



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



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

## WHAT'S INSIDE

Title	Page
More Christmas Show Pictures	1
Editorial	2
Pillars For Success	3
District Chorus Contest Rule Change	3
Leadership In A Barbershop Chorus	4
Magic Choral Trick #388 #387	5
Everybody's Doing It	6
Singing Tips For Guys	7
Tight Jaw Muscles	8-9
On Para-Musical Performance	10
Mental Practice Not Working For You?	11-12
How To Overcome 2 Singing Excuses	13-14
Chapter Quartets	15
Free Your Voice	16
Free Singing Tips	16
Quartet Corner	17
Chapter Member Stats	17
Board Minute Summary	18
Upcoming Schedules	19
Birthdays / Guests / New Members	19
Directing Team / Other Leaders	20
Chapter Officers / Music Team	21

## MORE CHRISTMAS SHOW PICTURES

from Jeremy Hart



More may be found throughout this bulletin.

# WANTED!!

## MEN WHO LIKE TO SING!



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**The Orange Spiel** is published monthly and is the official publication of the Jacksonville Big O Chapter of the Sunshine District of the Barbershop Harmony Society, the home of the Big Orange Chorus. The chapter and chorus meet most Thursday evenings at 7:00 pm at the Shepherd of the Woods, 7860 Southside Blvd. For more information visit our website, <http://www.bigorangechorus.com>. Articles, pictures and address corrections may be sent to the editor.

John Alexander, Editor  
2429 Southern Links Dr  
Fleming Island FL 32003  
[johnalexander@att.net](mailto:johnalexander@att.net)  
904-278-3987

For more detailed,  
timely information  
see my weekly  
publication:  
**Orange Zest**

## EDITORIAL

Welcome back, Jay. We look forward to your mentoring of our growth into the future.

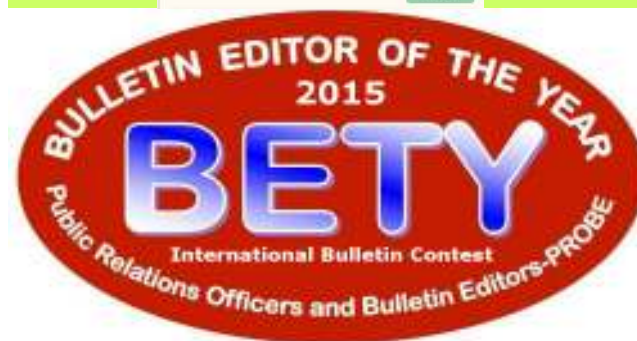
We have embarked on a new year that promises to be even better. We have new leaders. We have an impressive new contest set. We will be performing Singing Valentines. We've already started planning on the Spring Show. We have some local gigs coming up, and would like to have more. We have plans to get healthier financially. There's lots to be excited about.

Let's not be the best kept secret in town. Who we are and what we do should not be unknown. Let's everybody invite friends and acquaintances (and even strangers) to come experience the fun we're having. Fun that is shared is fun that is enhanced.

Last month was a bubble because of our financial status. Because of some generous donations, we are in business again. All of us must be involved in getting us healthy again. It has been said (GGG) that there are three M's we must have to be successful: Money, Membership, and Music. We need help with Money and Membership.

We have several vital jobs that need doing. Some of the bigger ones are listed herein as "vacant." There are several other smaller ones as well. Volunteers should talk to a Board member.

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



## PILLARS FOR SUCCESS

by Dave Scott

VP Music & Performance

We enter into 2020 with a stellar new contest set, a 40th Anniversary Show in May, International Prelims looming in October, and a vision to aggressively grow the chorus this year. None of these tasks are small and as such, will require dedication and hard work from each and every one of us to accomplish these feats. To help us get there and ensure success, I offer three pillars to keep at the forefront of our minds throughout the year: consistency, communication, and musical excellence.

1. Consistency - As dedicated chorus members we must find consistency in all that we do. This notion begins with attending weekly chorus rehearsals, on time. If you can make it early for the Polecat hour, even better! However, this goes far beyond attending weekly rehearsal and extends to consistently learning and practicing music at home, warming up your voice properly to ensure good vocal technique, incorporating the new musical techniques learned at rehearsal each time you practice, singing into the mirror to improve your visual performance, etc. Putting in the time to do your "homework" on the off days can very quickly turn our collective progress from a crawl, to a walk, to a run.

2. Communication - A successful organization relies heavily on communication. The responsibility to effectively communicate lies with each one of us. As a chorus member, you should expect the Musical Director, Board of Directors, Committee, and Section Leaders to all communicate early and often with you regarding expectations and to provide feedback. Likewise, your chapter leaders all rely on you for feedback as well. If you are unclear on something, need assistance outside rehearsal, have suggestions to improve the chorus, etc, please relay those wants/needs/desires/ideas. Touching again back on consistency, if you have hit a roadblock and are unable to attend rehearsals, events, or effectively practice what you've learned, please communicate those concerns to the chorus leadership so we can help. When you don't know who to talk to, your section leader is a great place to start!

3. Musical Excellence - That's what this is all about, isn't it? The Big Orange Chorus is blessed to be led by an A+ level director, arranger, and performer. Shouldn't that be enough? Like communication, mu-

sical excellence is a two-way street. We must strive to incorporate and exude musical excellence every time we sing. The syllable-connection technique, diaphragmatic breathing, and target vowels don't just apply to the contest set! They apply to every note, word-sound, phrase, and song we sing. I implore you take a pledge with me to learn new music at home this year, employ the same techniques when you're practicing that you use when performing, and come to rehearsal ready to take your best performance to the next level.

