



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 40 Issue 3

March 2020

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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## SINGING VALENTINES A GREAT SUCCESS

by Mike Sobolewski

The Big Orange Chorus just completed another successful Singing Valentine's Day. The Chorus delivered 73 singing valentines over a 4 day period. The chorus grossed almost \$6,000 and netted just under \$5,000. A very special thanks goes to **Jan Sobolewski** and **Helen Giallombardo** for manning Valentine Central on Friday, February 14. They solved several problems that arose and actually took several valentine orders which were given to the quartets.

Of course special thanks goes to all the members who participated in delivering these special memories to our customers. Here is a listing:

- **Wednesday:** Mark Roblez, Steve Mullens, Jason Dearing, Mike Sobolewski
- **Thursday:** Dillon Tidwell, Steve Mullens / Eric Grimes, Ryan Feeney, Rick Ard
- **Friday:**
  1. Dave Walker, Steve Mullens, Mike Sobolewski, Frank Nosalek
  2. John Alexander, Dave Scott, Sr, Dave Scott, Jr., Dave Schubert
  3. Terry Ezell, Eric Grimes, Jason Dearing, Ryan Feeney
  4. John Kauffman, Mark Graham, Tom Frutchey, Mark Roblez
  5. Brett Flowers, Gregg Flowers, Ken Mull, John Humble
- **Saturday:** John Alexander, Steve Mullens, Mark Roblez, Rick Ard

Congratulations to everyone for a job well done!

One reaction included the comments, "I have to say that I am completely blown away by how amazing and professional your downtown quartet was today! They easily adapted to what my wife's company was asking of them

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# WANTED!!

## MEN WHO LIKE TO SING!



## 2020 Board of Directors

President:  
Jason Dearing

Immediate Past Pres:  
Terry Ezell

VP Music & Performance:  
John Alexander

VP Membership:  
vacant

VP Marketing & PR:  
Alex Burney

Secretary:  
Mark Graham

Treasurer:  
Rick Morin

Music Director:  
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Assistant Director:  
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Music VP:  
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Section Leaders:  
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Eric Grimes Lead  
Jason Dearing Bari  
John Alexander Bass

Presentation Team:  
Mike Sobolewski  
Bob Stump

Music Librarian:  
John Kauffman

## 2020 Committees

Big O Bucks Coordinator:  
Mike Sobolewski

Webmaster:  
Frank Nosalek

Chorus Manager:  
vacant

Uniform Manager:  
Dave Walker

## 2020 Committees

Pole Cat Program:  
Phil Warmanen

Community Outreach:  
Mark Graham

Show Chairman:  
vacant

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

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

## EDITORIAL

We've got some really great new contest songs, we're working spring show songs including some older repertoire ones (that the newer members might not know yet), and it seems that we're not progressing very quickly in getting off the paper. It's imperative that we do our learning at home and our rehearsing (not learning) at chapter meeting.

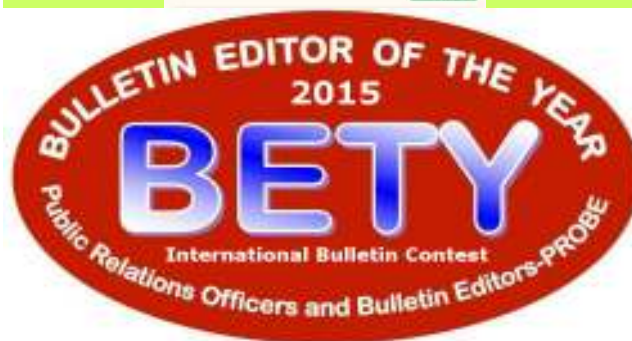
We have some positions (both board and committee) that need filling. If you can help, as a leader or a helper, please see Jason.

We need more members. Please invite friends, acquaintances, and even strangers to come as a guest. Many of those who try what we do, will enjoy what we do.

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

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

<b>SUN District 2020</b> <b>Spring Convention @</b> <b>Orlando Airport</b> <b>Marriott Lakeside</b> Mar 13 – Mar 15 <small>all-day</small>	<b>MAR</b> <b>13</b> Fri 2020
	<b>15</b> Sun 2020
<b>SUN District 2020</b> <b>Fall Convention @</b> <b>Orlando Airport</b> <b>Marriott Lakeside</b> Oct 23 – Oct 25 <small>all-day</small>	<b>OCT</b> <b>23</b> Fri 2020
	<b>25</b> Sun 2020



### SINGING VALENTINES (continued)

(Continued from page 1)

and THEN agreed to get on a stage they had set up and sing to two hundred people! And the performance was amazing! Thank you guys so much for this I have been put on a rocket and fired into the stratosphere of good husbandry! The reaction from the crowd was unbelievable. A woman from the crowd told my wife that her husband was in a quartet and how much it made her day to see one. Thank you SO MUCH!!! By the way if you'd like any of the videos of the event that were taken let me know! I'll post them to YouTube and give the credit to you if you'd like to use it for promotion or something. I could not be more pleased with my singing valentine you guys are amazing!"



