



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



Volume 44 Issue 11

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We meet at 7:00 most Thursdays at Shepherd of the Woods Lutheran, 7860 Southside Blvd, Jacksonville, FL
Guests always welcome 904-355-SING No Experience Necessary

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SUNSHINE DISTRICT FALL CONVENTION

We did well at last month's contest. The Big O came in second place with an average score of 75.0 (qualifies to be eligible for a wild card invitation for International Convention next year).



On Point came in third place with an average score of 78.5 (qualifies to go to International Convention next year).



Four More Guys came in thirteenth place with an average score of 64.6.



We again served as host chapter for the weekend event. Thanks to all who helped. A great time was had by all.

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

EDITORIAL

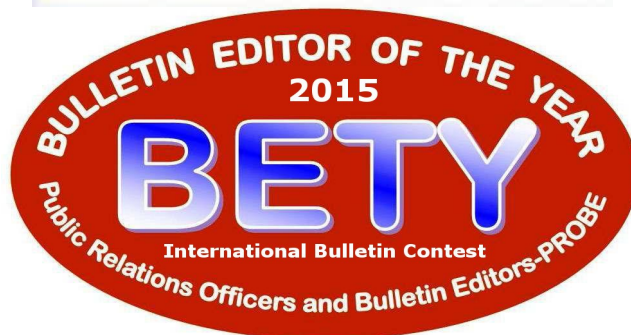
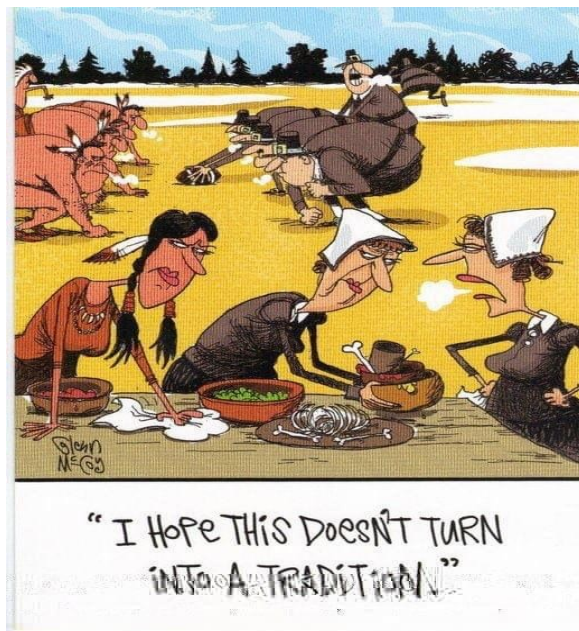
Likely the last time for our Oliver Set, we anticipate a My Fair Lady Set for the spring convention.

We are now working toward the Christmas show(s). 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.



FRIEND CHOIR

by Brody McDonald
from choirbites.com

Want a great recruitment tool? WE ALL DO! Try FRIEND CHOIR! Now look... this is not a new idea. I have heard of choir directors doing "bring a friend to choir day" and barbershop choruses hosting "guest night," but I had not really seen anyone do QUITE this formula before. Let me just say - if you have been doing this - YAY! I'm not here to take credit - but I AM here to help!

It's pretty simple, really...

- Pick an easy song (I picked an SAB "Lean On Me" because it was accessible and has a message of friendship)
- Have choir members invite a friend to sing in the Friend Choir on their choir concert
- Have the choir members "register" their friends through a Google Form so you can buy enough music and/or food if you're going to feed them. Have the choir members give music to their friend AND HELP THEM PRACTICE
- Post learning tracks in a Google Classroom or similar to help the cause

BOOOM! FRIEND CHOIR!

We had all the choirs rehearse together with their friends for 30 minutes, then we ate pizza for 45 minutes, followed by the concert. I have 4 choirs; each sang 3 songs. The friends watched 12 songs, then came to the stage for everyone to close the concert with Friend Choir! It was amazing! Everyone loved it!

Some positives...