Thank you all for your hard work, dedication, and for your passion. I very much look forward to the fellowship and incredible singing that this next year is sure to bring.

## DISTRICT CHORUS CONTEST RULE CHANGE

by Dave Scott

VP Music & Performance

In recent years, the Sunshine District has mandated that once a chorus wins the District Championship that they must then sit out two calendar years before becoming eligible to compete again. That has changed. *New in 2020*, the Sunshine District Board of Directors has announced that all choruses are eligible to compete in the district chorus competition *every year* regardless of contest placement. There is no longer a sit out period after winning the district championship. Therefore, the Big Orange Chorus is eligible to compete in district competition in March 2020 and each year thereafter.





## LEADERSHIP IN A BARBERSHOP CHORUS

by Mark Graham  
Secretary

What is Lead/AC? It's what the cool kids call 'Leadership Academy,' and I got the privilege to go this year. It used to be called COTS, which stood for Certified Officer Training Seminar; but that doesn't sound as sexy, and it really doesn't incorporate everything that they have to offer.

So, first of all, I have to be honest, I missed some of the best parts. On Friday night there was an introduction of the instructors, a list of classes offered, some quartet and tag singing, and dinner. I got in late that evening and so I missed all of that, but I got to hear about it the next day when I got to orientation.

The take away here, before this article gets too boring, is that Lead/AC was a semi-intimate gathering of Barbershoppers. There were pros there, like the Lead from Wild-Fire, who sang PoleCats with you and taught you tags; and there were leaders in the organization who brought information from the big giant head, a.k.a. Marty- the President of us all. There were reports given about the direction of the Society and updates on the growth of *Everyone in Harmony*. If I could sum up the experience in just a few words I'd say that it was all the fun of a convention at a third of the price and without the stage performances. It was like a Bible Study group in a church, more personal and interactive, and I'm looking forward to going next year.

That Saturday morning we were all shepherded into a room, there were maybe 40 guys and a couple of ladies total, where a gentleman named Steve introduced us to a 128 question chapter assessment test that's offered as part of the "Healthy Chapter" initiative (which I am trying to get for our chapter as we speak). Afterwards we broke up into our respective classes: Secretary, President, Treasurer, and others. Important to me was the *Top-Gun* quartet coaches who coached three quartets, one of which Facts Only competed against and scored higher than. I tell you this honestly, if we competed against them again with the way they sounded after their coaching session, we would not have fared so

well.

We all had lunch together, and we worked very diligently throughout the day. Interspersed throughout the day were break periods where people were teaching tags and the leaders were giving friendly coaching to the attendees, which was super fun. At 5 o'clock the organizer came into the classrooms and said, "If I've learned anything, I've learned that Barbershoppers love beer!" Which signaled us all to go downstairs of the Hotel and have some dinner and a couple drinks at the bar. This turned into another chance to sing some tags and Polecats with guys who sing way above my skill level.

I cannot over emphasize the quality of what I took away from my Secretary class and from the Lead/AC experience as a whole. Every member who goes to one of these 3 days workshops will help the chapter grow, be better organized, and be more fun; that is a guarantee. Not only is the workshop incredibly functional and helpful, it was fun, like, a LOT of fun. I want to go again next year and if you want to come too let me know, maybe we can save some money and share a hotel room.



## MAGIC CHORAL TRICK #388 FORWARD PIGEON, BACKWARD PIGEON

by Janet Kidd

from [betterchoirs.wordpress.com](http://betterchoirs.wordpress.com)

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



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

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

Here are the basics:

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

And then there's....

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

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

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

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

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

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

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

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

## MAGIC CHORAL TRICK #387 REVISITING THE 'EE' AND 'AY' VOWELS

by Janet Kidd

from [betterchoirs.wordpress.com](http://betterchoirs.wordpress.com)

In previous posts I've mentioned that the tip of the tongue needs to rest lightly behind the lower teeth at the gum line – for all vowels.



However, 'ee' and 'ay' offer a portal into a new increased resonance when the back of the tongue is relaxed, and is allowed to float up so that the sides of the tongue lightly touch the upper back molars.

I know that this seems counter intuitive – that the floated up tongue is now blocking the sound path. But what's happening is that more resonating space is being opened up, and we remain more conscious of and committed to keeping the tongue relaxed. (A tight tongue is the fastest way to kill off resonance.)

'Ee' and 'ay' are the easiest way to discover more ping and ring – but once we get accustomed to the feel of the increased resonance for those two vowels we can begin to play with matching the feel of that level of resonance with 'oh', 'ah' and 'oo'.

## EVERYBODY'S DOING IT

by Brody McDonald  
from choirbites.com

It's a typical rehearsal. The choir is divided along the standard normal distribution curve. There are singers who are physically engaged and almost unnervingly attentive. There's a bulk of the singers who are ranging from above average to "almost there." There are a few singers who are... not quite with us.

Before we go any further, let's assume good intent. Of course everyone has a bad day. Maybe those singers who are off-course are having bad days. Maybe they are confused but embarrassed to ask questions. For the purposes of this bite, we aren't going to question motives. We are simply going to address behaviors.

