



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 43 Issue 9

September 2023

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

Title	Page
Sunshine District Fall Convention	1
Editorial	2
What Is The Best Time To Start	3-4
Tension Is The Enemy Of A Singer	5-6
Music Category Becomes Musicality	7
Labor Day Jamboree	8-9
Stage And Sound Advice	9-10
You're Doing Karaoke Wrong	11
What's With All These "Clef-Four"	12-13
Make Them Thirsty	14
Free Your Voice	15
Free Singing Tips	15
Quartet Corner	16
Chapter Quartets	16
Upcoming Schedules	17
Birthdays / Guests / New Members	17
Directing Team / Other Leaders	18
Chapter Officers / Music Team	19

SUNSHINE DISTRICT FALL CONVENTION IS ON

from sunshinedistrict.org

Book your room at the World of Golf Village Renaissance
500 South Legacy Trail, St. Augustine, FL 32092.
Convention rates of \$129/night are available until 09/20
(or until the block of rooms gets sold out).

Join us for the 2023 Sunshine District Fall Convention
October 13-15, 2023! Hotel reservations and registrations
for the convention are now open! Please see the relevant
sections on the home page or on the District calendar for
more information!

Join us in celebrating the anniversaries of some of our
past District Champion Quartets!

Interested in hearing about how a quartet gets to the top
levels? Join Wildfire for an hour chat!

Think you can select the winners better than the judging
panel can? Listen to one of them explain what it is they
actually do at our "So you want to be a Judge?" session!

WANTED!!

MEN WHO LIKE TO SING!



Sunshine District Mass Sing will return!

Editor's Note:
The Big Orange Chorus will again be the host chapter.

2023 Board of Directors

President:
Jason Dearing

Immediate Past Pres:
Terry Ezell

VP Music & Performance:
John Alexander

VP Membership:
Ed Fitzgerald

VP Marketing & PR:
Frank Nosalek

Secretary:
Mike Sobolewski

Treasurer:
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Frank Nosalek

Chorus Manager:
Les Mower

Uniform Manager:
David Walker

We are proud to
supported by the
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2023 Music Team

Guest Director:
Jay Giallombardo

Director:
Daniel Pesante

Music VP:
John Alexander

Section Leaders:
David Walker Tenor
Mark Roblez Lead
Jason Dearing Bari
John Alexander Bass

Presentation Team:
Mike Sobolewski

2023 Committees

Pole Cat Program:
vacant

Community Outreach:
vacant

Show Chairman:
vacant

EDITORIAL

We have new members, put together a spring/summer show, and performed at two venues. We expect to do it several more times in the near future. We have selected a competition package and expect to present it at the fall convention. We have started looking at Christmas show songs. We are moving ahead, sounding good, and ready to move up to bigger and better things. Come join us!

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.

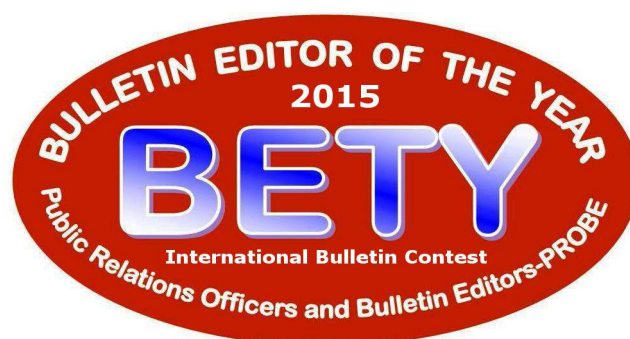
Each and every man, improving just a little, each and every day, will result in huge advances for the chorus.



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



WHEN IS THE BEST TIME TO START MEMORIZING A NEW PIECE?

by Noa Kageyama, Ph.D
from bulletproofmusician.com

Performing from memory can be a pretty liberating experience.

But it can be an awfully stressful and anxiety-inducing experience too! Especially if you've had a memory slip – or even a near-memory slip – in the past.

So you may have wondered how some folks seem to be able to memorize so much music so easily and effectively (Spoiler alert: it's often not as easy as it might appear! Here's a shortcut to some previous articles and podcasts devoted to memory <https://bulletproofmusician.com/?s=memory>).

But another important thing to ask is the question of *when*. As in, when is the best time to start memorizing a new piece that you're working on?

Have we misunderstood tests?

Before we explore that question, let's take a step back to take a quick look at the literature on testing.

Because our tendency is to think of tests as an assessment tool. A necessary evil that we all have to endure, so teachers can see if we've learned anything. Kind of like going to the dentist to see if you've been brushing and flossing regularly (btw, does it really matter if we floss?).

So naturally, we have a tendency to avoid anything that feels like a test.

But what if we're wrong about tests? What if they actually serve a different role than we think?

A pair of Washington University researchers wanted to explore tests from a different perspective. They were interested in finding out if tests could actually help *enhance* learning, rather than just assess it.

Three study groups

So in a 2006 study (Roediger & Karpicke), researchers recruited 180 undergraduate students to read and study a short passage from the reading comprehension section of a test-prep book.

Everyone was randomly assigned to one of three study groups.

The **study-study-study-study** (SSSS) group received **four** 5-minute study periods to study the passage.

The **study-study-study-test** (SSST) group received **three** study periods, and then took a practice test where they had 10 minutes to recall as much of the passage as they could.

And the **study-test-test-test** (STTT) group received **one** study period, followed by three practice tests.

And then everyone took a final test to see how much learning took place. But there was an important twist!

Immediate vs. delayed recall

Half of the participants took the final test shortly after completing their last study session or practice test.

The other half of the participants didn't take the final test right away. They were asked to come back to the lab a **full week** later for their test, to see how much of the material actually stuck.

And which group did the best?

Immediate recall

Well, when tested right after studying, the **SSSS** group did the best, recalling 83% of the passage.

The **SSST** group did second-best, recalling 78%.

And the **STTT** group did the worst, with a recall score of 71%.

So at first glance, studying more seems to lead to better recall than taking a bunch of practice tests. But the problem of course is that how much you can remember right after studying is not as important as how much you can remember days or weeks later, right?

Delayed recall

Indeed, when tested 7 days later, the participants' performance totally flipped.

This time, the STTT group did best, recalling 61% of the passage, while the SSST group recalled 56%, and the SSSS group only recalled 40%.