Quartet appearing and singing on the Melissa Ross radio show on WJCT radio prior to singing valentines day.



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**SINGING VALENTINES**  
(continued)

(Continued from page 3)



## MAGIC CHORAL TRICK #383 KEEPING IS SQUISHY

by Janet Kidd

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

**W**ant to increase your group's resonance instantly? (Although you'll still have to keep reminding them about this for months)



One of the biggest barriers to gorgeous resonant sound is tension in the tongue. And while we directors may talk about this non-stop, many of our singers really don't understand the specifics of what we're asking for.

This is when the squishiness metre becomes a very useful tool.

With a bit of pressure, press the thumb up into the squishy underside of the chin – behind the V of the jaw bone. Swallow and feel that big hunk of meat, that is your tongue, tighten.

Say 'ee' normally and feel, with your thumb, the muscle (tongue) tighten. Sing that version of 'ee'. It'll probably sound edgy and not at all resonant.

Say 'ee' with the tip of the tongue relaxing on the lower lip (yes – this looks really, really dumb) and the back of the tongue being allowed to float up to gently meet the upper molars. Sing 'ee' in this position. Experiment until you feel no tongue tension with your thumb.

Now instead of resting the tip of the tongue on the lip, bring the tip behind the lower front teeth to the gum line, and let it relax there. Maintain the relaxation in the back of the tongue so that it still floats up to caress the upper molars. Sing 'ee' again and check for under-the-chin squishiness.

Do this with as many vowels as you can think up. 'ee' 'ay' 'ah' 'oh' 'oo' 'eu' 'ih' 'a' 'eh' 'aw' 'uh'

Some consonants need to tighten the tongue – but when you're singing a word, these should be released to the succeeding vowel as quickly as possible – 'D' 'the hard G' and 'T'.

'L' – with conscious relaxation and the use of only the tip of the tongue to form the 'L', can remain re-

laxed.

Another squishiness challenging sound is 'Y'. Say 'you' normally and feel it tighten – then try a fast 'ih' – opening immediately to an 'oo' ('ih-oo') and note how it stays more relaxed. This formation of the word 'you' has the added benefit of preventing singers from using the 'y' to slide up into the note.

It's a great idea to create a warm up that incorporates many opportunities for Squishiness Checks – so that singing without tongue tension becomes normal.

## MAGIC CHORAL TRICK #381 DOUG'S TUNING TRICK

by Janet Kidd

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

Doug, who sings in my men's chorus, arrived at rehearsal the other night with something new he'd discovered for bringing a pitch up to where it needs to be.



He was working with Tonal Energy Tuner on his phone ( <https://itunes.apple.com/us/app/tonalenergy-tuner-metronome/id497716362?mt=8> ) and was sustaining a pitch – but having difficulty with the accuracy.

He says he tried tapping his forehead, which worked a little. But then he began to draw circles – with a light massage touch, just above the space between his eyebrows, and amazingly, the Tonal Energy Tuner told him he'd raised the pitch, and was no longer singing flat.

"Cool!" I said, "Let's try that with the chorus!!!"

So throughout the evening, on sustained chords at the ends of phrases I asked all the guys to do this 'third eye massage', and amazingly, the chords began to lock in more quickly than usual.

I tried it the next night with my women's chorus, and it worked for them too!!

Of course some of my singers wanted an explanation – and though I have a few theories, I feel that it's immaterial. (In the same way that understanding electricity is not a prerequisite for turning on a lamp)

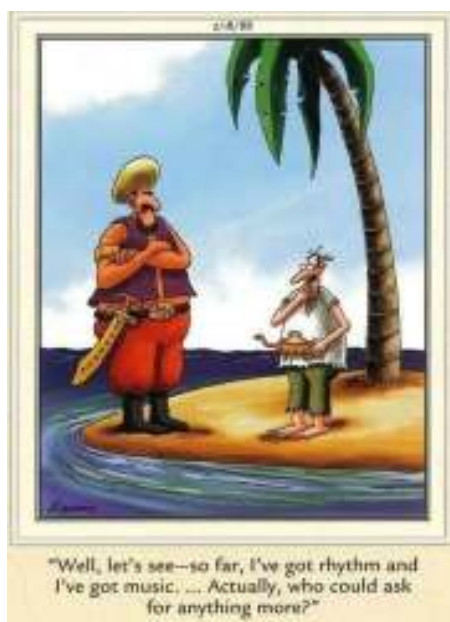
(Continued on page 6)

## MAGIC CHORAL TRICK (continued)

(Continued from page 5)

What does interest me though is the technique's possible continuing effectiveness. And after the singers have internalized the feeling of the light circular third eye massage, would it be enough of a trigger for in tune singing if only I were to do it?

Regardless – thanks Doug for your willingness to share the weird stuff!!!



