



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 44 Issue 2

February 2024

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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# WANTED!!

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

John Alexander, Editor  
2429 Southern Links Dr  
Fleming Island FL 32003  
[bulletin@bigorangechorus.com](mailto:bulletin@bigorangechorus.com)

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

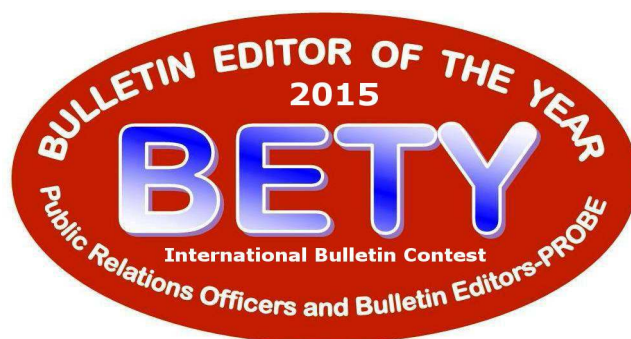
## EDITORIAL

It's been a great start to the new year. We've had lots of new guests who are continuing to sing with us. Gigs and competition are coming. 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 Mike.

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



## HOW TO IMPROVE SINGING WITH PRACTICE

by Ken Taylor  
from askavocalcoach.com

It's not overly uncommon for students or any growing vocalist to ask me how much they should practice.

But to me, how much you practice isn't near as important as what you're doing while you practice.

Don't get me wrong, practicing on a regular basis is a very important part of developing as a singer.

If you want to get better, you've got to practice. But not all practice is created equal.

So I figured I'd write this article to give you some pointers on how much to practice, what to focus on, and how to practice more efficiently.

So let's get to it!



<https://youtu.be/dQco7w2Stfc>

### The Process – How to Practice Singing?

Below, I include what I believe to be one of the most effective practice structures a singer can use.

First, start off by balancing your voice with a warm up.

Then, break the song down into smaller chunks. Practicing in small chunks helps you stay focused and execute these sections more accurately.

After you've done that, put the sections of song together piece by piece. Make sure you're continuing to execute what you were practicing in smaller chunks.

Continue this until you are singing the whole song perfectly.

Now, let me go into a little bit more detail about that.

### The Vocal Warm Up

When practicing, always start with a warm up.

The purpose of a warm up is to build the proper coordination and balance for singing. It's like stretching for an athlete.

Warm up properly and you'll be poised and ready for singing.

Skip the warm up and you'll likely feel more clunky and experience less vocal freedom.

I'd suggest taking at least 10-15 minutes to warm up (I regularly go as long as 30 mins).

### Practice the Song in Smaller Chunks

The most effective way to practice anything is breaking it down into smaller pieces.

When you start practicing your song, you want to break it down into smaller sections.

You may choose to break the song up into sections and practice a verse, chorus, or bridge at a time.

Or, if you're working on something harder, you may even want to break it down further, practicing only a couple of lines at a time.

The benefit of working in these smaller sections is it allows you focus on perfecting every element.

Elements like the inflection you use, the stylistic elements you add, the tone, the phrasing, the texture. The list is endless.

Once you perfect your first smaller section, move onto the next one, then the next. *This* is how you practice to perfect a song.

As a side note, I believe waaaaay too many singers make the mistake of repeatedly singing through the whole song over and over while practicing.

This is bad because once you're a few lines in, you go on auto pilot and rarely change anything.

You can't build a house in a day... first you need to lay the concrete, then put up the framework, then wire the electrical, then add the walls, the roof,

*(Continued on page 4)*



## HOW TO IMPROVE SINGING (continued)

(Continued from page 3)

windows, etc.

It can't all be done at once. You can only focus on one thing at a time.

Said different, you can't focus on all of the various different elements you want to add vocally in a song while singing the whole song over and over.

So don't be afraid to take the time to break things down and really perfect the song piece by piece.

Once you do this, you're ready to start putting it all together.

### Putting It All Together

With all the smaller chunks of the song practiced and perfected, it's time to put them back together.

