



The Orange Spiel

News Of The Jacksonville Big O Chapter



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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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SOCIETY HELM IS CHANGING

from barbershop.org

Following discussions that began in December, the Barbershop Harmony Society Board of Directors and Chief Executive Officer Marty Monson have reached an amicable decision to part ways, making room for a new leader to tackle the realities of the post-COVID world.

Monson, who has been CEO and Executive Director since 2012, will step down, effective Friday, August 25, 2023.

His 11-year tenure has been highlighted by the 2017 adoption of a strategic plan developed by multiple committees of Society members and with input from thousands of barbershop singers. Goals of that plan include Everyone in Harmony, which opened Society membership to all who want to sing.

Monson led the Society through the historic two-year hiatus in singing and gathering caused by the pandemic, and then saw the return of rehearsals, concerts, conventions and Harmony University.

He initiated conversation with the Board of Directors late last year, in light of the changes and new opportunities to which the barbershop world must adapt.

"Marty has served with profound dedication and commitment to advancing barbershop harmony into the broader choral ecosystem," Society Board President John Santora said. "We are truly grateful for his immense contributions and tireless efforts, and we also recognize the support of his family."

Monson said his role as CEO has capped three decades of extraordinary experiences in barbershop. There have been many highlights, starting in high school and college, as president of the Hilltop, Minnesota Chapter and its Great Northern Union chorus, and in Nashville, as part of a Music Medics group.

"And yet, what means the most to me are the thousands

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WANTED!!

MEN WHO LIKE TO SING!



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John Alexander

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John Alexander Bass

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2023 Committees

Pole Cat Program:
vacant

Equipment Manager:
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Show Chairman:
vacant

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

EDITORIAL

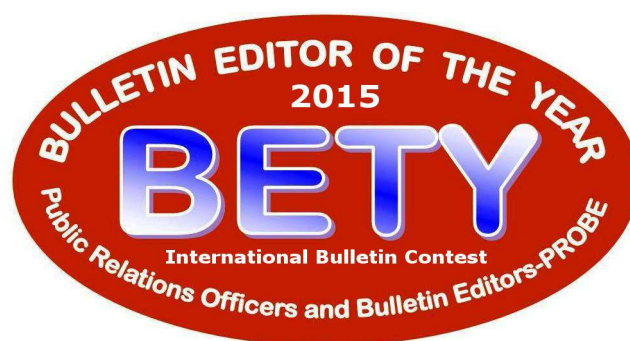
We have new members, put together a spring/summer show, and performed it at two venues. We expect to do it several more times in the near future. We have selected a competition package and expect to present it at the fall convention. We have started looking at Christmas show songs. We are moving ahead,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

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

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

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

It's not enough to just play
the notes or sing the words.
For it to mean something,
you have to *feel* the music.
Because as a performer, if
you don't feel it, how can
you expect anyone else to??



SOCIETY HELM IS CHANGING
(continued)

(Continued from page 1)

of barbershoppers I have met, sung with and served the past 11 years,” Monson said. “I look forward to continuing to sing barbershop and tags with many more people.

“I want to thank all of our BHS team members through the past decade-plus, the countless, dedicated volunteers and the Board members who have worked tirelessly to advance the Society and our singing communities,” Monson said.

Santora said the Board is in the process of identifying an interim CEO, mindful of finding a leader who will provide stability, vision and expertise in setting priorities and pursuing creative solutions.

“The world itself has shifted and changed over the past three years, and post-COVID realities require much of leaders, no matter the organization,” Santora said. “Our interim CEO will lead the way in bringing people together to forge a strong, sustainable future.”

Steve Denino, an influential leader on the Barbershop Harmony Society Board of Directors, has been appointed the Society’s interim chief executive officer and executive director through 2025, effective immediately.

He replaces Marty Monson, who announced last month he is stepping down after 11 years in the role.

Denino has been on the Society Board six years, the last three as executive vice president; he also has served as chair of its strategic planning committee. He was a founding member of the BHS Leadership Operations Team, which was created to support local chapters as they grow in membership, talent and community impact. As CEO, Denino will be an ex-officio member of the Board.

An executive in the computer services and insurance industries, Denino leads large-scale, mission-critical projects through the engagement and accountability of employee teams and key stakeholders. He spent the last nine years with Nationwide Mutual Insurance.

“Steve’s professional experience, his decades of Society membership and his years on the Board will ensure we don’t lose ground during this transition and in fact will quickly create momentum,” Society President John Santora said. “Steve will work with the Board, staff, district leaders and Harmony Foundation International to rally us all around shared goals.”

Denino is well regarded for fostering strong relationships across stakeholder groups and for his commitment to transparent communication.

“Steve has the talent and personality we need to forge a resurgent future — a future that supports current and prospective barbershop singers with diverse backgrounds and musical priorities,” Santora said.

Several individuals were considered for the interim role, with Denino ultimately selected for his ability to foster both stability and an exciting path forward for the Society.

Denino said he and his wife, Kerry, who also sings barbershop, discussed the CEO role at length and agreed he should help the Society identify and leverage strategic opportunities in the evolving, post-COVID world.

“The Society will move forward with transparency, accountability and a healthy dose of innovation,” Denino said. “Our future rests in the collective efforts of the Board, staff, district and chapter volunteers and our partners at HFI.”

Denino credits Monson for the Everyone in Harmony initiative and for seeing the Society through the pandemic.

“I look forward to continuing the momentum Marty started,” Denino said. “I appreciate Marty most for serving Society members with his whole heart and soul; that’s a model all of us should follow.”

Denino is a member of The Alliance Chorus and sings bass with The Core quartet, which has placed in the top 20 at each BHS International Convention since 2014, including 10th in Louisville this July.

He began singing barbershop at age 12 with his father and two brothers in a quartet called Denino’s Homegrown Harmony. He believes strongly that barbershop should be open to everyone.

“Barbershop is for all of us, regardless of factors such as ethnicity, identity or whether you want to sing for fun and community service or are driven to compete,” Denino said. “At the end of the day, barbershop changes lives. We must create options and opportunities to sing.”

According to Society bylaws, the Board will hold a special election to fill its vacant executive vice president position.

