



# The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 44 Issue 7

July 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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## 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.

# WANTED!!

## PEOPLE WHO LIKE TO SING



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We are proud to be supported by the Cultural Council of Greater Jacksonville.



**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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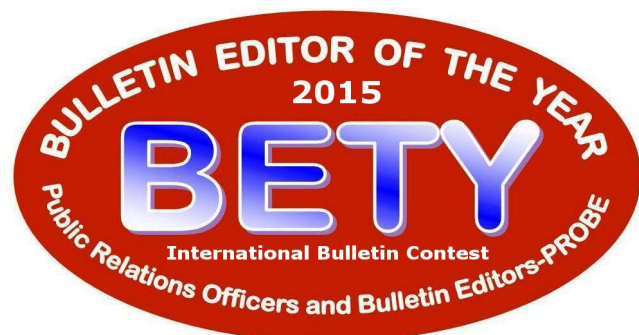
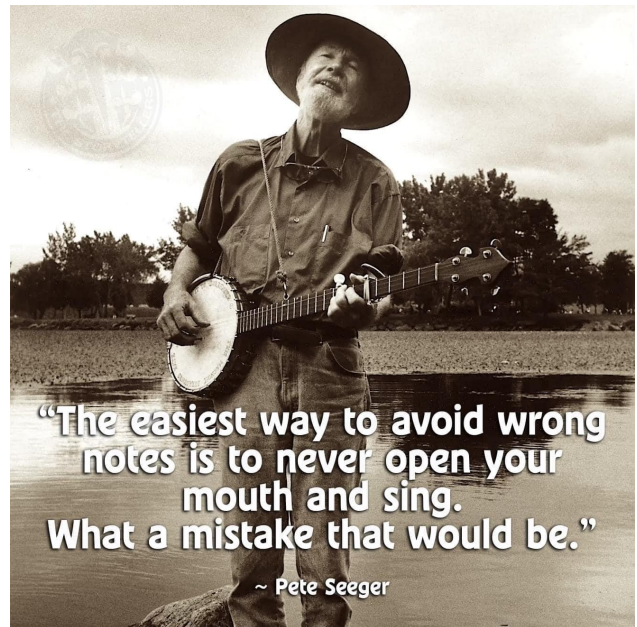
## EDITORIAL

We just did a great show at an assisted living center and we're going to do it again in two weeks at another senior living establishment. We are moving ahead, sounding good, and ready to move up to bigger and better things. Don't miss an opportunity to hand out chorus/quartet business cards.

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 SWITCH FROM CHEST VOICE TO HEAD VOICE [DETAILED GUIDE]

by James Mann  
from [becomesingers.com](http://becomesingers.com)

I was reading the other day through a forum, and one question that kept popping up is how to transition from chest voice to head tone. Thus, I decided to answer this question in more detail and specifically from the vocal folds technique perspective. Of course, many people out there—who indulge in singing—are confused with their chest and head voice and claim not to know how to shift from chest voice to head tone. Yet, they may be doing it without being aware that they are doing it.

So, is it challenging to transition from chest to head tone? The answer is simple: **It is not!** Yet, to achieve that smooth transition from chest to head voice, you need to learn and unlearn some of your old singing habits.

### Understanding the Different Types of Voice Registers

Some so-called experts believe that only two vocal registers exist: the head and the chest registers. However, according to speech pathologists, this belief is far from complete because there are four vocal registers. More often, singers only use one vocal register, i.e., the modal or chest register.

The belief in only two registers (chest and head voice) is misleading and implies that these two registers are exclusive of each other and that you need to switch off the chest voice to transition to the head register. This misleading belief makes it difficult for people to manipulate their voices.

The truth is—there are four vocal registers and that a continuum exists among these four whistle register. The term “**vocal registers**” also does not refer to distinct registers, but you predominantly resonate with your voice.

Of course, vocal resonance is the coloring or intensifying of sound after it leaves the vocal cords. The human voice likewise is molded by the shape and size of the structures surrounding the vocal tract. Some of these structures where sound resonates include the larynx, chest, pharynx, nasal cavity, oral cavity, and sinuses. It will help to note that these structures also can go as high as your head to as low as your ribcage.

However, you can never manipulate all these struc-

tures, and the only structures you can willfully control are the mouth, the throat, and your diaphragm. So, when speaking of chest voice, head voice, and middle voice, you are just referring to the locations where you resonate when you sing.

### 1) Head Voice

The head voice can be your speaking or singing voice, where your voice primarily resonates in the head. So, when you are using your head voice, you would feel the vibrations around your face's upper half because your sinuses are the predominant resonators in this case.

### 2) Middle Voice

Middle Voice resonates around your face's lower half, including your upper neck and chin. So, you feel vibrations in your hard palate, though this doesn't imply that the other structures are not sympathetically vibrating.

### 3) Chest Voice

Chest voice lets you feel the vibrations more around your sternum and lower neck. You will know if you are using your chest voice by placing your hand on your chest to feel its vibrations.

### 4) The Voice Continuum

From the above discussion of registers, you will understand that these three registers are not exclusive but form a continuum. Hence, it will help to mix these three resonance locations while letting one predominate.

Of course, there should be no tug-of-war in areas where you would transition from one register to another. As a trained singer, you can make this transition as smooth as possible. However, if you are not trained, you might feel this so-called tug-of-war with one register trying to dominate.

### Important Techniques for Switching from One Register to Another

Knowledge is power, and the more you know about the different voice registers, the more familiar you will be with them. To master the art of transitioning from the chest register, for example, to the head voice, you need to learn some useful techniques:

### Learn When to Transition

(Continued on page 4)



## HOW TO SWITCH FROM CHEST VOICE (continued)

(Continued from page 3)

Not yet trained in singing, some people will feel uneasy when transitioning from one voice to another. Of course, you will feel at a loss if you don't know your head voice and your chest voice. Moreover, you may also get confused as to when to transition.