Start with the first verse and add few lines at a time.

Doing this allows you to focus on the new lines, making sure they are solid.

But also, singing through it from the top of that verse helps you engrain the front part of that verse, ensuring it stay strong.

Once the whole verse is coming together well, it's time to move onto the chorus. then the next verse and so on.

Then, all you have to do is all together and your song should be sounding pretty epic.

This method of practicing a song has been extremely effective for me as a teacher, and for my students.

Give it a try and see if it's as effective for you as it has been for me.

## TOTEM POLES

by James Shubert

from barbershop chorus directors facebook group

As a barbershop director of more years than I care to admit to, one of the biggest problems I've always faced was the totem pole on the risers. In other words, the person who plants themselves in their position and doesn't move...ever. From my experience that is usually a male problem as opposed to a female problem, but definitely exists in both worlds. Last night I had a eureka moment, and I thought I'd share it with you.

It is impossible to sing barbershop with your weight balanced on both feet. You always need to have the bulk of your weight (sigh) on either one foot or the other. When your weight is balanced you are unable to do a 'reset' of your position. Your body is locked into it's position. However, if your weight is predominantly on one foot or the other, shift your weight and you have accomplished a reset. Try it, you'll like it. It's the constant pre-move that enables any movement by the singer. I tried this on the two wooden statues in my senior quartet last night, and, VOILA! Instant stage presence. I just asked them to keep their weight on one foot instead of balanced, and simply shift it when we needed a reset. It worked. It's going to take a lot of time to overcome a lifetime of muscle-memory, but whenever they remembered to do it we were visually a completely different quartet.

Posted Comment (Pat Dumphy):

As a physical therapist and a director..weight shift requires strength in both legs!!!..people without sufficient strength will lock their knees and stand still

Add mini squats (2-3 inches down) to your physical warm ups...then after a month do mini squats with weight shift side to side

Then after another month add weight shift with one foot in front of the other

We often don't realize there is a physical reason for the "behavior "

115. My Romance

My ro - mance does - n't need a thing, does - n't need a thing, but you.

Gene Puerling  
Sung by the Singers Unlimited

## 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.

## WHY GAMBLE?

by Brody McDonald  
from choirbites.com

Imagine walking into a Las Vegas Casino and seeing three slot machines next to each other. One says "LOSE," one says "BREAK EVEN," and one says "WIN." You think "Maybe this is a trick..." so you test each one. Sure enough... the lose and break even machines do exactly what they claim. The win machine always pays you, although the amount is different every time. Where will you gamble? Of course you'll stand there and pump money into the win machine as fast as you can, max bet every time. It's not only the smart play, it's the only play, and has now ceased to be gambling.

I have choirs riddled with gamblers. The younger the choir, the more gamblers inside. What do I mean by gamblers? I mean singers who haphazardly approach their own rehearsal, their own training. How do they gamble?

- They don't look at their music. LOSE. How can you possibly sing what's on the page unless you look at it?
- They look at their music, but don't read the notes - just the words. LOSE or BREAK EVEN. They might get by after a long time, but it won't be easy.
- They don't sing with purpose. They just breathe and sing like they talk. LOSE or BREAK EVEN. Maybe if their part is mezzo-forte and mid-range, a decent sound can come out, but that's a best case scenario.
- They don't count. They just try to FEEL the entrances and usually don't cut off at all (they just fade away). LOSE or BREAK EVEN - depending on how good their memories are and how many times they've rehearsed a part.
- They don't mark their music. LOSE.

These singers aren't trying to lose, they just aren't really paying attention. They mistake action for achievement and hope for the best. They want to sing well but act like it is not within their power to control the outcome. What makes this all so sad is that there are guaranteed ways to win.

- Count
- Look at the music
- Track the notes on the page
- Breathe before your entrance
- Make a distinct cutoff
- Have great posture
- Engage the face
- Mark the music
- And many more!

Imagine that the more you play the win machine, the more often and bigger the payoffs get. That's what happens for singers who train with plan and purpose. Why gamble? Win!

