



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 41 Issue 5

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

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REHEARSING WITH JAMULUS

from jamulus.io et al

Tired of using Zoom where only one person can speak or sing at a time? Wish there was a better way to rehearse (or jam)? We here at the Big O are currently exploring this as a way to have live remote rehearsals (like other groups, such as Orange Blossom Chorus).

Jamulus is software for playing music, rehearsing, or just jamming with anyone online with low latency. You can use your Windows, macOS or Linux machine to connect to Jamulus servers worldwide. Jamulus is free and you can just use your normal broadband connection. Simply connect to a public server or host your own private one. Jamulus has been in development since 2006 and is designed for high quality, low-latency sound, making it easy to play together remotely and in time. Have a look at how people do it (<https://jamulus.io/wiki/Demos!>)

All over the world Jamulus allows huge choirs to rehearse, loud rock bands to play, and brings folk and classical musicians together. It's being used for remote music lessons, in schools and universities, in private and in public. Even just for the spoken word – all in real time on the Internet, as if you were there in person.

Have a look at the documentation (<https://jamulus.io/wiki/Getting-Started>). Especially consider the troubleshooting section (<https://jamulus.io/wiki/Client-Troubleshooting>)! You can also ask on the forums (<https://github.com/jamulussoftware/jamulus/discussions>).

For detailed information about how Jamulus hacks the space-time continuum to produce a near-perfect 5th dimension of collaborative sound, see this paper by Volker Fischer (<https://jamulus.io/PerformingBandRehearsalsontheInternetWithJamulus.pdf>).

Get started now (<https://jamulus.io/wiki/Getting-Started!>)

WANTED!!

MEN WHO LIKE TO SING!



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2021 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

I really hope y'all have been singing. We've only gotten together, physically, a few times in over a year, and not everybody showed up. Your voice is a muscle, use it or lose it. Warm ups are a must, singing songs (especially keeping our repertoire fresh), learning new songs (we've got a few on the list that it'd be good to already know when we do start back in earnest) these are all extremely important. We could even be trying to form new quartets.

We've started experimenting with Jamulus, a free-ware program that allows real-time, live audio jamming. We should be able to rehearse with everybody hearing each other, from home. Lots of choruses and bands are using it. Check it out.

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

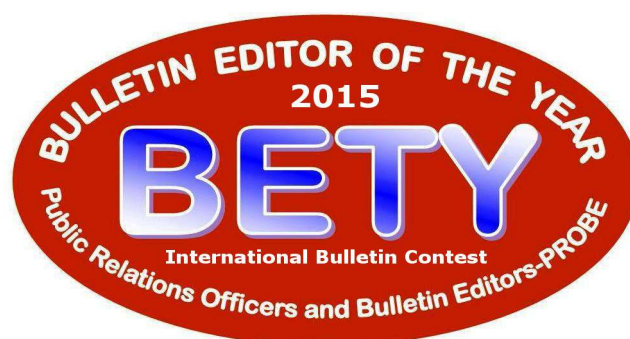
Please check in on our Zoom sessions, even if it's only to see each other and say, "Hi." It's important for us to connect with each other.

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

We need more members. Please invite friends, acquaintances, and even strangers to come as a guest. Many of those who try what we do, will enjoy what we do. Let's not be a well-kept secret.

Continue looking for gigs (both paying and not). We enjoy performing, more people will see and hear us, and some of them might want to join in the fun.

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



CHAPTER FUNDRAISING IN A COVID (OR POST-COVID) WORLD

by Allison Barrett
from barbershop.org

The traditional means of raising cash are not your only options—try something new!

The pandemic took a big toll on chapter revenue in 2020. Here's a list of fundraising ideas that you can do virtually or live while distanced.

Use our new BHS giving platform

Donors can direct up to 85% of a gift to your chapter. Anyone can choose one time or monthly giving, and money is transferred to the chapter in monthly installments. BHS can also offer fundraising support to your chapter by collaborating to create a customized giving webpage for your use.

Virtual tip jar

Once you've set up your chapter's fundraising page, showcase your chapter in a live stream or release old show videos and offer the option for your audience to tip. Virtual shows allow your out-of town fans to watch as well as those who can't leave home or would like to watch later.

Host a trivia night

If local law allows, sell tickets and host a raffle to encourage attendees to purchase multiple tickets. Game styles include general knowledge or music trivia, name that tune with a live quartet, or music bingo.

Create merchandise

This one is a little more time and resource intensive, but it can increase both your revenue and profile. The first option is to mass order the shirts upfront with seed money and sell them via online shows or your social media and web channels.

If you don't have the money upfront or are not sure what your audience may buy, you can sell pre-orders and then only make what is purchased. Check with suppliers regarding minimum orders and expected turnaround times.

Rebate nights with restaurants

Restaurants have been hit hard, too, and you can help

both them and your chapter by helping them co-sponsor a rebate night fundraiser. Once you have a date and an agreed-upon percentage of profits for the night, get the word out!

Local sponsorships

Some donors are more ready to give when they know exactly what your chapter needs and how their money will be used. Do you need a discount on your show programs or dry cleaning for your show uniforms? Could you give the music product codes to someone who can take care of a few pieces for you?

Always be sure to thank these donors in the same way that you would someone who contributes monetarily. Include a mention in social media and as a donor on your website and in show programs.

Social media campaigns

Chapters with a social media presence may share posts that encourage friends, families, and supporters to give through your website or by using the new BHS fundraising platform. Chapters with a smaller following can still do this, and could also look into doing a few paid ads to promote your shows instead of direct donations.

Apply for a grant

Grant applications require a significant amount of time and effort. If your chapter has done thorough research into the eligibility and reporting requirements of a particular grant, this can be a great way to provide additional financial support for programs or operational expenses.

Take time to prepare a quality application and start your grant search locally. Begin your search with city and regional arts councils and then expand based on your chapter's needs.