One reason some people find it hard to transition is that they started high with their chest voice. So, to transition well to head voice, you need to start low with your chest voice. You may not be aware of your voice, so I suggest that you record your singing voice. Then, listen to the recording with care. Try to figure out your chest voice and your head voice. It will help to note that chest voice higher notes and low notes should be lower than your head voice.

You should practice this switch more often. At first, you may experience cracking and breaking. Yet, as you get used to it, you will no longer feel or hear that noticeable break when you switch from chest to head voice.

### Practice and Master the Passaggio

The point where you transition from one register to another is called **passaggio**. The *passaggio*, of course, requires practice to master. Just like when developing a new skill, you need to practice as often as you could to make the transition second nature to you.

Passaggio is an Italian term that refers to the transition area between two voice registers. Its plural form is *passaggi*. You can achieve mastery of the transition only through constant vocal training. Of course, the training's primary aim is to maintain a balanced or even timbre along the *passaggio*.

### Practice Singing in Mixed Voice

Most successful singers have learned to mix their registers, and this ability makes them achieve high success in the field of music. Amateur singers, however, may be forcing themselves to transition from one voice to another. Most singers, however, stick to one vocal register to the detriment of the other registers.

Many people fail to master the transition because they do not practice. They become content with only one vocal register. But if you desire to have a mixed voice, you need to continually engage in practice

and train hard.

Having a mixed voice dramatically expands and enhances your singing capability. Therefore, the goal of vocal practices is to develop a continuum when singing with a mixed voice. It will help to note at this point that you can accomplish nothing without sacrifice.

So, you will need to spend time and effort in practices. You can use established singing exercises like the Octave leaps, arpeggios, mixed voice exercises to enable you to sing using mixed voice.

### Possible Reasons Behind Voice Breaking During Passaggio

There are some possible reasons why you experience cracking and breaking during your transition from chest to head voice. Here are some of these reasons:

#### Lack of Training and Damaged Vocal Cords

It will help to know how to navigate the boundaries of your registers. However, you end up having two distinct sounds without training: chest voice and head voice with very pronounced delineation. Without practice, you fail to develop some crucial vocal muscles to a smooth transition along the *passaggio*. Another reason is that you may have damaged your vocal cords by straining or overworking them.

#### You Hold and Pull the Chest Voice

You may be doing the transition early or late. However, the change from chest voice to head voice should happen naturally, like when you are trying to muster your voice to bring out your **calling-out** voice without messing the open vowel sounds up.

My suggestion is not to make the switch until you reach G4/A4. However, it should also depend on what you wish to do. If you want, for example, to produce softer sounds, you should switch. If you wish, however, to create louder sounds even at F4, you can still go on with your chest voice.

You may encounter some problems when you get around D4, wherein you would feel you hit a wall. At this point, there will be an urge for you to switch.

### Conclusion

Constant practices aim to eliminate the breaks and cracks when transitioning from one register to another smoothly. But more often, if you are not trained, you will find it hard to do away with the break be-

(Continued on page 5)

HOW TO SWITCH FROM CHEST VOICE  
(continued)*(Continued from page 4)*

cause you will also be breathing during the break (breath support). The above mentioned tips can help you smoothen up the transitions, and once you have mastered the switch, you will be surprised by the range of possibilities you can do with your voice. It will also enable you to be a better singer in the process.

## DID YOU KNOW?

Tacos were originally used as a means to eat other foods, with the tortilla acting as a spoon or scoop.

@OfficialTacos



Taco salads are best if you don't want anyone notice that you're actually eating 20 tacos at once !

LEARN MORE EFFECTIVELY  
WITH THIS LESSER-KNOWN  
MINDSET SHIFT

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

Whether in school, athletics, or music, have you ever noticed how much testing we do?

There are weekly quizzes, end-of-unit tests, AP exams and SAT's. Games, matches, and meets during the season. Studio classes, juries, senior recitals, and seating auditions at school and summer festivals.

I don't mean to imply that testing is a bad thing, necessarily.

For instance, self-testing (a.k.a. retrieval practice) leads to better learning than many of the study methods (like reading, highlighting, and concept-mapping) we typically gravitate to.

And heck, even the mere *expectation* that we will be tested leads to greater test scores than when we're not expecting to be tested.

But constant testing can also be kind of stressful and start to wear on us after a while. Is this really the only strategy available to enhance learning? Or might there be other ways?

## The protégé effect?

The idea of learning by teaching (the so-called "protégé effect") is not a new one. After all, as I discovered yesterday when a driver stopped and asked me for directions to the nearby park, you don't *really* know something until you've had to teach it.

This is a concept that has filtered down into classroom settings, with strategies like the "jigsaw classroom." This is where a classroom is divided into groups, the individual students within each group are responsible for becoming an "expert" on a specific subtopic, and after researching their topic, they bring it back to the group and teach what they've learned.

I even saw learning-by-teaching at my kids' Tae Kwon Do practice years ago. I dropped in one day, and couldn't help but smile when I saw my 9-yr old guiding his little sister through her new pattern. And when he got turned around and looked a little confused, I smiled even bigger, as I could see that this was going to help solidify his learning as much (if not more) than hers.

*(Continued on page 6)*

LEARN MORE EFFECTIVELY WITH THIS  
(continued)*(Continued from page 5)*

A new wrinkle?

But there's an intriguing wrinkle to the protégé effect that also seemed worth exploring.

Specifically, it turns out that we may not have to do any actual teaching to experience a boost in learning. It might be enough to simply *expect* that we'll have to teach.