There are many behaviors that set up success as a choir singer. Good posture, proper breath management, vowel formation, impeccable diction, the visual tracking of music, appropriately marking the score, and paying attention to the director are among them. That's a lot of stuff to do! Frankly, it's difficult. No wonder singers can sometimes either miss out on one of these components or find it difficult to do them all well. Nonetheless, it's imperative that everyone tries.

One thing that I have found effective is to ask the choir, "If everyone in here was doing things they way YOU are doing them, would the choir improve, stay the about the same, or get worse? In other words, what if we traded this choir for 50 of YOU?"

Of course I could say "great job" to some of the singers (and I do), or "everyone please fix X, Y, and Z," (and I do) but by listing the many ways a singer must be involved in rehearsal and then asking THAT QUESTION... it's a different vibe. It's non-threatening. It inspires introspection and self-evaluation. It brings focus to the fact that every singer has value, and their contribution matters. It also highlights each singers' responsibility to the group as a whole, again in a non-threatening way.

Another way to approach this is to ask "What if I (THE DIRECTOR) approached this rehearsal the way YOU are? Would you get more of what you need or less? I'm on this team. What level of engagement do YOU expect from ME?"

Everyone has a job to do. What's good for ONE is good for ALL, and everybody's gotta do it.





## SINGING TIPS FOR GUYS

by Ken Taylor

from [singingtipsblog.com](http://singingtipsblog.com)

After looking around online, I haven't found any articles specifically directed to the genders, and since we are so different, I thought it'd be great to write an article where I specifically give Singing Tips for Guys (don't worry ladies... your article is coming soon). To do this, I'm going to first point out the unique qualities we have as guys, and then talk about how that affects our voices. So, let's get down to it.



### Guys Have a Wider "Chest Voice" Range

Chest Voice is the stronger voice that most people speak in, but when it comes to singing, us guys have a much larger "chest voice" singing range than the females do. For this reason, guys typically feel much more comfortable singing in chest voice. This is fine until we want to start singing higher notes. If we hold onto chest voice as we ascend, there's going to be too much pressure for us to sing those high notes, which will eventually lead to our voices cracking. In order to avoid this, a singer must narrow and consciously not add pressure to transition through their bridges (the first bridge is typically found at middle C, the next is around the F#/G area above that). Having a solid chest voice is a great asset, but pulling chest voice too high makes singing high notes nearly impossible. So keep this in mind when you're moving to the upper part of your range.

### Guys Have Testosterone And Therefore Tend to be More Aggressive

Testosterone, in my opinion, is a blessing for many different reasons. But, when it comes to singing, it typically makes us more aggressive. This isn't always a bad thing... some singers need to be more aggressive. But more often than not, it causes us to try too hard, resulting in creating unnecessary tension in the voice.

In order to get past this, it's important to remember that the fullness of the sound while singing is created by space, not effort. Singing requires a delicate balance, and if you start trying to force things to happen, it's going to knock that balance out of whack. So the next time you get frustrated because you're having difficulty singing something, instead of turning aggressive, try relaxing and allowing the sound to come out at more of a speech level instead. You'll almost always get better results this way.



### Guys Have More Extreme Voice Changes

Ahhh, the infamous voice change. To a girl, it's inconvenient... to a guy, it changes his world. I love the analogy I heard from a fellow vocal instructor, Wendy Parr – Imagine one morning you wake up and your legs are two feet longer. Now, imagine trying to walk. That awkwardness in coordination is similar to what a guy goes through during his voice change.

If you're going through your voice change, I feel for you, as it's not always the easiest thing. To me, one of the best things you can do is work on maintaining a steady flow of air, then work on making sure that your larynx doesn't jump around like crazy while using your voice. You can learn more about these two things in the articles [Breathing and Singing](#) and [How to Sing High Notes](#) on another website of mine.

### Guys Have Less Competition

I figured I'd end this on a high note... no pun intended. If you're a guy in the performing field, then you're likely to have much less competition than your female friends, especially when growing up. There are probably 2-5 girls for every guy at an audition, which means you have much better odds both for getting the role, and finding yourself a girlfriend afterward. :-)

...this should make the voice change a little bit less painful.

## TIGHT JAW MUSCLES: HOW TO RELEASE JAW TENSION

by Katarina

from [how2improvesinging.com](http://how2improvesinging.com)

**D**o you have tight jaw muscles and want to know how to release jaw tension? Tight jaw muscles directly affect voice quality and can contribute to voice straining. So, let me tell you why you may experience jaw tension and how to get rid of it.



Let's talk about the jaw muscles and their effect on voice and the sound you produce when singing or talking. The main function of the jaw muscles is to move the jaw in three dimensions when chewing and also when talking or singing.

The jaw muscles are:

- the masseter,
- the temporalis,
- the medial and lateral pterygoids as well as
- the digastric muscles.

Depending on which muscles are activated, the lower jaw can move up and down, side to side and forward and back. Closing of the jaw is a very strong movement and the masseter muscle is considered one of the strongest muscles in our body. If you put all these movements together, you get circular motions that are so important for chewing.

### Jaw Tension

Now, you can imagine if there is tension in some of these muscles, the range of motion of the lower jaw becomes limited. You may know from my previous videos that the space in your mouth directly dictates the sound quality because the oral cavity is a resonating cavity that gives your voice certain qualities. Singers can manipulate the structures of the vocal tract, including the jaw position, which can enhance or dampen certain sound frequencies.