LOCK IT IN THE POCKET

by Brody McDonald
from choirbites.com

Let's talk about young singers and that tricky little thing called the soft palate. You know, that thing that many beginners don't like to lift? The thing that, when properly lifted, eliminates nasality and warms the tone? How can we help our singers become consistent soft-palate-lifters?

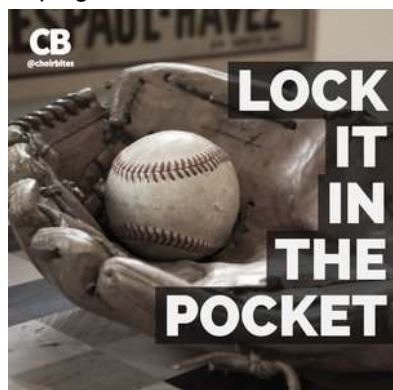
The first step is to let them know that the palate will not "stay put." That is to say it is lifted through effort, and only continuous effort will keep it lifted. It would akin to holding your arm above your head. You can't just set it and forget it.

The next step is to thus identify "the pocket." I see the lifted soft palate making a "pocket" in which sound spins and warms. It must become second nature to constantly create "the pocket" so that the sound will be drawn there more easily.

When I was growing up, I played little league baseball. I had a leather glove, and the first thing my Dad taught me was how to break it in. He said that if the glove was flexible and if the pocket was broken in, any baseball that hit the inside of that glove would be snagged like a fly in a Venus fly trap.

I constantly worked the leather back and forth. I stomped on the glove and threw it on the ground. Every night, I would oil the glove, then put a baseball in the webbing of "the pocket" and tie the whole thing up. During the day, I would throw the ball into "the pocket" over and over, reinforcing the trap to perfection.

Singers must constantly work on perfecting their "pocket." After all - there is a finite limit to how much space any singer can internally produce, and not every sound/vowel/tone requires MAXIMUM space. But the concept of a pocket, the concept of space, the practice of developing lift in the tone is invaluable.

**3D-PRINTING VS. SCULPTING**

by Brody McDonald
from choirbites.com

So many times I'm directing choirs full of students who "like to sing" but just don't sing out. There's tons of reasons why, including:

- shyness
- fear of "sounding bad"
- fear of voice cracking
- doesn't want to be perceived as a "show-off"
- lack of awareness

Helping singers overcome fear is a whole different animal and another post entirely. For right now, let's just take a look at sheer output. Many beginning singers don't understand all the muscular coordination required to sing properly, but they can take a big step forward by just singing louder/bigger. By getting involved. By MAKING SOUND. I'm a big believer that increased activity is good, because then that activity can be steered/refined.

I began to consider how one "builds" a voice. I think a lot of my singers think "I'll sing out when I know that part" or "My voice is what it is." Even if they plan to build their voice stronger over time, they approach it like a 3D-printer: adding one tiny layer at a time, over a long time. They start small and only make incremental changes, slowly

I think of singing more like sculpting: let's start with a BIG hunk of stone, then knock away chunks until we have a closer shape to the desired sculpture. Over time, we'll use finer and finer tools to get into details until we are sanding and then polishing the stone into a work of art. It just makes sense to me. If we want to improve sound, we must start by making sound! It would be impossible to make a life-sized statue of, let's say a dog, with only a golf-ball-sized stone.

YES - a beginning singer's "stone" will be smaller than a trained singer's "stone." The stone gets bigger as technique is established and muscles strengthen. But first and foremost is the idea, the visualization, that something substantial must be created before it can be shaped. It is said that sculptors can see the beautiful art within the stone, that they just have to set it free. I think the same is true of the human voice - get it out so we can get a good look at it - then let's get to sculpting to set that beautiful tone free!

HAVING DIFFICULTY MOVING PAST A PARTICULARLY DISTRESSING AUDITION OR PERFORMANCE? "JUST THINK POSITIVE" MAY NOT BE THE BEST STRATEGY...

by Dr Noa Kageyama
from bulletproofmusician.com

Maybe it was an embarrassing memory slip. Or one of those runaway train moments, where you knew you were rushing, but just couldn't stop. Or perhaps it was a super quiet and exposed moment, where your bow started shaking, and doing some crazy involuntary ricochet type of thing.

I think we've all had certain performances or auditions that we wish we could take back. Where things went so badly, and we were so embarrassed or felt so ashamed, that it still affects us a little bit today. Where we tighten up when we get to a particular section of a tricky excerpt. Or develop a sort of complex about a particular part of the bow or dynamic range. Or become fearful and anxious in certain passages, even if we never have a problem with them in practice or rehearsal.

In the absence of a way to eternal-sunshine-of-the-spotless-mind our brains (and I actually can't remember if that worked out well or not, so maybe it's just as well that we can't?), how can we move past these distressing performance moments, and let go of our audition/performance "baggage" so these moments from our past don't continue to affect our performances in the future?

Self-efficacy?

An international team of researchers ([Paersch et al., 2021](#)) were curious about the potential benefits of a particular type of confidence known as self-efficacy.

Self-efficacy is essentially how strongly you believe in your ability to achieve a particular goal or be successful in a specific task. And it's been linked to all sorts of positive things, like persistence, initiative, better emotional regulation, more effective responses to stress, and even increased performance in sport, academic, and work settings (e.g. [Schönfeld et al., 2017](#)).

Given this, the researchers wondered...might it be possible to leverage *self-efficacy* in some way, to

take a bit of the sting out of negative experience from our past?

A distressing negative memory...

The team recruited 50 participants, and had all of them start off by spending 1 minute recalling and imagining a negative memory from their past. A memory that was still "mildly to moderately distressing," falling somewhere between a 25 and 75, where 0=not at all distressing and 100=extremely distressing.

After visualizing this memory, they were asked to rate various aspects of the memory – like how vivid or distressing the memory was. With questions like "how distressing is the negative memory right now?" (1=not at all; 10=extremely stressful).

