for a seamless transition while singing.

Exercise 2: Octave Leaps

A single octave is made up of eight notes. This makes it a great practice tool when looking to make a transition from one register to the other. This exercise involves making a leap by singing half the notes in one register transitioning to the other to sing the remaining notes.

The main goal is to make the transition without excessive scooping. Once you can do so fluidly, you will be better prepared to sing across the transition with a lower chance of encountering a vocal break while hitting higher notes.

Exercise 3: Singing Arpeggios

An Arpeggio is a chord usually separated into individual notes. The most common practice Arpeggio is the major cord, Do-Mi-Sol. Singers can practice using ***Do-Mi-Sol-DO-Sol-Mi-Do*** up and down their registers until they achieve a smooth transition.

AIM SMALL - MISS SMALL

by Brody McDonald
from choirbites.com

In the movie "The Patriot," Mel Gibson plays Benjamin Martin. In one scene, Martin and his two sons ambush a unit of British soldiers. Before the attack, Martin asks his boys "Do you remember what I told you about shooting?" Their answer: "Aim small-miss small."

This memorable line was incorporated into the movie after technical advisor Mark Baker used it while teaching Gibson how to shoot a muzzle-loading rifle. It means that if you aim at a man and miss, you miss the man, while if you aim at a button (for instance) and miss, you still hit the man. Practical advice, indeed. Telling your sons "just shoot towards the red coats" is obvious and hardly helpful. Without direction, many singers will only shoot for singing the right words and notes. That's the musical equivalent of hitting the broad side of a barn - it's just a beginning.

"Aim small-miss small" is a frame of mind, an intention: the goal of being as detail-oriented and accurate as possible. It's the difference between "the notes go up" and "there's an arpeggiation of the I chord." It's the difference between "just cut that off on beat three" and "the cutoff is on the 'and' of three using a shadow vowel on the ending 'm'." It's the thoughtfulness of saying "use the 'th' as in 'thistle' instead of the 'th' in 'that.'"

"Aim small-miss small" is the difference between "stand up straight" and "stand in singer's posture: feet shoulder width apart, knees loose, hips aligned, chest proud, arms at sides, head forward." It's taking the time to tweak thirds and fifths of chords to make the chords ring better with just intonation instead of tuning to the piano's equal temperament.

In short, it means to have high levels of awareness and then strive for high standards of execution. With every product, it's the additive effect of many small enhancements that results in increased quality. When we are meticulous with our goals we raise awareness, we increase our chances of hitting the target, and we increase our ability to measure results. Miss the bullseye and you can measure by how far and in what direction. Miss the target and it's anyone's guess. When things get sloppy, tell your choir: "aim small-miss small."

GOOD SINGERS THINK IN TERM OF HITTING THE NOTES.

GREAT SINGERS THINK IN TERMS OF TELLING THE STORY.

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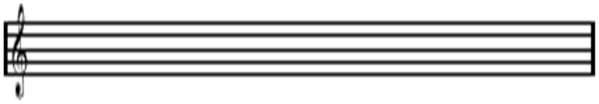
Thanks in advance!!

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.



FREE YOUR VOICE

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

...Continued from last month

The epiglottis is a crucial gateway. I teach singers to aim for a consistent and continuous rate of outward breath flow when singing, regardless of pitch or volume. 'Flow' is the word. When air can pass through this area freely and unimpeded, it can flow properly into the resonating cavities of the head. There the sound is enhanced and amplified. As for creating 'ring' in the vocal sound, that does not occur in the epilaryngeal tube, but the tube must be free and easy for the ring to have a chance.

Maintaining a sense of ease and natural looseness in the epiglottis and epilaryngeal tube can be a major challenge for a singer. If a singer can master this approach, he/she should feel much less vocal fatigue. If the singer keeps using the pressure valve of the epiglottis, he/she will experience fatigue frequently.

The battle is not physical. It is mental. More often than not, it is a battle against years of muscle memory. Changing mental patters and habits is the key. Opening the mind to new thought patters takes practice, practice, practice.

As a disclaimer, on occasions it is indeed necessary to place outward air under pressure through the epiglottis. A prime example would be posting a very long, high note. This is a very difficult technique to teach or explain. When a singer uses this technique, vocal agility is severely hampered. Changing pitch and articulating when executing this technique can be very difficult. This is another example of how the epiglottis can affect the voice.

Tongue tension and over-achieving in raising the soft palate can have a major effect on the epilaryngeal tube. As humans, we often take a piece of advice and over-achieve in implementing it. If a teacher says to raise the soft palate a little, an inexperienced singer may jack it up as if trying to inhale a golf ball. Even the tiniest amount of incorrect tongue tension or rigidity can squeeze the breath flow and reduce vocal resonance.

The epiglottis is:

- great for closing off when holding your breath
- great for using as a breath pressure valve when straining with a heavy weight
- great for protecting from food entering your trachea
- dreadful for controlling your breath flow when singing

When it is natural, the epilaryngeal tube will change in shape a little. It will not be rigid. It must be allowed to go where it wants. Then you have a better opportunity to allow your voice to go where it wants without muscular control.