Wait...how's that now?

A study!

A team of researchers (Nestojko et al., 2014) told 56 college students that they would have 10 minutes to read a ~1500-word passage, and they'd either:

- be tested on the material later (**testing group**)
- or have to teach the material to another student who would then be tested on the passage (**teaching group**)

Two tests

After their 10-minute study session was up, they engaged in a 25-minute "distractor" task. This was to let a little forgetting set in, and was designed to keep their minds busy enough, that they couldn't keep reviewing the passage mentally.

Then, all of the participants – including the ones who were expecting to teach the material to another student – were tested on how much they remembered from the passage.

One test was essentially a brain dump, where they were asked to write down anything and everything they could remember from the passage. And the other was an 18-question short-answer test about various details from the passage.

And how did they do?

Teaching is better!

Well, the students who thought they were going to have to teach the passage to another student consistently outperformed the students who were only expecting to be tested on the material.

The teaching group recalled a greater proportion of accurate content from the passage, it took them less

time to recall more details, and their organization of the recalled material was more effectively structured, and looked more similar to how the original passage was written.

The teaching group also outperformed the testing group on the short-answer test.

And why might this be?

What changed?

The researchers noted in their discussion of results, that expecting to teach may have led the students to pay better attention to details of the passage, and adopt more effective learning strategies that would help them teach more effectively.

Essentially, the expectation of having to teach, may have changed how the students processed and organized the information mentally in the limited study time that they had.

So...what are we to do with this?

Takeaways

Whether it's book learning or motor skills, I do think we process and organize what we're learning quite differently when we approach things with the expectation that we may have to teach it to someone else.

Next time you're learning something – whether it's a series of hip mobility drills on YouTube, a new recipe or cooking technique, or even this article – shift your mindset by imagining having to teach this new thing to a specific friend, family member, colleague, or student.

Do you find yourself processing the information more deeply? Organizing and structuring the information differently? Perhaps with greater clarity about what details are most important to understand and remember, and what bits are less so?

Caveats

As always, with studies that look at learning and retention, keep in mind that there's a big difference between relatively short-term recall of material less than an hour after initial learning (as was the case in this study, though the study did include a distractor task to try to accelerate the forgetting process), and longer-term recall of that information a day or more later.

I would expect the teaching group's enhanced recall performance to persist if tested again the next day, but from the data in this study alone, one can't say for sure!

## POWERFUL ROCK SINGING WITHOUT DAMAGING YOUR VOICE

by Mitch Wilson  
from discmakers.com

It is amazing how many great rock performers keep up with such powerful vocals over many shows and years. As a rock singer, it's hard not to strain or hurt muscles that are competing with amplified instruments. The key to learning how to sing over a rock band is lots of practice and knowing how far to push yourself. Here are some tips on powerful rock singing without damaging your voice.

### Know your key and range

No matter what genre you sing, you need to know what note range your voice can do. There are numerous exercises, but the easiest is sitting down with a piano or keyboard app and singing along with notes. Besides finding your vocal range, pay attention to what keys you sing best in by practicing your Circle of Fifths. If you know these things, you can make sure you sing songs that you can handle.

### Where is your power coming from?

When it comes to singing techniques, many will suggest to "sing from your diaphragm" or control the breath from a core part of your body. Even when you sing some louder higher pitched notes in your upper throat, you want the power to come from your chest voice and upper abdominal area. Go in your car and listen to the hardest rocking songs that you love, and without straining try to sing along with your body.

### Hydration and exercise

This is simple and repetitive advice, but it is often overlooked. If you are drinking alcohol or in a hot environment, then you will need to pay more attention to hydration. It also helps to do cardio and regular exercise so you are in good shape. Play harmonicas or other wind instruments to help build your breathing abilities. And of course, avoid things like smoking and other damaging unhealthy habits. It is easier said than done, though!

### Breath support and control

One of the most important things when singing rock music is learning to control your breathing. Often, the damage done to vocal cords is when we run out of breath. In fact, when you squeeze your vocal cords to make a very crunchy sound, it happens by limiting

the air. We always want to make sure there are deep breaths and the outward flow is regulated. We all have different approaches to singing, but one thing that is the same is a mastery of breathing.

### Yell, yawn, and opera

One good way to practice breath control and airflow is to try different vocal warm-ups and vocal exercises for beginners that widen your mouth, throat, and cause you to breathe deeply. Controlled yelling, yawn singing, and exaggerated, opera-like vocals will help with volume. Be loud, but keep a proper tone and pitch. Notice when you sing from your body as opposed to your head. Later, when you add more vocal cord grit, you will have more control without injuring them.

### Age will make a difference

There has never been a rock singer that has aged and kept their raw power. They aren't necessarily bad, but different for sure. Just like with sports, there are age-related limits on your vocal cords and physical strength. It doesn't happen overnight, but we all must adapt to age. The better aspect of this is experience in tone and performance. With practice, we learn that there are other ways to hold the crowd's attention. For younger singers, it is essential to not overdo it and protect your voice.

### Find what your voice can do

As you try to copy different singers or work on voice exercises, it's important to know your limits and abilities. Not everyone can use false chords to sing in a grunge or screaming method. We each have unique muscles and pushing too far in the wrong direction will do damage. After you find your vocal range and best keys, pay closer attention to singers that sound like you. By mimicking someone similar, it's easier to find exactly what your voice can do.

### Imitate everything

This is all-around good singing advice that goes beyond rock performances. Copy all the music and sounds that you can hear in life. It will be awkward at times, but it helps find what you can do. Squawk like animals, do sound effects, try accents, and just explore your entire vocal range. It trains your ears and it exercises the vocal cords in unique ways. Just remember as always to not overly strain or hurt yourself!