## REFRAMING RIGHT AND WRONG

by Brody McDonald  
from choirbites.com

I strive for excellence. I want my singers to do the same. Unfortunately, many singers are afraid to "sound bad in front of everyone," and as such they don't fully engage their singing. They hang back and sing timidly, waiting for the time they feel confident enough to sing out. They genuinely believe that until they can be 100% successful (they get it RIGHT), they don't want to be heard being WRONG.

My position is that this is a self-fulfilling prophecy. If a singer holds back, trying not to be heard, there are many problems that arise, including:

- Lack of proper breath engagement
- Lack of proper embouchure
- Inability to hear one's own voice for purposes of tuning, blending, synchronization, etc.
- Inability of the director to hear the voice to offer feedback (too high, too low, too fast, too slow, spread vowels, whatever)

By trying to HIDE to avoid being WRONG, they have created a sound that is not desirable AND is almost inaudible. The patient is sick, is not talking to the doctor, and is doomed to remain sick. Doctors (and directors) are not psychic. We must assess.

One thing that has helped my choirs is to REFRAME right and wrong. I tell my choirs that if they are trying their best and doing the task at hand, they are RIGHT. There is no WRONG other than to be off-task (looking around the room, talking to their neighbor) or to not do their best. Then, I can hear what's happening and I can offer them HELP to do the RIGHT thing EVEN BETTER.

To reinforce this, I praise mistakes. I say "thank you for letting me hear that!" When I offer feedback I say things like "it would be better if..." and "you'll find it easier when..." and "this way is more efficient."

Music is ART, and is subjective. Of course there are still such things as wrong notes and rhythms... but if we can reframe RIGHT to mean "best effort on task" then we can reveal areas in which singers need guidance. And there's nothing wrong with that.



## 4 WAYS TO CONNECT WITH YOUR AUDIENCE

by Ken Taylor

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

I've said it before, and I'll say it again... the best singers aren't necessarily the ones with the most talent. The most successful singers have a natural ability to connect with their audience. They've got the total package so to speak. But, what does that total package consist of? Well, continue reading and you'll get a few good ideas that'll help you more effectively connect with your audience. So, let's get right to it, shall we?



### 1. Choose the Right Song and Make It Real

In order to have a chance to connect with your audience, you're going to have to connect with the song itself. So be sure to select something that you can sing genuinely from the heart. Once you have a song you can really connect with, break it down further. What's the emotion backing up each line? Type out the lyrics, then write out what each part means to you so that you're sure to convey that emotion. The more you genuinely feel that emotion while singing, the more genuine it'll be and the more deeply it will impact your audience.

### 2. Notify Your Face

Sometimes when we're singing a song, we lose track of what's going on because we're focusing on the words, the notes, or the crowd of people staring at us. Often times, this will cause someone whose singing a decidedly happy song to have a frown or even a scowl on their face (probably from a look of concentration, or sheer panic :p). Well, if the expression on your face doesn't match the feeling of the song, people aren't going to get into it as much. It goes along with that whole being genuine thing. So, at least part of the time when you're practicing, do it in front of a mirror a few times to make sure that you're not making this mistake.

### 3. Wear the Right Threads

Imagine an opera singer coming out on stage in sneakers and a wife beater while singing about unrequited love. Does that fit to you? Yeah, me neither. But there are singers who will wear just any-

thing when they go out on stage to perform. Now, I'm not a stylist, nor do I try to mess with fashion AT ALL, but I do know that what you wear impacts your performance. My basic rule here is just ask yourself if what you're wearing is consistent with the feel of the song. If so, you're probably okay... but on a side note, it never hurts to kick it up a notch so that you stick out just a bit.

### 4. Body Language

How can you tell if your friend is in a bad mood even if they haven't said anything? Well, my guess is it's a combination of the express on their face and the way they're carrying themselves. You see, so much of how we communicate with others isn't in the words that we say. We subconsciously pick up on things like body language and vocal tonality as well. So, get that mirror back out. If the feeling in your song is sorrow, make sure that your body looks somewhat broken (shoulders forward, slight hunch, head probably slightly down). If the song is upbeat and generally more happy, stand up tall, use BIG movements, and keep those shoulder waaaaay back! And sometimes the emotion of the song will shift mid song... your facial expressions and body language should shift accordingly.

...As a side note, you'd be surprised how much just relaxing your shoulders comfortably down and back broadcasts extreme confidence to your audience.

## JAGUARS AWARD US

by Mike Sobolewski

Mike Sobolewski and Steve Mullens accepting an award from the Jacksonville Jaguars for 25 years of service at the stadium.

The Big Orange Chorus is the longest tenured non-profit group working with the Jaguars.



## SINGING TIPS – HOW TO SING BETTER RIGHT NOW

by Cari Cole  
from discmakers.com

As one of the top vocal coaches in the country, I'm frequently asked, "What are your top singing tips for vocalists?" Well, I could rattle off a long list, and yammer on for hours. I'm a nerd's nerd when it comes to vocals, and I have a long list of favorite singing tricks up my sleeve from more than 20 years of coaching singers... But I love a challenge – so I pretended I had only five minutes to tell you my best singing tips, and I wracked my brain to come up with the Top 5.