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

W = Water. Water. Water. Drink room temperature water as often as you can to keep your voice organ hydrated. If you only have cold or hot water available, swish it around in your mouth for a moment. This action will keep your voice organ from being startled or stressed by different temperatures.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

W is for Warm Up! I would not be caught dead singing without warming up first. You go to hit a note… and a different one comes out! Your delicate little vocal folds were not made to go from 0 to 60 in three seconds. You must stretch them to their full range gently and gradually.

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

W. Water. Always drinks lots of room temperature water. Water is your body's principal chemical component, comprising, on average, 60 percent of your weight. Every system in your body depends on water. For example, water flushes toxins out of vital organs, carries nutrients to your cells and provides a moist environment for ear, nose and throat tissues. The Institute of Medicine advises that men consume roughly 3.0 liters (about 13 cups) of total beverages a day and women consume 2.2 liters (about 9 cups) of total beverages a day. Interesting huh!

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

W=Warm Up -- This is critical to a great performance -- you must warm up your muscles. A rule of thumb is to do at least 20 minutes of vocal exercises and 40 minutes of singing. If you perform a lot, it could take less time. If you perform infrequently, warm up longer. Otherwise you warm up on your audience or, worse, you find congestion, range weakness or other problems on stage rather than in the privacy of your home -- where you can work to overcome them. If you're sick or tired or very congested, having enough warm up time allows you to make good decisions on song selection and the actual set list.

QUARTET CORNER

Our quartets are practicing social distancing or re-grouping.

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 QUARTETS

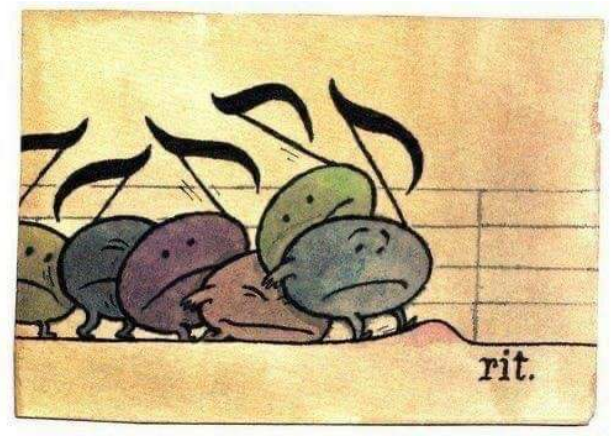
On Point
(disbanded)
Dillon Tidwell, tenor
Daniel Pesante, lead
Timothy Keatley, baritone
Alex Burney, bass

Slice!

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

No Name Yet

? tenor
? lead
? baritone
? bass



REHEARSAL SCHEDULE

Thu	03 Mar	Shepherd of the Woods
Thu	10 Mar	Shepherd of the Woods
Thu	17 Mar	Shepherd of the Woods
Thu	24 Mar	Shepherd of the Woods
Thu	31 Mar	Shepherd of the Woods
Thu	07 Apr	Shepherd of the Woods
Thu	14 Apr	Shepherd of the Woods
Thu	21 Apr	Shepherd of the Woods
Thu	28 Apr	Shepherd of the Woods

PERFORMANCE SCHEDULE

...more to come

BIRTHDAYS

Ed Fitzgerald	02 March
Terry Ezell	07 March
Ray Parzik	13 March
Rick Morin	15 March
Bob Thames	15 March
Soren Dillinger	30 March
Jan Stenback	31 March

RECENT GUESTS

Chuck Cashin
Willy Vidmar
Dale Pratt
Dan Newsom
Asrul Dawson
Ethan Erastain
Tristan Arthurs
Roger Erestaine
Jon Greene
G Lane
Joe McLean
Christian Cornella-Carlson
Ray Parzik
Ed Fitzgerald
David Brown
Pat McCormack
Thomas Barhacs
Justin McGhie
Sean Henderson
Chris Redman
Jeff Fullmer
Jim Akers
Mike Morgan
Hudson Pratt
Trans Maynard
Bill Caruso
Alex White
Mark Murillo
Ron Blewett
Jim Harper
Brandon Edwards
Adom Panshukian
Michael Reynolds
Kyle Batchelder
Thomas Barhacs
David Brown
Richard Breault
Emily Dearing
Doug Owens
Steve Moody

BIG O BUCK$

BIG O BUCKS SCHEDULE

...more to come

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 become a member and maybe
he'll bring another good man
who likes to sing.

WELCOME

NEWEST MEMBERS

Les Mower	April
Ray Parzik	August
Ed Fitzgerald	September

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Jay Giallombardo
Front Line
Director

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Uniform
Manager

PHOTO NOT AVAILABLE

vacant
Chorus
Manager

John Alexander
Bulletin
Editor

Frank Nosalek
Webmaster &
Technology

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vacant
Show
Chairman

PHOTO NOT AVAILABLE

vacant
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 April is 26 March.
Items without a byline are from the Editor.

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

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

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

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IMAGINE 80 MEN ON THE RISERS
BE A SINGER-BRINGER

The Orange Spiel
News Of The Jacksonville Big O Chapter

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