### Technology is often the secret

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**POWERFUL ROCK SINGING**  
(continued)

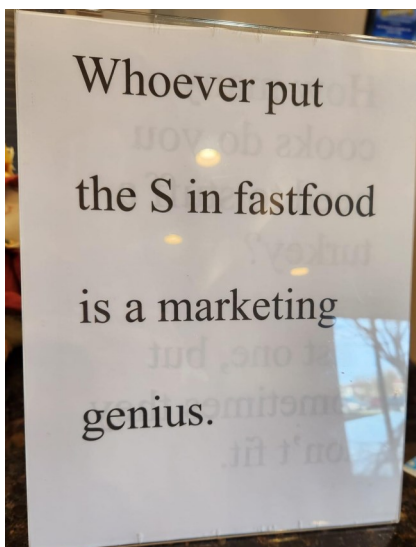
(Continued from page 7)

Vocal treatment is not a new concept, but these days you can really go far with changing your sound. Of course, singing properly is always better than any kind of digital corrections, but you can still boost your power with the right tech. Your acoustic space, added reverb, and overall sound mixing with the band will have a big impact on the final product. Your vocal abilities are important, but the show often involves more than just that.

Rock is more than power

Not every great rock singer has the most powerful voice. Instead, some are popular for their unique sound. Maybe you have an extra-high or low-pitched vocal, or an ability to fold your vocal cords for an extra gravelly sound. Power is not always about belting, shouting, or screaming a rock song. The performance and passion put into it really make a difference. Breath control, airflow, and constant practice will help you shape your tone and volume.

The best way to sing powerful rock vocals without damaging your voice is to practice your breathing and tone every day. As you progress, you can start adding volume and grit, and it will be easier to do with no injury. If you notice pain or you're losing your voice then give yourself adequate rest and take steps to preserve and protect your voice. There is no one way to be a great rock singer without lots of practice, so always make sure you keep in good health so you can work toward the goal of entertaining the audience. Rock on.

**IF YOU'RE FOCUSED AND  
YOU KNOW IT...  
CLAP YOUR HANDS!**

by brody McDonald  
from choirbites.com

I find that rehearsal goes much more smoothly when the singers are focused. It makes sense. One of the main goals of a choir is SSS - Start together, Stay together, Stop together. I often explain to my choirs that we can do anything we want, as long as we are all doing it together. We have to be unified in purpose - no multitasking. Now we warm up. Now we rehearse. Now we have a short break and can talk to each other. Now we do a worksheet. Now we sight-read. One activity, one purpose, one goal, one choir.

The toughest time to pull the choir together is at the start of class. I like to start at the bell, but even my best students seem to not recognize the bell as an auditory signal for "time to work!" Over time, I developed a couple quick activities to help me grab everyone's eyes and ears in a hurry. They are two minor variations on clapping, and I tell the class we can't begin until we have three stunning, unison claps minus talking noise.

My preferred option involves a ball - something not too hard... a tennis ball or nerf ball works best. I toss the ball in the air and say "clap when I catch the ball." Eyes are on the ball, claps must be together. In the early stages, the clapping is almost always ragged, but that's another opportunity to learn the value of unified technique! I EXPLAIN HOW TO CLAP. Sounds silly, but it works. Many students stand with their hands together or at their sides, and then are late to clap. I show them to have hands apart, ready to go. It cleans things up. Sometimes I pass the ball to someone in the class (clap), they pass it back (clap), and so on. It's fun.

The other option is less fun but always available: clap when I clap. Same principle.

Even a simple trick like this can help quiet a noisy room (just start tossing the ball and hear the claps supplant the talking), and pull your choir together. Rehearsal getting wobbly? Out comes the ball - back on track! There's a lot of ways to pull your choir into focus, but I say... IF YOU'RE FOCUSED AND YOU KNOW IT, CLAP YOUR HANDS!



## WHAT IS VOCAL PHRASING AND WHY IS IT IMPORTANT FOR SINGERS?

by Badiene Magaziner  
from backstage.com

Has your voice teacher or vocal coach ever discussed “phrasing” with you during a session? Still not sure what it actually means? Let’s start by answering what a phrase actually is.

### What is Vocal Phrasing?

Vocal phrasing is how a performer sings words in time or to the rhythm of a song.

Have you ever noticed that when a great singer is delivering a song, it sounds like they are simply speaking the words? It sounds effortless, like they are saying the words for the first time. In learning to be an artist, it’s essential to understand how to phrase and develop your own interpretations. Vocal phrasing is the technical foundation for bringing emotion to the song.

### Why Vocal Phrasing is Important

Without proper vocal phrasing, everything would be monochromatic with no variations in intensity, making it difficult to understand the sentence and completely removing any emotion.

### So start by speaking the words!

When learning a new song, I tell my students to start by continuously speaking the words. Speak them as if you’re doing a cold reading of a script, noticing accented syllables and flow of the language. Since many young students don’t understand the concept of a syllable or accents, I explain that accented means louder, stressed, or emphasized. If we didn’t accent our words when speaking, instead saying everything at the same monotone level, we would sound like robots.

### How to Phrase a Song

On the working copy of your music that you use to write notations and reminders, make personal notes to quickly memorize your adjustments. Underline the accented syllables. “Lean” or “cry” into the accented words with slightly elongated vowels and emotion.

Composers often place the emotional words on downbeats or the first beat of each measure, so

pay attention to those. Circle consonants you want to emphasize. Put a little break sign or a backward “L” before the “vowel-initiated words” (words that start with a vowel) you want to glottal. Put a little connector sign between vowel-initiated words you want to make legato or smooth.