- Kids started asking choir members "can I be your friend and come next time?"
- Multiple kids asked THAT NIGHT about joining choir at the semester or next year
- My Cross Country runners enlisted friends and rehearsed at CC practice - GREAT publicity!
- Teachers were asking singers if they could be "Teacher Friends" to sing next time

IN SHORT - MASSIVE PR... and tons of kids talking about feeling like a big family, etc... you know the drill. I urge you to give this a try.

Here's some links to help!

FRIEND CHOIR DOCUMENT

<https://drive.google.com/file/d/1-5Fow-ELsoVIRQSzSCEblaStv96QCoTI/view?usp=sharing>

VIDEO OF FRIEND CHOIR PERFORMANCE

<https://drive.google.com/file/d/1wqFNly-kBFF9TPSnMrTTcFm2uSkfZXEP/view?usp=sharing>

FRIEND CHOIR GOOGLE FORM TO EMULATE

https://docs.google.com/forms/d/e/1FAIpQLSeNoHV7H1Nf19t1FgFZAPYXFuScY7VMzkSPtD89Hpg-nByX4w/viewform?usp=sf_link



HOW IMPORTANT IS IT REALLY TO PRACTICE EVERY DAY?

by Dr Noa Kageyama
from bulletproofmusician.com

When my kids took music lessons, they often put off practicing until a day or two before their lesson, at which point they'd try to cram a week's worth of practice into a single marathon practice session.

Their teachers said they'd rather see them practice a tiny bit every day – even for just 5 or 10 minutes – rather than practicing for an hour, once a week. And when I was a kid, my teachers told me the same thing. So maybe it's true that the apple doesn't fall far from the tree...

But how important is it really for practice to be daily? If the total weekly practice time adds up to the same amount, how much of a difference does it make?

A study!

A team of Brazilian researchers (Luz et al., 2022) recruited 90 university-age participants to take part in a juggling study, where the goal was to catch as many balls as possible in a row without a drop.

Before practicing, each participant watched an instructional video, where the instructor demonstrated the juggling task, and then walked the participant through a series of step-by-step instructions and gave them a few practice attempts.

Three practice groups

Then it was time for an initial pre-test, where participants had five chances to establish a baseline of their abilities.

After completing this test, it was time to practice. Everyone was randomly assigned to one of three practice groups:

1. The **massed** group did 30 minutes of continuous practice.
2. The **distributed-within** group did their 30 min of practice in six 5-minute chunks separated by 3-minute breaks.
3. The **distributed-between** group spread out their 30 minutes of practice over three days – 10 minutes of practice per day.

A few more tests

As soon as participants were done with their training,

they completed a post-test, identical to the pre-test, to see how much they improved.

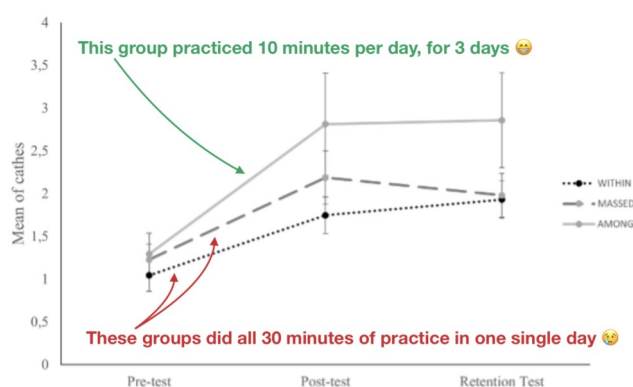
24 hours later, they performed one last test – a retention test – to see how much of their skills stuck.

So was there any difference in learning between the groups?

Results

Well, all three groups improved from the pre-test to the post-test, so each type of practice did lead to improvements.

However, on the retention test that took place 24 hours after practicing, the group that spread out their practice over three days performed better than the other two groups which did all of their practice in one single day.



From Luz, J. E. M., Santos, H. D., & Bonuzzi, G. M. G. (2022). Effects of the different distributed practice regimes on the learning of three-ball cascade juggling task. *Brazilian Journal of Motor Behavior*, 16(2), 153–161. <https://doi.org/10.20338/bjmb.v16i1.268>

So it does seem that there's real benefit to what all teachers probably already know intuitively.

But wait – there's more! Because I came across another study which suggests that distributed practice may be particularly useful as we get older.