(Continued on page 4)

WHAT IS THE BEST TIME TO START (continued)

(Continued from page 3)

So how could we apply the “test-enhanced learning” phenomenon to learning (and memorizing) music?

13 singers

British researcher Jane Ginsborg (2002) recruited 13 classically trained singers¹

They were asked to memorize a 90-second song within 2 weeks, and allowed six 15-minute practice sessions (no more than one per day) to do so.

Each singer recorded their practice sessions, which were then analyzed to see which approaches led to the fastest and most secure memory.

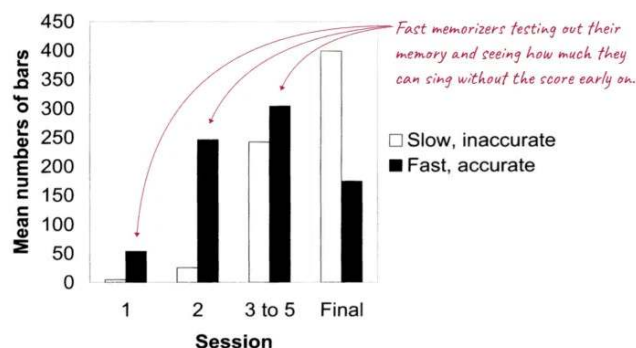
There were several factors that separated the “fast, accurate” memorizers from the “slow, inaccurate” memorizers, but one of the main ones was...wait for it...testing!

How so?

The early bird...

Essentially, the best memorizers began testing their memory much sooner, by trying to sing at least a few bars of the song from memory *in their very first practice session*. And this self-testing ramped up even more in their second practice session.

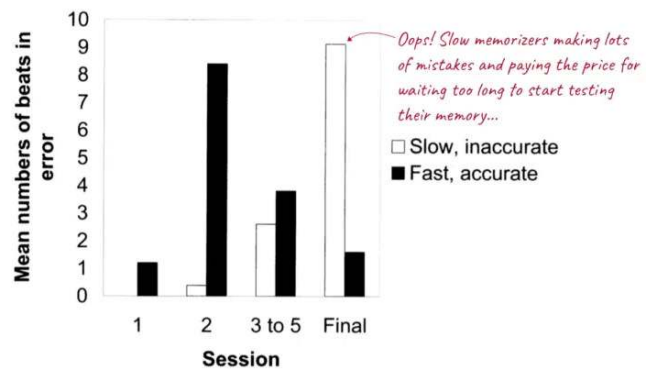
The worst memorizers sang almost nothing from memory in the first practice session, and didn't really begin testing their memory until their *third* practice session.



The fast memorizers did make many more memory errors in their early practice sessions, but they fixed

them, and made fewer and fewer errors toward the latter practice sessions.

The slow memorizers avoided errors early on by singing from the score, but they experienced more and more memory issues as they began testing themselves in the latter practice sessions. And ultimately, they ended up making a ton of errors in their final session as they tried to cram the piece into memory at the last minute.



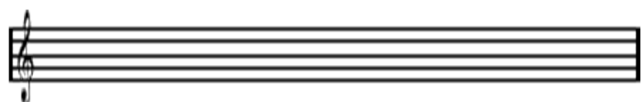
So what's the big takeaway?

Takeaways

Testing your memory is uncomfortable – especially early on, when the details are unclear or all jumbled up in your head. And you certainly don't want to learn the wrong notes or miss important articulation or phrase markings either. So it's easy to rationalize putting this kind of memory testing off until you feel like you've got the piece in your muscles and know the piece well.

But studies like the ones we looked at today suggest that self-quizzing is a key part of the memorization process. And if you don't have a lot of time to prepare, it's probably extra important to start testing yourself much sooner in the process than you might otherwise. As Ginsborg explains in her paper, “recall requires practice and...experts began practicing recall earlier.”

After all, at the end of the day, it's way better to suffer through that lost feeling in the practice room than on stage!



TENSION IS THE ENEMY OF A SINGER PART 1: JAW TENSION

by Arden Kaywin
from backstage.com

One very important concept for any singer to remember is that your body is your instrument, not your vocal cords. Anything that negatively impacts the open flow of energy and sound through your body will negatively effect the quality of your singing. Chief among these is physical tension. Tension is the enemy of the singer because it blocks the free flow of energy, breath, and sound throughout the body, necessary for communication.

When a new singer comes to work with me, one of the very first things I do is to help them become aware of any physical tensions they have that are getting in the way of their most efficient production of sound. Mother Nature gave humans an incredibly efficient mechanism for producing sound, but singers often do not trust it. Instead, they develop habits which they believe help control their sound, but which really just create all sorts of tensions that negatively impact the sound they are trying to improve.

The most common tensions I see singers dealing with are jaw tension, neck tension and tongue tension. In my next three articles, I will explore each of these tensions, how and why they creep in, and I'll give you some simple tips and exercises you can do to release them. Let's start with jaw tension.

If you have trouble with your higher register, one of the culprits might be that you are trying to grab and control the notes with your jaw. If the jaw is not free, then your ability to stretch your soft palate is compromised, as soft palate stretch is necessary to access your upper register successfully. The more locked and controlling your jaw is, the less you can expand into your soft palate for those higher notes. We need to have a free and fluid jaw while singing. Most singers do not even realize they have been locking or holding, because they have never felt it any other way. Here is an exercise to access more freedom in the jaw and let go of tension.

Find a soft, easy smile and let the jaw hang in that smile. Remember that when we talk about the jaw, we're really just talking about the two hinges on either side of your head in front of your ears (don't mistake the jaw for the chin). From this easy smile, allow the jaw hinges to soften and open. The feeling will be one of the jaw hanging down and back as you smile. Do not *hold* your jaw in this position; it should feel free and softly hanging. Keep the energy of the easy smile by feeling your ears widening away from each other. Then, alternate between chanting "ya-ya-ya" and "la-la-

la" on a single pitch as you go down a five-note scale. You want the tongue to be doing the work of moving to change the vowels and consonants, not the jaw. We need the tongue and jaw to be able to move independently of one another. If you find your jaw locking, closing, or moving up and down in tandem with the tongue as you change consonants, then close your mouth, swallow, take a nose breath into a smile, feel your ears widening, then let the jaw drop again and resume. Doing this exercise in front of a mirror can be helpful as well.