A true glottal is an onset of tone, slamming the vocal cords. We never want to do that! The opposite is a breathy tone where the cords are not touching or approximating totally. A perfect onset is right in the middle—your voice teacher can help with that. But when a musical director asks for “a little glottal,” they want you to pause the air slightly before saying the vowel-initiated word.

- **Note the flow of the language when you speak:** There is an impetus, a momentum, force, drive, or movement toward the next word, toward the next concept or the end of the sentence.
- **Note your diction:** Is the diction thought-out but spontaneous-sounding?
- **Notice your consonants:** Are you enunciating them with thought? Are you making them hard or soft? Percussive or gentle? Quick or drawn out? How are you using your lips, tongue, and jaw to articulate your enunciation?
- **Notice your vowels:** How are you pronouncing them? Are you holding your notes with a pure, conscious vowel? Are you paying attention to your diphthongs or one vowel with two sounds? I like to hold notes on the first vowel of the diphthong and quickly modify the second vowel at the last second for a beautifully held sound. For example, when singing the word “made,” notice that the “a” is actually made up of two vowels sounds, “eh” and “ee.” Modify the “ee” to an “ih” or “eh” keep the larynx from squeezing up and to maintain the purity of the vowel. The held note will give the audience a chill!
- **Consonants and vowels:** Plan the length and whether each one is hard or soft. Is the phrasing authentic and fluid? Finesse each phrase from beginning to end using your acting chops to make them fluid and authentic.
- **Intention:** What story do you want to tell? What is the emotion behind the intention? The story? Write down any subtexts—thoughts the character may have—above the actual words.

Finally, combine the concepts of the spoken word with the music! Make it your own. Take chances and let go. You will see how authentic the song sounds with your unique, realistic, spontaneous phrasing.

### Vocal Phrasing Tips

*(Continued on page 10)*

### WHAT IS VOCAL PHRASING (continued)

(Continued from page 9)

- Say the words over and over, noting accented syllables.
- Say them over and over again, noting the pronunciation of consonants and vowels, then the flow of the language.
- Speak the words like a cold reading for a monologue.
- Say the words with different subtexts to let interpretative ideas flow.
- Speak the words communicating your intention.
- Combine with the music and tell the story.
- Add the music and sing it the way you worked it.
- Check for resonance, registration, line, and support.

See what magic you can make!



## LEARN HOW TO AVOID THROAT IRRITATION WHEN SINGING

by Audrey Hunt  
from spinditty.com

### Your Voice Is Meant to Last a Lifetime

Singers and speakers often acquire throat irritations such as a scratchy or dry throat. Sometimes, we get hoarse or end up with phlegm, interfering with the voice and interrupting the singing/speaking process.

This article provides professional tips for keeping your voice in top form. Your voice will last a lifetime with proper care.

### How to Avoid Throat Irritations

Any irritation in the larynx (voice box) can rob the vocalist of a successful performance. The more you learn to avoid throat problems, the better off you will be. Here are the best ways to prevent those pesky irritations:

- Use proper breath support, especially when singing loudly and for a long time, to avoid abusing your voice.
- Measure the amount of air needed for each musical phrase.
- When releasing air as you sing, hold back (suspend) and not allow all the air to escape simultaneously.
- A dry throat may cause a tickle or coughing. Drink plenty of water at room temperature to keep the vocal cords hydrated. You may also try drinking warm lemon tea with a small amount of honey before singing.
- Avoid yelling, screaming, whispering, and extreme temperature changes, such as going from air conditioning to a hot temperature and vice versa. A yell or scream is like scratching your vocal cords with your fingernails.
- Sleeping with a humidifier is necessary for serious singers. The steam from the humidifier enters the nose and throat, bringing much-needed moisture. Sleeping with the mouth open dries out the throat.
- You can also inhale steam from a hot shower or boiled water (put a towel over your head when inhaling the steam). Be careful not to get a steam burn.

### A Healthy Voice Requires Moisture

(Continued on page 11)

## LEARN HOW TO AVOID THROAT (continued)

(Continued from page 10)

Moisture to the throat is always needed, particularly when singing and giving speaking presentations:

- Sip, sip and then sip some more all day long. Keep a bottle of water at room temperature with you at all times. The throat must be wet and moist to function well. Soft drinks and fruit juices are no substitute for water.
- Avoid ice-cold water, juice, or soda within three to four hours before singing. Cold temperatures restrict the vocal bands, hindering the vibrations needed to produce sound.
- Avoid coffee on the day you sing. The caffeine in coffee will dry the vocal cords.
- The same holds for alcohol, antihistamines, most medications, and smoking (including second-hand smoke and vaping). I have worked with famous singers who smoke, drink, and do drugs and have witnessed what happens to these voices. Some artists have spent a small fortune on "quick fixes" before a concert. So, do not fall into these harmful and destructive habits in the first place. It will take its toll.
- Warm up your voice before you sing. I can't stress enough this critical step. Proper warm-ups prepare your voice for singing and help to prevent damage to the vocal cords. Ten to fifteen minutes is ideal.
- Avoid getting louder as you sing up the scale. Learn to keep your tone balanced with a consistent dynamic.
- Clearing your throat can cause damage over time. Swallow a few times instead.
- Singing should never cause pain. If you feel pain while singing, you are doing something wrong. It's not natural to experience any discomfort when vocalizing.
- Over-singing or speaking can damage your throat.
- Persistent throat pain or hoarseness indicates that a doctor should diagnose and treat you. He may refer you to an Otolaryngologist (ENT, Ear, Nose, and Throat Specialist).

### Avoid All Dairy While Singing

Dairy products are a no-no; it is best to avoid them on days you plan to sing. Most dairy, especially ice cream and milk, causes phlegm and mucus. The mucus is thick and makes the singer

want to clear their throat.