Things change as we age?

In another Brazilian study (Leite et al., 2013), 32 participants were recruited to practice and perform a timing/coordination task.

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HOW IMPORTANT IS IT REALLY (continued)

(Continued from page 4)

Half of the participants were between ages 19-27, while the other half were between ages 62-74.

And everyone was required to practice the task until they could perform the task perfectly, three times in a row (where perfectly = less than 30ms error).

Four groups

However, half of the younger and older participants practiced the skill in a massed practice format. Which basically just meant doing one repetition after another, with a 3-second pause between each repetition, but without any real break until they reached the target level of performance.

Meanwhile, the other half of the younger and older participants engaged in distributed practice. Where they would do nine repetitions with a 3-sec pause between each, followed by a longer 40-second break, and then nine more repetitions, etc., until they could get those three perfect repetitions in a row.

A transfer test

20 minutes after completing their practice, participants were given a test to see how effective their practice was.

This final test was basically the same timing/coordination task they had practiced, except the timing was changed a little bit, so they would have to adjust in the moment to a slightly new challenge.

And was there any difference in performance between the groups?

How long it took to reach the goal

Well, remember that we have four total groups – a younger massed practice group and a younger distributed practice group, and an older massed practice group and an older distributed practice group.

And for better or worse, both practice groups with the younger participants were able to get to

the target level of performance faster, with fewer practice repetitions than the older participants.

On this particular task, it didn't even seem to matter whether they did massed practice or distributed practice.

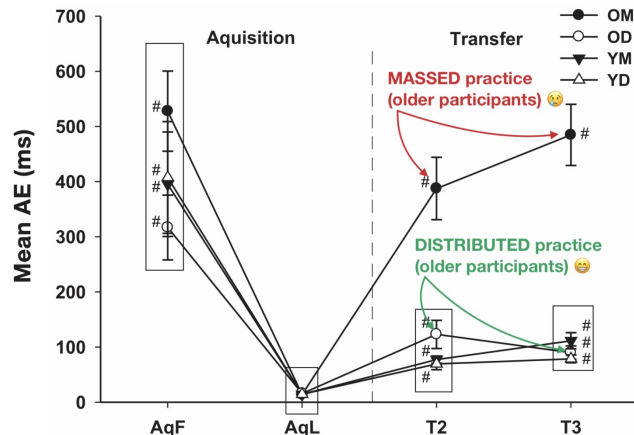
Performance on the transfer test

There wasn't much difference between massed and distributed practice for the younger adults on the transfer test either.

However, massed and distributed practice did seem to have a significant impact on the performance of the older participants!

When the older participants practiced with short 40-second breaks between blocks of nine repetitions (**distributed practice**), their test performance was **similar to the younger groups**.

But when the older participants just kept doing one repetition after another without a break (**massed practice**), their performance on the transfer test was **significantly worse**.



From Leite, C.M., Ugrinowitsch, H., Carvalho, M.F., & Benda, R.N. (2013). Distribution of Practice Effects on Older and Younger Adults' Motor-Skill Learning Ability. *Human Movement*, 14, 20-26.

So why does distributed practice often seem to have benefits over massed practice?

Why?

There are a number of theories that have been proposed to explain this phenomenon.

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HOW IMPORTANT IS IT REALLY (continued)

(Continued from page 5)

For instance, part of it could be related to the “deficient processing hypothesis,” which suggests that our brain doesn’t process what we’re doing as deeply if we repeat things too quickly without a pause.

Another factor, especially in the case of spacing out practice over multiple days, is related to memory consolidation. The idea is that your brain is better able to process and organize what you’ve learned if there is some space between practice sessions, especially when you’re able to integrate some sleep into the mix (like in this study).

So what are we to take away from all of this?

Takeaways

Well, as is usually the case, it seems that our teachers were on to something!

We don’t necessarily have to practice every single day, 365 days per year, of course. Because like athletes, it can be helpful to take breaks every so often.

But you’re probably going to improve more consistently, experience less frustration in the long run, and enjoy yourself more if you practice a tiny bit every day, rather than cramming the day before your lesson. Especially if you remember to sprinkle in some of those tiny microbreaks throughout your practice as well – particularly as you get older!