They were also hooked up to heart rate monitors, and asked to report on their physiological state during recall. With questions like "during recall, I had heart palpitations..." (1=not at all; 10=extremely).

Memories of self-efficacy vs. feeling positive

Then, the participants were randomly divided into two groups. One group – the **self-efficacy group** – was asked to recall and imagine three specific events from their past, which demonstrate "strength and self-efficacy where they managed a situation successfully despite potential barriers." Like doing something well in sports or school, or having handled a difficult emotional situation effectively.

Participants in the **positivity group** were simply asked to recall "specific events where they felt particularly positive." Like a "happy encounter with a friend or partner or experiencing nature during holidays."

Recalling and reappraising the negative memory

Next, participants were asked to recall and imagine the negative memory once again, for 2 minutes.

Then they were asked to describe that memory to the experimenter in as much detail as possible.

And finally, they were asked to reflect on 10 open-ended prompts about their negative memory. Basically, they were presented with 10 questions, and given a minute per question to potentially *rethink* the negative memory in a gentle way.

(Continued on page 6)

HAVING DIFFICULTY MOVING PAST (continued)

(Continued from page 5)

Like, to consider what positive aspects of the event there may have been, or what sort of personal changes resulted, or how their emotions have changed over time, or what positive experiences they've had since, and so on. Especially in light of the self-efficacy or positive memories they just recalled – though this wasn't stated in any explicit way.

8 days later...

Eight days later, participants returned to the lab, and were asked one last time to recall and imagine their negative memory for 1 min.

After which they answered the same questions they were asked at the very start of the study. Like how distressing the memory was, whether they felt that their heart was beating faster, etc.

The question being, did the experience of dwelling on self-efficacy memories from the past, and then reappraising the negative memory change how they felt about it?

Results

Well, first off, it's not like positive thinking is totally useless. Reflecting on positive moments did have some benefits.

For instance, whether participants imagined self-efficacious times or positive times, ratings of self-efficacy went up¹.

And sure, a boost in self-efficacy is nice and all, but did any of this change how participants *felt* about the negative memory?

The short answer is yes. I mean, it didn't transform the negative memory into a happy memory, or wipe the memory clean. But after visualizing moments from the past when participants had been effective and successful, taking another look at the negative memory, and then letting all of that simmer for a week, something did change – at least for the self-efficacy group.

Specifically, the participants who reimagined memories of self-efficacious moments in their lives rated the negative memory as being less distressing at

the end of the study. And they seemed to feel more physically at ease when thinking about the negative memory by the end of the study too. In that their perception of heart palpitations decreased over the course of the study.

Meanwhile, the positive imagery group's feelings toward the memory was unchanged. And there was no change in their perception of physical responses to the memory either.

So...what can we take away from this?

Caveats

Before we get to that, it's important to note that the types of distressing memories that participants recalled were pretty mixed. As in, some participants recalled the death of a loved one, while others recalled having a big argument with a significant other, or failing a big exam, and so on.

These are all very different kinds of distressing memories. So it's not clear how things would have played out if the study looked *only* at performance-related negative memories.

Takeaways

Nevertheless, at the end of the day, the main take-away for me is that if you've had some negative performance experiences in the past that have continued to stick with you, and positive thinking hasn't helped to ctrl-Z² the experience, I think it's worth trying some self-efficacy imagery to see if this might help decrease the distress associated with the memory.

Plus, the authors [also note](#) that people higher in self-efficacy "have stronger problem-solving abilities and a higher level of persistence," and "show changes in brain activation in regions linked to emotional regulation."

So this may even be the sort of thing that could help when you're having a frustrating practice day. As in, rather than getting frustrated and spiraling to the bad place, just hit pause on your practicing for a moment, recall a time when you accomplished something that was really challenging, bask in the memory of those self-efficacious feelings for a bit, and then see if you're in a slightly better headspace as you continue on with what you were doing.

DISTRACTION TECHNIQUES IN THE CHORAL REHEARSAL

by Liz Garnett
from helpingyouharminise.com

A recurrent theme in the 3rd and 4th books of the Hitchhiker Trilogy is the technique of how to fly: you throw yourself at the ground, and miss. Obviously, the throwing bit is easy enough; the knack is to get sufficiently distracted during the brief moment before you hit the ground that you forget to finish the process. This leaves you suspended in the air, and the then trick for staying there, and indeed for swooping around and travelling about the place by flight, is not to think too hard about what you are doing.

Like many of Douglas Adams's whimsies, this is both absurd and weirdly wise. Its very absurdity makes it a vivid metaphor for getting into that state where you can get on with stuff without crippling yourself with over-thinking or self-criticism. In Inner Game terms, it's about silencing Self 1.

Anyway, it came to mind recently when I was working with a singer who had a propensity to tense up as he reached a certain part of his range. His previous experiences of having difficulty singing those pitches were producing an emotional response that actively got in the way of managing them. So I asked him to circle his hands either side of his head as he sang. This is partly a solution about technique – it usually produces voice-friendly adjustments to posture and head poise as a side effect – but it is also a technique about distraction.

It doesn't take very much cognitive input to circle your hands as you sing, but it takes more than just singing does, and the shift of attention diverts mental resources away from negative self-talk or anticipation of failure. The additional action isn't complicated enough to prevent you from singing, but it will interfere with your capacity for self-sabotage, and let the voice soar freely.

By itself, of course, these kinds of distraction exercises can't fix the 'emotional scar tissue' (to use Greg's Clancy's memorable phrase) of past discouragement. But they can create experiences of success that will then feed into the re-writing of personal narratives to put the difficulties into the past. It is easier to believe you can do something when you just have.

The other use for distraction exercises in rehearsal

is to generate experiences that slightly over-stretch people cognitively, to put them into a state where they will make minor mistakes. Toggle games work well for this, as does the classic improve game 'Sitting Standing Kneeling'.