GORDON RAMSAY SHOWS US A RECIPE FOR SUCCESS

by Brody McDonald
from choirbites.com

I don't watch a lot of television, but I do have a weakness for Gordon Ramsay shows. Hell's Kitchen, Kitchen Nightmares (UK version is better than the US), The F Word and even Hotel Hell. If Gordon is on, I'm watching. I can't help it – I love the guy. His passion and high standards mixed with a certain “colorful” presentation just hit the mark for me.



Another reason I like watching Gordon is that I love to watch anyone who is the best at what they do. I don't even have to like what it is they're doing. The excellence trips my trigger. That's why I love watching the olympics. Archery? BORING... unless it's the olympics. Show me the best archer in the world and I can't tear myself away. If it's an American, even better.

So I look to the best to learn whatever I can apply to my craft of choral music. What does Gordon Ramsay have to say to musicians? If you can buy into an extended culinary metaphor, quite a lot.

1) Have high standards – It's important that everything is important. I once heard that Jim Miller (director of the international champion barbershop choruses The Louisville Thoroughbreds and Southern Gateway Chorus) said that if you wanted to be the best, you had to do everything the best. You had to have the shiniest shoes. If you made coffee for a chorus function, it had to be the best coffee. In the same vein, Gordon hammers home the value of standards to all who cross his path. The kitchen must be spotlessly clean. The food must be fresh and cooked to order. Anything over- or under-done must be cooked again. The seasoning must be spot-on. If Gordon were in charge of a choir, he'd say everything matters: posture, face, breath control, vowel shapes, resonance, attacks, releases, dynamics, word stress, visual package and even clothing

must be planned and executed right down to a gnat's eyelash.

2) Manage your station – In the kitchen, there are multiple stations: garnish, fish, meat, dessert, etc. Some restaurants even go so far as to have a saucier. Each chef is in charge of running their own station, but not in a vacuum. They must all receive the orders from the head chef, then communicate constantly with each other to ensure that the table's food is all finished at the same time. Whether in a choir, acappella group, barbershop quartet or show choir – every singer has a role to play. They must not only know their role, but execute it at a high level that coordinates with the rest of the ensemble to maximize the performance. This includes aspects of tuning, chord balance, synchronization, and texture. And of course, every station has to coordinate with the head chef. Every part of the ensemble must be coordinated with the director.

3) Stop it at the pass – “The pass” is where the head chef not only calls out orders, but coordinates with the brigade to ensure that food comes out in a timely fashion: (a) all the dishes for one table at the same time and (b) appetizer, entree, and dessert all go out in proper intervals. (No one wants the entree to show up at the same time as the appetizer!) The head chef is also responsible for quality control. If a piece of fish is still raw, it gets sent back to be re-fired. If it's burnt, the dish has to be re-done completely. Why wait until the customer discovers the mistake and then complains? The head chef proactively prevents customer dissatisfaction. So, too, the director must stop bad singing “at the pass.” In rehearsal, any sub-standard singing must be sent back and re-fired until it is correct. Singers, like line chefs, must learn to sing to the standards laid out by the director. Singers are prone to singing “their way” which can mean that important details get overlooked. Singing must be crafted: vowels shaped, air moved at specific speeds, consonants produced in a way that enhances rather than detracts from the tone. Just as a chef should not bother sending raw fish to the pass (it will be sent straight back), singers should learn what product will pass muster for the director (and thus the audience). They must plan their “product” in advance and sing within that plan, executing at a high level over and over. Building consistency this way singer to singer is the way an ensemble improves.

4) Let the ingredients speak – sometimes chefs on the various Ramsay shows fall prey to one of two traps: (1) cutting corners by using cheaper ingredients (2) using quality ingredients but throwing the kitchen sink at the recipe until the diner can't tell what is the “star” of the dish. In the case of singers,

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GORDON RAMSAY SHOWS US A RECIPE (continued)

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the star of the dish is always their tone. Yes, there are considerations of style in each piece. Yes, there are sometimes soloistic stylings that occur in pop music. Yes, there are dynamics, articulations, cutoffs, tunings, etc. that enhance the music. However, we should rarely sacrifice our tone to make them happen. What good does it do to sing immaculately in-tune with a forced, tense tone? No good at all. When the singer modifies their tone to be more pleasing, the tuning will change. Now they have to start over to keep the good tone and get it back in tune. Always sing with a freely-produced, resonant tone and only add musical/stylistic enhancements that can be done while maintaining great sound. Otherwise, the “star of the dish” is lost (we as the audience want to hear your beautiful voices) because the cart came before the horse.

In the case of the overall ensemble, the star of the dish is the song. The ensemble exists to provide the audience with music. With songs. We’ve all heard the singer who mutilates the national anthem by adding runs upon runs upon runs until the melody is obliterated. We’ve all heard arrangements that are so concerned with being difficult or clever that they mar the impact of the actual song. What good are vocal pyrotechnics and difficult arrangements if the song doesn’t speak to the audience? Again – no good at all. Always make musical/arrangement choices that enhance the song and its message rather than being too clever by half.

There’s something exquisite about a well-seasoned, perfectly done steak – far better than a cheap steak slathered in A1 steak sauce or a beef entree with 17 ingredients. So it is with all our ensemble singing. Create wonderful tone, add in as many musical elements as you can without diminishing that tone, and don’t try to over-complicate the music. Let the voices speak and carry forth the true intent of the song.

Summary

I don’t know if this kind of thing is helpful to you. My mind just works this way – I love to find new ways to reinforce tried-and-true musical principles. Whether this was helpful or not – leave a comment. Let me know what things on the site you like the most as well as any topics you’d like to see me write about in the future. I’m posting this stuff to entertain and/or help all of you (or at least provoke some thought), so what you want matters to me. Don’t sit on the sidelines – chime in!

SINGING SHOULD BE AS RELAXED AS SPEAKING

by Ken Taylor
from singingtips.com

If you were to go out and ask 100 singers if singing should feel as relaxed as speaking, I believe 98 to 100 of them will say yes. Ironically, out of that same 100 people, *86 of them will probably sing with unnecessary tension the next time they open their mouth to sing.*

Now, I’m not a vocal Nazi, nor do I believe that you must sing one particular way in order to be considered a “singer,” but I do know that most people, even professional singers, sing with more tension than needed.

