



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 43 Issue 12

December 2023

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

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## 2024 BOARD OF DIRECTORS

Elections were recently held, and the following members will be the new board for next year:

President:	Mike Sobolewski
Secretary	Tom Frutchey
Treasurer	Rick Morin
VP Membership	Ed Fitzgerald
VP Music	John Alexander
VP Marketing	Frank Nosalek
Immediate Past Pres	Jason Dearing

Other Leaders:

Chorus Manager	Les Mower
Uniform Manager	David Walker
Equipment Manager	Ken Moyer
Bulletin Editor	John Alexander

# WANTED!!

## MEN WHO LIKE TO SING!



Call 355-SING

## WHY MUSIC?

### MUSIC IS MATH

Music is **RHYTHM**  
based on the division  
of time into fractions

### MUSIC IS PHYSICAL

**EDUCATION**  
It requires the  
**COORDINATION**  
of FINGERS, LIP...&  
the **CONTROL** of back, stomach

### MUSIC IS LANGUAGE

Music is a  
**UNIVERSAL**  
language

### MUSIC IS HISTORY

Music has been  
present during  
**EVERY ERA**  
of **TIME**

### MUSIC IS ART

Music allows  
us to  
**CREATE**  
**EMOTION**

### MUSIC IS LIFE

That's why  
our hearts  
have **BEATS**

### MUSIC IS SCIENCE

Music is about  
**ACOUSTICS**  
& **FREQUENCIES**  
produced by **VOICES**  
and **INSTRUMENTS**

### MUSIC IS READING

Reading music requires  
**SUBSETS** of skills,  
these same **SKILLS**  
help maintain **LITERACY**

## 2023 Board of Directors

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Chorus Manager:  
Les Mower

Uniform Manager:  
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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.

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## 2023 Music Team

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Mark Roblez Lead  
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## 2023 Committees

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Equipment Manager:  
Ken Moyer

Show Chairman:  
vacant

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

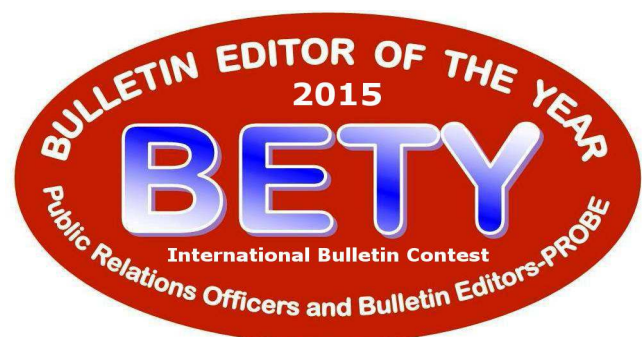
## EDITORIAL

We have already had a successful Christmas gig, with more to follow. 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.



## HOW TO SING HIGH NOTES

by Ken Taylor  
from askavocalcoach.com

If you're like many singers out there, you may be presently struggling with how to sing high notes.

You may have spent hours, days, months, or even years trying to reach those notes that are just outside of your range.

Bad part is, most people, even the ones that practice regularly, are at best getting slow and small results doing this.

Well, I have good news for you. The truth is, singing high notes without strain is not nearly as difficult as you may imagine.

The reason it's difficult for most people to grow their range is simply because they're going about singing the wrong way.

Reaching for higher and higher notes may over time increase your range by a note or two, but odds are that new found range will be clunky and inconsistent.

So, let's talk about a new and improved approach to expanding your range. I'll call it *Ken's How to Sing High Notes 2.0*.

The first thing we want to burn into our brains is this...

### Singing Should Be as Easy As Speaking:

That's right, singing should be as easy as speaking. Reaching for notes is a big no, no! If you're putting extra strain on your voice to hit a note, then you're trying waaay too hard!

So, how do we make singing as easy as speaking? Well, the ideal speaking voice is smooth and connected, has a steady flow of air, and is full and free.

You don't have to press your speaking voice, so you shouldn't have to press your singing voice either.

Finally, a typical speaking voice comes from a balanced vocal mechanism. So let's break this all down a bit.

### Steady Flow of Air:

Having a voice that is powered by a steady flow of air is crucial for singing higher.

You see, the air is the gas that powers our voice, and

you've *got* to have the right amount of air flow exiting your body while singing.

If you force too much air when you sing, you're going to create too much resistance underneath the vocal cords, leading to unnecessary pressure building up in the throat.

This leads to discomfort, causes your larynx to rise, and eventually forces your voice to crack.

Use too little air and your sound will become weak and putter out.

The flow of air is controlled by the diaphragm. Want to learn more? Check out our Breathing and Singing article (<https://askavocalcoach.com/articles/breathing-and-singing/>).

### Smooth and Connected Sound:

A smooth and connected sound is another important aspect of keeping a "speak singing" balance.

This goes hand and hand with operating off of a steady flow of air.

Actually, I'd argue keeping a smooth and connected sound is usually the product of a steady flow of air, with one exception – when we're singing staccato (separated or unconnected notes).

But even our staccato notes need to function off of that same steady flow of air. The air does not stop.

Think of the flow of air as a hose. If you have a put a kink in the hose, the water doesn't stop... it's still there waiting to come out.

Likewise, the water doesn't build up in strength, forcing the kink out of the hose.

The flow of water remains steady behind that kink, ready to come out when needed, but not forcing it's way through it.