The point of doing this is to prepare for performance. Once we can run a piece in a standard kind of 'performance mode' – that is with the motor actions needed to produce the musical content fluent enough that we can give our attention to its expressive power – we may feel 'performance ready'. But all we have demonstrated is that we have a level of control sufficient to manage the music in a familiar environment.

Once we take music out to share with other people, there are myriad new calls on our cognitive resources. Even in performance environments well-protected from intrusion or interruption, simply being in less familiar space is distracting, let alone the psychological impact of feeling your music connect with a whole bunch of people who have never heard it before.

Many of the distractions we encounter in performance situations can't be simulated in rehearsal, but that almost doesn't matter. So long as we can find ways to practice adding extra calls on our attention beyond that needed to perform the music, we can build our skills and confidence in recovering from error. Just as the process of strengthening muscles involves lots of tiny breaks in the fibres that then heal back more robustly, the process of strengthening our performances needs us to be good at actively fixing myriad tiny ruptures in the flow of the delivery.

with my sis - ters, I w

mp

I was sing - ing with my sis - ters,

Lyrics © 1988 by authors. Used by permission.
This arrangement © 2011 Fresh Ayre Music. All rights reserved.
Photocopying this music causes boils and hair loss.

HOW TO DETERMINE YOUR PITCH PROFILE

by Adam Roberts
from backstage.com

“I can’t carry a tune in a bucket.” It’s a phrase I’ve heard time and again from singers throughout my career as a vocal coach. It’s also usually untrue. The reality is that there are several reasons that a given individual may have challenges while working to stay on pitch. Collaborating with a voice teacher to determine your pitch profile—and what to do about it—may be just the key to dropping some tunes in that bucket after all.

Based on my experience, there are five pitch profiles. They’re outlined below, with tips and tricks for working through each one. Of course, the critical first step to take in the process is to work with a qualified voice teacher or vocal coach who can help identify your specific challenges. Here are the five profiles.

1. Tends toward singing flat.

If your tendency is to sing flat, you’re consistently singing below the frequencies you’re attempting to reach. As with the other profiles, the possible causes of under-pitch singing are numerous. Some common causes include oversinging (often coupled with taking in too much air), vowel choices that are too dark for the style of the song, and placement that’s in need of adjustment. If you’re aware that you consistently tend toward singing flat, try lightening and brightening your tone and vowel choices as a first remedy. You might also consider imagining the notes as slightly higher in frequency than what your ear seems to be telling you.

2. Tends toward singing sharp.

In my experience, a propensity to sing sharp is perhaps the rarest of the profiles. If you’re sharp most of the time, it means you’re overshooting the frequencies of the pitches you’re aiming for. Sharp-singing tendencies can sometimes be a little more difficult to correct, because figuring out the cause can prove somewhat tricky. Frequently, this can be a matter of overexcited energy, for example when a loss of breath control gets the best of a performer in nervous situations. More often, though, it’s a matter of auditory perception. In the latter case, a specially tailored ear training regimen may be the answer.

3. Tends toward “pitchy-ness.”

In the singing world, we generally use the term “pitchy” to describe a performance that was sometimes on pitch, sometimes flat, and sometimes sharp, but always within relatively close proximity to the desired notes. This profile is one of the more common ones, and a solid regimen of ear training—and lots of patience on the part of both student and coach—can often yield good results. Sometimes, performers with a predilection for pitchy-ness require a little more individual coaching on each song they encounter, to ensure that their vowels and placement are zeroing in on the center of each pitch, as opposed to hanging out in the general vicinities of those pitches.

4. Tends toward unpredictability.

This is probably the most challenging pitch profile to address because it can often take quite a bit of time to diagnose the reasons behind the performer’s unpredictability. Think of this profile as a mashup of the other four, but without a common thread that seems to suggest when a performer might sing sharp, flat, pitchy, or on pitch. With a great deal of dedication, determination, and private instruction, however, positive results can often be attained. Folks who consistently tend toward unpredictability of pitch typically require individualized attention on every song they perform, in addition to a commitment to years of ear training. But for those who are especially passionate and dedicated, the hard work can often pay off.

5. Sings on Pitch.

For the on pitch vocalist, little pitch matching intervention is required. Of course, regular coaching and repertoire work is still important in order to maintain a healthy, sustainable voice and to ensure consistency. Remember, no one sings at the exact frequency of every pitch 100% of the time. So even a performer who doesn’t face the challenge of tending toward one of the other four profiles should still maintain a solid ear training regimen.

“Perfect pitch” is a term that’s often used by those outside the professional music world to indicate their opinion that someone has a great voice. In reality, though, “perfect pitch” is used within music circles to indicate the ability to identify a specific pitch (for example, “The refrigerator’s hum is a B-flat”) simply by hearing it. Remember: no one sings perfectly all the time. But with a lot of elbow grease, patience, and dedicated training, many people have successfully achieved their goals. So if pitches feel like curveballs to you, remember that with a lot of work and coaching they might not always seem to come out of left field.

HOW TO SING BETTER IN A FLASH

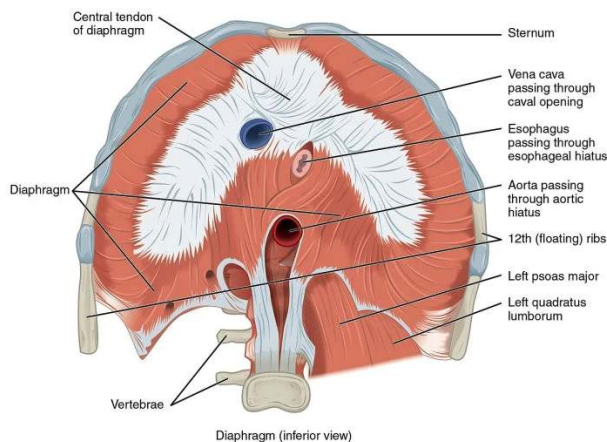
by Audrey Hunt
from hubpages.com

A Better Voice For All

“Wow. You have a great voice!” Now, who wouldn't like to hear this? Perhaps you have. Then, again, maybe you haven't. Not all of us are born with a natural, beautiful, singing voice. But we were born with the most important tool necessary to sing our way to a fabulous vocal sound and beyond. And this is what this article is all about.