If you have jaw tension, you are limited in how much you can manipulate the vocal tract.

But what is even more important, jaw tension can

also affect the ease of sound production. It may be more effortful to produce sounds which can lead to vocal fatigue and pain. And if you experience tension in one part of the vocal mechanism, this tension can transfer to other structures, including the vocal folds and their function.

### Tight Jaw Causes

So, what are some of the reasons for tight jaw muscles? Chewing or mastication muscles can be affected by:

- excessive gum chewing,
- teeth grinding whether it's during the day due to stress or at night,
- habitual jaw clenching,
- prolonged dental work,
- emotional stress,
- teeth misalignment,
- nail biting, and even
- habitual forward head position.

When speaking or singing, tension in the jaw muscles can arise from over-working or over-extending the lower jaw, from sliding the jaw sideways or forward too much, or from not being able to move the jaw and the tongue independently. And to make things even worse, tension in jaw muscles often leads to headaches, toothaches, the TMJ disorder, hypersensitivity of teeth, or a lockjaw.

### Tips on how to improve jaw mobility and eliminate tight jaw muscles

#### Tip #1 Improve your head and neck alignment

As I said before, jaw muscle tension can be caused by incorrect head posture. How is your habitual head and body alignment? Do you spend a lot of time looking down at a smart phone, do you carry your head in a forward position? What about your head position when singing or talking? Your habitual body alignment during the day as well as your alignment when singing may be the cause of jaw tension. And I know this because I experienced jaw tension due to poor head alignment myself in the past.

So, work on improving your habitual posture. Check it in the mirror. Is your head well-aligned with the rest of your body? When you work on a computer or stare at your smart phone, where is your head? Also, use a mirror during your singing practice. Always check your

*(Continued on page 9)*



**TIGHT JAW MUSCLES**  
(continued)

(Continued from page 8)

head position as well as your jaw position. Do you move your head forward to sing louder or high notes? Become aware of it and change it. You don't need to move your head in order to produce sounds efficiently.

**Tip #2 Stop over-extending the jaw**

The lower jaw is connected to the skull in a temporomandibular joint. This joint is the most used joint in your body. Put your fingers right in front of your ears and open your mouth. You will feel how the jaw rotates in the joint socket. But, at some point, the jaw starts sliding forward and moves out of the socket. This is when you open your mouth really wide. Try it and feel the movement. If you move your jaw out of the socket too often or if you open it to an extreme, it can cause tension. So, it is important not to over-extend the jaw frequently.

When we talk, we rarely move the jaw out of the socket. But singing is different. How much should you open your mouth when singing? This is very individual. Some singers open their mouth really wide and never feel any tension. And many singers don't open their mouth wide but can achieve good vocal quality.

I suggest that you experiment with the mouth opening. First, sing a short song as you would normally do in front of a mirror. Observe your jaw and how much it opens. You will most likely see more jaw dropping on low vowels and more closed jaw on high vowels. Then, sing the same song again but consciously move your jaw more than before. You may be surprised how different you sound.

**Tip #3 Eliminate Stress**

Jaw muscles can hold a lot of psychological tension, which can manifest as teeth clenching, teeth grinding or jaw jutting. If you keep repeating these movements for prolonged periods of time, you may end up in a vicious cycle of muscle tension and pain that affects other muscle groups too, like neck muscles. Become aware of teeth clenching or grinding and eliminate not only these bad habits but also the stressors. Ask yourself in what situations you tend to clench or grind your teeth and see if you can eliminate or reduce the stress you experience.

**Bonus Tip**

Another way to reduce tight jaw muscles is to incorporate a massage of the jaw muscles into your daily or vocal routine. Massage the temporalis muscle, the masseter or even the pterygoids. The pterygoids may be trickier to massage as they are deep muscles but massage is known to release tension from muscles so I highly recommend it. If you are not familiar with vocal massage, I made a video on this topic and you can watch it by clicking on this link. I will also link to it below this video.

There are other causes of tight jaw muscles. Some examples are teeth misalignment or a TMJ disorder. In cases like this, I suggest that you see a specialist who can properly assess and treat your problem.



Link to the video: [https://youtu.be/GY0qb8Do\\_Pw](https://youtu.be/GY0qb8Do_Pw)



## ON PARA-MUSICAL PERFORMANCE INSTRUCTIONS, AND IMPLICIT SHAPING

by Liz Garnett

from [helpingyioharmonise.com](http://helpingyioharmonise.com)

By 'para-musical' I mean all those annotations around musical notation that tell you how, as opposed to what, to play or sing. Dynamics, articulation, descriptive words - often in Italian, though Satie had a nice line in metaphors in his native French. This post emerges from helping an arranger recently who was working on a saxophone quartet: the question emerged of just how much of this stuff is needed?



The answer that emerged as generalisable for all musical contexts was: use what looks like a normal amount for the genre you're working in. You do this by going at looking at other music that the ensemble routinely plays. Norms can vary enormously. Some orchestral scores, especially since the mid-20th-century, micromanage almost every note, whilst barbershop, like baroque music, rarely includes any. It's not, as I have seen claimed in some undergraduate essays, that they didn't do expressive shaping in the C17th, it's just that it was assumed that anyone with sufficient skill to read the notes would have enough nous to figure out what to do with them.