So the logical question for you to ask me now is,

“Why would anybody knowingly make singing harder than it needs to be?”

My response is simply one word: **Habit.**

Most singers don’t pay attention to their singing, they just keep doing what they’ve always done assuming everything is okay. This is alright if you’re planning on singing a song or two and calling it quits, but what about when you have to start singing multiple sets? Then you start recognizing that little bit of tension, because *the more you sing the more that once little, almost unrecognizable amount of tension grows into something much greater.*

But don’t get down... we are all guilty of this occasionally (myself included). But the only way we will get past this habit is through awareness. So, your exercise for today is to sing the chorus of your favorite song. Then, speak it and see if it feels the same.

Now sing something a little bit more challenging... then speak it. Did speaking it feel better, worse, or the same? If speaking it felt better, speak that section of the song again this time being sure to observe just how relaxed it feels. Then, speak the song on pitch slowly bringing it back to full out singing. You’ll be surprised how much this simple exercise can help you identify and correct tensions that you might not have even been aware of previously.

As a side note, if you still have problems getting your song back to a relaxed speech level, drop the words all together and repeat simple sounds like Bye, or No, or Guh, or Mum in place of the words. By repeating the same sound, you simplify the vocal process even more allowing you to get rid of stubborn tensions. Once you can get the feel of it simplified, you’re better able to balance the sound on the actual words.

I hope this little online singing tip helps. Thanks for reading and as always, Happy Singing!

WHY YOUR SINGING VOICE IS HOARSE + HOW TO FIX IT

by Connie De Veer
from backstage.com

Vocal health is serious business for actors and singers whose voices are their instrument. Singing with a raspy voice may be desirable for specific performances, but usually you'll want to learn how to get rid of a hoarse voice before damaging your vocal cords. Here are two reasons your voice might be hoarse after singing—and what you can do to soothe your worn-out vocal cords.

What causes a hoarse voice?

A hoarse voice is caused by multiple factors, but the most common culprits for singers are vocal fatigue and cold medicines.

Vocal fatigue: Just as it sounds, vocal fatigue results when you've overused your voice without proper recovery time. The vocal folds are muscles, and just like any other muscle or muscle group, they get tired, sore, and don't work as well after a strenuous workout. You might have vocal fatigue if you find that along with the hoarseness, you're running out of breath when speaking or singing, your throat or neck feel tight or tense, you've lost facility in your upper and lower parts of your range, your voice feels scratchy, or your mouth feels very dry.

Over-the-counter cold medicines: Antihistamines can be a godsend when you can't breathe due to a cold or severe allergies. They function by drying the mucous membranes in the sinus cavities and throat. But sometimes they can be over-drying, leaving the vocal folds without the healthy coating of mucus necessary for optimal functioning. When that happens, the voice is more prone to injury and temporary loss of flexibility and ease. As with all things, know your body and how it reacts to what you put inside of it. Take these medications only when you really need them and go easy on vocal use until you recover.

How to cure a hoarse voice

With these causes in mind, how can you help ease your voice? Here are three tips.

1. Hydrate: The standard recommendation for a daily water requirement is usually 32 ounces. However, for professional voice users, athletes, and dancers, the preferred recommendation is about twice that. Vocal use is drying, and without adequate and regular hydration, the vocal mechanism suffers.

If you drink coffee, tea, sodas, or alcohol, moderate your intake and replace each serving of these drinks with a glass of water. These drinks are diuretics, which remove needed fluid from the body, so you need to replace it. Like everything you put in your body, listen to what it needs and choose accordingly. Keep fluids flowing to help rehydrate dried-out tissues.

Another option for hydrating your voice is to use a humidifier, which releases miniscule water droplets that bypass the epiglottis barrier. Try using a hot-water vaporizer overnight with room humidity of 30%–50%.

2. Rest: For a healthy voice, rest for at least 10 minutes following every 90 minutes of vocal use. Ideally, this means no talking or singing at all. Use this time to drink water, meditate, or work on your lines or music. It's difficult at times to avoid talking with our peers on a rehearsal break—so if you must talk, speak in a “confidential voice” using a fully phonated (not breathy) but low volume voice, as if you were speaking to someone very close about something confidential. Whatever you do, do not whisper! It's one of the most damaging things you can do to an already damaged or tired voice.

3. Warm up and cool down: When you jump right into heavy singing or speaking without warming up first, you risk vocal injury or at least temporary hoarseness. A sprinter wouldn't think of running a race without first warming up, and a dancer would never dance full out without first warming up. Singers and actors are no different. Even a five-minute warmup will ease your vocal folds into optimal functioning by gradually getting more blood flow and hydration into those tissues. A warmup also focuses our attention on proper breath support, posture, and resonance. It is a warmup for the mind as much as one for the body.

According to voice pathologist Dr. Linda Carroll, vocal warmups should include:

Stretches: Physical stretching of the upper torso helps open the thoracic cavity (that is, the chest cavity), expand lower rib cage movement, and strengthen the flexibility of inhalation and exhalation—meaning increased ability to hold long notes. To stretch the upper torso, arch the left arm up and over, reaching above your head toward your right side. Breathe slowly and deeply, and feel the “floating ribs” expand and contract as you breathe in and out. Change sides and repeat. Now bring your arms out palms up, with your shoulders down, and feel the “floating ribs” expand and contract with each

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WHY YOUR SINGING VOICE IS HOARSE (continued)

(Continued from page 6)

breath cycle (purse your lips for respiratory drive). Keep your upper thoracic cavity stable and work your core support muscles.

Sharp exhales: Take a deep breath in and then exhale sharply and quickly on “p” (unvoiced “puh”) 50 times; feel those muscles get ready for action. If you can’t make it to 50 on a single breath, take a second long inhale when you hit 25 sharp exhales. You can follow the 50 “puh” exhales with a similar set of 45 seconds of unvoiced quick “la” exhales.