Regardless of where you are right now with your singing, I guarantee you a better all-around-sound once you have learned how to use this tool I'm about to reveal to you. Every second of every day this amazing part of you is hard at work as you move, sit, stand, chat, eat and sleep.

What you may not know is; this very tool is one of the most critical scientific properties for a healthy, beautiful voice. We all possess this muscle, but most of us are not aware that it even exists, let alone the benefits of using it.



Meet your diaphragmatic muscle
The Diaphragm is Your Singing Muscle

Your body is equipped with a spectacular dome-shaped muscle known as the “diaphragm.” You wouldn't be alive without it because this “parachute-like” structure is responsible for every breath you take. It's also responsible for how you sound when you sing. Yes, other techniques are required in order to develop the voice, but not one will work with-

out proper use of the diaphragm..

How to Locate and Use the
Diaphragm for Better Singing

To locate this powerhouse for sound:

1. Lie down comfortably on your back on a bed, a mat, or carpeted floor. Position yourself with your feet flat on the floor and your knees bent (pointing upward).
2. Simply follow your breathing for a minute or two with your attention. See if you can sense which parts of your body your breath touches.
3. Place a book on your abdomen, centered at the waistline.
4. Inhale, lifting the book with the belly. Don't force this step, just allow the abdomen to expand as you inhale.
5. With the weight of the book resting on your belly, lift the book as you inhale and hold it for about 5 seconds. Then lower the book slowly as you exhale all of your air. Repeat, 5 or 6 times, breathing through the nose and out through the mouth.
6. Keep your body relaxed, allowing just the breath to do the work.
7. Repeat this exercise, but this time replace just holding the book for 5 seconds with singing the numbers, 12345678910. Lower the book as you sing, expelling your air slowly.
8. Repeat the above exercise and increase singing the numbers to 15.
9. Repeat again, singing to 20 or as far as you can. **DO NOT STRAIN.**

The more you go over this action, the easier it will become. As you incorporate diaphragmatic breathing on a daily basis, not only will you sing better; you will enjoy much better health and reduce stress. It's a no brainer!

Floor Breathing Exercise to Engage the Diaphragm



(Continued on page 10)

HOW TO SING BETTER IN A FLASH (continued)

(Continued from page 9)

Controlling The Breath As You Sing

Now that you've learned how to inhale deeply, you need to know how to control the air as you exhale. If you let too much air escape you'll run out of air too soon. And, if you don't let enough out, you won't have time to recover.

- Take a big breath for long phrases and expel the air slowly. For shorter phrases, take in less air and release enough to finish the phrase.
- Make it a practice to measure each phrase within the song to help you prepare ahead of time. You don't want to get caught right in the middle of a phrase running out of air.
- The space between phrases are known as "recovery." During this time, your body returns to its natural state and quickly begins the inhalation phase using the diaphragm.
- Higher notes require more air. This does not mean you sing louder. Keep a nice balance between low and high notes.

Congratulate yourself as you make any small progress learning Breath Control.

Bad Singing Habits That Constrict The Voice

12 Things You May be Doing Wrong When Singing

- Let's take a look at a few bad habits that interfere with a nice singing tone:
- Raising the chest and shoulders as you inhale.
- Gasping for air when you take a breath.
- Inhaling through the mouth instead of the nose.
- Keeping a stiff/bad posture.
- Trying to hold in the belly.
- Grimacing as you breathe.
- Locking the knees.
- Lack of preparation.
- Making noise when inhaling.
- Failing to release tension in the face and neck.
- Focusing
- Releasing too much air while singing.

How Does Using the Diaphragm

Improve my Singing?

Singing is created by using the air we inhale and exhale. The most important step to learn in order to sing better has to do with the way we breathe.

What you may not realize is that singing is both an art and a science. The breath is a cushion for the singing tone to ride on. Singing is about the way you breath and how you use air efficiently.

When we combine phonating with the right amount of air the voice can skyrocket to the next level. This means you can:

- Increase your vocal range.
- Sing without the voice breaking or cracking.
- Hold notes longer without running out of air.
- Sing on key.
- Add vibrato to your tone.
- Sing with more power.
- Prevent vocal strain.
- Add richness to your tone.
- Prevent the voice from shaking.
- Sing legato (smooth and connected.)

Master the Flow of Breath With This Easy Exercise

Inhale quickly	Sing the numbers distinctly on one breath	12345678910
Expand around the waistline	Avoid slurring the numbers	123456789101112131415
Let the belly do the work	Release air a little at a time	123456789101112131415 16 17181920
The rib cage expands as well	Sing on an easy, light tone	12345678910111213141516171819202122232425

Repeat the exercise daily to build greater breath support.

Diaphragmatic Breathing Isn't Just For Singing

Do you know there are tremendous health benefits contributed to diaphragmatic breathing? It boosts your immune system and gives your brain a good work out. It also helps reduce stress and fear. You'll not only sing better, you will feel better.