Your voice should function the same way.

When singing staccato, you'll want to keep the air pressure moving forward, ready to sing the next words.

Don't stop the air pressure, but don't let it build up in the throat either. I suggest feeling that pressure in the front of the mouth (usually behind the lips).

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**HOW TO SING HIGH NOTES**  
(continued)

*(Continued from page 3)*

Do this, and you'll continue that steady flow of air, as well as maintain a smooth and connected sound, even when you're singing staccato.

It's a beautiful sound.

Don't Press Your Voice:

Another important aspect of "singing like you'd speak" is you shouldn't have to press your voice.

Too many singers push their voice on notes that are more difficult.

I think this usually comes from misinformed people telling people to push the notes out.

Whatever the reason, pressing to get the sound out is a 100% sure recipe for unbalanced, range limiting singing, and should be avoided at all costs.

Singing with a Balanced Vocal Mechanism:

Finally, the reason why we want to sing like we speak is because we'll have a balanced vocal mechanism.

To me, this means a couple of things: we'll have a cord closure, and we'll have a level to lowered larynx.

Let's start off talking about cord closure.

Cord closure is the act of the vocal cords coming together to create the sound.

When the cords aren't fully zipped up, more air is able to leak out. This is bad for a couple of reasons.

One, it creates an undesired breathy sound, and two, cord closure is what helps regulate that steady flow of air we were talking about earlier.

Lacking good cord closure causes trouble because it'll force us to use unnecessary muscles to create the sound.

This causes unneeded tension that gets in the way of a free voice.

Next, we'll chat about the larynx.

The larynx, aka the voice box, is where the vocal folds are located.

When the larynx is level, as it often is when speaking, our voice is in optimal position for singing.

However, it is very common for the larynx to hike as we sing, especially if our tongue is tense, or when we're singing higher.

For this reason, keeping a lowered to level larynx is imperative for free singing.

As the larynx rises – be it because of tongue tension, too much air pressure from below, or inefficient airflow – it throws the whole vocal mechanism out of place and makes cracking much more likely.

Releasing the "swallowing muscles" is a good step toward reversing a rising larynx.

If you need a bit more though, you can start singing in a hooty tone, which will also help release the larynx down.

Finally, spreading your vowels (ie smiling while singing high) also can cause the larynx to rise. So it's ideal to create taller, more narrow vowels shape wise.

Summing It All Up. . .

Singing high notes isn't about reaching higher and higher, forcing your voice to find a way to push the notes out.

Doing this will not only put unnecessary fatigue on your voice, but will also cost you more time in the long run when you have to reverse old habits.

When working on how to sing high notes, focus on singing like you'd speak.

Instead of pressing, maintain a steady flow of air while keeping the tone smooth and connected.

Then, make sure that you have cord closure (non-breathy sound) and a level to lowered larynx.

Once you learn to balance all these different aspects of singing, you'll slowly begin to discover your voice effortlessly soaring higher and higher.

Do this right and you won't see your range increase by a mere note or two, but potentially by an octave or more!

## HOW TO SING LOWER (AND EXPAND YOUR VOCAL RANGE...)

by Anthony Nebel  
from melodybeats.co

Learning how to sing lower is essential for any singer.

Most people focus on increasing their range by singing higher with more power (which is a wonderful thing...), **but to become an amazing singer you need to have amazing control with your entire vocal range.**

That's why in this comprehensive guide we are going to go step-by-step on how you can increase the power and control for beginners in your lower range.

Plus, we go over exercises advanced singers can use to control their vocal runs and vibrato in their lower range.

So let's get started.

### Can Anyone Learn To Sing Lower?

Yes, anyone can learn to sing lower **as long as you haven't reached your genetic limit.**

The best way to think about your voice is a guitar string: **in order to hit the lower notes, your vocal cords have to be thicker and vibrate slower.**

And vice versa where the thinner the cords and the faster they vibrate, the higher the sound.

But there's a tiny problem: You can only play so low on the guitar.

Sure, you can loosen the cord to drop a couple keys down, but at one point, **you are going to reach a limit.**

But the good news is that if you haven't been focusing on strengthening your lower range, **then chances are you aren't even close to reaching your genetic limit.**

Most people neglect training their lower range and focus solely on their upper range and power, which is nice and dandy, up until you have to sing a song that requires lower notes.

And then suddenly when you try to hit those notes it is:

- Weak...
- Crackly...
- And doesn't sound good...

That's why we are going to go step by step in training

your lower range so that you can sing confidently when you approach those really low notes.

### 1. Find Your Vocal Range

The first step in learning how to sing lower than your current range is to measure exactly where your vocal range is.

I recommend taking 5-10 minutes to warm up your voice before attempting to find it in both your lower and upper range.

**Here's how to find your vocal range:** go to a pitch finder tool (<https://www.onlinemictest.com/tuners/pitch-detector/>) and sing as low and high as you can like below...



As you can see, the lowest note I can hit is a G#2 (and I'm slightly sharp...)

**It's important to measure where your vocal range is to track your progress when you are working on your lower range.**

There's two things that you want to note when you are trying to determine your lowest range:

The *maximum* low note you can physically sing...  
And the lowest note you can sing *well*...

You are going to notice that when you sing your lowest note, you probably will not have much power or control behind it.

That's why it's also important to see the lowest note where you still have power and a good amount of control to also measure your progress.