TENSION IS THE ENEMY OF A SINGER PART 2: NECK TENSION

by Arden Kaywin
from backstage.com

We have been discussing how tension in various parts of the body negatively affects singing by blocking the free flow of energy, breath, and sound throughout the body. Tension can also trick the body into feeling a false sense of support while singing, which can lead to vocal damage if not replaced by actual, technically correct support. In this three-part series, I have chosen to address the three most common physical tensions that I see effecting singers. Last week I focused on jaw tension. This week we're going to talk about neck tension, what you can do to identify it, and some tools to release it.

When the tendons and veins in a singer's neck pop out while singing, the culprit is neck tension. It's usually a key indicator that a singer does not have a good handle on their breath support. When a singer cannot rely on the solidity and consistency of their lower support, they often try to control the production of sound with the muscles in their neck. This creates an enormous amount of tension in that area, which negatively affects resonance because it puts a squeeze around the larynx. To this end, singers with neck tension also often suffer in their higher register. As the pitch rises, so does the amount of tension in the neck muscles as they work to push the pitch higher and higher. They do this because the singer hasn't internalized how to correctly engage their lower support to manage the rise in pitch effectively. It can be a vicious cycle because as long as the neck muscles are engaged in supporting the sound, the lower support will not take over the job, yet your subconscious won't let those neck muscles release if you intrinsically don't trust the lower support to take over the doing. Therein lies the rub.

(Continued on page 6)

TENSION IS THE ENEMY OF A SINGER
(continued)

(Continued from page 5)

I have found one exercise really helpful in breaking this cycle. It is very simple and designed to help your subconscious begin to trust that you do not need your neck muscles to make a good sound.

Slowly turn your head from side to side, looking from one shoulder over to the other in a slow, smooth motion. Once you feel comfortable in the movement, begin to sing a simple descending five-note scale on “ma” while continuing to turn your head from side to side. Have someone watch you to make sure that when you sing you are not locking your head, neck, and torso together, turning them as a unit from side to side. If the neck is soft and free, the head can turn independently of the body. Also have someone watch to let you know if you get stuck and stop turning your head as phrases begin or end. These are both indicators the neck has gone back into tension. It is impossible to tense or lock your neck if you are continuously turning your head from side to side.

In doing this exercise, you are taking away the security blanket of what’s been supporting your sound and you will really see where you are with your lower support. It will force you to go farther to engage that support because the neck is no longer able to engage. Once you feel the lower support kicking in and your subconscious realizes that you can make a good sound without using the neck to control it, over time you will begin to trust that you can let the neck go when you are not turning your head and a good sound will still come out.

**TENSION IS THE ENEMY
OF A SINGER
PART 3: TONGUE TENSION**

by Arden Kaywin
from backstage.com

When we talk about tension in relationship to singing, we are really talking about any type of physical habit that negatively impacts the open flow of energy and sound throughout your body. In this three-part series, I have been addressing the most common physical tensions that I see affecting singers: jaw tension, neck tension, and finally today we will be talking about tongue tension.

In my experience, tongue tension results most often when a singer is changing the timber of their sound

to make it either sound stronger or better inside their head. It may sound great to them, but out here to the rest of the world it sounds uncomfortable and inauthentic. Most often tongue tension manifests in the tongue muscle contracting and bearing down on the larynx putting an undo amount of pressure on the vocal folds as they attempt to freely vibrate. This can be extremely damaging to the vocal folds over time.

Make a “thumbs up” gesture with your hand. Then gently place your thumb under your jaw in the soft tissue area behind your chin. If you press up with your thumb you’ll feel the base of your tongue. Rest your thumb there and allow the tongue muscle to release and melt down around your thumb. Then, do a simple descending five-note scale on an “ah” from this released place.

If you sing with a lot of tongue tension, you will feel your tongue contracting, hardening, and bearing down where your thumb is. Use your thumb as a reminder that the tongue doesn’t need to do so much work. Let the tongue soften around your finger as you vibrate down the scale, and keep releasing little by little as you continue the exercise. You may feel a little vibrating under your thumb (it’s not always completely still down there), but you should not feel any hardness or bearing down while singing. At first your sound may feel smaller, less resonant, or less powerful to you. That is OK, let it be that way. The way to be more resonant and to find a richer sound is by strengthening your lower support and the energy/stretch of the soft palate instead. Engage those things more and you will see you are able to have a powerful, resonant sound without bearing down with the tongue.

What I always tell my students is that singing should feel good if you are doing it right. If something hurts, feels overworked, or stressed in your mechanism while singing, or if you get easily vocally fatigued, that’s your body telling you that you are not doing something right. Listen to your body, start to become aware of these tensions, work to undo them, and then build back your support and resonance from a much more efficient and healthy place of support.

You don’t become cooler with age, but you do care progressively less about being cool, which is the only true way of being cool. This is called the Geezer’s Paradox

MUSIC CATEGORY BECOMES MUSICALITY CATEGORY

by Steve Tramack
from barbershop.org

Look for a new name on the contest judges' badges, and continued growth in helping performers express themselves artistically in song.

"A rose by any other other name would smell as sweet." – William Shakespeare

The Music Category was launched in 1993 as part of the "new" categories. Integrating elements of the previous Arrangement and Interpretation categories, Music judged the song and arrangement, as performed. Remarkably, the category adapted over the years as the Barbershop style evolved and performances exhibited increased levels of artistry. This adaptation required updates to the category language every 5-10 years to ensure that the Category Description (CD) document still reflected what we were judging.

During the pandemic, we took a closer look at the CD, and realized a refresh was in order. For example, key concepts of musicality such as unity/contrast, tension/release, and thematic development—all key areas of focus in our coaching and contestant feedback—were either under-represented or missing altogether from the CD. Also, guidance to adjudicate stylistic aspects considered commonplace, such as swing rhythms and contrasting textures such as neutral syllable introductions, was not included in the CD.

We set forth in late 2022 to update and refresh the CD. In doing so, we realized that what we've really been judging is "musicality in the barbershop style," hence the name change. The Musicality category was officially launched this past weekend, and will be judged starting this fall.

So, what does this mean to contestants? **For most performances, scoring approach and levels will remain unchanged.** Remember, regardless of the name change, this new CD reflects what we've already been judging. It simply provides guidance for improved consistency.