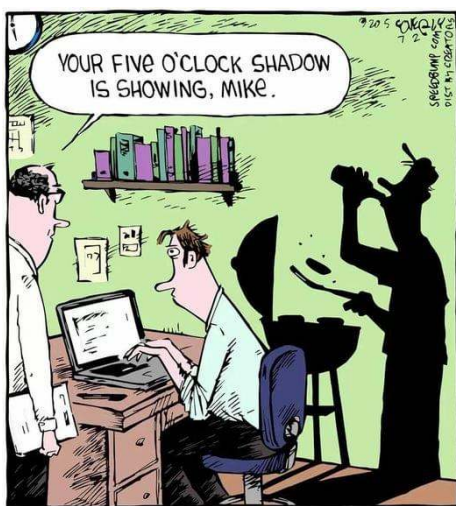
I contribute my longevity to belly breathing. It can be practiced while driving, sitting, walking, exercising, watching television, bathing, lying down or standing

(Continued on page 11)

HOW TO SING BETTER IN A FLASH (continued)

(Continued from page 10)

up. If you have a hard time getting to sleep, like I do, concentrate on some deep breathing for a few minutes. Really get into it. Feel the movement of your body along with waves of sensations. Empty your mind of all clutter. Be aware of the cool air floating through your nostrils as your rib cage expands. Allow the peaceful exhale to send love to you and all the world.



MUSICAL INTEREST

by Jerry Frank
from Down Our Way

The Western musical scale is built to double the frequency for each octave. A simple way to accomplish this is to increase the frequency of each step by a certain percentage such that you end up at the doubled frequency at the end of the scale. That percentage is the 12th root of 2 for our scales. That means that you find a number that when multiplied by itself 12 times, it will be exactly 2. That number is .0594631.

What other things follow this type of growth? In the world of finance, you would find that compound interest does exactly that same pattern. If you wanted to double your money in 12 years, what interest rate would you need to have? The increase of the number is exactly the 12th root of 2 or 0.0594631% interest compounded upon the original investment. Compounded just means that you earn money on the additional money that you earned as well as your initial amount.

In music there is another rule and that is that the fifth note of the scale must be three halves of the scales beginning note. In finance this would mean that you have increased your money by half again what you started with. So in what year would that happen?

Well the fifth note of a scale is supposed to be 3 and $\frac{1}{2}$ tones above the starting note (key signature) if you recall the whole step, whole step, half step, whole step dance that you use to find the fifth key. If the four steps to reach the fifth key is confusing, think of the four spaces between five pickets on a fence where some of the pickets are missing. (On a piano we have black and white pickets with equal spacing). Well then, we need to move 7 half steps in any case.

We should have increased our money by half again after 7 years. If we check our balance at the end of the seventh year we find that we have 1.4983058 times the original. That didn't end up at the exact amount that we expected. If we had invested \$1000, we would be about \$1.70 short of our goal so it would take a bit longer to make the \$1500 that we wanted.

What does this relate to in our music scale. Well, if the Bass is "on the money" then our Lead singer on the fifth has to sing a bit sharp. This might sound strange to our audience since accuracy is expected of the Lead singer. If the Lead is "on the money" then the Bass will need to be a bit flat to make the fifth relate and ring.

The Tempered Scale warps the actual numbers a little but the concept remains the same. The rounding error of the octave or the doubled money is less than one hundredth of a cent at the end of twelve years or twelve half tone steps for our octave.

Does music hold your interest?



WHY BEING MINDFUL AND INTENTIONAL ARE IMPORTANT IN VOICE TRAINING

from singwise.com

Very often, singers wonder why they aren't progressing at the pace that they're expecting or hoping to. They find themselves treading water, so to speak, stuck with the same technical limitations and problems that they've been stuck with for months or maybe even years. It's frustrating and discouraging, to say the least.

There are numerous reasons why aspiring singers might be progressing slowly, or not at all. But what I've found in the vast majority of cases of singers whose skills aren't steadily improving is that there is a lack of mindfulness in how they're approaching their voice training. When singers are not being intentional about their voice use and their practice habits, they tend to meander and are apt to apply technical concepts inconsistently and/or incorrectly, which leads to slowed, stalled, or even regressed progress.

"If we hope to see changes in our singing for the better, we need to actively change what we're currently doing. Change is a prerequisite for improvement."

Although sometimes casual singing is exactly what we feel inspired to do and what feeds our souls in the moment, simply 'singing' (using our voices for mindless music making) while crossing our fingers that our unfocused vocalizing is going to lead to improvement is not going to help us achieve the desired results. Instead, if we hope to see changes in our singing for the better, we need to actively change what we're currently doing. Change is a prerequisite for improvement. We need to practice with the intention of making deliberate adjustments to our existing technical approach to singing. If we're not being intentional, we will find ourselves doing the same things in the same ways that we've always done them... and achieving the same undesirable results. We will intuitively default to the coordination that we've habituated. The primary focus of voice training should be the undoing of former, unproductive, inefficient ways of using our voices and the adoption of new, more productive and effective habits.

How do we demonstrate and improve mindfulness in our voice training?

1. **Accurately assess our training needs and goals.** Once we have an idea of the areas of our technique and artistry that require the most attention and the type and level of singing that we're aspiring to, we'll be able to come up with a practice plan that's designed to help us reach our goals. Then, we write these training goals down in a journal that we can refer back to every so often as part of tracking our progress and keeping us on track. Sometimes singers have difficulty knowing where to begin because they can't precisely pinpoint the nature of their vocal challenges. A qualified voice teacher who has experience in helping many different types of singers with a variety of training needs and goals can help.

2. **Make a detailed training plan.** Once we know *what* needs to be adjusted, we need to figure out *how* to adjust it. This is where a skilled voice teacher who is well versed in vocal function and can diagnose and demonstrate is invaluable. Using a journal or calendar, we can create a daily practice plan that includes the specific exercises that we might have been assigned by our singing teachers and the specific areas of our technique that they're designed to address. This will keep our practice times more organized, focused, and efficient. Our training plan will need to be revised periodically as we begin to master certain fundamental technical skills and are ready to take on the next set.