## A SIMPLE TECHNIQUE TO PREVENT CHOKING (WHICH SOUNDS LIKE IT COULDN'T POSSIBLY WORK)

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

One of my favorite violin concertos – the F# minor concerto by Henryk Wieniawski – begins with a 10th in 5th position.

This is a challenging way to start off a performance – especially when you're nervous and your left hand has frozen into a claw.

But to make matters worse, in his infinite wisdom, Wieniawski decided to craft a lengthy intro which forces the performer to just stand there in front of the audience for almost exactly 3 minutes (about 20% of the length of the entire movement), which allows wayyy too much time to second-guess your finger placement about a dozen times and agonize over the uncertainty of whether the first notes will be in tune or not.

### Choking under pressure

It's the sort of situation that can leave you prone to "choking." Which is the phenomenon where despite being eminently capable of performing a particular skill, when the pressure kicks in, you start messing up things that are usually never a problem.

We've all experienced it, and know how rotten that feels. So what if someone told you that this could be prevented? That all you need to do to nail the opening is squeeze a soft ball in your left hand for 30 seconds before you begin playing?

Sounds totally ridiculous, right? Suspiciously like one of those "one weird trick" ads that are everywhere on the internet.

This strategy got a lot of press in the media some time back when researchers found that it reduced the incidence of choking among athletes in soccer (penalty kicks), tae kwon do (kicking for accuracy), and badminton (serving accuracy).

But could it really be this simple?

### The theory

The premise behind this technique has roots in a few different areas of research.

### Explicit monitoring

Self-focus theories of choking propose that under pressure, we tend to turn our attention inward, and either pay too much attention to the minutiae of our motor movements, or try to exert too much conscious control over these movements. And either of these can disrupt the automaticity of complex motor patterns. If you've ever felt self-conscious walking in front of a crowd of people who were watching your every move, you know how awkward this can feel and how awkward-looking it can make you appear.

### Brain activation

Researchers have also found that certain brain-activation patterns seem to be connected with high-level performance. The idea that our right and left hemispheres have distinct functions in terms of creative thinking or analytical thinking has been vastly oversimplified, but research does suggest that high-level performers' right-hemisphere activity – from elite marksmen to golfers – tends to be greater right before executing a skill.

### Hemisphere priming

Lastly, research on brain hemisphere "priming" has found that we can increase activation in one of our hemispheres by contracting the muscles in the opposite-side hand.

For instance, squeezing a ball with the right hand, increases left-hemispheric activation, and vice versa. The activation that results from this isn't particularly precise, but the authors suggest that this technique might be an easy way to consistently get a desired half of your brain preferentially fired up.

So, given all that, the idea is that squeezing a ball in your left hand (aka left-hand dynamic handgrip), could increase activation of the right hemisphere of your brain, which could improve your chances of achieving a mental state that's more conducive to performing well.

But does it?

### Das federball!

A team of German researchers ([Beckmann et al., 2013](#)) recruited 18 league-level badminton players, and tested them on their ability to serve and accurately hit a target under pressure.

There were three phases to the test:

*(Continued on page 7)*

## A SIMPLE TECHNIQUE TO PREVENT (continued)

(Continued from page 6)

### Phase 1 (assess baseline performance)

The first phase was to establish the athletes' baseline level of performance.

Athletes were called over to the test court one by one, allowed 2 practice serves, and then given 10 opportunities to land their serve in a specific target area on the opponent's court.

The accuracy of the serve was rated on a scale of 0-10, with 10 being a perfect hit and 0 being a serve that hit the net or landed completely outside the target area. The further away the serve landed from the optimal target area, the fewer points the athlete earned.

### Phase 2 (performance test #1)

In the second phase, athletes were randomly split up into two teams that would compete against each other for small prizes.

To increase the pressure and make them more self-conscious, they were also videotaped, told that their serves would be analyzed and evaluated by their coach, and instructed to pay close attention to their serving technique.

The athletes alternated turns between teams, and were encouraged to verbally support their teammates and actively root against each other, so presumably, this phase resembled something a little like real competition.