Elocution: Next, warm up your filter—the top of the larynx, pharynx, mouth, and nose that controls vocal tone, timbre, and texture. Exaggerate the diphthongs, or the vowel changes, and pitches in “how now brown cow?” Avoid wide oral openings and seek to have great intraoral space (think Julia Child). Now, recite your favorite Shakespearean sonnet, which are great tongue twisters requiring pitch, range of motion, and good breath control. Make sure you can feel the sonnet resonating in your mouth and skull. The lips and tongue tip should bounce around the wonderful noises of those consonants. If you are not a fan of Shakespeare, try repeating “unique New York” numerous times, changing your pitch throughout the phrase repetitions.

Slides: The vocal folds now need to be warmed up using a variety of pitches, loudness levels, and registers. Vocal slides with increasing intervals should precede any triad intervals or vocal acrobatics. Some singers have better success starting with the “oo” vowel, while others prefer the “ee” or “ah” vowel. In general, the vowel “ee” works well for low and mid-range pitches, but it can be strained for higher pitches (especially if the lips spread for the vowel). The sounds “oo” and “oh” often work well for the mid and higher. They also help stretch the pharyngeal region, letting you access higher pitches.

Flexes: Vocal flexibility exercises should be next. These gradually exchange the necessary tension of the lower pitch muscle (thyroarytenoid muscle) with those needed for higher pitches (cricothyroid muscle), which lets you hit those high notes. Altering note loudness also warms up your ability to change the vocal fold’s edge contour, which reduces fatigue and helps register coordination. Here’s a tip: Use a quick diminuendo (go from louder to softer) on the last note just before a much higher note. The diminuendo will thin the vocal fold edge, making it easier to start the high note. Then go ahead and do a quick

crescendo (go from softer to louder) on the high note.

Lip flutters: Lip flutters (“raspberries”), rolling the “r,” and singing “oo” into a five millimeter drinking straw—especially if the straw is submerged in about two inches of water—help balance the subsystems of your voice. These exercises support your voice by reducing resistance demands on the delicate vocal folds.

Fake yawns: Keeping your mouth closed, pretend that you’re yawning to engage and loosen the jaw. This will help your jaw drop before the performance, which allows access to a wider range of sound.

It’s equally important to cool down the voice after intense vocalization. When vocal folds are tired, it’s a good idea to gradually decrease inflammation with a gentle onset of voice, moving from a high pitch down about five notes. Sighing gently while relaxing the neck is also in order. Easy humming can help cool things down a bit, too.

Carroll explained that vocal cooldowns should include:

Descending slides: Lip flutters and descending five-note slides (“oh” to “ah”) with a little trill on the lowest note can be a great cooldown for the delicate vocal folds. Take the slides down as low as you can to help transition from your singing voice range to your speaking voice range.

Continued vocalization: Then, count from 1 to 20, keeping the voice flexible in pitch, loudness, rate, and pauses. Sudden cessation of voice use can leave it high and dry. Cool those jets down by slowly lowering vocal intensity.

You want your voice to support you and your career for many years to come. Make it a priority to give it the care and attention it deserves. Hoarseness that seems worse than usual or that lingers for two or more weeks should be addressed by a professional.



HOW TO SING BETTER BY OPENING YOUR MOUTH AND THROAT

by Audrey Hunt
from spinditty.com

"Let me out," cried the voice inside. "Please, I beg you, open the gates to the jaw and mouth wide enough for me to escape. Release me."

If your voice could talk to you when you sing, this is the plea you would hear. So don't be afraid to show off those pearly whites. Open your mouth to project your sound, especially when singing any word containing the "Ah" vowel. Also, when you are breathing correctly, your singing takes on a beautiful and powerful sound.

Sing Better, Sing Stronger by Dropping Your Jaw

Here's a tip to help you open your mouth wider. It's simple, and it works. Wash and dry your hands before you do the following:

- Locate the first and second fingers on either your right or left hand.
- Place these two fingers perpendicular just inside your mouth between your front upper and lower teeth.
- Keep your jaw relaxed.
- This is about how much space you will need for singing specific vowels - especially the sound of *ah*. (Of course, this doesn't apply to vowels Ee, Eh, Oh, and Oo).
- Now with the fingers still in your mouth, sing *ah* on a comfortable pitch. Avoid singing too high or too low.
- Hold the *ah* sound for the count of 5.
- Repeat six times.
- Repeat this exercise, but this time remove the fingers from your mouth on the count of two, still sustaining the *ah* sound.

It's natural to feel uncomfortable initially, especially if you usually sing with a small mouth opening. Don't worry about it. Keep practicing, and before you know it singing this way will feel normal.

Open The Back of the Throat to Unleash Sound

The soft palate is located in the very back of your throat. It's a 'moon-shaped' look that appears at the hard palate's end (roof of the mouth.) Whenever you yawn, your soft palate will rise to create

more space in the mouth.

In singing, *backspace* refers to the space in the back of the mouth and throat. The result of not learning to do this is a 'swallowed' sound, a non-pleasing sound, trapped in the very back of your throat.

Try the following exercise:

- Yawn. Make it real. Relax your body and yawn. Repeat 2 - 3 times.
- This is where *awareness* and *feeling* come into play. The soft palate will lift to make room in the back of the throat.
- Feel the open space you've created in the back of your mouth and throat.
- Now, yawn with your lips closed. You'll begin to feel the open space you need for singing.
- Make this feeling part of your everyday routine. Practice while driving, sitting, watching commercials, waiting in line, bathing, walking, or lying down.

Another Way to Feel Space Inside Your Mouth For Singing

The following exercise is one that I teach my vocal students regardless of the level of expertise they claim to have:

- To feel the space inside your mouth, pretend that you have an egg in the back of your mouth. If you're not an egg lover, pretend it's a golf ball.
- When air is moved through your mouth, the "egg" space remains open.
- Sing a section of your favorite song, find the openness of the yawn, and imagine the golf ball or egg space in the back of your throat.
- Then practice singing words containing the *Ah* vowel, such as *hot*, and pretend you have a golf ball in your mouth.

Don't Forget The Water

Singers require more water than non-singers because the throat must be moist during singing. Be sure your water is at room temperature. Cold drinks will restrict your vocal cords. Singers must keep the throat moist during practice, rehearsal and performance.