There are a couple of changes which we believe are positive for both musicality and the barbershop style. First, much of the language in the CD has been changed to reflect positive examples of musicality in the barbershop style rather than negative. Instead of discussing how a Musicality score may be lower, it

describes those aspects which may result in a higher score. The mindset is one of rewarding musicality—particularly when enhanced by stylistic aspects.

The performance aspects of musicality now more clearly provide guidance around the technical and artistic aspects of rendering music. The artistic aspects focus on micro and macro views of the performance, and reward performances demonstrating sensitivity to the music. Opinionated performers, informed by the composer's and arranger's thematic elements, will be rewarded.

The barbershop style is more prominently featured throughout the performance elements of the category description. While today, performances deficient in the barbershop style receive a lower score, those rich in elements of the style which enhance the musicality can now be more easily rewarded.

Look for more information later this year, providing a more detailed look into the Musicality category and exploring how you can increase your sensitivity to and knowledge of music to inform your musical choices.

Thanks!

Steve Tramack
Musicality Category Specialist



"And here's what one of the world's greatest songs sounds like when I sing it."

LABOR DAY JAMBOREEfrom sunshinedistrict.org

The Sunshine District's **Labor Day Jamboree** is a fun-filled event where your family and closest friends can enjoy a long weekend together full of music. Not just any music though, but the sweet sounds of Barbershop Harmony! Over the weekend you choose to participate as much or as little as you'd like. A weekend that you and your family will enjoy floating on a lazy river, playing in the wave pool together, taking some time to visit one of the many nearby attractions, tags, tags, and more tags, and of course – live shows featuring your favorite quartets!

Get your registrations now for LDJ 2023! Performer information can be found below. Show lineups coming soon.

The hotel reservation link is still available, and the block is nearly full. The lower-priced rooms are guaranteed to go fast, so make sure you book before the cutoff on Sunday, August 6th.

The Labor Day Jamboree has been a Barbershop tradition in Florida (also known as the Sunshine District to us Barbershoppers) for more than 50 years. LDJ is an amazing weekend and those of us that make the annual pilgrimage thoroughly enjoy adding our shared experiences to that legacy. It'll be at Omni Orlando Resort ChampionsGate again this year.

Please plan on joining us. You'll be glad you did.

Online registration is open now!

<https://ldj2023.eventbrite.com/>

Please remember that all official LDJ events including the Novice Quartet Contest, evening shows, and afterglows are limited to registered attendees.

Children 10 and under may attend shows free of charge when accompanied by an adult holding a valid ticket or registration.

Registrations are non-refundable but fully transferable.

APPEARING AT LDJ 2023

Midtown – BHS 2023 International Quartet Champions

Riptide – BHS 1998 Dixie District Quartet Champions and 2001-2005 Quartet Medalist

Lunch Break – BHS 2007 Dixie District Quartet Champions and 2014 International Ninth Place Champions

First Take – BHS 2023 3rd Place Bronze Medalist

Three and a Half Men – BHS 2023 4th Place Bronze Medalist

Brouhaha – SPPBSQSUS 2023 Quartet Champions

Wildfire – BHS 2019 NGV Varsity Quartet Champions

Tofu Concern – BHS 2023 NGB Varsity 2nd Place Silver Medalist

Radiant – SAI 2023 Rising Star 2nd Place Silver Medalist

Suite Life – BHS 2023 NGB Varsity Finalist

TBD – 2023 Grapefruit League Novice Quartet Champion

and more to come...

GRAPEFRUIT LEAGUE NOVICE QUARTET CONTEST

ARE YOU IN A NOVICE QUARTET? Do you want a shot at winning a trophy and gold medals? Then the Grapefruit League Novice Quartet Contest at Labor Day Jamboree is for you! The winner will have the opportunity to open the Saturday Night Jamboree Show. Quartets will sing two songs in the Barbershop Style. The winning quartet's name will be placed on the Rik Ogden traveling trophy. This is a great chance to put a quartet together and become the stars of Labor Day Jamboree!

Enter the Novice Contest now!
<https://forms.gle/9irTUJr7ayCjky8>

Join us on Saturday morning at 10 in the Championsgate room for some brand new quartets!

NEW – If you're only coming to support a friend or family member singing in the Novice Contest and

(Continued on page 9)

LABOR DAY JAMBOREE (continued)

(Continued from page 8)

don't want to buy a full registration, there's now a \$10 Novice Contest ONLY ticket option for sale onsite.

- *The quartet cannot contain more than two members who have been a finalist in any District/Regional Contest or have competed in International Competition (including BHS NextGen or Seniors, SAI, HI, or MBHA) within the past 10 years.*
- *No more than one member who has been a District/Regional Champion, or International Finalist (including BHS NextGen or Seniors, SAI, HI, or MBHA) within the past 10 years.*
- *Last year's champs are not eligible unless they change two members and the quartet name*

Registrations are not required to participate as a competitor in the novice contest. However, registrations ARE required for all those attending LDJ events, including the shows and novice contest. So – for those only planning to compete and that's it, no registration is needed.



STAGE AND STUDIO ADVICE FROM A VOCAL PRODUCER

by Brad Chapman
from blog.discmakers.com

A vocal producer is a specialist who concentrates on getting the best vocal performance possible. These eight tips come from a seasoned pro and will help you focus on how to bring your best vocal performance to the stage and studio.

Vocalists and music producers will always benefit by preparing for their time in the studio. For a vocalist, it takes time to become comfortable in the studio setting, and you need to understand what the producer wants from you so you can easily respond and adjust during the recording session. Pre-production with a vocal producer saves time and money and can improve the feel of a recording exponentially and help provide the "Emotional X Factor" which is the key to selling music. Don't go into a studio setting unprepared and waste precious time. Any record project is a major investment. Do everything you can beforehand to help your project succeed. Here are eight things you can do to help make that happen.

1. Personalized warm-up exercises

Learn how to warm up your voice with exercises specifically for you. Canned warm ups or YouTube videos likely won't work well, and they could even be detrimental. Your warm ups should be specifically tailored for you.

Singing songs is also an ineffective way to warm up, as you could be tiring out your voice rather than warming it up. Being warmed up and in your best vocal condition will keep you from being distracted by your voice and keep your mind on the story line and emotions whenever you perform.

My phrase for this is "sing from feel." Feel the emotion first and then sing them out. If you do cardio or a steam room, do these before your warm ups, especially if you have an early morning performance.