Hence, the goal for the arranger is to give enough detail that a performer feels comfortable that they know what's going on, but not so much as to stand between them and the music. It is possible to get so focused on obeying textual instructions that you don't engage fully with the musical narrative, so you want to write in such a way that the performers become partners in the story-telling, not simply subservient relayers of its message.

This conversation then led us on to the question of implicit shaping. What are the hints that a musician will take to inform their decisions, and how, as an arranger do you build them into the musical structures? For example, if you want to create a sense of build, writing 'cresc' will get you one in the dimension of volume, but it will be limited if the actual musical materials are continuing the same as before, just with more air going through the in-

strument (or a greater length of bow passing across the string, or hammers hitting the strings faster, etc).

If you want to create a more structural sense of build, you need to add energy in other dimensions as well, and we discussed various ways to achieve this:

- Add more instruments to the sound (texture)
- Raise the tessitura (with attendant tighter voicings)
- Add dissonance and/or harmonic charge
- Add rhythmic activity, e.g. multiple stabbing chords rather than one sustained one
- Speed up the harmonic rhythm. This wasn't actually appropriate for the example we were looking at, but I'm adding it to the list because it can be very effective when it will fit

When you build the dynamic shaping in like this, the effect of para-musical instructions changes. Now, the 'cresc' acts as a confirmation that the musical behaviour the performers would instinctively choose is in fact the right one. It can also, of course, act as a time-saver, as it signals to a player sight-reading a single part to what kind of action to expect from the texture as a whole, thus helping bring it alive on first run-through, rather than making them go back and figure it out once they've heard how their part fits with the others.

And this thought brings me back to the generalisation about making the music look normal for the genre. The norms encode not just information about the relationship between reader of the music and writer of it, but also about rehearsal and performance habits. If you only have your own part to read, it's much harder to make inferences about the overall musical shape than if you work from a score that includes the full texture, so you probably need more para-musical information to guide you. If you don't have very much rehearsal time to spend working together on how you want to shape the music, then likewise the annotations will help you find your way in quickly.

Conversely, there is a tipping point, when the profusion of para-musical information starts to slow things down rather than speed them up, as it takes time to absorb all the details and figure out the distinctions between them. Hence, one can speculate a U-shaped relationship between rehearsal time needed and the amount of para-musical stuff on a score. It takes more time with none or with loads, with a sweet spot of efficiency somewhere in the middle. Knowing how much to include turns out to entail discovering how the group you are writing for is likely to work.

## MENTAL PRACTICE NOT WORKING FOR YOU? THIS MIGHT BE THE REASON WHY

by Dr Noa Kageyama  
from [bulletproofmusician.com](http://bulletproofmusician.com)

**M**any elite athletes have described using visualization and mental practice to supplement their training and improve performance. And likewise, a number of musicians have spoken to this as well.



More than likely, you've used some form of mental practice yourself, whether it was hearing notes in your head as you read through a score, visualizing how you'd like your performance to go as you drove to the concert, or mentally practicing how to ask your theory professor for an extension on your final project.

Mental practice is generally thought of as being a purely mental activity. As in, you sit in a quiet place, and silently imagine yourself playing or practicing the music in your head.

But in the last few years, researchers have started testing out some hybrid approaches, that include a few twists. Like dynamic motor imagery, for instance, where you get up and move around as you engage in mental imagery.

And you might remember that we looked at a 2018 study (Romano-Smith, Wood, Wright, & Wakefield) a few months ago, which found that doing mental imagery while watching video of an expert performing that skill was even more effective than just doing mental imagery by itself ([click here to read that again](#)).

Mental practice can be a great practice tool – but if you tried the “action observation + mental imagery” hybrid and it just felt like you were banging your head up against a wall with very little to show for it, a more recent 2019 study provides some clues as to why that might be.

Let's take a closer look...

### A golf study

A team of researchers recruited 44 golfers (average

handicap of 9.52) from several golf clubs to participate in an imagery study (McNeill, Ramsbottom, Toth, & Campbell, 2019).

An imagery assessment...

Each golfer was first given an imagery ability assessment to see how vividly they could see or feel various physical movements. They were then split up into two groups, based on how good they were at visualizing the physical feeling of these movements.

10 practice putts...

Everyone started out with 10 practice putts, so they could get used to the putting surface.

20 real putts...

And then they were given 20 chances to get the ball to stop on a target 15 feet away.

And a short imagery session...

After taking 20 putts, the imagery group watched a 3 1/2 minute video, where they saw footage of an expert golfer performing 20 putts, accompanied by a voice describing some of the key visual and kinesthetic feelings that are associated with successful putting.

The control group, on the other hand, just read a short golf-related article for 3 1/2 minutes.

...followed by 20 more putts

Finally, the golfers took 20 more putts, to see if the short imagery session had any impact on their putting performance.

And did it make a difference?

### Results

Well, a single 3 1/2 minute imagery session is not a huge amount of training. But some of the golfers did benefit nonetheless – the important word being some.

Specifically, the golfers who went through the mental practice session and were categorized as good imagers improved the consistency of their putting more than the good imagers who didn't do any mental practice.

*(Continued on page 12)*



## MENTAL PRACTICE NOT WORKING (continued)

*(Continued from page 11)*

But mental practice did not seem to help the golfers who were categorized as being poor at imagery. The imagery session didn't seem to have any effect on their putting performance at all.