Someone asked me what I use to marinate my turkey, I told them I use the marinating drawer in the fridge... Why what do you use?



5 WAYS SINGERS CAN WARM UP FASTER

by Andrew Byrne
from backstage.com

To warm up faster vocally you need to focus on your balance, breath, heart rate, warmth, vibration, and tongue exercises.

One thing I love about training singers is that everyone is different. There are no two bodies, brains, or voices that are alike, and that's endlessly interesting to me. One of the variables I often notice is the length of time it takes a singer to warm up: some performers do one exercise and they're good to go, while others need longer to feel ready to "play their sport" well.

If you're a slow starter when it comes to warming up, it's possible that your interoceptive system is slow. Interoception is basically self-knowledge in a visceral way and lives in a part of your brain called the insula which is in charge of sending blood to your muscles calmly and efficiently during exercise (including vocal exercise!).

If you suspect this might be you, try these five ideas to see if you can cut your prep time in half:

Balance: Balance is the oldest sense in our body. We start to develop our vestibular organs—the ones that control balance—at about 24 days in the womb (even a fetus needs to know which way is up!). Your insula is taking cues from your balance system and if this sense is weak, it will affect your warm-up.

Check your balance by standing on one leg with your toes facing forward, no turn-out. Count or time yourself to see how long you can stand on one foot without falling out of it. The goal for a singer is to last for one minute on each foot with your eyes closed. If you're able to do it for one minute, the next step is to shake your head yes, shake your head no, and tilt your ear toward your shoulder while standing on one foot, all with eyes closed. Try practicing randomly throughout the day instead of mindlessly being on your phone.

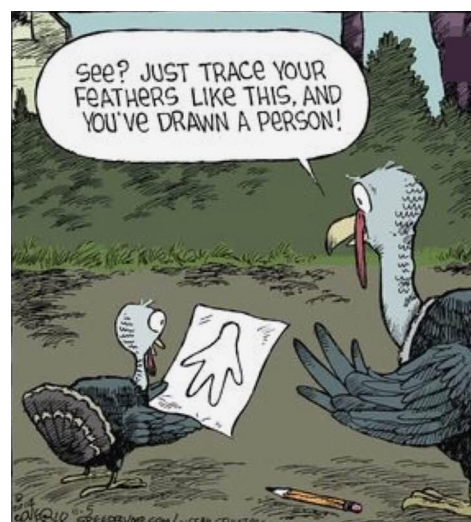
Heart rate: One of the easiest ways to jumpstart your interoception is to listen to your heart. Put your hand on your chest or place your fingertips on the side of your neck to feel for your pulse. Count at least 30 beats. You can also feel for Heart Rate Variability: you should feel a slight quickening of your pulse on the inhale and a slight slowing on the exhale.

Warmth: Making your abdomen warmer is like a boost for your insula. You can do this with a hot water bottle, heating pad, or see if your pet cat will curl up on your belly. You can also wear a neoprene belt under your clothes.

Vibration: If you have access to a personal massager, add some vibration to your warmup. Singing is vibration in the body, so if you're a vocalist, you already know you love it. Adding some vibratory stimulus along your spine, the back of your neck, your abs and even your face/skull can be an awesome way to prep your body for singing more quickly.

Tongue exercises: The tongue is a big part of warming up faster from a brain-based perspective. Check out my article for some awesome tongue exercises.

<https://www.backstage.com/magazine/article/tongue-moves-improve-articulation-1840/>



USING MUSIC DYNAMICS IN YOUR SONGS

by Philip Kinsher
from blog.discmakers.com

When you are writing and arranging songs, pay close attention to varying the dynamics of your music. And certainly, as a production tip when recording, make sure to focus on the dynamics to bring a sense of motion and progression to your music.

Dynamics play a pivotal role in shaping the impact and expression of a song and an album. Understanding and using dynamic levels effectively will elevate your musical creations, evoking emotion and capturing the attention of your audience.

What are dynamics in music?