**Although everyone has a genetic limit to how low their voice can be, that doesn't mean you can't strengthen your lower voice.**

Vocal range doesn't determine everything. There's also things like:

- Vocal dynamics...
- Vocal runs...
- And most importantly, **sounding great.**

So don't worry too much about increasing your range in the beginning and just focus on strengthening your lower range. The range will come naturally.

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## HOW TO SING LOWER (continued)

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So now that you found your vocal range, it's time to learn how to sing in our lower range with control.

### 2. Find A Song to Imitate

The best way to learn how to sing lower well is **to imitate someone who sings well in their lower voice.**

The reason this works is because when we focus on trying to copy a singer who already sings well in their lower range, we *mimic* their tone and power without even realizing it.

That's why for this example I'm going to go with "Exile" by Taylor Swift And Bon Ivor below...  
<https://youtu.be/osdoLjUNFnA>

If you listened to the first line, you can see how deep his voice can get.

So you have two choices to work on your lower voice:

Find a song that's near the limits of your lower range...

Find your favorite song and keep dropping the key until it's near your lower range...

I prefer option 1 if you are a complete beginner because listening to a song that's multiple keys down will sound a bit distorted, making it harder for you to find the pitch.

But either method works.

### 3. Start Learning To Sing On Pitch

Now that you have found a song, the next step is learning to sing lower *but on pitch.*

Learning how to sing on pitch is crucial for any singer, whether you are reaching high or low notes.

**The easiest way to sing on pitch:** Go to Music Notes and buy your music sheet designed for vocals. Recognize what notes you have to sing and use the pitch finder tool to make sure that you are hitting the note accurately.

So for example, in "Exile" these are the notes I have to hit in the first line...



So the line we are singing is..." I can see you standing honey..."

And if you can't read music notes (which I highly recommend you learn...) then these are the following notes I have to hit in the key of G flat:

I (B2)  
Can (B2)  
See (B2)  
You (B2)  
Stand- (D flat 3)  
Ing (B2)  
Ho- (A flat 2)  
Ney (B2)

Then I would go to the pitch finder tool and make sure that I'm hitting these notes.

**And you want to do this for every single note in the song.**

It takes a lot of work, but learning how to develop your pitch-ear accuracy is essential for any singer.

Now the second way to learn how to sing on pitch if your ear is trained: **Listen to the song at 0.25 on Youtube and copy how he sounds.**



You can change the playback speed on any video on the bottom (the gear icon) and switch the speed.

**The reason we want to sing it slowly is because it makes it easier to find the pitch before we move onto the next note.**

It's like learning the piano.

It's easier to play the right notes when you are playing slowly, and then once we get used to it and it becomes a part of our muscle memory, then we play faster.

And you use **the same process with your voice.**

Start slowly to find the pitch and then slowly speed up once you do a couple repetitions and you are getting used to it.

One thing to keep in mind **when you are trying to sing lower notes, try to not lower your larynx.**

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**HOW TO SING LOWER**  
(continued)

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Although it will make you hit lower notes, I don't recommend it because:

1. It's going to change your tone so you sound like Yogi the Bear
2. You are putting some strain on your larynx.

And ideally there should be minimum strain when you are hitting your lower notes.

Now, your larynx might drop slightly (which is natural...) but you shouldn't push it down when you are trying to hit your lowest notes.

#### 4. Increase The Power In Your Lower Range

When you are learning how to sing in your lower range, you want to project your voice.

**Here's a singing exercise to help increase the power in your lowest range:**

1. Find your lowest range (Ex. G2)
2. Now go slightly above your lowest range (Ex. A2)
3. Sing A2 on pitch as steady as you can comfortably...
4. Then while staying on pitch, try adding power from your diaphragm.

This singing exercise helps you with two things: **strengthening your lower range and giving you more control of your voice.**

It's already hard enough to stay on the same pitch, but when you are constantly changing the volume on the same note with the same breath...

It gets a little challenging.

**And the important part about your vocal range is that strengthening near your lowest range indirectly strengthens your lowest range.**

So with our above example, learning to sing A2 with more power will help us be able to sing G2 with more control and power.

Pretty neat, huh?

#### 5. Practice Vocal Runs In Your Lower Range

The next step to gain more control is to practice vocal runs in your lower range.

**Vocal runs at its essence is switching notes quickly and accurately.**

So even if you can't do vocal runs like Mariah Carey or Ariana Grande yet, you will still benefit practicing your vocal agility.

**So here's how to practice vocal runs in your lower range:** Pick three notes that's close to your lowest range.

I'm going to pick some easy notes in the key of Major C and they are going to be C3, B2, and A2..

Now what you want to do is you want to hit all of these notes accurately at a slow speed.

And the way we are going to do that is with the free Google metronome and setting it at 40 BPM below...

**And the goal is to hit each note accurately the moment the metronome ticks.**

Once you can do that, slowly speed it up by 3-5 BPM and continue to do it until the note switches become too fast for you.

**Working on your vocal agility helps strengthen the control in your lower range to hit the notes accurately and quickly.**

#### 6. Practice Vibrato In Your Lower Range

Now it's time to learn how to sing lower with vibrato.

If you're a beginner singer who was obsessed with a higher range and more power (just like me...) then that means your vibrato in your lower range is probably weak.