2. Constantly train and be prepared

Start pre-production now – today – and never stop. You must always be preparing for the right moment. As Grammy-winner Jeff Bhasker says: "If you're not completely ready for me, I won't produce you." This is something I hear more and more from seasoned producers. They don't want to train and develop you. It's up to the vocal artist to be trained and prepared.

(Continued on page 10)

STAGE AND STUDIO ADVICE
(continued)

(Continued from page 9)

One area of focus should be in developing a strong head voice. This will keep the producer from having to fight levels when recording your vocals due to your overloading the pre-amp. In other words, don't yell on your high notes. If a producer has to limit the sound going to record, this results in less color in your voice. Also, intimate passages are difficult to record unless you can control the volume dynamics through a belted head voice.

3. Work with someone during vocal tracking

When you're recording, there will always be someone running your sound system or tracking your vocal tracking (at least there should be.) I know the stories of artists like Prince and Todd Rundgren self-producing, but I doubt they were alone during the vocal tracking. The reason you want to work with someone during your vocal tracking is that it is quite complicated to record, engineer, and focus on your emotional delivery.

Any totally self-produced vocals I've ever heard lack feel – and that's what the vocal needs the most! Always remember that singing is your mode of communication with your fans. Having a producer in the studio helps make sure you are communicating to someone: otherwise you're singing to yourself. Your producer should listen as an audience would and give you feedback. Your vocal expression is far more important than the sonics of the recording.

4. Know what you want in your monitors

Buy a small mixer, a microphone, headphones, and floor monitors, use them every day (even while doing vocal exercises). and learn how the equipment works. Then you can talk intelligently to your producer and make sure your audience – whether live or through your recordings – will hear you at your best. When you put headphones on in a studio, you must communicate with the engineer/producer so they can give you exactly what you need in your mix so that you are comfortable and able to sound your best. At the same time, you need to familiarize yourself with how to sound great when conditions aren't perfect. If there's a bad monitor mix or feedback on a live stage and it affects your performance, the audience won't blame the sound engineer, they'll be looking at you.

5. Feel your song's story

90 percent of your singing must have feel. Make sure that any vocal or monitor problems do not distract your conscious mind from the feel of the song. Your mind should be at least 90% on the story and how you feel about it. Producers call this "feel." They will always ask you for more and more feel, and emotional expression. They know that is the only way that they can produce a performance that means something to your fans.

6. Ignore mistakes during the performance

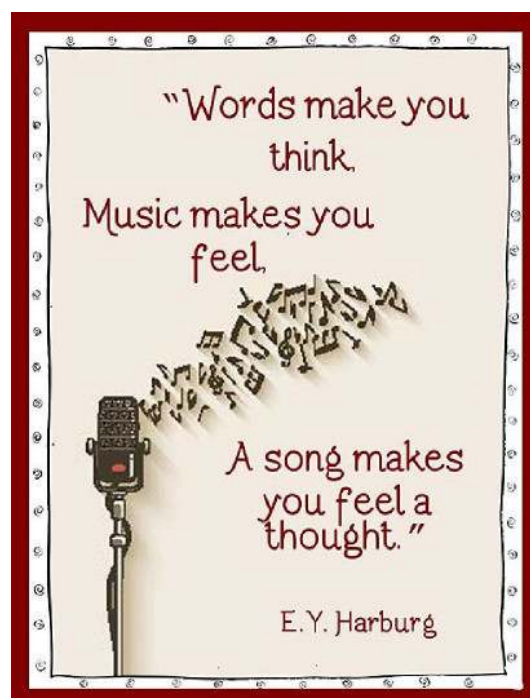
If you make a mistake, learn to ignore it and continue singing the song's story with emotion. Always stay in the feel of the music and the story.

7. Train until the song's technique and emotions are second nature

How is this done? Through repetition and practice. You will develop the ability to "stay in the story" from beginning to end; never being distracted. At the same time, make the story's emotions the only place you want to live in. Feel them, express them, and communicate them to your audience.

8. Enjoy your performance, enjoy the music

Do this, along with tips 1-7, and you will have a great time performing live and in the studio – and you'll sound great doing it!



IT HAS COME TO MY ATTENTION THAT YOU'RE DOING KARAOKE WRONG

by Luke Winkie
from slate.com

Here's how to do it right.

I've found myself doing a lot more karaoke since the end of the pandemic. Initially, I thought this was because we were all shaking off the shackles of deep isolation with the one true polyglot love language: screaming pop songs into each other's faces in total hysteric rhapsody; briefly falling in love with all of your friends. There *is* probably some truth to that, but the older I get, the more I've started to develop a taste for evenings out on the town that aren't entirely subject to a rigmarole of identical beer-and-a-shot dive bars. I need an *activity* to buffer the drinking. And getting my name called to sing a *Hot Fuss* deep cut is exactly what the doctor ordered.

However, I do think the great social reboot of the post-COVID order allows us to institute some ground rules for the art of karaoke. Ground rules that, quite frankly, are long overdue. Karaoke is a uniquely fragile ritual, and it can be absolutely torpedoed by a single rogue agent. A karaoke faux pas can snap the tripwire of reality, returning all of us to our flesh-and-blood bodies—which is not a good place to be on a Saturday night. So please, read and internalize these tips, so we can keep the fantasy alive.

There should be no more than
two people on stage at any time.

The duet is one of the critical tentpoles of karaoke. "Total Eclipse of the Heart" would not be complete without someone—perhaps a bit more shy than whoever is taking on the primary Bonnie Tyler responsibilities—echoing the aching "turn around, bright eyes" in the middle distance. One of my eternal go-tos is Bon Jovi's "Wanted Dead Or Alive"—my spirit is nourished whenever a loving partner fills in the bellowing, kickass "*waaanteds*" in the chorus.

What is significantly less cool, however, is when a bachelor-party-sized group of 34-year-olds rushes the stage for an abominable group cover of "Say It Ain't So," all of them unleashing throat-scalloping screams during the "wrestle with Jimmy" part, bludgeoning the puny, overmatched microphone into a harsh, feedback-laden roar. It totally defeats the fundamental framework of kar-

aoke as a performance, with the rest of us—standing stageside—*singing along* in rapturous communion. Yes, this sort of posse-cut is basically fine in a private room—if you and six friends want to get ignorant on "Best I Ever Had" behind a soundproof door, more power to you, brother. But get that shit out of here in humane, dignified public settings. College was a long time ago, okay?