### Phase 3 (performance test #2)

In the last phase, athletes once again competed against each other under the same conditions. Except this time, half of the athletes squeezed a soft ball in their right hand for ~30 seconds right before their turn, while the other half squeezed a soft ball in their *left* hand before their turn.

And was there any difference in performance?

### The results

On average, the athletes performed best on the baseline performance test (when there was nothing at stake). No surprise there.

And as expected, they generally performed worse in

Phase 2, when the pressure was kicked up a few notches.

So then the question was...what happens if they squeeze a ball with their right or left hand?

Well, in the final test, the athletes who squeezed a ball in their right hand continued to perform poorly under pressure (Baseline performance=49.11; Test #1=44.67; Test #2=**38.67**).

But crazily enough, the athletes who squeezed a ball with their *left* hand seemed to be resistant to choking, and performed just as well under pressure as they did in the baseline test when there was no pressure (Baseline performance=47.00; Test #1=38.33; Test #2=**49.22**).

Whaaat...?!

Hmm...

Ok, so "choking" might be too strong a word to describe the drop in performance that the right-hand squeezers experienced. But it does seem that some athletes found the left-hand dynamic handgrip technique to be helpful in optimizing performance.

Is there any evidence that this could work for musicians?

### Research with musicians

Well, there is some anecdotal evidence suggesting this might be helpful (e.g. case study of a trumpet player). But a 2022 study of college/conservatory violinists and violists (Lubert & Gröpel) didn't find any differences in performance quality between the "before" recording made with no pressure, and the "after" recording made under a bit of pressure, but utilizing the dynamic handgrip technique.

Why did this not seem to work with musicians – at least in this study?

### Study limitations

Well, it's important to note that this study took place during the pandemic, so the "mock audition" was done remotely and *asynchronously*. Ultimately, the "after" recording pressure scenario didn't seem to make the participants all that nervous. And it's kind of hard to tell how well an anti-choking strategy works if the participant isn't nervous enough to elicit the choking response...

All this to say, the jury is still out, and we don't have

(Continued on page 8)



**A SIMPLE TECHNIQUE TO PREVENT**  
(continued)

(Continued from page 7)

enough data yet to know how well the dynamic handgrip strategy might work for musicians. But it's a pretty simple technique, and probably doesn't hurt to try it and see how it works for you.

**Take action**

And if you did want to give it a try, how would you do it exactly?

The way participants have been asked to do this in previous studies, is by squeezing a soft ball in your left hand, about twice per second, for 30 seconds before playing.

But wouldn't that make your left hand tired? Yeah – it could. And that was actually one of the complaints that several of the violinists/violists reported in the 2022 Lubert & Gröpel study.

So maybe you could just open and close your fist without a ball. Or do the technique for less than 30 seconds. Experiment a bit – and I'd love to hear about your experience with it in the comments below!

**A live class**

This is an intriguing technique of course, but ultimately, narrowing the practice-performance gap and performing more consistently up to your abilities under pressure is probably going to involve more than a soft ball.

Often, choking under pressure is related to how we practice. Specifically, how our practice tends to be skewed more towards learning skills than performing skills. We need both of course, but if our practice is too unbalanced, we can get to a pretty high level in the practice room – but discover too late that this level of playing doesn't transfer very reliably to the stage.

And what would it look like for your practice to be more balanced between learning-oriented and performance-oriented practice? That will be the focus of the live, online, 4-week *Performance Psych Essentials* class that begins on January 28th, 2024 (live sessions will take place on 1/28, 2/4, 2/11, 2/18).

Over 1500 professional musicians, educators, students, and adult learners have participated to

date. To register, or get more details on what you'll learn, click here: *Performance Psych Essentials* – Cohort 16

<https://members.bulletproofmusician.com/edu/performance-psychology-essentials/>



**The best thing about  
a barbershop  
contest is that  
whether you win or  
lose, you still get to  
sing barbershop.**





## HOW TO SPICE UP YOUR SINGING VOICE IN A FLASH

by Audrey Hunt  
from hubpages.com

The greatest respect an artist can give to music is life.