First, one of the things I am constantly teaching my private clients is that the voice is an instrument inside your body and you have to learn how to use it to get the most out of it. It's very "physical" on the foundational level.

To have a strong voice and to have vocal consistency, there are certain things you have to know and do, and there are some really beginner singing tips you can use, right now, to get a great sound out of your instrument.

And the truth is most singers, even professionals, unless they've trained, don't know this stuff. I'm going to give these singing tips to you as if I were actually giving you a voice lesson: right here, right now.

So, stand in front of a mirror, because I'm going to ask you to watch your jaw and your head position to control movement as you sing.

### Cari's Top 5 Singing Tips

#### 1. Sing vowels with your jaw open

This is a beginner singing tip that makes you sound better instantly, so I call it the "Instant Fix." Say A-E-I-O-U (watch your jaw movement in the mirror). Did your jaw close on any of the vowels? Chances are your jaw closed on the "E" and the "U" – and most likely on others too, if not all of them. Take your first two fingers and pull your jaw down two inches – or even better, use a plastic bottle cap or a wine cork to prop your jaw open. Now speak the vowels again. And repeat again

(we're trying to re-program muscle memory – so the more the better).

Now sing the vowels on one pitch. A-E-I-O-U. Your goal is to keep your jaw open (long not wide) without closing for all of your vowels. Repeat until you can do it. Now sing a phrase of one of your songs – and make sure your jaw opens to the same position on all of your vowels. You have to practice this a bunch before it becomes natural – but the more you do, the sooner this new movement is programmed into your muscle memory.

And you might be one of those lucky ones who notice the improvement in the sound right away (it will sound louder and more resonant with less vocal strain). If you don't, don't sweat it, you will. It just takes a little practice. You might have some unwanted tension in your neck, jaw and throat muscles – try loosening them up and try it again. The next time you perform open your jaw more on your vowels, it's one of my quick singing tips that makes you sound better instantly!

#### 2. "Think down" when you sing high notes

When you sing a scale, try thinking of the way an elevator works: a heavy weight is attached to a pulley, and as the weight pulls down, the elevator goes up to the higher floors. So, the highest floor is reached when the weight is the heaviest. Similarly, you should use the most "weight" on your highest notes.

#### 3. Sing with your chin down for more power without strain

Who doesn't want more power without strain? This is one of those simple singing tips that's easy to apply – easier than the one above. All you have to do is to keep your chin pointed slightly down and your pectoral muscles slightly flexed (sometimes it's a lot flexed) when you go for more power. Most singers reach forward or lift their chin up to sing with more power. While it may temporarily work, it causes vocal problems. Tipping your chin down not only works better and saves your voice, it actually SOUNDS better!

Stand in front of a mirror. Sing an "ah" scale up and down in one phrase (1-2-3-4-3-2-1). Press your chin slightly in (point your chin towards the floor), usually only 1 inch or so. Don't let your head bob up as you raise pitch – keep it firmly in place. Go all the way up the scale of your voice keeping this position. Notice how the chin wants to move up as you raise pitch. Keep it planted. This will give you more power and control and eliminate strain. Practice it until it becomes natural!

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## HOW TO SING BETTER RIGHT NOW (continued)

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### 4. Control your vocal vibrato

Here's a quick singing tip to get your vibrato working. Stand in front of a mirror; press on your chest with both hands, then raise your chest higher than normal. Take a breath in and then exhale, but don't drop your chest. Sing one note and hold it as long as possible with your chest raised. Press on your chest halfway through the note (press kind of hard and raise your chest to meet the pressure). Relax the back of your neck and keep your jaw open as you're singing "ahhh." Imagine the air spinning around in your mouth while keeping your chin tucked down a bit and your chest raised. Keep in mind, overuse of vibrato is not a good thing in contemporary singing (pop, rock and R&B). At the same time, no vibrato is also not a good thing. So, try ending phrases with straight tone, then into a little bit of vibrato. The bottom line is to do what's best for you.

### 5. Use HearFones® to hear yourself singing as the audience does

A good vocal tone is not established by singing loudly, it's established at medium volume. Good tone happens when vocal folds are strong enough to have a good closure without touching.

Releasing too much air creates a "breathy" tone, and releasing too little air creates a "nasal" tone. Unless you're really going for breathy or nasal as a stylistic choice, somewhere right in between the two is the perfect balance. Wearing HearFones® allows you to really hear yourself and work on your tone at medium volumes, either on your own or in the context of rehearsal with your band or ensemble.



## 2 CAUSES OF VOCAL HOARSENESS + HOW YOU CAN SOOTHE YOUR VOICE

by Connie De Veer  
from backstage.com

You've been rehearsing like a champ for weeks. It's almost opening and you can't seem to shake this hoarse voice. You're not sick with a cold. It could be allergies, but you have no other symptoms that point to that. The bottom line is, you need your voice to return to normal as soon as possible!



Vocal health is serious business for actors and singers whose voices are their instrument. Hoarseness that lingers for two or more weeks should be addressed and you should make an appointment to see a laryngologist to determine specifically what the problem is and how to recover.