Go big or go home.

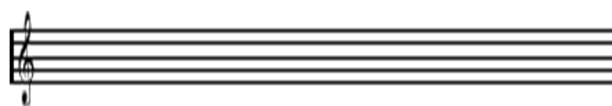
The worst karaoke performances are rarely authored by people who can't sing. The harmonically challenged understand that they must attack the microphone with supreme gusto—overcompensating for their sonic cluelessness with fist pumps, karate kicks, spleen-squeezing eye contact, and whatnot—becoming much larger than life in the process. I once watched a "Smells Like Teen Spirit" so ridiculous, atonal, and terrible that it actually brought the house down. Everyone else in the building was blown away—no classical training required.

Instead, the underwhelming, annoying karaoke sets come from those who would visibly rather be anywhere else, but for reasons even they don't completely understand, have signed up for "Wagon Wheel." They stare at the floor, mewling out anxious notes in inaudible frequencies, bumming the rest of us out. Listen, it is *fine* if you don't want to sing. Sometimes I don't want to sing! But if you've dropped a song name into the proverbial hat, you need to take the ceremonial responsibilities seriously. Speaking of which ...

Please, for the love of God, don't
pressure someone into singing.

What is there to gain from this, honestly? You could alienate the person, stressing them out, making them feel trapped and out of place, as if the only way to access common fellowship and acceptance is to be publicly hazed with pop music. Or they might give in to your pressure, and risk the scenario outlined above—a damp, dispiriting performance that is swallowed up by the barroom murmur, humiliating all parties involved. Karaoke is a ritual that is best paired with enthusiasm, and while a teensy bit of good-natured goading is acceptable, guests are allowed to remain audience members exclusively. There is no such thing as chickening out.

No.



WHAT'S WITH ALL THESE "CLEF-FOUR" NAMES?

by Scott Perkins
from harmonizer

When the Four Pitchikers won the SPEBSQSA championship in 1959, it marked the first time a winning ensemble had chosen a witty, play-on-words quartet name. Since then, paranomasia, or pun-inspired words with a double meaning, has become commonplace throughout the Society, as the list of registered quartets attests. Just where do quartets come up with these creative, humorous names?

A popular source of quartet names with a twist comes, understandably, from music terminology itself. There are, for instance, Coda Honor from the Pioneer District (PIO), Lost @ C from the Evergreen District (EVG), the SeaSharp's (EVG), Lovin' Tune-ful (EVG) and the cryptic 2#2Bb from the Carolinas District (NSC).

For those who prefer a little more danger and excitement, there is Chordtastrophe from the Land O' Lakes District (LOL), Sharp Attack (PIO), Desperate Measures from the Mid-Atlantic District (MAD), and the Treble Makers of the Far Western District (FWD).

Sometimes, quartets select a name that is descriptive of the members themselves. While it is improbable that the Great Western Timbre Co. of the Sunshine District (SUN) is comprised of four singing lumberjacks and Note'orious (LOL) never made the FBI's Ten Most Wanted list, the Armchair Chorder-backs of the Central States District (CSD) may indeed be second-guessing football fans. It is also entirely possible that Tonal Eclipse (PIO) is a group of four astronomers. However, the Spit-Tunes! of the Southwestern District (SWD) may prove the point that, occasionally, a name is just a name.

With baseball as a U.S. national pastime, there should be little wonder why it is the source of interesting quartet names. Its moniker notwithstanding, Basses Loaded (NED) undoubtedly found room, somewhere, for a lead, tenor and baritone on the team. Wild Pitch (MAD) and Hit by the Pitch (CSD) may need to spend a little more time warming up. And even though it cannot be found anywhere in the baseball rule book, the quartet name Four Bass Hit of the Dixie District (DIX) is still a homerun.

Numerical references also seem to influence name selection. Apparently distrusting the audiences' ability to count, some quartets simply do the math themselves. The School Bored Four (SWD), 4got2shave

(PIO), fourfathers (NED), Four In Legion (SWD), the For-tified Four from the Ontario District (ONT), Four Gone Conclusions (MAD), and 4R4N (EVG) all make it evident that, yes, there are four members in a quartet. However, quartets like 3 Wise Men (MAD), Three Nice Guys (PIO), and Three Handsome Gentlemen of the Cardinal District (CAR) prove the point that, sometimes, the numbers just don't add up.

A few quartets seem to draw inspiration from, well, let's just say the advanced ages of their members. It is safe to assume that Completely Youthless of the Seneca Land District (SLD) probably does not have to worry about rehearsing on school nights and the Elderly Brothers (NED) will never be mistaken for Don and Phil in their prime. C Nile Sound (FWD) and the Rusty Pipes of the Johnny Appleseed District (JAD) at least give the audience advance warning that the years may have finally caught up with them.

Then there are names which might have been conceived after a trip to the supermarket, such as the Apple-Core-Tet (CSD) and a grocery isle favorite, Lettuce Turnip the Beet (EVG). Was a television game show the motivation for One of us is Rich (FWD) or a late night advertisement by personal injury lawyers the impetus for Dewey, Singum, and Howe of the Sunshine District (SUN)?

Speaking of lawyers, an all-attorney quartet in the NED recently chose an appropriate name to reflect the quality of their rehearsals. Their name? Contempt of Chord. (In the spirit of full disclosure, I happened to be the quartet's tenor.)

Even though they may not qualify as a play-on words pun, some quartet names can be puzzling, for sure. Where in the world did Frank the Dog (MAD) come from? And when you do not trust the master of ceremonies to get it right, a quartet can always take matters into its own hands by crafting a name which avoids the need for any introduction whatsoever. Take, for instance, "The Southwestern District of Champions Fellas '4' Harmony and the 4 is Because There are Four of Us" (SWD). Now that's paranomasia, but is there enough room for a listing in the program?

With the interest in quartet singing continuing to grow, you may have trouble finding just the right quartet name. Just make sure to choose a thought provoking, clever name which will never be Four-gotten. Of course, No pun intended (LOL). Wait, that name is already taken.