### Takeaways

In other words, the ability to vividly imagine the physical feeling of a movement may be an important part of making this particular imagery strategy (i.e. action observation + mental imagery) work.

So if you can imagine how playing your instrument would feel while watching your favorite musician effortlessly navigate a particularly tricky passage on YouTube, then yay! Action observation combined with mental imagery may be a really useful addition to your practice toolbox. Especially if you're stuck on a plane or train, or it's too late to practice without annoying the neighbors.

But if you're watching a video, and finding it really difficult to imagine the physical sensations involved in playing, I wouldn't stress about it too much. There are some indications that even just watching someone perform a skill (i.e. action observation) can improve your imagery ability, so it certainly doesn't hurt to watch and listen to more recordings when you have some downtime.

### Marathon, not sprint

And imagery, like anything else you do in music, is something you can totally get better at over time. So there's no rush, and it's likely that with time and practice, you'll be able to expand your use of imagery.

After all, there are probably some things you can already imagine the feel of pretty vividly, and other things you can't.

Like, you may have difficulty imagining what a really effortless up-bow staccato feels like, but be able to imagine the feel of drawing a nice juicy forte sound out of your instrument. Or you may be able to imagine the feel of a tricky string crossing passage, but struggle to imagine the feel of a big shift.

It's a process!

All this to say, if you find mental practice really hard, really frustrating, and just can't get a feel for the nuances of the physical movements in your head, a) you're totally not alone, and b) I also don't think that this is the sort of thing that is going to make or break your career either.

You certainly don't have to give up on it entirely – but I think it's also completely fine to give yourself permission to focus more on physical practice, and work on gradually increasing your awareness of how your body feels, as the motor movements become more deeply ingrained in “muscle memory.”

In the same way that your ears were not as well attuned to the subtle intonation, sound, and rhythmic details that seem glaringly obvious to you now, but were not on your radar 6 months, a year, or five years ago, if you keep paying attention to your body, and the kinesthetic sensations involved in playing your instrument as you practice and refine your skills, you might find that imagery strategies like the one we looked at today will start to resonate more over time.

But I want to get better at imagery faster!

That said, if you'd like to make a point of practicing getting better at imagery, you certainly could. =)

To that end, here's a helpful article that describes how to improve your imagery skills with the PETTLEP model: Perfecting Practice: Applying the PETTLEP Model of Motor Imagery ([https://www.researchgate.net/profile/Dave\\_Smith20/publication/241734567\\_Perfecting\\_practice\\_Applying\\_the\\_PETTLEP\\_model\\_of\\_motor\\_imagery/links/54c91b660cf213e7f7357be2/Perfecting-practice-Applying-the-PETTLEP-model-of-motor-imagery.pdf](https://www.researchgate.net/profile/Dave_Smith20/publication/241734567_Perfecting_practice_Applying_the_PETTLEP_model_of_motor_imagery/links/54c91b660cf213e7f7357be2/Perfecting-practice-Applying-the-PETTLEP-model-of-motor-imagery.pdf))

Or, if you want the tl;dr version, you can get that here: Enhancing Sports Performance Using PETTLEP Imagery (<https://www.podiumsportsjournal.com/2010/12/20/using-pettlep-imagery-to-enhance-sports-performance/>)

## HOW TO OVERCOME 2 SINGING EXCUSES FUELED BY YOUR FEARS

by Arden Kaywin  
from backstage.com

**A**t the start of the new year, I know you're full of energy and ideas about how to achieve the success you want in your singing. You're feeling all excited about the things you're going to do and how you're going to start, but then the fear creeps in. That little voice in your head starts listing all the reasons you can't or shouldn't do these things and now you're stuck in inertia.



Here's what I want you to know: the voice in your head is the voice of your fear, not of your truth or your power, but boy can it get in there. What it's really good at is creating excuses using your fear which, in the end, prevents you from taking any forward motion.

You're only going to get where you want to go when you take inspired action. So let's look at the two most common excuses that plague singers and can paralyze you if you buy into them. You'll never get out from under them until you understand the fear behind them so let's examine these excuses, the fears that lead to them, and what you can do to shift them.

### 1. "I don't have money."

I hear this all the time. I don't have the money to get expert training, make pro recordings, travel for auditions, etc. How many of you feel like you'd be so much farther along or so much more successful if you just had the money to invest in yourself? Do you often find yourself thinking: "If only I had the money to do X, Y, or Z then I'd be where I want to be?"

Here's the thing, if you're tired of being where you are and ready to get where you want to go then there's always a way. It's all about resourcefulness. If you're committed enough to get resourceful, then you'll find a way to do the things you need to do to move your singing and your career to the level you want.

### Everything You Need to Know About Becoming a Singer

The underlying fear here is what if I get resourceful, put the pedal to the metal, find the money to invest in myself, and it doesn't work? That's a very real and common fear. That's why I always talk about taking inspired action. Spending money on just any action to feel like you're moving forward isn't going to get you where you want to go. If you want to be a great singer, you have to invest in yourself in a way that makes sense. That's how you give yourself the best possible shot.

Don't invest in yourself willy-nilly. Do your research and due diligence into what you're investing in and who you're going to work with. Whatever you need, search out the best programs, the best collaborators, the best teachers, the best things that feel the most aligned to your vision, and then do whatever you have to do to work with them.