While I've previously outlined some ways you can try to avoid vocal hoarseness, let's take a closer look at two causes and what you can do to soothe your worn-out voice.

### 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 we 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

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## 2 CAUSES OF VOCAL HOARSENESS (continued)

(Continued from page 9)

put inside of it. Take these medications only when you really need them and go easy on vocal use until you recover.

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.

### 2. Rest

For a healthy voice, 10 minutes of vocal rest is recommended following 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. We all know it's difficult at times to avoid talking with our peers on a rehearsal break. If you must talk, speak in "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.

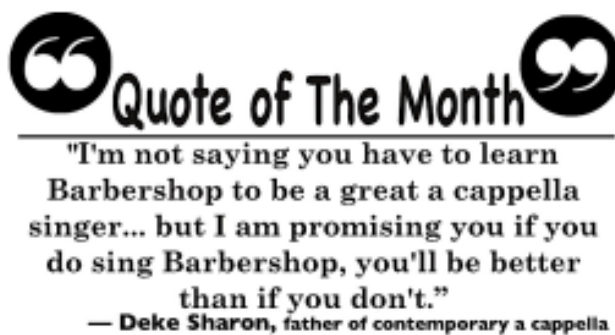
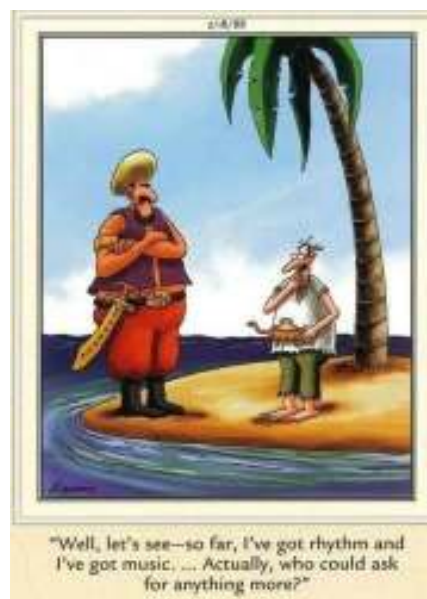
### 3. Warm-Up and Cool Down

Let's be honest, sometimes we cheat and skip our vocal warm-up before rehearsal. It happens. I get it. But 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. A dancer would never dance full out without first warming up. Singers and actors are no

different. Even a five-minute warm-up will ease your vocal folds into optimal functioning by gradually getting more blood flow and hydration into those tissues. A warm-up also focuses our attention on proper breath support, posture, and resonance. It is a warm-up for the mind as much as one for the body.

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.

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. Remember, if you have concerns then seek advice from a health professional.



## WHAT DOES SCIENCE SAY ABOUT THE NOTION THAT WE DON'T UTILIZE OUR FULL POTENTIAL?

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

There's a really sweet moment in Pooh's Most Grand Adventure: The Search for Christopher Robin, where Christopher Robin and Pooh are chatting in a tree, and Christopher Robin is gently preparing Pooh for the day when he might not be the constant presence that Pooh has become accustomed to.



As Pooh drifts off to sleep, Christopher Robin says "Always remember you are braver than you believe, stronger than you seem, and smarter than you think."

The idea that we underestimate our true abilities is a nice sentiment – but is it true? Like, is there any concrete evidence suggesting that we truly do hold back, or underestimate what we are capable of?

### Feats of strength!

Well, there are a number of studies that get at this question, many of them relatively recent, but one of my favorites dates back to 1979, where a pair of researchers recruited 48 college students in various physical education classes (jogging, swimming, tennis, and springboard diving) to participate in a 6-week series of strength evaluations.

Once a week, each participant was asked to perform three ~~feats of strength~~ different tests of strength – an incline bench press, leg press, and leg extension.

Participants were given as many attempts as they needed, but the idea was to find out their 1-rep max – or the greatest amount of weight they could lift for one repetition. So each week, they'd go to the gym, try to set a new personal best, record their best attempt on a card, and give it to the experimenter.

### A bit of deception

But unbeknownst to the participants, the experimenters occasionally manipulated the weights on the incline bench.

A third of the participants (control group) lifted with a normal set of weights from beginning to end, but for the other two-thirds of participants, the experimenters changed the labels on the weights in weeks 4 and 5, to find out how much of an impact participants' expectations would have on the amount of weight they could lift.

Like, if the labels on the weights suggest that you're lifting 105 lbs, which was your max last week, but you actually have 125 lbs on the bar, what will happen?

### Lifting lighter or heavier

So after 3 weeks of normal lifting, in Week 4, Group A was provided with weights that were heavier than the labels suggested, while Group B lifted with weights that were lighter than the labels made them seem.

And then in Week 5, the manipulation was flipped. So Group A lifted weights that were lighter than they were led to believe, while Group B lifted weights that were heavier than they were led to believe.

And then in Week 6, everyone lifted "blind." As in, the experimenter set the weight, based on their previous test performances, so nobody knew exactly how much weight they were actually lifting.