Avoid anything that may cause dryness in your throat. Of course, smoking, caffeine, and alcohol is a strict no-no, and this includes vaping.

And if you're a screamer or yell often, damage to
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HOW TO SING BETTER BY OPENING (continued)

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your throat is right around the corner.

Who Told You That You Can't Sing?

So once upon a time, someone (who knows nothing about the mechanics of singing) told you your voice stinks. Baloney! Hogwash! Ridiculous! This is like telling you, "you can't talk." If you can speak - you can sing. But it would help if you opened your mouth wide enough for the sound to escape. It would be best if you dropped your jaw.

You have just what you need right now. You have the talent (which is another word for working hard) and the qualifications (you were given the right singing tools when born.) Your singing may not be as professional sounding like someone else, but that's okay. You're not competing with them. You're only competing with yourself. You only have to become the best that you can be.

Closing Thoughts

I've spent my life helping others learn how to sing with a better voice. I love it! What a privilege. I can't begin to tell you how blessed I am.

The singing voice is closely related to one's self-esteem. When I witness the student's personal growth and development with their singing voice, I am over-the-moon happy.

In a way, the mouth is very personal, and being asked to expose our teeth and tongue can be uncomfortable. However, the mouth is the biggest resonator in the body, projecting the sound of life and the sound of singing and laughing.

So, open your mouth and free your voice. Let it ring. Stop judging your sound. Just Sing!



AMAZE YOUR DIRECTOR: LEARN BETWEEN REHEARSALS

by Steve Scott and Rob Mance
from livewire

Expand your enjoyment of the precious minutes spent together each week by making effective use of the other 164 hours. Rob Mance and Steve Scott offer practical "Tips for Practicing Music at Home" that will prep you for a great meeting every week!

Consider the following materials when rehearsing from home:

- A space free from distraction is best for rehearsing at home. Also take into consideration how your sound will travel.
- Water—stay hydrated
- Your sheet music
- A recording device, both audio and video
- A pitch-giver (pitch pipe, piano, keyboard app, etc.)

Getting Started

Start with a warm up. Harmony University produces a warm-up series that includes physical, mental, and vocal warm ups. Suggestion: do a physical warm up, then a mental warm up, then vocal.

Spend a little time each day developing your personal musicianship. Start with something simple like interval training. They also have exercises for note identification.

Rehearsing When the Objective Is Learning a Song

- Learn the notable features of the song:
 1. Note the major parts—or form—of the song: introduction, verse(s), chorus(es), bridge, tag, etc.
 2. Note key signatures, meters, metronome markings, and any other tempo-related markings (rubatos, ritardando, accelerando, etc.).
 3. Highlight when your parts sings perfect intervals with another: octaves, fifths, fourths, unisons. This will build awareness and will aid in tuning. Music leaders can help you here!
 4. Note any duets, features, and voice crossing (esp. Baritones).
 5. Try to determine your note's function in the chord. Knowing whether you are on the 5th or 7th of the chord can affect tuning.

(Continued on page 10)

REHEARSING AT HOME (continued)

(Continued from page 9)

ing. Music leaders can help you again here.

6. Discover any special chords requiring attention to tuning or balance, e.g. Basses on the 3 (aka church chords), "chimey" sevenths (when Tenor is on root and Lead/Bari is one full step below on 7th), etc.
7. Note any key changes or difficult harmonic passages, including ones with tritone substitutions.
8. Highlight challenging sections due to range and tessitura.
9. Make comments on lyrics, especially how the arrangement highlights the text

Directors: use the opportunity to go through new pieces with your singers, having them make rehearsal markings directly onto their sheet music. This might include the breathing plan, the length of breaths, on what beat final consonants should be sung, instructions on when to turn diphthongs or when to move from vowel to voiced consonant, etc.

- Singing with Learning Media
 1. Get an overview of the song. What is the harmonic language? who has the melody? what is the vocal/emotional/performance apex?
 2. Learn the melody. Everyone needs to know and have sung the melody—no exceptions.
 - a. Using the Lead part-predominant track, turn the other parts off using the balance function so all you hear is Lead.
 - b. Gradually bring up the volume of the other parts after each iteration until you are confident singing the melody with other parts.
 3. Learn your part.
 - a. Using your part-predominant track, turn the other voice parts off using the balance function so all you hear is your part.
 - b. Gradually bring up volume on the other parts after each iteration until you are confident singing with other parts.
 4. Sing your part against the other solo tracks:
 - a. Using a part-predominant track

different from yours, turn the other voice parts off using the balance function so all you hear is that part. e.g. if you sing Baritone, sing with only the Bass playing. Repeat until you are confident you can hold your own against the other part.

- b. Repeat with all other parts.
5. If at any time you are hesitant, go back to your part in isolation or the melody in isolation to gain comfort and competence.

• Sing and Plays

At a keyboard or piano, play one part that is not your own while singing your own part. We recommend starting with the Bass part. If you sing Bass, start with the melody.

1. At first, this will likely be a VERY slow process. It doesn't matter if at first you're singing and playing a new note every 30 seconds! In time, the process will get much faster as you get used to playing one part while singing your own part. You will get a much deeper understanding of the music and greater awareness of how your part interacts with each of the other parts.
2. Repeat the process until you have sung your part while playing each of the other parts on the keyboard, one at a time.

Rehearsing When the Objective Is Rehearsing a Known Song

Once you have learned your part and its relationship to the others, *stop using the learning media*. Use **rehearsal recordings** instead where possible. Continuing to sing with learning media reinforces a different interpretation, different vowels, different inflections, different dynamics, different executions of initial, internal and final consonants, different turnings of diphthongs, different phrasing, different breaths, the wrong (or no) emotion for a phrase, etc. In other words, to continue to use your learning media once you know the notes is to work at undoing everything done at chorus rehearsal.

Chorus leaders: make chorus performance recordings of individual repertoire pieces available to your singers so that they can continue to rehearse with the chorus. This also limits the temptation of singers going back to the learning media to rehearse a song that's already been learned. Only distribute recordings that are both recent and the best examples of what you want from your chorus. This will make

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REHEARSING AT HOME (continued)

(Continued from page 10)

sure that your singers are singing with the most up-to-date material.