In music theory, dynamics is a musical term that refers to the variation in volume or intensity within a musical composition. Dynamics encompass a wide range of musical expressions, from the softest pianissimo to the loudest fortissimo, allowing composers and musicians to shape the emotional landscape of a piece. Dynamic markings are indicated in sheet music using Italian words and symbols, providing performers with cues for adjusting the volume throughout the piece.

The role and impact of dynamics in music

Dynamics add drama and excitement to music. Just think, if every song stayed at the same level all the time, how boring would that be? Changing dynamics enhance the narrative of the lyrics and create contrast within a composition. The judicious use of dynamics can evoke a wide range of emotions, from tranquility and introspection to excitement and exhilaration. By controlling the tempo, volume, and intensity of the music, you'll bring life and depth to melodies.

Exploring dynamic range in music

Let's go over the traditional Italian words and symbols used in musical notation to indicate different volume levels. Here are some common musical terms used to denote a changing dynamic. These are terms you've probably heard numerous times before and perhaps haven't known their exact meaning.

- Pianissimo (pp): Very soft, almost a whisper.
- Piano (p): Soft and gentle.

- Mezzo Piano (mp): Moderately soft.
- Mezzo Forte (mf): Moderately loud.
- Forte (f): Loud and strong.
- Fortissimo (ff): Very loud, with maximum intensity.
- Crescendo (cresc.): Gradually getting louder.
- Decrescendo or Diminuendo (decresc. or dim.): Gradually getting softer.

Conveying emotions through dynamics

Beyond knowing how to make music, every musician should understand how dynamics provide a powerful means of conveying emotions and storytelling in a song. A skilled performer can use subtle variations in volume to express a wide range of feelings, from joy and excitement to sadness and melancholy. For instance, a pianist might use pianissimo to evoke a sense of intimacy and vulnerability in a delicate ballad.

Consider The Who's "Won't Get Fooled Again." This epic song rises and falls in intensity and volume throughout, but it's the climax of the song that really makes it a classic. After an extended solo by Pete Townsend, the band fades into the background while a synthesizer plays for over a minute, bring the noise and intensity way down (starting at 6:36 in the video below) until the band finally explodes back in, with Roger Daltrey's momentous shout (at 7:50) that completely embodies the song's rebellious theme.

Using dynamics in a live performance

As the video shows, the right use of dynamic contrast can captivate an audience. Careful control of volume levels, swells, and fades can enhance the emotional impact of a song. For example, a gradual crescendo can build anticipation and tension before a climactic moment, while a sudden decrescendo can create a sudden moment of softness, introspection or vulnerability.

Dynamics in different music genres for inspiration

Dynamics are fundamental across all music genres, and each genre utilizes them in unique ways. In classical music, dynamics are meticulously notated to guide performers in conveying the composer's intentions.

In rock and pop music, dynamics play a crucial role in creating impactful and anthemic choruses. In jazz, musicians use dynamics to improvise and interact with each other in real-time, contributing to the spontaneous nature of the genre.

Dynamic processing in mixing and mastering

To properly use and capture dynamics in the studio,

USING MUSIC DYNAMICS (continued)

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you can go beyond songwriting, arrangement, and performance and use studio effects to bring dynamics to the fore.

Using compression to shape dynamics

Compression is a commonly used tool to control the dynamic range of a recording, reducing the volume of loud sections and boosting the volume of quieter sections. This evens out the levels and makes the track more consistent and polished, while still retaining the dynamic power.

Applying automation for dynamic control

Automation is another technique used in mixing to adjust volume levels dynamically over time. By automating volume changes, engineers can fine-tune the dynamics of a song, emphasizing certain sections and instruments and creating transitions between different parts of the track.

Other effects for dynamic manipulation

Effects like tremolo, which rapidly fluctuates volume, or sidechain compression, which uses the volume of one track to control another, can also create interesting and dynamic musical elements.