Clearing the throat is not a good habit. When you clear your throat, it's like scratching your vocal cords with your fingernails. Instead of clearing your throat, swallow a few times. If your mouth is dry and water is nowhere to be found, *gently* bite the tip of your tongue. This action will provide you with enough moisture to swallow.

So, save the ice cream after a concert or rehearsal—ditto for other dairy foods.

### Vocal Abuse and Laryngitis

Laryngitis can last anywhere from a few days to weeks and can re-occur. A virus can bring it on, but most singers who contract laryngitis do so by abusing the voice box.

The three main reasons for vocal abuse are:

1. Yelling or screaming.
2. Singing too loud (over singing).
3. Singing too high without breath support.

However, steps can be taken to recover from most throat irritations.

### Recovering From Throat Irritations

*Rest.* If you suspect signs of vocal abuse, you must rest your voice.

- Stop singing and even speaking, if you can.

Give the vocal bands time to recover and heal. Otherwise, you invite more throat irritation.

- Bathe your throat with water by drinking not only h2o but warm lemon with honey tea. Using fresh lemons is best and may bring faster relief.
- *Easy humming.* As soon as your throat is better, introduce easy humming before singing vowels found in words. Correct humming gives you a feeling of vibrations in the lips and lip areas.

Take care that you "place" the tone in the Nasopharyngeal (mask) area. Your singing must be in the middle range of your voice, easy, and very relaxed.

*Please don't force it.* Never, ever force your singing voice. Excellent and correct singing should always feel easy. There is never a strained or forced feeling. Like Mother Nature's offspring, the human voice should be natural and easy, even when singing loud or high. If

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LEARN HOW TO AVOID THROAT IRRITATION  
(continued)*(Continued from page 11)*

you feel discomfort in the throat area, your singing is incorrect.

- **Breath support.** The best friend of the singer and speaker is breath support. With every note you sing and each word you form, you must have enough air for the tone to "ride" on.
- **Diaphragmatic breathing** acts as a "seat" or "cushion" for the tone. If you try to sing louder or higher without proper support for the voice, you will suffer vocal abuse.
- **Avoid polyps/nodes.** Avoid growing polyps/nodes on the vocal cords at all costs. This type of damage usually requires surgery followed by vocal therapy.
- **Avoid whispering.** Although you may be tempted to whisper sometimes, especially if you have laryngitis, whispering puts more strain on the vocal cords. If you must talk, do so lightly.
- **Sing within your vocal range.** All notes must feel comfortable and easy. If your throat feels tight and your voice is gripping, you sing beyond your natural scope. Stop doing this immediately!

## Remember: Sing Within Your Vocal Range

Most singers' acceptable singing range is two to two-and-a-half octaves. However, the vocal range can produce notes of higher and lower pitch. Singers with a range of four to five octaves are exceptional.

Classification of voices (soprano, alto, tenor, bass, baritone) is made chiefly according to where the best tone quality lies within the voice. The maximum pitch range involves the vocal folds' length and size.

## Find Your Key

Every song you sing must be in your key. What does this mean? Your singing voice is limited to how high and low you can sing. When a singer needs the notes to be higher than what is written, the song must be transposed to a higher key.

Singers do not sing using just one specific key. Composers write music using different keys (scales). Professional vocalists hire manuscript writers to transpose the music into their specific singing range.

Most people learn a song by imitation. They repeat what they hear regardless of whether the music is too high or too low for them. They can damage their voice by straining the vocal cords when they do this.

The result can be hoarseness, a sore throat, or, eventually, vocal nodules that will grow on the vocal bands.

Never allow a choir director to make you a soprano if you are an alto or a tenor if you sing bass.

## Listen to Your Body

How do we know if a song is too high or too low for us? It's pretty simple. Listen to your body. If singing a high note doesn't feel easy - the note is too high. The same is true for low notes. Avoid trying to sing any song out of your natural vocal range. Otherwise, you risk doing severe damage to your vocal cords.

Proper diaphragmatic breathing sometimes helps sing higher notes because they require more air.

The general rule for all singers is:

If the notes are difficult to sing - don't sing them. You always have the option of transposing songs that are out of your range into a key that is comfortable for you.

With proper use and care, your voice will last you a lifetime.

## Have a Tickle in Your Throat? Try Salt Water

As a singer, I have found that salt water is one of my best friends. I can't tell you how many thousands of students this easy combination has rescued - from a tickle to a full-on sore throat.

- **Saline spray.** My favorite is a nasal saline spray (salt and water) bottle. Spray the salt-water solution into your nose to wash out the germs. Flush your nasal passages when you get a tickle to prevent the mucus from getting too thick.
- **Gargling.** Another option is to try gargling with warm salt water. Add a few teaspoons to a half cup of warm water and then gargle. Repeat this several times each day until symptoms disappear.
- **Avoid coffee and chocolate.** The other foods to avoid before singing are coffee and chocolate. The caffeine in both products will dry out the throat. It's essential to keep the vocal cords moist during singing.
- **Good health.** Nourish your body with good nutrition and get plenty of sleep. Remember, as singers, we use our entire body when we sing—our bodies are our vocal instruments. Protect, care for, and "tune it" often with correct warm-ups.

*(Continued on page 13)*



LEARN HOW TO AVOID THROAT  
(continued)

(Continued from page 12)

Your voice will serve you with power and beauty all your life. Following these tips will assure you that it will.

Sing with joy.

Start With This Easy Warm-up Exercise  
<https://youtu.be/iWSsLJqX5TM>

**Singing Tip**

To add moisture to the throat when singing, gently bite the tip of your tongue.