So...did any of these mind games lead to any meaningful difference in performance?

### Results

Well, indeed they did!

When participants didn't know how much weight they were lifting (blind), all three groups maxed out at about the same amount of weight.

And when they were lifting with weights that were labeled to appear heavier than they actually were (light), they all maxed out at about the same weight too.

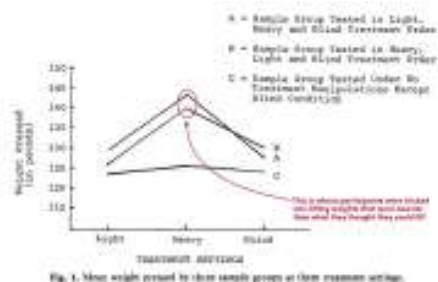
But when they were given weights that were labeled to appear lighter than they actually were (e.g. the weight said 25 lbs, but it was actually 45 lbs), on average, participants' max improved by about 20 lbs!

(Continued on page 12)



## WHAT DOES SCIENCE SAY (continued)

(Continued from page 11)



Umm...so how does this apply to practicing and performing?

### Takeaways

Well, I think this speaks to the fact that on a day to day basis, particularly in the practice room, we probably do hold back and neglect to explore the edges of our potential. Which isn't to say that we should burn ourselves out, by trying to go 110% 24/7, but it brings to mind a saying that's often repeated in sports – that “you play like you practice.”

For instance, I remembered reading this story (<https://signalnoise.com/posts/3504-you-play-like-you-practice>) about a self-defense class, where when practicing disarming an armed assailant, the instructor told students to NEVER hand the gun back to their partner, but to always do a full reset and start the drill with the gun on the ground.

Why?

Because under pressure, we tend to default to whatever's familiar, or whatever we've put into “muscle memory,” as it were. So as unbelievable as it sounds, practicing handing a gun back to your partner after disarming them increases the possibility that you might do that automatically, without thinking, in a real-life situation too.

Likewise, if we want to bring our “A game” in performances or auditions, and play near or at the upper edges of our ability, it seems we should make it a point to practice testing out our “A game” in the practice room too.

Meaning, if you want to use 100% of the variety and intensity of your vibrato in performance, you can't just use 60-80% in the practice room and ex-

pect to find the rest on stage. Or if you get accustomed to playing with only 70% of your dynamic range in practice because using more than that sounds excessive in your living room, it's going to be tough to flip a switch and bring the last 30% in a big hall when you really need it, without adding a lot of excess tension or inadvertently forcing the sound.

Because at the end of the day, it's too risky, too scary, and too easy to mess up under pressure when you try to play at a higher level than you've gotten accustomed to playing at on a daily basis.

So how would one approach this, exactly? Well, there are a bunch of ways we could make this a pretty organic part of our daily practice.

### Take action

For instance, at a recent workshop, violinist Pamela Frank noted that if we want to take risks on stage, we have to practice taking risks in the practice room too. Which means practicing with “1000% expressiveness” in the practice room – perhaps even with scales! Where instead of just going through the motion of playing scales, you can play scales with nuance and inflection and phrasing as well (she says more about this about halfway through this video <https://www.youtube.com/watch?v=sN5VUNP80Ew&rel=false&width=640&height=360>).

Which of course makes perfect sense – and would probably make scales a little more fun as well!

### Additional awesomeness

All of this also reminded me of how basketball players like Stephen Curry regularly add elements to their practice that are more challenging than what they'll encounter in a game. For instance, here's Curry shooting from near mid-court (aka “logo” shots [https://youtu.be/5mQGA1\\_7yTk?t=583](https://youtu.be/5mQGA1_7yTk?t=583)) and from the tunnel (aka “tunnel shots” [https://youtu.be/5mQGA1\\_7yTk?t=1200](https://youtu.be/5mQGA1_7yTk?t=1200)) as part of his normal pre-game warmups.

And why from the tunnel? No idea...I'm guessing that's partly for kicks, but here's more on that from an ESPN sport science video: Steph Curry's Tunnel Shots (<https://www.youtube.com/watch?v=4y5rJEY7M6k&rel=false&width=640&height=360>).

### Additional randomness

Ok...so have you ever wondered how old Winnie the  
(Continued on page 13)

## WHAT DOES SCIENCE SAY (continued)

(Continued from page 12)

Pooh actually is? Like, is he a toddler bear cub, or an old senior bear?

It turns out there's a real, concrete, definitive answer. And if you're inclined to go down this rabbit hole, and have ~25 minutes, I highly recommend this podcast episode, which consults with a few experts, eventually nails down the answer, and might lead you to shed a tear or two (in a good way, of course): How Old Is Winnie the Pooh (<https://gimletmedia.com/shows/every-little-thing/v4hee2/>)?



## CHAPTER QUARTETS



### On Point

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

### Slice!

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

### No Name Yet

? tenor  
? lead  
? baritone  
? bass



## FREE YOUR VOICE

by John Newell, Lead, *Realtime*

from Let It Out ©2013 Used by permission

The performance. The moment comes. There is no turning back. You must trust that you have prepared so thoroughly that your technical execution will be automatic and your mind will thus be free to express truth.