3. **Practice with focus... and without distraction.** This means that, while we're in the technical 'renovation' phase of voice training, we analyze what we're doing in every moment, on every note. We listen intently to the vowel that we're forming, and we analyze its quality, purity, resonance balance, and consistency of definition (how we're shaping it from start to finish). We pay attention to how our throats, tongues, and jaws are feeling. We stop and start again when we're not coordinating our voice effectively so that we're not reinforcing poor habits. When the coordination is right for the first time, we repeat the scale or exercise, drilling the skill, in order to solidify the coordination into our working technique. We take our time, resisting the urge to rush ahead before we've mastered (or are closer to mastering) that particular note, vocal phrase, or technique. And... we turn off our phones and find a time and space for practicing without interruption or worry that we're going to be disturbing others. The more divided our attention, the more inefficiently well we be practicing and the slower our progress is likely to be.

4. **Track progress.** Tracking our progress by re-
(Continued on page 13)

WHY BEING MINDFUL (cont)

(Continued from page 12)

ording our lessons and private practice sessions, writing down our pitch ranges and any skills that we were able to execute effectively for the first time, and taking note of any changes (for better or worse) in our voice quality, vocal health, physical comfort while singing, or skillfulness will provide us with trackable progress and objective confirmation that we're on the right track.

5. **Invest in voice lessons.** Perhaps the most intentional action that we can take is to invest in voice lessons with a skilled singing teacher. Aspiring singers who attempt to 'go it alone,' employing books, blogs, forums, YouTube videos, and prerecorded programs (courses) as their teachers often find themselves confused and overwhelmed by the abundance of information on singing and myriad of training methods that exist. They either don't know where to begin or have incorrect ideas of what their training needs are and then find themselves working on the wrong things or the right things in the wrong order, misapplying technical concepts, and expending a great deal of time and effort only to make little to no progress. Voice teachers are trained to know what to listen and watch for, how to determine the root causes of vocal limitations and/or pathologies, (rather than merely addressing symptoms directly), and how to systematically build the voice and safely and effectively teach technical skills.

Although thinking about and paying attention to every little detail while we're studying voice might initially seem as though it would take the enjoyment out of singing, in actuality, mindfulness encourages faster results and greater success, which in turn frees us up to be the vocal technicians and artists that we've always wanted to be. And since careless application of technique can lead to tension, pain, strain, or voice injuries, it's in our best interest to be intentional about our voice use at every step of the way. In time we'll find that, much like riding a bike was difficult and precarious until our bodies figured out and memorized how to consistently and readily balance atop two wheels, most aspects of vocal technique that initially require intense focus and analysis will become second nature. We'll be able to transition from thinking and analysis to emoting and spontaneous expression. But early on in our training, if we wish to see results, we will need to devote some mental energy to our physical endeavours. We will need to assess, plan, practice, track progress, and

study until we reach our goals and become the singers that we aspire to be.

"Barbershop can be loud, out of tune (with certain voices grating and dominating), with corny lyrics, trite melodies and silly interpretations, or it can be beautifully crafted, wonderfully in tune and performed with exciting vocal artistry worthy of any audience in the world. It's your choice."

Val Hicks

ARTICLE

by Somebody

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

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

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

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

amazonsmile

You shop. Amazon gives.

Here's a simple way to financially support the Big Orange Chorus, at no cost to you! If you shop on amazon.com you can sign up for the Amazon Smile program, and designate the Big O as your charity of choice. Then anytime you make a purchase on Amazon (Smile), they make a donation to us! No cost to you, and a donation to us: win win!

To sign up, visit smile.amazon.com/ch/59-1981228 and sign in to your Amazon account.

From then on, any Amazon purchase you make (at smile.amazon.com) will help the Big O.

Thanks in advance!!

FlipGive

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

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

Thanks in advance!!

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

CHAPTER QUARTETS



On Point

Dillon Tidwell, tenor
Daniel Pesante, lead
Timothy Keatley, baritone
Alex Burney, bass

Slice!

Terry Ezell, tenor
Eric Grimes, lead
Jason Dearing, baritone
Ryan Feeney, bass

No Name Yet

? tenor
? lead
? baritone
? bass



FREE YOUR VOICE

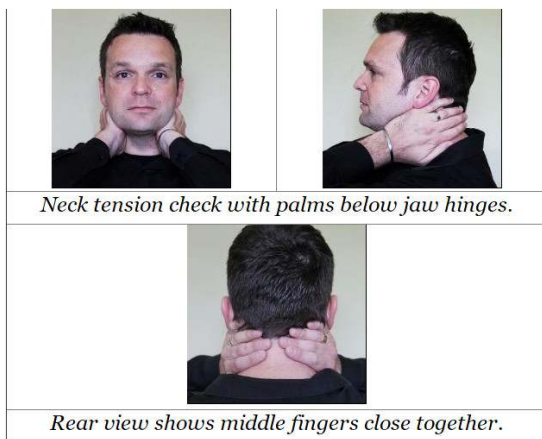
by John Newell, Lead, *Realtime*
from Let It Out ©2013 Used by permission

(continued from last month)

Place your hands on your jaw and neck as shown in the photographs below. Place your 4 pinkie fingers in front of your ears and your thumb and first two fingers on your neck. Be sure to keep your posture upright and not slumped. As you breathe and sing, you are now able to feel subtle movements in your neck and jaw muscles. Aim for those movements to be minimal or non-existent while maintaining good posture and fluidity.



As shown in the photographs below, place the outside edges of your palms (the fleshy, meaty parts) under the hinges of your jaw and place your palms flat against your neck. The middle fingers of each hand should almost touch each other at the back of your neck. Be sure to keep your posture upright and not slumped. If you tilt your chin up or tilt your head back, you will feel your fingers separate more. If you tilt your chin down or press it forward, you will feel your middle fingers touch. These are sure signs that you are using your neck muscles unnecessarily. Your aim is to breathe and sing without feeling your fingers separate or touch, while maintaining good posture and fluidity.



How easy are these? Using these exercises, you can give your voice more freedom and resonance. When you return to standing, practice every song with a fluid neck and with the awareness provided by the exercises.