## Quotes From The Great Tenor Luciano Pavarotti

- "I'm not a politician; I'm a musician. I care about giving people a place to enjoy themselves and to begin to live again. To the man, you have to give the spirit; when you give him the spirit, you have done everything."
- "I think a life in music is beautifully spent, and this is what I have devoted my life to."
- "Nothing that has happened has made me feel gloomy or remain depressed. I love my life."

(I love this quote from Pavarotti)

"If children are not introduced to music early, I believe they are being stripped of something fundamental."

"The whole world will be listening to his voice on every radio and television station today, and that will continue. And that is his legacy. He will never stop." -- *Zubin Mehta*

## Take Care of Your Voice

The more you know about your voice and how it works, the better you'll be able to use it effectively. Because your singing tone "rides" on-air, I recommend studying diaphragmatic breathing. Singing with good vocal skills will save your voice from irritation and strain.

When we hum, our voice carries healing energy to mind and body. What a unique and wonderful thing this is. Humming helps to relax the facial muscles and is an excellent warm-up.

Your voice will last a lifetime with proper treatment. Remember, your natural voice is in the same range as your speaking voice. A healthy, neutral voice is comfortable to sing in and does not "give out" or tire quickly. Your entire body is your vocal instrument, so treat it carefully and respectfully.

Singing Through the "Break" Exercise  
<https://youtu.be/rHm0pHHTlsg>

This content is accurate and true to the best of the author's knowledge and does not substitute for diagnosis, prognosis, treatment, prescription, and/or dietary advice from a licensed health professional. Drugs, supplements, and natural remedies may have dangerous side effects. If pregnant or nursing, consult with a qualified provider on an individual basis. Seek immediate help if you are experiencing a medical emergency.

## Questions &amp; Answers

**Question:** I started feeling like I have mucus trapped in my throat for over half a year now. I always have to clear my throat very often. What problem am I having and what is your advice?

**Answer:** This can be frustrating, and I'm sure it is for you. Let me begin by warning you to never clear your throat. This is much like scratching the throat using your sharp fingernails, and it won't help at all. Also, reduce or stop consuming all dairy products such as milk, ice cream, yogurt, cream; anything that is dairy will only produce more mucus. You might also try gargling with warm salt water for temporary relief. But, stop dairy products!

**Question:** Why would a singer have a nasally and cracky voice?

**Answer:** A nasal voice is caused when the soft palate is closed. Yawning will teach you how to sing with an open throat. To avoid a cracking as you sing, you must work on your middle voice. As you approach the break in singing, soften your voice and use more breath pressure.

**Question:** I was singing too high, higher than my range, now I feel a tickle in my throat and a little bit of pain. What can I do to recover and is this permanent damage or can I do anything to solve this issue?

**Answer:** You've most likely strained the vocal cords and it's time to get out the salt shaker, mix a

(Continued on page 14)

LEARN HOW TO AVOID THROAT  
(continued)

*(Continued from page 13)*

teaspoon of salt with warm water and gargle. It helps to rest the voice for a few days too, and avoid whispering. I don't think any permanent damage has been done, but if these symptoms continue, make an appointment to see your doctor.

**Question:** Is there is an age limit to voice training?

**Answer:** As long as you are breathing, you can sing and qualify for vocal lessons. In fact, I teach seniors well into their 80s and 90s with amazing success.

**Question:** I have a lump in the hard palate. Is this why my vocal cords are strained?

**Answer:** Torus palatinus is a harmless, painless bony growth located on the roof of the mouth (the hard palate). The mass appears in the middle of the hard palate and can vary in size and shape. About 20 to 30 percent of the population has torus palatinus. The lump must be evaluated by your doctor to make sure nothing serious is going on. I doubt that there is a relationship between strained vocal cords and the hard palate.

**Question:** My voice started hurting only during and after you sing and then gets better. Now it hurts all the time, any advice?

**Answer:** As I mentioned earlier, insufficient air can cause irritation to the throat. Also, straining your voice by trying to sing to high or too loud may also cause damage. The result is a painful throat or hoarseness. The reason your throat still hurts most of the time is alarming. I recommend you see a throat specialist known as an ENT (Ear, Nose, and Throat). If you have damaged this area you will be diagnosed and treated for this problem.

**Question:** What should I do if my throat gets hoarse while singing?

**Answer:** Stop singing and rest the voice for a few days. Also, avoid yelling or harsh singing always. Never force the voice be singing too loud or too high. Give your voice support by breathing diaphragmatically instead of using the chest.

**Question:** Every time I sing my throat feels sore/burning. Is it because I don't breathe right?

**Answer:** When singers experience a sore throat after singing it is usually a result of vocal strain.

Improper breathing, singing too high or low and forcing the voice are all causes of vocal damage.

**Question:** My throat started feeling pain like something is hurting my throat during and after singing every time. Any advice?

**Answer:** Throat irritation during or after singing is a direct result of the lack of proper vocal technique. Skills such as diaphragmatic breathing must be incorporated. Also, do not over-sing, and keep your voice at the same, easy dynamic as you go from low to high.

Keep your voice well hydrated with plenty of room-temperature water. Avoid at all cost, screaming or yelling. Never sing higher or lower than is absolutely natural and comfortable.

Good vocal technique will set your voice free!

**Question:** My "natural" voice (without effort) is considerably higher than my usual voice (forced). What would be the proper terms for my high natural voice and usual voice?

**Answer:** I would say you're a soprano from your description. I would need to hear your voice to be sure about this. You mentioned forcing your voice...never do this. Straining the voice can lead to vocal damage. Make sure your breathing is initiated through your diaphragm and not the chest.

**Question:** If I practice singing for more than two weeks I start having mucus. Some times I catch a cold. Should I keep practicing?