It's true, you can get resourceful, put yourself out there, and still not succeed the way you want to. There are no guarantees in this business, except for one: If you don't get resourceful and don't invest in the things you need to do to move the needle on your abilities and your career, you will stay right where you are and never have what you want.

### 2. "The industry is rigged."

The other major excuse I hear all the time is that the industry is corrupt and has nothing to do with talent. It's only about who you know. I get it. It's a tough industry to break into and be a part of. There are so many artists out there who have so much talent and have been beaten down by the industry. But what if there were a way to sing and perform that let you rise above all that?

I know from my own experience and from over 20 years helping singers that there are many ways we get in our own way that we are unaware of. When singers get in touch with that, peel back the layers, and realize there are ways they've been thinking and singing that have actually been holding them back from blooming regardless of what the industry thinks, then what feels impossible all of a sudden becomes possible and it has nothing to do with the industry.

Connecting to people and making an impact with your voice and your music has never been easier to do outside of the industry then it is right now with the internet

*(Continued on page 14)*

**HOW TO OVERCOME 2 SINGING EXCUSES**  
(continued)

*(Continued from page 13)*

and social media. Singers I work with are doing it every day. But it's really easy to point fingers to blame the industry. It can be scary to take a look at what we're doing instead. The huge tragedy is when talented singers do that, they throw up their hands and miss a giant opportunity to empower themselves by looking at what they could be doing differently. You need to have a rock-solid foundation in your vocal technique, artistry, and most importantly, your mindset to do it. The problem is, most singers don't realize where the weak links in their foundation are, they don't have the right kind of support to address this foundation, and they feel very alone in trying to figure this all out on their own.

#### How to Become a Musical Theater Actor

There is a way out of this stuck place, but you've got to nip in the bud any fear that might be hiding under the surface first. The key to being fearless in your pursuit of your passion and your goals as a singer is that you must be willing to examine what fears are there before you do anything else. It's kind of miraculous how once you shine a light on them, they lose their power over you. It's like the monster under the bed when you were a kid. You'd worked up this fear in your mind of this creature lying in wait under your bed. As your parents turn the lights off, you start spinning out with fear about this terrifying thing your mind is convincing you is under the bed. You're paralyzed and you literally don't want to move a pinky for fear of waking it. Then your mom comes back into the room and when you tell her you're scared, what does she do? She holds your hand while the two of you shine a flashlight under the bed so you can see the truth that there's nothing there. The fear only went away once you were brave enough to actually look. This is just a simple example of how looking at the fear neutralizes it.

Here's what I know about most fears: They're not real! My favorite acronym for fear is False Evidence Appearing Real. Our mind is attaching to one little piece of evidence of something and creating something else out of it that's not actually real in this present moment. Fears around our voice, our singing, and our career are exactly the same.

When it comes down to it, fear is probably the only thing preventing you from singing at the level you want and having the life you want from it. It affects your technique, your resourcefulness to get the training you need, your motivation, your ability to put yourself out there, and most of all it affects your ability to believe in yourself.

#### How to Get out of Your Head While Singing

So after you finish reading this article, I want you to take the first step to shift your fears. Shine a light on them. Air them out. Make a list of your biggest fears with respect to your singing, your career, and your talent. Then ask yourself if each one is real, meaning is it happening right now in this moment? Ninety-nine percent of the time the answer will be "No." Most of the time our fear is about something in the future related to either not getting what we want or losing what we have.

Then share your list with someone you trust. I'm asking you to get real, get vulnerable, and put it out there. This is how you start to shift the fears and empower your singing. By shedding light on the fears, we're focusing on the present moment so we can learn to trust that we are held by ourselves and our instrument. Then we can begin to create the sound our body is naturally and fearlessly inclined toward producing. This awareness is the first step on the path to fearlessness which will annihilate excuses and jumpstart your singing.



**"I'm not saying you have to learn  
Barbershop to be a great a cappella  
singer... but I am promising you if you  
do sing Barbershop, you'll be better  
than if you don't."**

**— Deke Sharon, father of contemporary a cappella**





## 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

I repeat this 3-point mantra to myself again and again. It is a simple summary of my approach.

### Look Good

- Release tension spots shoulders, neck, eyebrows, jaw, tongue, hips, glutes, knees, calf muscles, pelvic muscles. (Yes, even bathroom muscles!)
- Torso floats upright on top of the pelvis
- Mental image of lifting the ears.
- Feel Broad and powerful.
- Imagine bodily presence filling every corner of the entire space.

### Breathe

- Be loose and natural in the jaw, tongue (entire length), epiglottis, abdominal muscles.
- Let inhaled air fall in or drop in.
- Be even and consistent with outward air-flow. The rate and pressure should be just enough to warm the tip of the nose.
- Visualize having plenty of air throughout each phrase.
- Maintain a relaxed, loose and natural epiglottis. Even when not singing. Visualize this happening automatically at the ends of phrases and when preparing for the next inhale.

### Be You

- Have a specific and personal story to tell with every song. The more specific and truthful, the better.
- No faking!
- Allow full release of passion and honesty. Let these out!
- Move freely and naturally.
- Do what you do. Do it *your* way. Nothing more.
- Let energy radiate outward from the core, not from the neck or the face.
- Enjoy the moment. It's supposed to be enjoyable.