Solution? Shift from note-learning to performance. Many times, this is done without full run throughs. Ask yourself when was the last time the chorus director let you sing the song all the way through without stopping? Answer is likely: rarely. There is a good reason. At this point in your learning, *you shouldn't need more repetitions on a song.* What you need are repetitions of excellent vocal production and engaged performance.

1. Vocal performance

Pay attention to:

- Intonation. Use a product like Tonal Energy Tuner throughout your rehearsal to monitor your personal intonation.
- Tension. Specifically watch for tongue tension and tension in the neck and head.
- Alignment. Even while sitting, you can still achieve relaxed abdominals for inhalation and the head comfortably over the shoulders.
- Dull vowels. This usually translates to a lowered or flattened tongue arch or an overly-arched soft palate. Vowels should sound like they do when you speak regardless of regional dialect. Monitor this by gently pressing your finger into the muscle just under your chin.
- Decreased air pressure, especially as you ascend in pitch. Pressure is the enemy of healthy singing. Remember that vocal folds thin out as the pitch gets higher and thus our capacity to withstand air pressure decreases the higher we sing. Solution is less air as you sing higher.
- Vocal tone. Record yourself singing your part solo, singing against the learning media if the song is new, or possibly singing with a recording of the chorus performing the song. Listen back to the recording, making note of successes in your performance, as well as opportunities for improvement in future recordings. Do this frequently. If you need advice on what to work on, share the recording with one of your musical leaders.

Isolate difficult vocal passages and practice them until you can't get them wrong. Sometimes working backwards one note at a time can help. Example, sing the notes in measure 35 until you can't get them wrong. Then sing measures 34 and 35 together. Then 33, 34, and 35. Do this until the difficult passage is no longer difficult. You can even break this down and do it note to note. No joke, this is how Steve passed his undergraduate piano proficiency test.

2. Visual Performance

Consider the following:

- How do the lyrics connect to emotion?
- How would I look if I earnestly said this to another human?
- No phrase should sound like the one that preceded it. The minute it does, you've stopped paying attention to the lyrics.
- Physical gestures should be a natural extension of human emotion.
- Are there compelling examples of this song from outside of barbershop? within? How can these examples inform your personal approach to performance?
- Video record yourself performing a song. Watch back the recording, making notes about successes and opportunities in the performance. If you want feedback, share the video with a member of your performance team/visual leaders.

One way to connect more to the text is to write it down separately. Make notes about specific word choices. Note how the poem is organized. Practice speaking the text aloud as if it were a monologue. Analyze how you can be most effective. Remember, many songs have super-objectives—"if I say these words, she'll stay"—and our success in achieving the super-objective comes down to our efficacy in delivering the text. Ask yourself at any point: "Do I believe what I'm saying? Would another human believe me?" If not, change!

Note how much of the visual performance can be done not uttering a note!

3. Coaching

Use members of your music team and performance team to set up individual, virtual PVIs and performance coaching. Singing as an ensemble online, where everyone can hear everyone else, might not be practical. However, we can use this time productively with one-on-one coaching.

Helping each individual become a little bit better will help make the ensemble much better!

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REHEARSING AT HOME (continued)

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Final Thoughts

Take plenty of notes on your sheet music. Highlight text, circle notes, note meaningful relationships, etc. At the end of your rehearsal, set goals for the next rehearsal.

Leaders: plan for several weeks, keeping the video rehearsals fresh and exciting for your singers. For example, invite a guest coach one week to lead an activity. Another week, have your visual team teach a new choreo plan, etc. Keeping your program varied and interesting will keep your singers motivated.

Include an afterglow: after the formal video rehearsal is done, this is a great time to have social time with your fellow singers. Once you've wrapped up the official meeting, allow all your interested singers to get snacks and beverages and hold a virtual afterglow. Keeping ourselves socially connected will help us stay in the best place to advance as singers.

Things to avoid:

1. Distracted rehearsing. If you are doing another task while you are singing along to the learning track, you are passively engaged in at least one of those tasks. A good example of this is rehearsing in the car. You should pay attention to the road, other drivers, etc. not whether you are singing the resolution to the tritone substitution correctly or whether the pronunciation of "you're" is *yore* or *yewe* (hint: it's the second). Further, you can hardly sit with good alignment or get a good released breath in most automobiles. Note: We're not saying you can't sing in the car. Just don't call that your rehearsal!
2. Singing to learning tracks after you've learned your part. Take the opportunity to do more than just get the notes right. What separates amateurs from professionals lies in this point.

Things to do:

1. *Be purposeful* in gaining personal musicianship. This is a good opportunity to develop yourself. Use it!
2. *Be consistent*. Singing is a fine motor skill like dancing or other sports, and requires distinct repetitions of isolated muscle groups to gain proficiency. Everyone can sing, but it takes dedication to develop the necessary muscle coordination if our goal is to make meaningful music.
3. Have fun!

FUNCTIONAL FREEDOM OF THE VOCAL INSTRUMENT

by Karyn O'Connor
from singwise.com

My favourite passage in vocal pedagogy texts - and the pedagogic idea that has become the most transformative for me, both as a voice teacher and singer - is what Cornelius read writes in *The Free Voice* (p.18):

"The undeviating purpose of training is functional freedom, not, as is commonly believed, beauty of tone quality. An artist desires above all to communicate, and the benefit to be derived from a healthy coordinative response is that it provides absolute spontaneity of expression. With the attainment of functional freedom, the singer then becomes able to express what he has to say the way he wants to say it, not the way he has to. He has been released from the strictures imposed by 'tone consciousness.' Functional freedom alone is able to fully release sensitivity, insight, emotional and intellectual depth, and musical perception."

As singers, we want to sound good. Most of us are, in fact, preoccupied with the kinds of sounds that we're making and we're hoping that our audiences find them pleasing, moving... and maybe even a little bit impressive.