This is the moment a performer lives for. In this moment, the performance becomes real life and what was real life is temporarily forgotten. Nothing else matters.

Be your true self. Give your heart and soul. Anything less is letting yourself down and letting your audience down. The audience wants to see your true self. Try not to get drawn into thinking that performing means pretending or putting something on. Sometimes the primary goal may not be to entertain the audience. The audience's enjoyment may be a by-product of your own enjoyment and honesty.

Unfortunately, many inexperienced performers walk on stage and project a self that they think others want to see. That is, they 'put on' a performance. This is not only a misunderstanding of what performing means, it is a misunderstanding of music and the performing arts. To be your true self on stage requires more than repetitious rehearsal. It requires life. It requires honest reflection. It requires releasing all inhibitions. It requires releasing your conscious mind and your daily stresses so you can show the one thing that is most important to you.

What you think about is what the audience will think about. If you think about getting the notes and words correct (then you are grossly under prepared), the audience will hope you get things right. If you become embarrassed from a mistake, the audience will also feel embarrassed or awkward. If you think about executing a technique, the audience will never see past it.

If you take the stage devoting most of your attention to your technique, it can be argued that you are not ready for performance. Perhaps ten per cent of your performance brainpower should be concentrated on technique, by men-

tally 'checking off' important moments and milestones. The technique work should have been done long ago.

Performance is for showing who you truly are and living your life. Performance is the time for you to release your soul, release your emotions, release yourself, and release the music. Let the music sing you; don't sing the music.

Be yourself. You already have the costume.

## FREE SINGING TIPS

by Yvonne DeBandi

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

Y = You Can Sing with Impact! Exercise your voice daily with contemporary voice lesson products. Don't Just Sing when You Can Sing with Impact!

## FREE SINGING TIPS

by Nicole LeGault

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

Y is for Yak and Yell. Once you have developed your skill with regard to using your voice without damaging it, use this technique in your daily life. If you speak a great deal, or need to project your voice in a noisy environment, or cheer at a concert, scream on a roller coaster, shout instructions at a sports event, argue with your family, etc... you must preserve your voice with skill - or it won't be there when you need it to sing!

## FREE SINGING TIPS

by Mick Walsh

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

Y. Your voice is your instrument. Look after it and it will look after you long into old age. Treat it with respect and you will reap rewards.

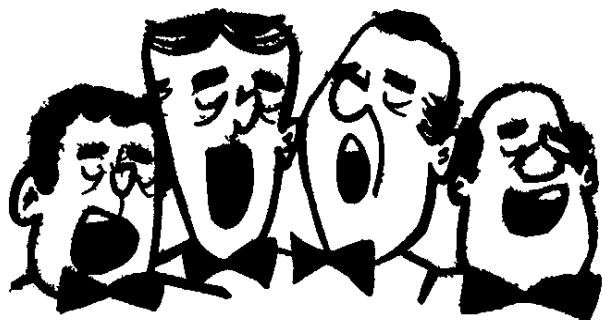
## FREE SINGING TIPS

by Teri Danz

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

Y= You are the Messenger -- If you're on stage or in the studio and you have to be perfect, it never works. Focus on communicating the song, sharing that experience with the audience. It's easy to make mistakes when it's all about us (how great or not we are).





## QUARTET CORNER

Slice and a bunch of pick-up quartets did Singing Valentines.

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

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

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

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

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



## CHAPTER MEMBER STATS

The following are our current membership statistics:

type	active	lapsed
Lifetime 50-Year	1	0
Lifetime Regular	0	0
Regular	25	1
Senior 50-Year	4	0
Senior Legacy	1	0
Senior	14	0
Youth 1st year	3	0
Youth	6	1
Total Membership	54	2

## PAST DUE MEMBERS

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

**Ryan Henry**  
**Brian McGee**

## COMING DUE MEMBERS

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

**Gregg Flowers**  
**Brett Flowers**  
**Jim Ford**  
**Tom Frutchey**  
**Bill Knoll**  
**Jan Stenback**  
**Ken Tureski**

# Big Orange Chorus

## HOW TO BECOME A BETTER SINGER

from wikihow.com

While some people seem to be born with inherently beautiful voices, even professional singers have to work hard and practice often to maintain their singing abilities. There are plenty of tools and steps you can take to become a better singer from getting professional training, exercising your body and your voice, to simply incorporating the correct posture and breathing techniques

Warm up before you sing. Singing a song doesn't count as a warm-up, because you naturally focus all of your efforts on trying to sound good rather than on your form and technique. Warm-ups, on the other hand, isolate certain problem areas and open up your range.

Remember that warm-ups are not intended to sound good. In fact, most of them sound rather silly and obnoxious, even if you have a professional singing voice. Find a private place to do your warm-ups if you don't want to disturb others.