## FREE SINGING TIPS

by Yvonne DeBandi  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

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

## FREE SINGING TIPS

by Nicole LeGault  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

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

## FREE SINGING TIPS

by Mick Walsh  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

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

## FREE SINGING TIPS

by Teri Danz  
from [a2z-singing-tips.com](http://a2z-singing-tips.com)

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



### QUARTET CORNER

On Point and Slice sang at the Christmas Show. Slice also sang at the Christmas Show redux as well as a couple of Festival of Lights events in St Augustine. Facts Only has disbanded. Duval County Line has disbanded.

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.

Men who have indicated interest in forming quartets (entertain, compete, or both) include:

**John Alexander, Don Hartsfield, and Ken Moyer**

...and hopefully more who haven't contacted me yet.



### CHAPTER MEMBER STATS

The following are our current membership statistics:

type	active	lapsed
Lifetime 50-Year	1	0
Lifetime Regular	0	0
Regular	27	2
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	14	0
Youth 1st year	3	0
Youth	7	0
Total Membership	57	2

### PAST DUE MEMBERS

The following members are listed separately on the BHS website as past due or within two weeks of due. They will automatically be removed from the society roll at 180 days overdue.

**Marc Cammer**  
**Mark Roblez**

### COMING DUE MEMBERS

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

**Kevin Gillett**  
**Ryan Henry**  
**Bill Knoll**  
**Brian McGee**  
**Phil Warmanen**

# Big Orange Chorus



## BOARD MINUTE SUMMARY

The Board met in person and on phonecons in January. Minutes have not been received at press time.

*planissimo*

*piano*

*mezzo piano*

*mezzo forte*

**FORTE**

**FORTISSIMO**

*cresCENDO*

*DIMINuendo*

*SForzando*

*ritar d a n d o*

*a c c e l e r a n d o*

*stac · ca · to*

*leeegaaatooo*

♥dolce♥

*fermataaaaaaaaaa*



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](https://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!!



**REHEARSAL SCHEDULE**

Thu	06 Feb	Shepherd of the Woods
Thu	13 Feb	Shepherd of the Woods
Thu	20 Feb	North Beaches Art Walk
Thu	27 Feb	Shepherd of the Woods
Thu	05 Mar	Shepherd of the Woods
Thu	12 Mar	Shepherd of the Woods
Thu	19 Mar	Shepherd of the Woods
Thu	26 Mar	Shepherd of the Woods

**BIRTHDAYS**

Phil Warmanen	12 Feb
Steve Mullens	05 Feb
Timothy Keatley	10 Feb
Tom Frutchey	15 Feb
Marc Cammer	04 Feb

**PERFORMANCE SCHEDULE**

Thu	30 Jan	Pole Cat Arbor Terrace
Fri	14 Feb	Singing Valentines
Thu	20 Feb	North Beaches Art Walk
Sat	16 May	Spring Show
Sat	04 Jul	Church and Community shows

⇒ **BIG O BUCK\$** ⇐

**BIG O BUCKS SCHEDULE**

Sat	29 Feb	Monster Truck Jam
Thu	18 Jun	Motley Crue, Def Leopard
Thu	06 Aug	Hella Mega Tour

...more to come

See Mike Sobolewski to help fund your experience

I'll talk to anyone about anything,  
but sooner or later I'll tell him I sing.  
I'll invite him to visit on Thursday night  
and if he likes what he hears, he just might be-  
come a member and maybe  
he'll bring another good man  
who likes to sing.

**RECENT GUESTS**

Jeff Verhoot	Juan Stegman
Mike Pruitt	William Watts
James Matti	Paul Williams
James Langford	Steve Woodbeck
Joe Plumlee	Keyton Rentz
Erik Petroni	Jerald Carter
Steve Moody	Winkie DeLoach
Wyatt Ledford	Robert Hall
Wayne Futon	Rodney Herlong
Tom Rooney	Mike Markowski
Chuck Cashin	Jim Akers
Willy Vidmar	Mike Morgan
Dale Pratt	Hudson Pratt
Dan Newsom	Trans Maynard
Asrul Dawson	John Kauffman
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

**WELCOME**

**NEWEST MEMBERS**

Ryan Feeney	Oct
Joe Williams	Oct
Ian Le	Sep
Hunter Stanford	May
Tom Frutchey	Apr
Dillon Tidwell	Apr
David Scott	Feb
Seth Brewer	Jan

## 2020 DIRECTING TEAM



Jay Giallombardo  
Front Line  
Director

PHOTO  
NOT  
AVAILABLE

vacant  
Assistant  
Director



Chuck Griffith  
Director  
Emeritus

## 2020 OTHER CHAPTER LEADERS



Dave Walker  
Uniform  
Manager

PHOTO  
NOT  
AVAILABLE

vacant  
Chorus  
Manager



John Alexander  
Bulletin  
Editor



Frank Nosalek  
Webmaster &  
Technology

PHOTO  
NOT  
AVAILABLE

vacant  
Show  
Chairman



Mike Sobolewski  
Big O Bucks  
Coordinator

### EDITOR'S NOTE

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

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

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

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



## 2020 BOARD OF DIRECTORS



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Performance



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## 2020 MUSIC TEAM



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Bari  
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Tim Keatley  
Bari  
Asst Sec Ldr



John Alexander  
Bass  
Sec Ldr



Alex Burney  
Bass  
Asst 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»