Is there anything wrong with having desirable aesthetics as a training goal? Of course not! Singing is, after all, largely about sound. When we're listening to recordings of our favourite singers, we're struck by the tone, timbre, and textures of their voices and how potently their vocal sounds manipulate our emotions. They may even give us goose bumps or bring us to tears.

However, as a functional voice teacher, I know that some singers sound good **DESPITE** their technique, not **BECAUSE** of it. Some singers are able to produce acceptable sounds even though their instruments are locked and fighting against a great deal of physiological and acoustical interference, including undesirable tensions. Some sounds that seem, on the surface or at first listen, to be 'good,' may actually be produced in an inefficient and/or unhealthy manner that is unsustainable as a technique over time. But most singers struggle for years to achieve a given vocal aesthetic and never fully achieve it.

I believe that many singers find themselves unable to produce the kinds of sounds that they deem desirable or professionally viable because they're not focusing on 'first things first.' They attempt to superimpose

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FUNCTIONAL FREEDOM OF THE VOCAL (continued)

(Continued from page 12)

their desired aesthetic on an existing technique (coordination) that is not serving them well to begin with. They take an instrument that is not functioning well and then expect it to make the right sounds. Reid also writes:

To make beauty of tone the direct object of study is to put the cart before the horse. In the first place, no one can know the true textural quality of a given voice until functional freedom has been attained. Therefore, without functional freedom the natural beauty of the voice is unknown. Thus, the only conclusion to be reached is that the teacher who strives for tonal beauty as a direct object of study either has prescience, or is merely imposing his own aesthetic evaluations onto his students. Success in achieving pure tone quality will only come with the release of wrong tension, which is the meaning of vocal freedom.” (The Free Voice, p.18)

When a singer is focused primarily (or only) on creating the target sound, he or she is placing the cart before the horse. We cannot find our natural or unique sounds, nor achieve what we're truly capable of as vocal technicians, when our instruments are not functioning freely enough to produce those sounds effectively. We may be able to create a poor imitation of the desired aesthetic, but at some point, our lack of functional freedom will betray us. Those sounds are never quite 'perfect' and we'll spend years being 'almost there.' So we need to first address the lack of freedom of our instruments that is preventing us from being able to find and unleash our true, full, and natural vocal sound. And as our instruments begin to become freer and less impaired by unwanted tensions and other interferences, we'll then start to hear our real sound emerge, along with an ever broadening array of textures, colours, and qualities that would otherwise not be accessible to us if our instruments were still fighting within themselves.

My primary objective as a voice teacher is to help my students achieve functional freedom. When their vocal apparatuses are functioning freely, they'll be able to make the kinds of sounds that they wish to make whenever they wish to make them, instead of being limited to a 'default' sound. They can't make those sounds with any degree of healthiness or sustainability, however, if their instruments are 'stuck'. So, my first responsibility is helping singers learn to position and 'play' the various components of their vocal instruments in ways that are mechanically advantageous and functionally conducive to achievement of their singing goals, including their aesthetic vision.

When singers are very tone conscious and aesthetics

driven, they tend to be impatient and lack trust in the process of voice training. They want to achieve the target sound NOW! They don't always have the patience for, or see the wisdom in, first taking the time to free their instruments. But in the long run, voice training is far more productive, efficient, and successful when the horse is placed before the cart.

MUSINGS ON SECTION LEADERSHIP

by Liz Garnett
from helpingyouharmonise.com

This post emerges from having a number of conversations over quite a long period of time, and noticing a pattern that needs interrogating. I don't know if by the end of it I'll have any answers, but I hope to have a better handle on the questions, which is arguably the most useful stage.

The conversations have been with choir directors, mostly (though not exclusively) of barber-shop choruses, but all groups in which section leaders play a significant role in the groups' processes for learning music. The choruses have included all-male, all-female and mixed groups, ensembles of a range of achievement levels, and are based in several different countries. What they have in common are reports of a particular dynamic within one of their sections, whereby the section as a whole is perceived as fragile, despite having a very strong singer for their leader.

It's worth teasing out what constitutes fragility (sometimes framed as 'weakness') and strength in these contexts. Both manifest most obviously in terms of volume of sound, though this is understood in terms of both skills and self-confidence.

The 'problem' section is quieter than the norm within the group as a whole, and this may also be associated with a breathier vocal quality, and in some (though not all) cases, fragility of pitch integrity. This makes sense of course, since all of these qualities are often symptoms of a sound that needs more support. It is heard in terms of being 'under-confident', as it is often accompanied by a degree of rhythmic hesitation, and a tendency to become more tentative

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MUSINGS ON SECTION LEADERSHIP (continued)

(Continued from page 13)

when attention is turned to them.

The 'strong' section leader is perceived as such for both vocal and musical reasons. Vocally, they display a clean adduction of the vocal folds and efficient use of their resonators, producing a ringing, overtone-rich sound. They also trust their own skills in learning music and are thus ready to sing out proactively.

On the face of it, then, these singers are natural leaders: they display exactly the behaviour a director wants from all their singers. But hearing several directors talk about their experiences made me wonder: is the section as a whole underpowered not *despite* the strong leader, but *because* of them?

It varies how much of an insight I have into the different people's lives, whether I've met and worked with the groups, or just heard about them anecdotally, so I'm generalising here from patchy information. But I suspect the dynamic represents at least partly a dysfunctional intimacy equilibrium, with the section as a whole subconsciously reducing their energy levels to counterbalance an experienced excess from their leader.

'Energy' here encompasses both vocal sound and other behaviours: how the leader attempts to chivvy their team on, for example. A leader who browbeats their section is pretty much guaranteed to see the singers withdraw rather than flourish, but even a cheery approach, if presented with an excessively Tiggerish bounce could see the section develop compensatory passivity. (My guess is you'd hear more issues with vocal tension and pitch problems with the former, though, and simple mousiness with the latter.)

So, how does one go about rebalancing this equilibrium? One can imagine both MD and Section Leader feeling that asking the best singer in the section to sing with less resonance isn't a solution they like the sound of. And I think the extent to which the section leader is self-aware about the dynamic they're involved in will make a difference as to how best to approach this. (Thinking about this was a good moment to revisit the Johari windows.)