~Pablo Casals

Get ready to add another notch to your singing voice with essential tips from the best singers in the business. I know because I've worked with many of them.

Whether you're a shower singer or a diva, you're about to learn how to spice up your voice.

### 6 Ways to Sing With More Expression

Let's look at how you sing phrases (musical sentences). We convey the meaning and mood of a song through phrasing. Great artists develop their distinct way of phrasing.

To help you spice up your voice, experiment with the following:

1. Use vibrato on long notes.
2. Change the inflection on certain words.
3. Linger over a long note.
4. Use falsetto where appropriate.
5. Sing with clear diction.
6. Listen to other great artists.

### Waking Up Your Voice

Before diving into your favorite song, prepare your voice to sing:

1. Reduce tension in the neck and shoulder area.
2. Avoid dairy products and cold drinks.
3. Do some easy, gentle warm-ups.

Next, you're ready to rejuvenate your voice.

### 10 Types of Emotions and Feelings to Use in a Song

There is no better way to release pent-up emotions than through singing. To sing is to feel. When you connect with the song, you can express your truth through words and melody.

Without expression, singing is monotonous. To prevent a boring presentation, use the following list to sing with expression:

- Hope
- Pain
- Joy
- Disappointment
- Power
- Confidence
- Loneliness
- Love
- Sadness

Add your personal touch and interpretation to a song. Don't be afraid to show your vulnerability.

### Dynamics Create Expressive Singing

A great way to spice up your voice is to use dynamics. For example, Increase your volume in certain areas and decrease your sound in others. The song builds in intensity as it progresses.

Let a variety of emotions flow through you. If you don't feel anything, neither will your audience.

Without expression, singing is monotonous.

### Develop a Unique Style of Singing

Start experimenting with different ways to interpret a song:

- Every vocal style has its inflections, mannerisms, and expressions. Design a style that uniquely belongs to you.
- Choose songs within your vocal range- not too low or too high.
- As you explore new sounds and feelings, keep it fun.

### Feel the Emotion with Every Fiber of Your Being

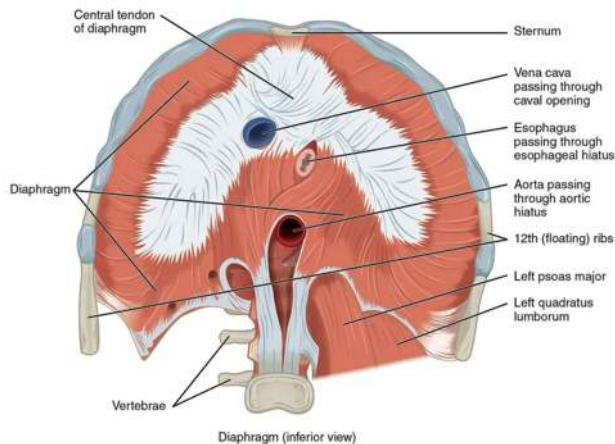
Facial expressions and body movements equal good stage presence, an essential element in singing. If you avoid connecting to your emotional path, your audience cannot connect with you.

Be deliberate. Be bold. Expression adds emotional depth. Sing as though your very life depends on it.

(Continued on page 10)

## HOW TO SPICE UP YOUR SINGING VOICE (continued)

(Continued from page 9)



### Diaphragmatic Breathing - The Source of Vocal Power

Your voice is a wind instrument. Air should do most of the work for you. The breath is the source of your power. Learn to manage your air, and your voice will skyrocket.

When asked to take a deep breath, most people inflate the upper chest and pull in the stomach, causing shallow and tense breathing.

Instead, expand the intercostal and abdominal muscles gently. The diaphragm moves down and out around the bottom of the ribcage, which creates a vacuum in the lungs so that the air rushes in to fill it.

Always be a first-rate version of yourself and not a second-rate version of someone else.