Learning vibrato in your lower range is going to feel you're starting all over again if you can already do vibrato in your higher range.

If you can't do vibrato yet, you can slowly work it with your diaphragm and develop it.

**So here's how you develop vibrato in your lower range:** Find a low note to stay on pitch and slowly add vibrato to it.

Now we set our Google metronome again to 40 BPM.

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## HOW TO SING LOWER (continued)

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Now, while you are staying on pitch, try to add 4 bounces between each tick of the metronome.

If that's too fast for you, try to add a bounce *per tick* of the metronome.

And slowly start increasing the BPM by 3-5 once you start to get the hang of it (the same method as runs...)

Make sure when you are creating the vibrato sound that you aren't shaking your head, but it's coming mainly from your diaphragm area.

### 7. Practice Right When You Wake Up In The Morning

The best way to practice singing lower is right when you wake up in the morning.

You probably noticed that when you wake up, you already speak in a deeper voice and as the day goes on you become unable to hit those low notes as your vocal cords thin up.

**And here's the reasoning for practicing in the morning:** when you can hit those really deep notes in the morning, you are getting high-quality repetitions of hitting those notes.

So after weeks and months of practicing and you can hit one note lower in the morning, what ends up happening is that you stretched your vocal cords so that when you lose some notes as the day goes on, your entire vocal range has stretched by one note.

It's through consistently practicing where you get control of your lower voice.



## HOW TO SING SUBHARMONICS

by Anthony Nebel  
from melodybeats.co

Are you ready to go from being a bassist to an *ok-tavist*?

Well, you've come to the right place.

If you're looking to sing the lowest of low notes, look no further than learning to sing *sub-harmonics*.

**Vocal sub-harmonics occur when your voice hits the fifth above the base note you are singing, and a resonant undertone results exactly one octave beneath the base note.**

(If you would like to know *why* this happens, check out this video that explains how sub-harmonics work in great detail!) <https://youtu.be/DbKJ2E7YCNg>

So, pretty much, vocal subharmonics allow you to *trick* your voice into singing way lower than it thinks it is.

This incredible vocal technique is not only something anyone can learn how to do (with enough practice), but it is also perfectly healthy for your voice!

In order to learn to sing sub-harmonics, you will need to:

- Learn the **vocal fry** technique
- Choose a comfortable low note in your register
- Apply the vocal fry to that low note in a very specific way
- Practice, practice, *practice*!

Now, let's get into how to sing sub-harmonics.

### 1. Learn the vocal fry technique

If you haven't heard of vocal fry before, have no fear; I can already guarantee you've done this exact technique in your daily life, probably even today!

The vocal fry does not carry a pitch, and it's the exact noise you make when your alarm goes off way too early.

It's that gravelly *uhh* sound – that's your vocal fry. (It sounds a little like you left the garbage disposal run-

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## HOW TO SING SUBHARMONICS (continued)

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ning in the sink.)

**When people speak in a very low voice, this vocal fry can even happen naturally without you thinking about it.** It's that crackly effect that makes voices sound husky or rugged.

You can also find it by singing "ah" (or any vowel) in a low note, then going lower and lower and lower until you no longer make an actual *pitch* with your voice, and it dissolves into that broken up, radio-static sound.

Now that we've got vocal fry down, let's use it to sing some sub-harmonics!

### 2. Sing a low note

I will stress that I want you to choose a low note that is still *comfortable* to sing.

So, don't pick the *lowest* note you might sing. Pick a note that's a few notes higher than that. Again—something low, but a note that comes out clean when you sing it in full voice. And make sure you're staying relaxed. No forcing!

Now, on that note, let's get to the sub-harmonics.

### 3. Add vocal fry (gently!)

This is where the magic happens.

Now—if you've used vocal fry before, especially if you've used it to sing with growl or distortion (like singing death metal, which we have an article about over [here!](#)), you'll remember that you *mixed* vocal fry with the note you were singing. That gives you a really rough effect to your voice, though in a very healthy way.

When we use vocal fry to sing sub-harmonics, however, we *don't* want to mix the fry with the note you're singing.

All we want to do with the fry is use it *just enough* to get your voice to naturally fluctuate to the fifth (which it does on its own), so that it creates that subharmonic undertone exactly one octave below the note you originally sang.

Vocal fry sounds so rough and is so good for growling because it takes your voice to different pitches very quickly, similarly to the way vibrato

works, but in a more raw and rugged way. It doesn't sound clean, and that's the point. When you use vocal fry to growl or sing death metal-type vocals, you don't want to let your pitch change, you just use it to add a crackle-like filter to the note.

So, the biggest difference here is that for singing sub-harmonics, you *do* want your pitch to change.

**To sing subharmonics, we want to let that fry take your voice into subharmonic range.**

So, try this now: sing that comfortable low note.

Then, slowly and gently, add a vocal fry to it.

When you feel your voice **naturally** jump down in pitch with the fry, try to let your voice *stay* on the lowest note it goes to.

This is your subharmonic tone!

### 4. Practice sustaining that subharmonic note

It's important to note that **you will not be able to sustain this for long in the beginning.**

So, if you can only sustain it for a few seconds at most, that is *totally normal*. Your voice is not used to doing this, so be patient with yourself.

Everything in singing comes down to simply putting in enough practice, and this is no exception.