Be sure to warm up both the head and chest voice. The head, or upper, voice is breathier and lighter-sounding than the chest, or lower, voice, which is more solid and loud. To find your upper voice, mimic an opera singer. Your lower voice is closer to the range in which you generally speak.

Practice warm-ups that stretch your mouth. Do scales with an "Ooh wee ooh oohweeooohweeohh" sound stretching the corners of your mouth wide. Or practice tongue trills while starting at your highest note and moving down the scale to your lowest.

Practice singing daily. The more you sing, the stronger your voice becomes. Remember, your voice is a muscle that needs to be exercised.

Though everybody has a natural range, you can actually expand the upper and lower limits of your vocal range over time simply by practicing often and doing your exercises.

Sing along to your favorite songs for practice. Keep in mind though that you may not have the same voice as your favorite singers. You won't become a better singer by mimicking other singers only. Sing in

your own voice.

Do breathing exercises often. Even if you don't have time to do a proper warm-up or sing every day, you should practice taking deep breaths into your belly every single day. This alone can significantly improve your voice in the long-run.

You can combine breathing exercises and improve your breath with yoga, or going on runs.

Train like Mick Jagger. The singer is notorious for training for his concerts by running and cross-training while singing to ensure that he can move freely across an entire stage without running out of his breath.



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

To sign up, visit [smile.amazon.com/ch/59-1981228](https://smile.amazon.com/ch/59-1981228) and sign in to your Amazon account.

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

Thanks in advance!!

## FlipGive

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

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

Thanks in advance!!

**REHEARSAL SCHEDULE**

Thu	05 Mar	Shepherd of the Woods
Thu	12 Mar	Shepherd of the Woods
Thu	19 Mar	Shepherd of the Woods
Thu	26 Mar	Shepherd of the Woods
Thu	02 Apr	Shepherd of the Woods
Thu	09 Apr	Shepherd of the Woods
Thu	16 Apr	Shepherd of the Woods
Thu	23 Apr	Shepherd of the Woods
Thu	30 Apr	Shepherd of the Woods

**BIRTHDAYS**

Terry Ezell	07 Mar
Daniel Pesante	14 Mar
Rick Morin	15 Mar
Bob Thames	15 Mar
Hunter Stanford	25 Mar
Soren Dillinger	30 Mar
Gregg Flowers	31 Mar
Bill Knoll	31 Mar
Jan Stenback	31 Mar

**RECENT GUESTS****PERFORMANCE SCHEDULE**

Sat	16 May	Spring Show
Sat	04 Jul	Church and Community shows
Sat	24 Oct	Sunshine Fall Convention

Jeff Verhoot	Juan Stegman
Mike Pruitt	William Watts
James Matti	Paul Williams
James Langford	Steve Woodbeck
Joe Plumlee	Keyton Rentz
Erik Petroni	Jerald Carter
Steve Moody	Winkie DeLoach
Wyatt Ledford	Robert Hall
Wayne Futon	Rodney Herlong
Tom Rooney	Mike Markowski
Chuck Cashin	Jim Akers
Willy Vidmar	Mike Morgan
Dale Pratt	Hudson Pratt
Dan Newsom	Trans Maynard
Asrul Dawson	Bill Caruso
Ethan Erastain	Alex White
Tristan Arthurs	Mark Murillo
Josve Jorpe-Silva	Roger Erestaine
Jon Greene	Jim Harper
Ron Blewett	Dave Scott Sr
G Lane	Brandon Edwards

⇒ **BIG O BUCK\$** ⇐

**BIG O BUCKS SCHEDULE**

Thu	18 Jun	Motley Crue, Def Lepard, ...
Thu	06 Aug	Hella Mega Tour

...more to come

See Mike Sobolewski to help fund your experience

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

**WELCOME**

**NEWEST MEMBERS**

John Kauffman	Feb
Ryan Feeney	Oct
Joe Williams	Oct
Ian Le	Sep
Hunter Stanford	May
Tom Frutchey	Apr
Dillon Tidwell	Apr
David Scott	Feb



## 2020 DIRECTING TEAM



Jay Giallombardo  
Front Line  
Director

PHOTO  
NOT  
AVAILABLE

vacant  
Assistant  
Director



Chuck Griffith  
Director  
Emeritus

## 2020 OTHER CHAPTER LEADERS



Dave Walker  
Uniform  
Manager

PHOTO  
NOT  
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vacant  
Chorus  
Manager



John Alexander  
Bulletin  
Editor



Frank Nosalek  
Webmaster &  
Technology

PHOTO  
NOT  
AVAILABLE

vacant  
Show  
Chairman



Mike Sobolewski  
Big O Bucks  
Coordinator

### EDITOR'S NOTE

Article and column submissions are solicited.  
Help make this a better bulletin. Send me stuff!  
The deadline for April is 26 March.  
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  
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your family and  
one with someone  
you are bringing to  
a chapter meeting.  
Let them know they  
belong here!**

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Mike Sobolewski  
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Coordinator

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



John Alexander, Editor  
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Orange Park FL 32003

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