(Editor's Note: some updates from the Let's Talk (barber)Shop Facebook group)

(Continued on page 13)

WHAT'S WITH THESE "CLEF-FOUR" NAMES (continued)

(Continued from page 12)

Deez Notes.
On The Brink (seniors quartet)
Five Cannibals
The Five Opinions (Jewish quartet)
Kvetchers In The Rye
Sons Of Pitches
The Merry Yentlemen
The Menchtones
Honorable Menchen
Monopoly
iTones
Wicked Pissah (mixed quartet)
Whatever Fo(u)r
Accidental Intelligence
After Five Four
Foursome Time
Some Other Time
O.C. Cash Me Outside
Serior Vericose Harmony
Leave The Doors Open Please
The Incontinentals (senior quartet)
Chord On Blue
The Hardly Boys (senior quartet)
Promissory Notes.. a quartet to hold your interest
The Testostertones
Three Good Looking Guys
The Din Of Antiquity
Intermission
Your Final Quartet Of The Evening
4nication (later changed to Innuendo)
Illiterati (sight reading quartet)
Inquizzatones
Unfortunotes
D'Arrangement
Hhhhhhhhhhhhhh
The San Francisco Storm Door and Whale Oil Company
The Oreos (biracial quartet)
Checkered Part
Varicose Harmony (seriors quartet)
Frank The Dog
Jen And Tonics
Make It Stop
SynchAires
Lovin Tunefuls
Uncalled Four
Penn15
The Pep Boys And Grimmace
Oops All Baris
Qyduhmix
The Quartet Formerly Known as Prince William Sound
Fourplay
Fermata Nowhere
Children Of The Chord

Unaccompanied Minors (youth ensemble)
Four To The Bar
8 Ball
Millennial Falcons
In Serious Treble
Four Flat Whites (New Zealand coffee drink)
4 An Occasion
Three Ho-ho's And A Twinkie
Looney Tunes And Hairy Melodies
Looniyville Trolley
Four Dull Guys
Throat Culture
Four Tune Seekers
Rusty Pipes (senior quartet champs)
New Directions (say it real fast)
The Lutfisk Four
Glotl Attack
Tom Dick And The Hariless (seniors quartet)
Me And Three Other guys
Four Poster Polka
The Bearded Clem's
Camel Two
The Abominable Showmen

I'll bet YOU can think of some.....



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MAKE THEM THIRSTY

by Brody McDonald
from choirbites.com

"If you want to build a ship, don't drum up people to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea."

-Antoine de Saint-Exupery

This is an amazing quote for teachers of all stripes. Here are two more that, when paired, help communicate the same concept.

My Dad said, "You can lead a horse to water, but you can't make it drink. You can, however, drown it." And by that he meant that if you try to force any action too much, you can create resistance that leads to failure.

Someone else whose name escapes me (please comment below if you know; I want to give them credit) said "You can lead a horse to water, but you can't make it drink. Our job is to make it thirsty."

I tell students all the time that TEACHING and LEARNING are two different verbs. If a student is dead set against learning, the teacher's job becomes difficult if not impossible. However, if the student WANTS to learn, nothing can stop them. People learn things, complex things, all the time - on their own. Piano, guitar, other languages, how to fix a car, how to cook chicken piccata. Information is everywhere, all the time, and available for free. When I tell students that nothing can stop them from learning if they really want to, they chuckle. Then I say, "So... how many of you know someone who figured out how to bypass the school's website blocker?" Case closed.

The following are two stories of students who went above and beyond to learn. They were inspirations to me, and showed me new avenues for my teaching. I tell these stories from time to time in my rehearsals to help open my singers' minds. It's Thanksgiving, and these stories came into my head as I began to do my annual accounting of things for which to be grateful. Awesome students make that list.

Just over a decade ago, I had a student named Caitlin. Caitlin always wanted to succeed. At the start of each year we hold auditions for section leaders. One of the requirements is to play the section's part on the piano. Caitlin told us she had been working all Summer, and was hopeful to be chosen.

When the time came to play, she seemed flustered. It wasn't awful... but not good enough. Caitlin was disappointed, but moved on.

Fast forward another year. Caitlin came in again, this time looking VERY confident. She played the alto line flawlessly. The piece was in closed score, so I asked her if she could play the soprano and alto lines together. She could. No problems. I was blown away!

"Have you been taking piano lessons?" No.

"You've just been working on this on your own?" Yes.

"How did you get so far this time? Last year you struggled. Was it just having more time?"

What she said next is the answer I'll remember above any other in my career.

"Last time, I didn't know the note names on the piano, so I put stickers on the keys to help me. I learned how to play with the stickers. But then I came in for the audition and when I looked down... there were no stickers. I was lost. When I went home, the first thing I did was to take all the stickers off my piano and start over."

Caitlin set a learning goal for herself, invested time, and used what she could (stickers) to help. When she failed to achieve her goal, she didn't pout or quit. She realized she miscalculated by not transitioning OFF the stickers. She didn't FAIL, she LEARNED, and immediately used that knowledge to adjust and become successful in the next cycle.

I had another student, Sam, who was a Senior and the new Vocal Percussionist for Eleventh Hour. He was trying to fill some big shoes. The VP before him was Kurt Zimmerman, who was on The Sing-Off in Eleventh Hour, and then went on to leave high school and immediately become a professional VP with Street Corner Symphony for eight years. Sam started the year less than enthusiastic, and when I talked with him one-on-one he confessed, "I just thought I'd have more opportunity to create in this group." I explained to him that he could create as much as he wanted, that I cherish such ambition, and asked him what he had in mind. "Looping pedals and effects pedals. I really like what SONOS does." So... I got in touch with one of the members of SONOS, connected him with Sam, and told Sam: "Learn what you need... here's our budget. Come back to me with a plan." Sam did just that, and went on to create music that year that people in Kettering still talk about to this day. (Check this link if you want to see. It's not the greatest footage, but Sam is using a looper to build a complex drum battery in the beginning in "Some Nights" as well as using a phaser. He does some looping in his VP solo at 13:40 - <https://youtu.be/jcSgtD5EvtI>)

And so it is that these two stories provide us with great reminders.

FOR TEACHERS: Teach as well as you can, but also look for ways to empower students to learn on their own. Do what you can to "make them thirsty." Ask them what's possible, ask them for help, ask them to get creative. You'll be surprised at the results.