To practice singing subharmonic tones, keep using the vocal fry technique and try to sustain that subharmonic note as long as you can. Again – for the first few weeks or months, this might just be a few seconds. But that's okay. It needs to work up its strength, and it *will* become easier to control.

The important thing to remember is to *relax*, since vocal fry is nearly the *most relaxed* position of your vocal chords. Tensing will prevent you from being able to do any of this.

The second most important thing is to **practice in extreme moderation**. This is a perfectly healthy thing to do with your voice, but *only* if you do not overdo it. So, practicing, at *most*, 20-30 minutes per day is all you should be doing to avoid any kind of vocal damage.

Check out this video and see this technique in action! How to Sing Lower: Subharmonic Bass Tutorial (<https://www.youtube.com/watch?v=f-4eYJFK87Y>)

So, the name of this game is patience. But all your  
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## HOW TO SING SUBHARMONICS (continued)

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time and effort will pay off!

### Conclusion

Singing subharmonics is just like any other vocal technique – with enough practice, you can absolutely reach those amazing low notes you hear Pentatonix singing!



## 5 BAD HABITS THAT WILL KILL A SINGER'S VOICE

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

Have you ever wondered why some days your singing sounds better than others? Maybe one day you feel complete vocal freedom, but then you wake up the next day and you can hardly carry a tune in a bucket.

Unfortunately for us singers, our instrument is ever-changing and can be negatively altered by outside sources. We literally can have a different sound from one day to the next due to different vocal circumstances. That being said, below I'm including a list of what not to do to help you stay in the best vocal health possible.

### 1. Sleep Deprivation = Bad Singing

I learned this the hard way. Freshman year of college I hardly ever got 8 hours of sleep... honestly, I was probably averaging 5 to 6hr/night. I also didn't progress at all vocally my freshman year. My lack of sleep not only led to a lack of focus, but also swollen vocal cords that made my voice feel very heavy.

The following year I forced myself to get 8 hours of sleep every night, regardless of petty things such as homework (;p). This made all the difference in the world for my voice, helping put me in the best position where I could continue to grow. The moral of the story – get your 8 hours of sleep each night.

### 2. Screaming is our #1 Vocal Enemy

No, I'm not picking on the rocker's reading here. There's actually a legitimate way to produce that epic growling sound you're looking for (though probably less than 0.1% of all vocal teachers could help you get there). No, what I'm actually referring to is over using your voice.

Lets face it, we all over use our voices sometimes. Whether it's cheering at a high school basketball game or a college football game, talking over a band at a bar, screaming at a sibling, or maybe yelling at the dog when it's done it's business inside. Whatever your reason, if you scream enough you're singing voice is going to have some major issues.

Now, I can give you tons of advice as to what to do instead of over using your voice, but in the interest of time I'll give the you simplest answer I possibly can. Don't Do It!

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### 5 BAD HABITS THAT WILL KILL (continued)

(Continued from page 10)

#### 3. Don't Sleep with Your Fan Blowing on You

I've known people who can get away with this one, but whenever I sleep with a fan blowing on me I always wake up with a scratchiness in my voice that lasts most of the day. If you do this and you consistently have issues with your voice, try turning off the fan and sleeping with less covers.

#### 4. Caffeine and Alcohol Cause Dehydration & Kills the Voice.

Yes, I love Dr.Pepper. And honestly, I drink it way more than I should. This is bad because too much caffeine and/or alcohol can dehydrate the voice, causing your folds to feel very dry and scratchy. It's not a fun feeling, nor does it make relaxing while you sing easy.

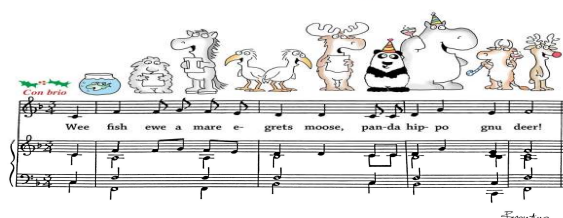
That being said, I will not tell you to stop drinking caffeine or alcohol, but what I will suggest is that you get in the habit of drinking water regularly. I'd suggest no less than one glass of water per other beverage you drink. If you do this, you'll at least help balance the hydration issue making it less likely for you to get dehydrated cords.

#### 5. Don't Have Allergies :p

Don't you wish it were that easy?! Well, of course the reality is that many of us do have allergies and it's a real issue that we deal with on a seasonal basis. To fix this, many will take allergy medication (aka dehydrators) and others will battle this inconvenience with sheer will power.

While I don't have a solution for allergies, I will say that water does tend to help those who are suffering from them, whether you're on medication or not. If you don't like water, try adding small amounts of flavor to it like lemon or a powdered mix that'll help make it more palatable.

#### Wee Fish Ewe a Mare Egrets Moose



## REDUCE BURNOUT WITH A SIMPLE THREE-STEP EXERCISE

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

Are end-of-semester papers, finals, and upcoming audition recording deadlines increasing your stress levels? Or perhaps you're feeling a little burned out with a jam-packed schedule of gigs, students, and Nutcrackers?

The holidays can be a festive time, but it's also the time of year when it's easy to get a little frazzled and mentally and emotionally exhausted. Where you may feel drained, maybe a little cranky, and have difficulty focusing. And perhaps even feel a sense of detachment and loss of enthusiasm for all the important stuff on your plate.

So how do we get through times like this?