~Judy Garland

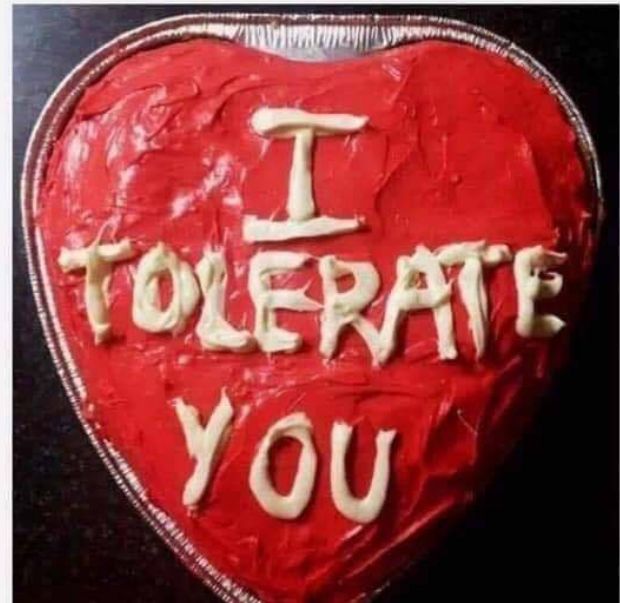
### Conclusion

"Sing it Like You Mean it." Whether you are in the car, or taking a shower, believe every word you sing.

Singing is your birthright.

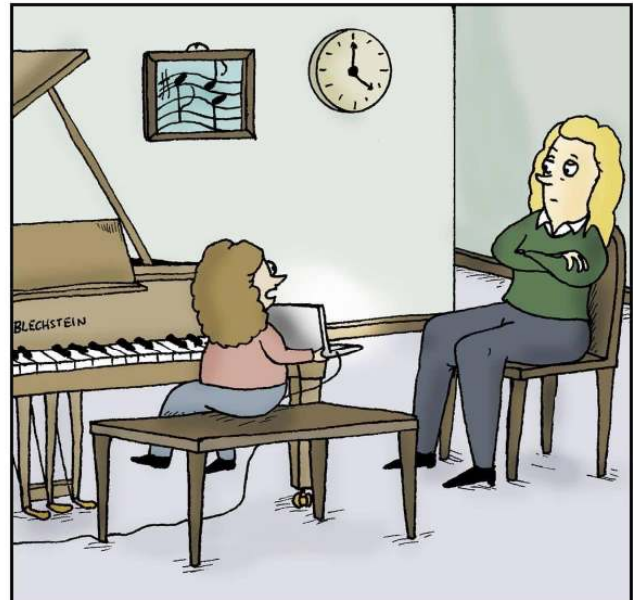
If it's not worth doing well...  
Why do it?

## 1. Make him a Valentine cake that says how you really feel.





HERE'S A PHOTO OF ME TELLING MY TWO CHORUSES THAT WE DON'T LEARN MUSIC AT REHEARSALS... WE LEARN THE SONGS BY LISTENING TO THE LEARNING TRACKS AT HOME!!!



"I've prepared this PowerPoint presentation to explain why I didn't have time to practice this week."

## 10 THINGS THAT REQUIRE ZERO TALENT

- Being On Time
- Making An Effort
- Being High Energy
- Having A Positive Attitude
- Being Passionate
- Using Good Body Language
- Being Coachable
- Doing A Little Extra
- Being Prepared
- Having A Strong Work Ethic



### SNOWBIRDS

They're back, and they're a year older.







### 2024 HARMONY PLATOON: \$29 FOR ALL 2024 EVENTS

- March 22-24 Spring Sunshine District Convention, St. Augustine, FL
- April 19-20 AZ Division Convention, Avondale, AZ,
- April 26-27 RMD Spring Conv. & RMHC, Cheyenne, WY
- Sep. 26-27 RMD Fall District Convention, Cheyenne, WY
- October 3-6 SWD District Convention
- October 3-6 Evergreen District Convention, Portland, OR
- Oct. 17-20 FWD Fall Convention, Bakersfield, CA
- Oct. 18-20 Sunshine Fall District Convention, St. Augustine, FL

- Learn, at least, the first four (4) of these “MODERATE DIFFICULTY” songs. Learn them COLD, to compete in the contests. You are guaranteed to sing with prepared singers.
- These are NOT EASY. You will have to WORK to BE PREPARED to sing these four + the *BONUS*.
- For the sake of other singers, do NOT underestimate your responsibility to learn the music!