FOR STUDENTS: Don't wait around. Your director can't do or be everything for you. You are responsible for your own learning, and much of it comes from your own curiosity outside the classroom. When things don't go your way, don't see it as a FAILURE. It's an opportunity to LEARN and to come back stronger the next time.

FREE YOUR VOICE

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

(continued from last month)

Articulation (continued)

- Choose carefully when to produce more plosive consonants or when to sing through consonants. Do so for effect or for a specific reason. After all, word sounds can provide emotional impetus. In such a case, sound and use the singable consonants like 'n', 'm', 'l', 'r', and 'ng'.
- Be very wary of unsingable consonants. When you use those too heavily, the effect may sound like singing note to note, instead of singing long lines.
- Practice dropping your jaw open immediately to vowels. Get to the vowel sound instantly and sustain it for as long as possible before changing. This may seem a boring way to sing when you practice, but it sets up good habits and reminds you that there is more excitement in the singable sounds.
- When practicing the 'boring' approach above, be sure you get cleanly to each note and vowel. Avoid slurring and sliding. Ensure your jaw gets every chance to drop open and rest on its shelf.

The Face Common Problems

- Dead Face
- Frowning, or the 'thinking' face
- Smiling too much
- Facial contortions
- Stiff facial expression
- Lip tension
- Pushing lips forward off the teeth too far and over-shaping
- Jaw stiffness
- Chin jutting
- Eyebrow tension
- Flaring of the nostrils
- Tension flows into other areas like the neck and shoulders

Many singers make the mistake of thinking they must be facial contortionists. However a good singer is one who looks and sounds natural.

(to be continued next month)

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

N = Never sing if it hurts to swallow.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

N is for Name. What's in a name? Lots if you're a singer! You know how there are just some names you remember easily, and some you don't? Many musicians have "stage names", also known as "pseudonyms" ("pen names" are for authors). You do not need to legally change your name; it is extremely common and accepted for musicians to have an a.k.a. if they so desire.

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

N. Nodules. These are nasty little suckers that grow on your vocal folds if you don't learn how to use your voice organ properly. Dehydration, alcohol abuse, shouting, screaming, smoking (especially if all of the above are done simultaneously) can ruin your folds and you end up with having to have them scraped. Many of the old school of "screaming" rock stars have had nodules removed. In my opinion once this happens the voice organ is never quite the same again. Better to avoid nodules in the first place by learning to sing correctly.

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

N= Not Efforting -- This is a concept of using your body as an instrument. Not efforting involves holding up (standing straight, having a support of air in your body), doing a proper placement of pitches, dropping your jaw, riding the air up and over, and relaxing into the groove.



QUARTET CORNER

Our quartets are regrouping.

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



No Name Yet

? tenor

Mark Roblez lead

Jason Dearing bari

John Alexander bass

amazonsmile

You shop. Amazon gives.

Amazon has dropped the Smile program, where they would take a percentage of our purchase prices and donate that to our selection from worthy non-profits (like us, the Big O). Their new plan is to only donate to those entities that THEY deem worthy.

FlipGive

Here's a simple way to financially support the Big Orange Chorus, at no cost to you! If you shop at any of the more than 400 merchants or like to purchase eGift Cards, FlipGive will give us back from 1% to 20%, depending on the merchant.

To sign up, visit
<https://www.flipgive.com/f/570688>
 and start shopping.

Thanks in advance!!

Big Orange Chorus

REHEARSAL SCHEDULE

Thu	07 Sep	Shepherd of the Woods
Thu	14 Sep	Shepherd of the Woods
Thu	21 Sep	Singout TBA / SotW
Thu	28 Sep	Guest Night / SotW
Thu	07 Oct	Shepherd of the Woods
Thu	14 Oct	World Golf Village
Thu	21 Oct	Singout TBA / SotW
Thu	28 Oct	Guest Night / SotW

BIRTHDAYS

Dave Schubert 07 Aug

PERFORMANCE SCHEDULE

Thu	21 Sep	Singout TBA
F/S/S	13-15 Oct	SUN District Fall Convention
Thu	07 Dec	Cypress Village show
Sat	24 Feb	Icemen game (SSB)
F/S/S	22-24 Mar	SUN District Spring Convention
Sat	18 May	Jacksonville Festival of Choirs

...more to come

NAME BADGE ETIQUETTE

Hey guys! Wearing of our name badges is an important task. Not only does it identify you to others, it provides for a casual greeting to all your friends. A name badge opens up all kinds of communication skills that can lead to getting off on the right foot with others.

It also lets everyone know that you are ready to make friends and become productive in, greasing the skids, so to speak, in securing friendships from the initial point of meeting.

Lastly, if you are prone to forgetting names, a name badge can help you remember your own name when you forget it. This probably applies to many of our older members, whom you are probably one. Just wear the name badge please, especially when attending our meetings.

**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.**

RECENT GUESTS

Michael Reynolds	Kyle Batchelder
David Brown	Thomas Barhacs
Pat McCormack	David Brown
Richard Breault	Justin McGhie
Sean Henderson	Doug Owens
Chris Redman	Steve Moody
Jeff Fullmer	Doug Schultz
Ryan Himes	Ron Geno
Mike Ryan	McKayle Callan
Dale Patricu	Gary Weddel
Stephen Gramza	Curt Shepherd
Conner Barber	Craig Dopp
Julian Bryson	Bob Lemons
Jim Hughes	Chris Loken
Elias Dandar	Dean Lang
J Brown	Bill Mumford
Marge Phillips	Shamus McIner
Sirlister Smiley	Rob Taylor
Peter Gugisberg	

WELCOME

NEWEST MEMBERS

Dale Martin	March
Tom Frutchey	November
Emily Dearing	August
Alexander Burney	October
Daniel Pesante	March
Kenneth Moyer	June
Richard Chapman	July

2023 DIRECTING TEAM



Jay Giallombardo
Guest
Director



Daniel Pesante
Front Line
Director

2023 OTHER CHAPTER LEADERS



David Walker
Uniform
Manager



Les Mower
Chorus
Manager



John Alexander
Bulletin
Editor



Frank Nosalek
Webmaster &
Technology

PHOTO
NOT
AVAILABLE

vacant
Show
Chairman

EDITOR'S NOTE

Article and column submissions are solicited.
Help make this a better bulletin. Send me stuff!
The deadline for October is 24 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.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 SINGERS ON THE RISERS
BE A SINGER-BRINGER**



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