Is there anything we can do to boost our resilience and make sure we don't end up stuck to the couch, watching reruns of The Office while eating leftover Halloween candy and procrastinating on all of the projects on our to-do list?

Why do we get burned out?

J. Bryan Sexton is an associate professor at Duke University's School of Medicine, and has a particular interest in resilience and burnout.

And what is burnout exactly? Well, the gist, as Sexton explains, is that "burnout, at its core, is the impaired ability to experience positive emotion."

Basically, it's easy to get so fixated on the difficult, frustrating, unpleasant, and stressful parts of each day, that we start losing the ability to notice the good parts. Those moments when we could potentially experience a tiny bit of joy, gratitude, serenity, interest, hope, pride, amusement, inspiration, awe, or love.

(And no, that's not just a random list of positive words that I got from my thesaurus, but 10 specific emotions that are associated with insulating us from burnout.)

And sure, maybe the idea of smelling the roses and experiencing more joy and awe in our daily lives sounds a little cheesy, but I think we can all acknowledge that those *are* the sorts of moments that lift us up and keep us going when times are tough.

Still...does this actually make a meaningful difference?

(Continued on page 12)

## REDUCE BURNOUT (continued)

(Continued from page 11)

### A hospital burnout study

To see if positivity training in burned out or burnout-prone individuals could increase resilience, Sexton recruited 228 healthcare workers ranging from physicians and nurses to hospital aides, physical therapists, pharmacists, administrators, and students to complete a simple exercise every day for two weeks (Sexton & Adair, 2019).

It's an exercise known as the **Three Good Things** exercise, and in this version, participants were asked to:

1. Write down three things that went well that day
2. Describe their role in making that positive experience/event/result happen
3. Select a positive emotion from that the list of 10 (e.g. joy, gratitude, serenity, etc.) that best described how they felt about their good thing

What did the participants do?

Everyone started off by taking several assessments designed to measure burnout (emotional exhaustion in particular), depression, happiness, and work-life balance.

Then, every evening, for two weeks, participants were reminded to complete the Three Good Things exercise.

A month after completing the two-week exercise, participants were asked to retake the burnout, depression, happiness, and work-life balance assessments. And then they were asked to retake the assessments another 6 and 12 months after that.

So...did the Three Good Things exercise help?

### The results

The short answer is yes.

When assessed one month after completing the exercise, participants exhibited significant improvements in their mental and emotional health. They reported fewer symptoms of emotional exhaustion and depression, and reported increased happiness and better work-life balance (i.e. fewer incidences of skipping meals, coming home late from work, etc.).

Ok – but would these benefits last? Or were they just temporary?

How long do the results last?

Well, when participants completed these assessments again six months later, the positive changes were still there!

And when assessed again in 12 months, participants still exhibited these positive changes in emotional exhaustion, depression, and happiness. The only thing that had begun to revert back to baseline was work-life balance.

But for a simple, quick, easy, and free two-week exercise, it's pretty impressive how long-lasting these effects were! And it was quite popular with participants too, with 95.8% reporting that they would recommend the exercise to a friend, and 92.7% saying that they would like to do this again in a year.

So how might we be able to apply this to our lives?

### Caveats

Well, it's important to note that this was a pilot study, and there was no control group, so we can't rule out the possibility that there may have been some other reason for the participants' improvement other than the Three Good Things exercise. That said, there are other studies of the Three Good Things exercise that have found positive effects on mood and burnout, so I think we're probably ok.

It's also worth noting that a number of folks dropped out along the way and didn't complete the 6 or 12 month follow-up assessments. So it's possible that the participants who completed the follow-ups benefited more from the exercise than those who didn't complete the follow-up assessments.

Nevertheless, it seems that the Three Good Things exercise would be a useful one to experiment with, to see if it might change (for the better), your experience of potentially stressful times ahead.

And what might that look like?

### Take action

These "good things" could really be anything – a practice session that felt productive, a peaceful early-morning walk with your dog, or a nice lunch with friends where you shared a lot of laughs.

The idea is to write down something that represents joy, gratitude, serenity, interest, hope, pride, amusement, inspiration, awe, or love. And reflect on why this

(Continued on page 13)



### REDUCE BURNOUT (continued)

(Continued from page 12)

happened, in a way that helps to reinforce that *you* did something to make this happen, and that you have the ability to create moments of positivity in your everyday life, no matter how crazy a day it ends up being.

Here's how:

1. Find a pen and some paper, and leave them on your desk or nightstand.
2. Set a recurring alarm or reminder to go off sometime in the evening before bedtime.
3. Starting on Monday (the researchers found that those who started on Monday stuck with it better than those who started on a different day), for the next 15 days, before you go to bed, take a few moments to write down:
  - ◇ Three things that went well today
  - ◇ Your role in bringing them about
  - ◇ Which of these 10 positive emotions best fit how you felt? Joy, gratitude, serenity, interest, hope, pride, amusement, inspiration, awe, or love.

Sort of like this:

- **Good thing #1:** We had a relaxed family breakfast all together this morning.
- **My role:** I helped make this happen by looking up a new recipe for croissant/ham/egg/cheese muffins, getting the ingredients from the store, and asking the kids to help with the cooking.
- **Positive emotion:** Serenity

And that's it! Simple enough, right?

Does it have to be 15 days?

So...why 15 days? Would it be ok to just do it for 7 days?