**Answer:** Mucus is caused by consuming dairy products like milk, ice cream, cheese and such and has nothing to do with practicing. So avoid all foods with dairy before singing. When you have a cold, it's best to rest your voice.

**Question:** I barely feel pain when I sing but I can't sing as good as I used to. What might cause that?

**Answer:** We should never feel any pain when we sing. Pain indicates that we are singing wrong. I recommend that you start training with a good, qualified vocal teacher. The sooner, the better. You don't want to abuse and damage your throat my singing incorrectly.



## FREE YOUR VOICE

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

(continued from last month)

### Vocal Placement & Weight

How and where to place or focus the voice is an aspect of singing that can be a complicated challenge for some. It can also be one of the most difficult concepts to explain. The information in this chapter should be interpreted while remaining mindful of earlier information about breathing, the jaw, the tongue, the throat, the epiglottis, the soft palate, and neck tension.

By this stage of this book, it should not surprise you to learn that I favour developing a simple, uncomplicated and natural placement to be the foundation of all your singing.

There are so many subtleties to vocal placement. I do not profess to have all the answers. No singing teacher has. What I can do is express some of the goals for a singer and share some of the approaches that have worked for me and for my students.

### Common Problems

- voice feels tense and fatigues rapidly
- muscles of the pharynx, tongue base and throat regularly become tired and sore
- voice produced with heavy pressure and strain
- throaty, pinched placement and swallowed sound
- heavy darkening of the tone, usually from tensing the base of the tongue
- tongue tension and retraction of the tongue
- flatting in pitch
- nasal or thin tone
- over-achieving with space in the pharynx and soft palate
- breath management problems
- inability to sing high and soft - difficulty going into the upper range without pushing with too much breath pressure
- difficulty singing a legato line, due to abrupt changes in breath flow
- vowel distortion
- vibrato problems - too pronounced or too fast or just unstable

(to be continued next month)

## FREE SINGING TIPS

by Yvonne DeBandi  
from a2z-singing-tips.com

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

## FREE SINGING TIPS

by Nicole LeGault  
from a2z-singing-tips.com

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

## FREE SINGING TIPS

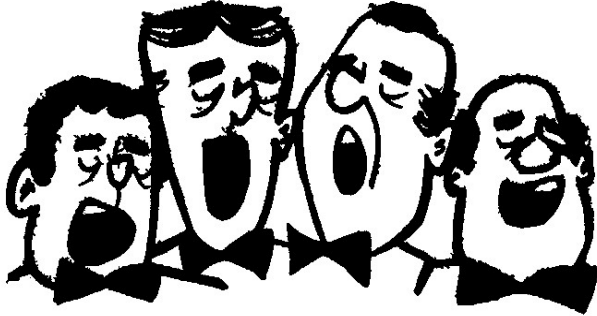
by Mick Walsh  
from a2z-singing-tips.com

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

## FREE SINGING TIPS

by Teri Danz  
from a2z-singing-tips.com

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



## QUARTET CORNER

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

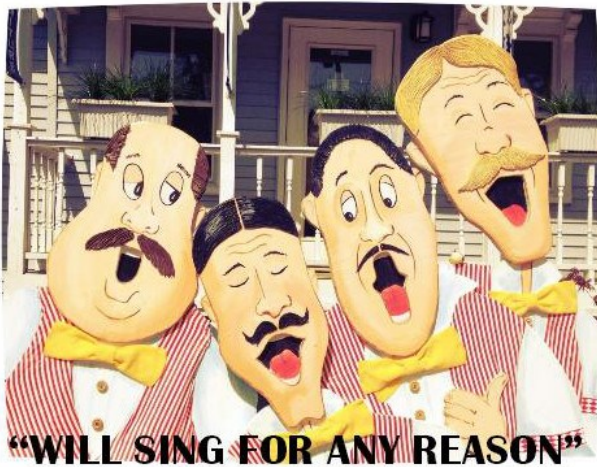


### On Point

*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	04 Jul	Independence Day
Thu	11 Jul	Shepherd of the Woods
Thu	18 Jul	Shepherd of the Woods
Thu	25 Jul	Shepherd of the Woods
Thu	01 Aug	Shepherd of the Woods
Thu	08 Aug	Shepherd of the Woods
Thu	15 Aug	Shepherd of the Woods
Thu	22 Aug	Shepherd of the Woods
Thu	29 Aug	Shepherd of the Woods

**BIRTHDAYS**

Dan Kulik	27 July
Bob Stump	29 July

**PERFORMANCE SCHEDULE**

Thu	11 Jul	Cypress Village
F/S/S	18-20 Oct	Sunshine Fall Convention
Sat	07 Dec	Christmas Show
Fri	10 Jan	Icemen (SSB)
Sat	01 Mar	Icemen (AAFM)

...more to come



I'll talk to anyone about anything,  
but sooner or later I'll tell them I sing.  
I'll invite them to visit on Thursday night  
and if they like what they hear, they just  
might become members and maybe  
they'll bring another person  
who likes to sing.

**RECENT GUESTS**

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
David Ferriss	Henry Rodriguez
Bill Woodbeck	Missy Reardon
Jerome Santuccio	

# WELCOME

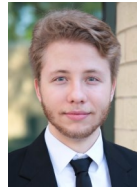
**NEWEST MEMBERS**

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
Bob Crino	February
Bob Ice	February

## 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 August is 24 July.  
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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## 2024 MUSIC TEAM



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Tenor  
Sec Ldr



Mark Roblez  
Lead  
Sec Ldr



Jason Dearing  
Bari  
Sec Ldr



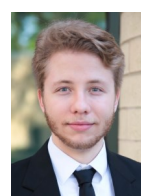
John Alexander  
Bass  
Sec Ldr



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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