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

M = Mirror. Training in front of a mirror can help a singer discover many things about their instrument, as well as confirm that other actions are being done correctly. Be sure to rely on a mirror during vocal training, but be able to leave the mirror to face an audience.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

M is for Music. It is my opinion that a singer is only as good as the song that he/she is singing. You must choose your material wisely; you would be surprised at how it alters people's perception of your voice.

FREE SINGING TIPS

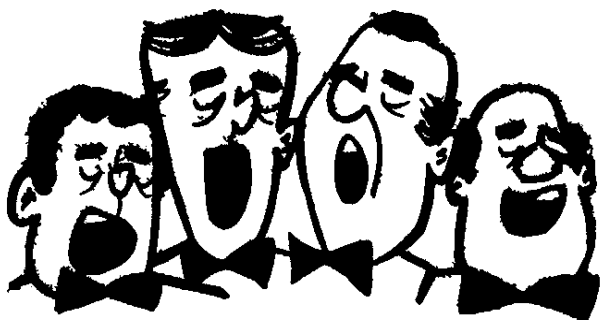
by Mick Walsh
from a2z-singing-tips.com

M. Music theory. When I began in Musical Theater back in London, it was imperative for singers to be able to sight sing. Nowadays, even on the top West End shows, singers learning new material are given CD's with the songs already recorded. I think this is a little sad as it's killing a skill which is A) not that hard to learn and B) a definite advantage when learning new songs. You don't have to be a Mozart so don't be afraid to learn Music theory. It's easier than you think.

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

M= Mouth sounds -- Using mouth sounds such as a creek or a cry, give your voice more resonance and presence. In your chest voice, knowing how to use mouth sounds properly is critical -- especially in getting to record quality. Many singers mistakenly put their sound in their nose. Practice putting the sound in your mouth by placing it all the way in your nose and then forcing the sound into your mouth. FEEL the difference. Your body can assist you with correct placement.



QUARTET CORNER

Our quartets are practicing social distancing.

What is YOUR quartet doing? Don't have one? Find three other guys and start one! Can't find a match? Drop me a line and I'll run a list of guys looking to quartet up here in the bulletin. It's one of those really fun things that you don't fully understand until you've done it.

It's never too early to be thinking about Singing Valentines. Quartets are always needed, officially formed or pickup. It's only a few easy songs. Learning more than one voice part to these songs can help make you easier to fit into a quartet.



EVERYBODY, SOMEBODY, ANYBODY, AND NOBODY

by Stephen Rafe
from *Probemotor*

This is a little story about four people named Everybody, Somebody, Anybody, and Nobody.

There was an important job to be done and Everybody was sure that Somebody would do it.

Anybody could have done it. However, Nobody did it.

Somebody got angry about that because it was Everybody's job.

Everybody thought that Anybody could do it, but Nobody realized that Everybody wouldn't do it.

It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.

The key to a chapter's success is the involvement of the members -- with each member taking on a job that is appropriate to his skills, his time, and his desire to contribute.

Big Orange Chorus

REHEARSAL SCHEDULE

Thu	06 May	Zoom
Thu	13 May	Zoom
Thu	20 May	Shepherd of the Woods
Thu	27 May	Shepherd of the Woods

Thu	03 Jun	Shepherd of the Woods
Thu	10 Jun	Shepherd of the Woods
Thu	17 Jun	Shepherd of the Woods
Thu	24 Jun	Shepherd of the Woods

BIRTHDAYS

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

PERFORMANCE SCHEDULE

...more to come

⇒ **BIG O BUCK\$** ⇐

BIG O BUCKS SCHEDULE

...more to come

See Mike Sobolewski to help fund your experience

RECENT GUESTS

Chuck Cashin	Jim Akers
Willy Vidmar	Mike Morgan
Dale Pratt	Hudson Pratt
Dan Newsom	Trans Maynard
Asrul Dawson	Bill Caruso
Ethan Erastain	Alex White
Tristan Arthurs	Mark Murillo
Josve Jorpe-Silva	Roger Erestaine
Jon Greene	Jim Harper
Ron Blewett	Dave Scott Sr
G Lane	Brandon Edwards
Joe McLean	Adom Panshukian
Christian Cornella-Carlson	

WELCOME

NEWEST MEMBERS

Les Mower

April

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

2021 DIRECTING TEAM



Jay Giallombardo
Front Line
Director

PHOTO
NOT
AVAILABLE

vacant
Assistant
Director



Chuck Griffith
Director
Emeritus

2021 OTHER CHAPTER LEADERS



Dave Walker
Uniform
Manager

PHOTO
NOT
AVAILABLE

vacant
Chorus
Manager



John Alexander
Bulletin
Editor



Frank Nosalek
Webmaster &
Technology

PHOTO
NOT
AVAILABLE

vacant
Show
Chairman



Mike Sobolewski
Big O Bucks
Coordinator

EDITOR'S NOTE

Article and column submissions are solicited.
Help make this a better bulletin. Send me stuff!
The deadline for June is 26 May.
Items without a byline are from the Editor.

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

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

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

2021 BOARD OF DIRECTORS



Jaon Dearing
Chapter
President



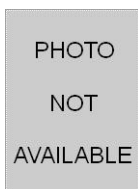
John Alexander
VP Music &
Performance



Mike Sobolewski
Chapter
Secretary



Rick Morin
Chapter
Treasurer



vacant
VP Membership &
Chapter Development



Alex Burney
VP Marketing &
Public Relations



Terry Ezell
Immediate
Past President

2021 MUSIC TEAM



John Alexander
VP Music &
Performance



Terry Ezell
Tenor
Sec Ldr



Eric Grimes
Lead
Sec Ldr



Jason Dearing
Bari
Sec Ldr



John Alexander
Bass
Sec Ldr



Jay Giallombardo
Front Line
Director



Mike Sobolewski
Presentation
Coordinator

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



John Alexander, Editor
2429 Southern Links Dr
Orange Park FL 32003



«FirstName» «LastName»
«Address1»
«City» «State» «PostalCode»