Well, the original version of the Three Good Things exercise calls for a week. And a week has been found to lead to meaningful improvements. But Sexton found that 15 days led to even better results. So if you aim for 15 days, even if you don't get to it every single day, you'll probably experience more of a benefit.



### 3 SCARY MONSTERS THAT LURK IN THE SHADOW OF AN ARTISTIC LIFE [BEWARE!]

by Peter Jacobson  
from mindbodymusicsschool.com

I feel it's my duty to share a PSA (public service announcement) with you about three of the most frightening "monsters" that lurk in the shadows of an artistic life.

These ghoulish creatures are hellbent on destroying anything beautiful you attempt to create.

Here they are...BEWARE!

#### 1. The Comparison Crypt Keeper

This abominable character lures you into his "comparison" crypt with curiosity.

He'll say something like:

*"Yoo hoo! Over here! Look at the amazing work this other singer (who appears to be younger, thinner and more attractive) is doing."*

You enter his crypt (which looks a whole lot a social media site) and discover he's got a whole bevy of singers to compare you too.

Before you know it, he's sucked out and feasted on all your self-esteem.

As he licks his jowls and taps his fingers together in wicked glee, you wonder what the heck just happened.

Shaken and demoralized, you head to your kitchen to fill your self-esteem void with a pint of Ben & Jerry's ice cream and bag of potato chips.

Scary stuff indeed!

#### 2. The "Past-Your-Prime" Prowler (and his army of voiceless minions)

He and his voiceless army prowl the night with a single message:

***"Give it up, you are past your prime."***

After you buy into his nefarious message he enlists you to join his voiceless army of disenchanting followers, all who have thrown in the towel and given up on

(Continued on page 14)

### 3 SCARY MONSTERS (continued)

(Continued from page 13)  
their dreams.

This army is truly a frightening sight: thousands of former artists who have given up their voices and dreams and now they silently prowl the landscape doing their master's bidding by seeking out other vulnerable souls to join them on their anti-creativity quest.

**NOTE: The prowler does not only stalk "older" people. He has been known to go after those in their teens, 20's and 30's, getting them to believe they started too late and will never catch up to their more successful peers.**

Watch out for this guy and his army of voiceless minions!

#### 3. The Monster of Dr. FRAUD-kenstein

As a creation of the evil Dr. Fraud-kenstein, this common monster has one purpose: **remind you that you are a total fraud.**

His wicked ways are subtle – he is less of an outright fear monger and more of a sneaky farmer.

While you're distracted comparing yourself to others and wondering if you're past your prime, he plants tiny seeds of doubt about your abilities.

Before long those seeds grow into strangling weeds that paralyze you from the neck down and constantly have you doubting if you have what it takes.

This monster is not discriminating – he visits anybody with a creative urge, from rank beginners to professionals at the top of their game.

Now before you get too worked up, I want to let you in on a little secret:

This monster is a former musician and performer himself.

Here's a little footage from his past:  
<https://youtu.be/ab7NyKw0VYQ>

Point is: as a former creative person himself, he can be reasoned with and talked out his dastardly deeds.

Well there you have it folks.

Three nasty "monsters" that go bump in the night.

## THE CONCERT IS TOMORROW

by Brody McDonald  
from choirbites.com

The day before a concert, my singers are suddenly very concerned. The concert is tomorrow! They rehearse with more energy and attention. They ask questions that have been answered many times before. Questions like...

- Where is that cutoff?
- Can you play my notes in this section?
- What time do we show up?
- Is it OK if I wear (whatever it is)?
- Can I be late if I'm coming from a game?

Does this happen to you? Even after years of teaching, this never ceases to amaze me. It happened with the Spring musical too... the calendar provided more pressure than I could. Does it have to be this way?

A friend of mine used to do this thing called the push. He would let certain aspects of rehearsal stay very relaxed for a long time. Talking was ok, poor posture was ok, etc. Then, two weeks before a concert, they had the push. In the push, everything had to be fantastic. I always thought, "This is a physical activity... so anything that's good two weeks before the concert is good all the time, no?" After all, practice makes PERMANENT (not perfect).

When I started teaching in Kettering, my students used to steer into procrastination. They called it the Kettering miracle. It referred to "everything being in bad shape but coming together at the last minute."

My approach is to be consistent - to train as one hopes to perform. As humans, that isn't always going to function at 100%, but it's a goal. I can't do the push. I can't do the Kettering miracle. I do the work ethic.

I once read "to be productive, treat every day at work like it's the day before vacation." That made sense to me. Usually before a vacation there is a mad scramble to get projects done, so they don't mentally weigh on a person trying to relax.

I have seen on several occasions (in bars and restaurants) the sign: FREE BEER TOMORROW. It sounds exciting but soon the gimmick is revealed...

I wonder if that's a mindset we should develop: the concert is tomorrow. I might even make a poster for my classroom. We (singers and director alike) should strive to always rehearse like the concert is tomorrow.