### HERE ARE THE NEW SONGS, LEARN THE FIRST FOUR FIRST:

Title	Arranger	Contestable	Track Artist
<b>Beyond the Sea</b> Bobby Darin iconic song – and contestable!	Kevin Javier	Yes!	Kksounds.com
<b>I Don't Mind Being All Alone</b> Fun classic © 1926	BHS	Show	BHS (Tim Waurick)
<b>Let the Rest of the World Go By</b> Classic that Yesteryear turned to gold in 1997, © 1919	Kirk Roose	Yes!!	BHS (old school “masked singer”)
<b>I'm Beginning to See the Light</b> Platinum gold in 2007.	Marshall Webb	Yes!!!	Drewwheaton.com
<i>Bonus challenge song (difficult):</i>			
<b>It is Well with My Soul</b> Platoon's first ever tenor melody.	David Harrington	Show	Studiosdh.com
<i>Very challenging, very optional Bonus song:</i>			
<b>Favorite Pair of Pants</b> Brand new song!	Dominick Finetti & Will Lynch	Yes!!!!	Kksounds.com

### \$29 USD GIVES YOU:

- CHARTS and all LEARNING TRACKS for 6 songs: every part predominant + full mix (no mix for *Let the Rest...*).
- More QUARTET SINGING than you ever did at a convention (before Platoon came along).
- A quality QUARTET CHALLENGE that is exciting, fun, and memorable.
- NEW FRIENDS from all over your district (and beyond) who can't wait to sing with YOU!
- Deluxe color-coded Harmony Platoon LANYARD to locate other HP singers ALL WEEKEND.

**\*\$29 to Venmo or PayPal (use Friends & Family option) to [donsalz@rosye.com](mailto:donsalz@rosye.com) – By check? email me for address.**

**Include in your Venmo/PayPal purchase (or in separate Email) the following information:**

1. e-mail \_\_\_\_\_
2. Name \_\_\_\_\_
3. Singing part(s) \_\_\_\_\_

**FREE YOUR VOICE**

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

(continued from last month)

**RHYTHM (cont.)**

When some singers first try producing good rhythm with a flowing and connected tone, they can end up overdoing it and slurring their words. A relaxed tone and a relaxed tongue and jaw do not mean lazy. Where the beat falls is where the vowel sound should fall, not the consonant. The tip of the tongue can be agile, nimble and crisp in its movements without interfering with the breath flow. Use that tip. Articulating further back in the mouth will make rhythmic work more difficult. Work with the breath flow, not against it.

Refer to the section earlier about the tongue.

Another issue that can arise when attempting to connect flowing tone together is that every syllable in the line sounds like it is receiving equal emphasis and weight. That may sound reasonable when singing *Happy Birthday*, but would make the flow and rhythms of *Birdland* or *Joshua Fit the Battle of Jericho* sound ploddy and heavy. Singing a continuous tone does not mean a heavy or blatted vowel for every syllable. Some syllables, when we speak them, receive a neutral vowel sound - the unstressed 'schwa' - and there are moments in music and rhythm when that sort of speech application should apply.

Rhythm takes time and practice. The more you immerse yourself in different forms of music, and the more you allow rhythm to flow naturally through your body, the better your rhythmic singing will be. It would be nice for me to go into greater detail here, but there are so many different rhythmic devices in music that I could never cover them all and the vocal approaches to them. Suffice to say, build your foundation of a free flowing stream of sound and allow rhythms to work with that more than against it.