I have a few possible answers. This is very much an initial brain dump, so please use it to spark better and more developed ideas:

- Stacking the ensemble by resonance rather than

in sections will put each singer with voices more like their own and thus create a more comfortable environment for them. The strong singer can sing out without those around them feeling they are being overpowered, and the quieter singers can also relax and will probably also sing out more.

- Consider switching team roles around to reconfigure your resonant singer as your go-to for demos, but not necessarily responsible for leading section rehearsals. A section rehearsal needs someone with a good ear to monitor how people are doing, a good voice to demonstrate how the music should be sung, and good timekeeping and task-management to get things done, but these skills don't all have to be present in the same person. If you have a good facilitator to lead, they can fill in their skill gaps from within the group, and will get more out of everyone than a star that everyone else is a bit intimidated by.
- Give some scrutiny to how section rehearsals are run, and develop some protocols for rehearsal vocabulary and procedures. The arts of giving compliments, of making corrections without being judgemental, and of keeping people singing as near constantly as possible are disciplines that can be developed and are good for boosting both skills and morale.
- Find ways to give individual singers training and support within your rehearsal schedule (aka PVIs, or personal vocal instruction). Targeted help improves both skills and confidence, and also reframes the role of individual singers within the whole. It can be tempting to hide within a choir, to experience yourself as an unimportant fragment of the whole, but individual training signals that everyone is real and present to the director, and moreover, that everyone is worth investing in. Sometimes you have to start believing in people before they feel they have permission to believe in themselves

Practice
like you've never won.

Perform
like you've never lost.

FREE YOUR VOICE

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

(continued from last month)

The Face Strategies and Exercises

- First, go through the earlier chapters and sections about freeing your body, posture, breathing, neck, jaw, and tongue. If you are tense in these areas, it will show in your face.
- Maintain a pleasant look on your face as a default that is neither drooped nor lifted too far.
- If is possible to smile while maintaining a loose, hanging jaw.
- An extreme, but easy to understand, example is a ventriloquist's dummy. The face, especially at the cheeks, is permanently lifted, as are its mouth corners, while the mouth mechanism flaps up and down easily. Without going to the extreme level of one of these dummies, keep your cheeks slightly lifted (a millimeter or two) while your jaw can flap up and down with no resistance or friction and without disturbing your facial expression.
- Imagine a line has been drawn from the corners of your mouth to your ears. Think of that line being buoyant. Keep your jaw loose and feeling heavy. You do not need to put on a huge and cheesy smile, but just feel pleasant buoyancy at the corners of your mouth and in your cheeks.
- When lifting your cheek muscles slightly, beware of raising your upper lip too far.
- Imagine lifting your ears.
- As you become comfortable with these sensations, you can start to smile more broadly as the mood or emotion permits, but always maintain that free jaw.
- Even when performing music that is filled with sad or painful emotions, the slight lift of the cheek muscles is still appropriate. Rather than appearing like you are smiling through those emotions, your face will appear alive and engaging.
- Check your neck. Relax it and keep it feeling fluid.

(to be continued next month)



FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

O = Open your mouth wider. Nine times out of ten this will help you achieve a stronger, more defined vocal tone.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

O is for Observation. Decide which vocalists you most admire, and then observe their technique. Visually, you will see how they use their physicality, and how they present themselves on stage. Audibly, you will hear what perhaps they are doing differently, and how you can improve your own technique.

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

O. Observe yourself in a mirror. We all pick up bad habits regarding our posture and stance. Watching ourselves perform gives us a much more objective view of anything we may be doing wrong. Go on, no one's watching, knock your self out!!!

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

O=Open Stance -- An open stance to the audience is: holding up, standing straight, shoulders down, head and jaw relaxed, head straight forward, eyes open -- focused on a point, arms relaxed and wide. Watch Bono, Jagger, Aretha to get the idea.



QUARTET CORNER

Our quartets have re-formed.

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

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



CHAPTER QUARTETS



On Point

Taylor Gaspar tenor
Daniel Pesante lead
Timothy Keatley bari
Alexander Burney bass

Four More Guys

Dan Kulik tenor
Ken Moyer lead
Jason Dearing bari
John Alexander bass

FlipGive

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

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

Thanks in advance!!

Big Orange Chorus

REHEARSAL SCHEDULE

Thu	05 Oct	Shepherd of the Woods
Thu	12 Oct	World Golf Village
Thu	19 Oct	Singout TBA / SotW
Thu	26 Oct	Guest Night / SotW
Thu	02 Nov	Shepherd of the Woods
Thu	09 Nov	Shepherd of the Woods
Thu	16 Nov	Singout TBA / SotW
Thu	23 Nov	Guest Night / SotW
Thu	30 Nov	Shepherd of the Woods

BIRTHDAYS

Cyrus Dillinger	25 Oct
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PERFORMANCE SCHEDULE

F/S/S	13-15 Oct	SUN District Fall Convention
Thu	07 Dec	Cypress Village show
Sat	02 Feb	Icemen game (AAFM)
F/S/S	22-24 Mar	SUN District Spring Convention
Sat	18 May	Jacksonville Festival of Choirs

...more to come

NAME BADGE ETIQUETTE

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

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

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

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

RECENT GUESTS

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

WELCOME

NEWEST MEMBERS

Dale Martin	March
Tom Frutchey	November
Emily Dearing	August
Alexander Burney	October
Daniel Pesante	March
Kenneth Moyer	June
Richard Chapman	July
Taylor Despars	September
Dan Kulik	September
Steve Moody	September
Margaret Phillips	September

2023 DIRECTING TEAM



Daniel Pesante
Front Line
Director

PHOTO
NOT
AVAILABLE

Timothy Keatley
Assistant
Director

2023 OTHER CHAPTER LEADERS



David Walker
Uniform
Manager



Les Mower
Chorus
Manager



John Alexander
Bulletin
Editor



Frank Nosalek
Webmaster &
Technology



Ken Moyer
Equipment
Manager

EDITOR'S NOTE

Article and column submissions are solicited.
Help make this a better bulletin. Send me stuff!
The deadline for November is 24 October.
Items without a byline are from the Editor.

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

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

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

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



John Alexander, Editor
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Orange Park FL 32003



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