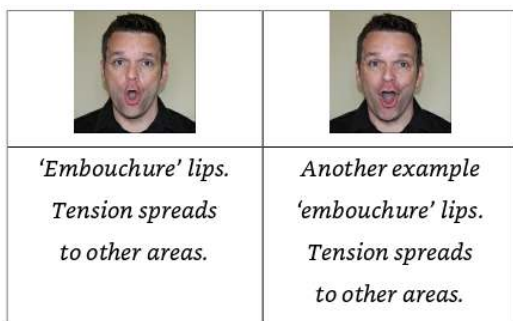
**FREE YOUR VOICE**

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

(continued from last month)

The Face  
Strategies and Exercises

- Be careful when overly rounding your lips for vowel sounds and pushing them forward off your teeth. (Some people call it the embouchure, likening it to the lip shapes created by players of certain instruments.) Refer to the photographs below. Every singer is different. Something that works for one does not always work for another. A little lip shaping can be very helpful for vowels like 'oo', 'oh', and 'er'. Just be aware that too much places strain on your jaw, tongue, and larynx, and will darken and 'cover' your sound by restricting front/nasal resonance. Additionally, thrusting the lips forward too far into a founded shape can make facial expressions look decidedly unnatural. Many barbershop harmony singers were taught for years to thrust their lips forward and round them at all times. I find it detrimental for my 'ah' and 'eh' and 'ay' sounds. I am not a fan of it for 'ee' sounds either. But I will not totally rule out the approach. As I said, every singer is different. Find what is comfortable, unforced, and sounds free and consistent to a trusted ear. A subtle shaping can help, but remember that vowel sounds do not originate in the lips.



Note: When some singers raise their cheeks slightly and sing with a free, loose jaw, they may look like they are pressing their lips forward off their teeth. I have had an observer comment to me that he thought I was creating the 'embouchure' with my lips. However, it was purely incidental. I made no conscious attempt to push my rounded lips forward. Instead I was focused on comfortably raising my cheeks and the imaginary lines from the corners of my mouth to my ears.

(to be continued next month)

**FREE SINGING TIPS**

by Yvonne DeBandi  
from a2z-singing-tips.com

P = Prepare your instrument before singing. Singers are very much like athletes. Take care of your body/instrument by stretching out the vocal muscles and relieving the body of unnecessary tension before singing.

**FREE SINGING TIPS**

by Nicole LeGault  
from a2z-singing-tips.com

P is for Projection. Projection is the art of pushing the sound (via the air) up, and forward, and away from you. Singers, actors, and public speakers do it. "Reach for the back row". Remember that even when your voice is going down in pitch and in volume, the projection always moves up and forward and away – because it is your directly related to your airflow.

**FREE SINGING TIPS**

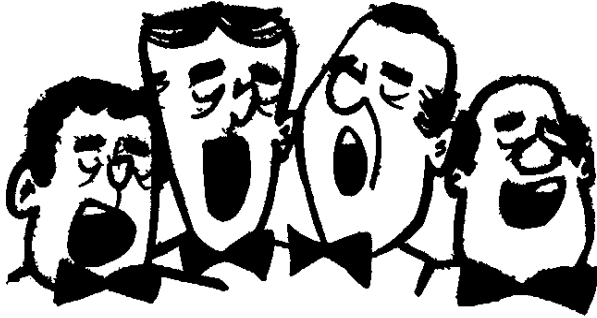
by Mick Walsh  
from a2z-singing-tips.com

P. Preparation is very important. Like an Athlete always make sure you are properly warmed up and prepared both mentally and physically before you begin any singing regime. If you were to run a hundred yards straight off the bat without warming up, you would probably pull a muscle. Same with singing. Gently, warm up your voice and think positive thoughts before you begin.

**FREE SINGING TIPS**

by Teri Danz  
from a2z-singing-tips.com

P- Placement -- Knowing (not guessing) where pitches are placed is critical to being in control as a singer. You can actually have your body help you in remembering where pitches are placed. If you are on stage and can't hear/have no monitors etc..., knowing placement will allow you to stay on pitch no matter what happens around you.



## 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	07 Dec	Cypress Village
Thu	14 Dec	Shepherd of the Woods
Thu	21 Dec	Christmas break
Thu	28 Dec	New Year break
Thu	04 Jan	Shepherd of the Woods
Thu	11 Jan	Shepherd of the Woods
Thu	18 Jan	Sing Out / SotW
Thu	25 Jan	Shepherd of the Woods

**BIRTHDAYS**

Thomas Arteaga	21 Dec
John Alexander	31 Dec

**PERFORMANCE SCHEDULE**

Wed	06 Dec	Cultural Council gig
Thu	07 Dec	Cypress Village show
Sun	25 Feb	River Garden show
Sat	02 Mar	Icemen game (AAFM)
F/S/S	22-24 Mar	SUN District Spring Convention
Sat	20 Apr	Honor Flight gig
Sat	18 May	Jacksonville Festival of Choirs

...more to come

**RECENT GUESTS**

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	Toby Max
Carl Kircher	Dante Alcantara

**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.**

**WELCOME****NEWEST MEMBERS**

Daniel Pesante	March
Kenneth Moyer	June
Richard Chapman	July
Taylor Despars	September
Dan Kulik	September
Steve Moody	September
Margaret Phillips	September
Lee Hillman	October
Ken Huang	October

## 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](http://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!**

## 2023 BOARD OF DIRECTORS



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## 2023 MUSIC TEAM



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Sec Ldr



Mark Roblez  
Lead  
Sec Ldr



Jason Dearing  
Bari  
Sec Ldr



John Alexander  
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Sec Ldr



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Performance



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Timothy Keatley  
Assistant  
Director



Mike Sobolewski  
Presentation  
Coordinator

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



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



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