(to be continued next month)

**TWO THINGS TO REMEMBER:**

1. **YOU MUST SING AND ENTERTAIN DEAF PEOPLE WITH BODY MOVEMENTS AND EXPRESSION.**
2. **YOU MUST SING AND ENTERTAIN BLIND PEOPLE WITH YOUR VOICE AND MUSIC.**

**FREE SINGING TIPS**

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

R = Raise the Soft Palate. Creating a larger space inside your mouth by raising the soft palate, or fleshy part of the back of our throat, helps achieve a deeper more well rounded singing tone.

**FREE SINGING TIPS**

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

R is for Range. You are not born with your range, you can increase it. If you cannot touch your toes, try every day to touch your toes - and you will touch your toes. Your range can be stretched in the same manner (using proper technique!!!) and likewise, if you don't use your full range regularly, it will shrink back.

**FREE SINGING TIPS**

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

R. (actually, R & R). Rest and recreation are great for the voice. Try to get a full 8 hours sleep every night and fill at least 20 minutes of your day with cardiovascular work outs. Even if it's just climbing the stairs instead of taking the elevator. Do something to get your heart pushing oxygen around your system. Always consult your doctor before you embark on any vigorous cardio regime.

**FREE SINGING TIPS**

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

R = Riding the Air -- Riding the air is a concept and a set of actions that are extremely helpful for singers. Riding the air means holding up the air in your body so that you are supported, then sending/directing the sound up and over in a line to a point (imagine) across the room. Part of this is a mental image, part is a body muscle memory stance and the last part is mouth placement (riding along the palate).

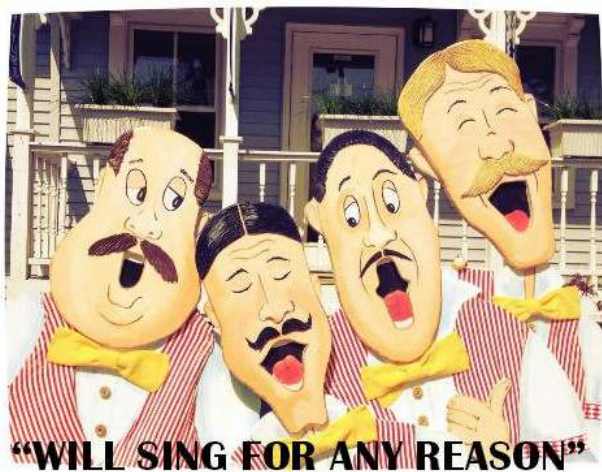


## QUARTET CORNER

Our quartets have re-formed. We need more.

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	01 Feb	Shepherd of the Woods
Thu	08 Feb	Shepherd of the Woods
Thu	15 Feb	Sing Out / SotW
Thu	22 Feb	Shepherd of the Woods
Thu	29 Feb	Shepherd of the Woods
Thu	07 Mar	Shepherd of the Woods
Thu	14 Mar	Shepherd of the Woods
Thu	21 Mar	World Golf Village
Thu	28 Mar	Shepherd of the Woods

**BIRTHDAYS**

Les Mower	05 Feb
Timothy Keatley	10 Feb
Tom Frutchey	15 Feb

**PERFORMANCE SCHEDULE**

Wed	14 Feb	Singing Valentines
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



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

**RECENT GUESTS**

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
Jon Woodbine	Bob Crino
Cody Rios	John Rios
Peyton Rios	Kadin Rios
Ian Bula	Bill Woods

# 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
Ron Blewett	January

## 2024 DIRECTING TEAM



Daniel Pesante  
Front Line  
Director



Timothy Keatley  
Assistant  
Director

## 2024 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 March is 24 February.  
Items without a byline are from the Editor.

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

Back issues are available online at:  
[www.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!**

## 2024 BOARD OF DIRECTORS



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President



John Alexander  
VP Music &  
Performance



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Chapter  
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## 2024 MUSIC TEAM



David Walker  
Tenor  
Sec Ldr



Mark Roblez  
Lead  
Sec Ldr



Jason Dearing  
Bari  
Sec Ldr



John Alexander  
Bass  
Sec Ldr



John Alexander  
VP Music &  
Performance



Daniel Pesante  
Front Line  
Director



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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