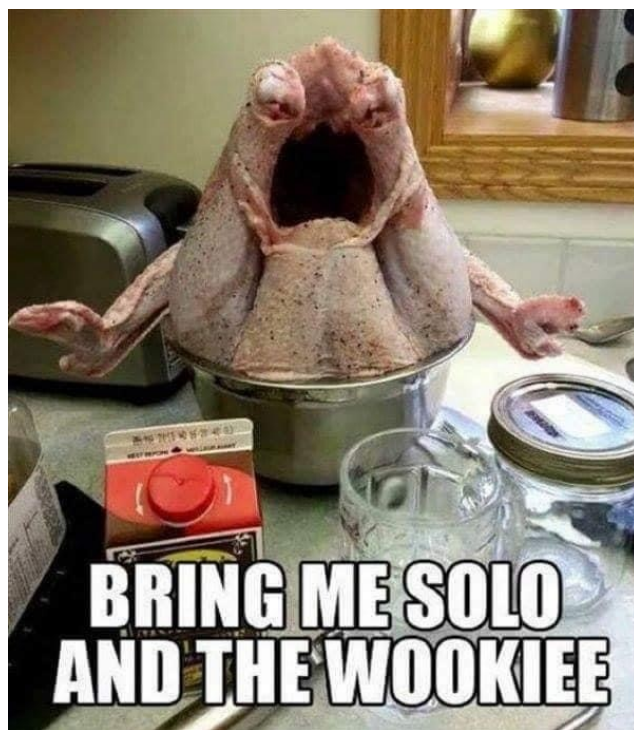
Creating dynamic textures and sonic movement
By layering different dynamic elements in your arrangement, such as varying the intensity of synthesizers or using creative panning, you can achieve a sense of movement and space in your music and add intrigue and complexity to your compositions. Whether you're composing a symphony, rocking out with a band, or experimenting with electronic music, dynamics give you the power to craft a powerful and evocative musical journey.

Release your dynamic music

When your mix is complete and you're ready to distribute your music, be sure to first have your songs mastered by a professional mastering engineer. They will use EQ and compression to tweak your songs to keep your dynamic range wide and powerful.

Once your music is mastered, you're ready to release it on CDs and vinyl records to give your fans the best listening experience possible and really

bring home the dynamics in your compositions, performances, and recording.



HOW TO SING IN KEY FOR BEGINNERS

by James Mann
from becomesingers.com

Many people sing to while away their time. Some likewise are gifted with the ability to sing in perfect pitch or key. But not all can sing on key or perfect pitch. Yet, you should not worry if you cannot sing on key for you can also learn this skill. You can develop, for example, the ability to have a keen ear for notes so that you can perfectly sing them.

Singing on key, however, is not only a matter of training your voice to sing in the right pitch. It also involves training your ear to enhance your hearing. It also involves learning how to identify sing notes.

As a beginner, you cannot accurately hear yourself when you sing. Hence, you will need someone to tell you whether you are hitting the notes or not. You can also record your voice sounds so that you can have an objective way of assessing your voice.

What is the Relationship Between Pitch and Key?

Pitch refers to the sound frequency that you or an instrument produce. It can be high or low. When you sing, for example, you enable your vocal cords to alter note frequencies. You do this by letting air pass along your vocal cords while constricting or relaxing your throat muscles.

If you want to produce lower notes, for example, you usually loosen the resistance of your vocal cord. Yet, if you want to go higher, you apply more resistance to the flow of the air.

When practice singing a song, however, you need to reproduce the notes. You should also maintain a nice tone deaf while maintaining the right time key signature or timing.

Pitch, of course, is less complicated than the concept of the key. Hence, we will not delve into the discussion of the key. However, it suffices to say that if you change the track's pitch, you also change its key.

Techniques for Singing in Key

It is always a good idea to sing in key. Yet, if you want to sing in key, you should know how to read music. In this way, you will know if the notes of a song fall within your vocal range. If some notes do not fall within your vocal range, then you can transpose the key to fit your vocal range. Moreover, if

you want to sing in key, you should learn the following useful techniques:

Use the Piano to Get the Right Key

As mentioned above, learning how to sing in key also requires you to develop the keenness of your ear in distinguishing notes. As a singing exercises, you should try to memorize the sound of each note. Using the piano, you can then play a note within your range. Try to listen carefully to it and remember the sound of the note, identifying the written note with its sound.

Afterward, play the note a few times until its sound sinks into your subconscious mind. Then, try to hum the note repetitively until you memorize how it sounds. Then, play your home note. Soon after, sing intervals of a 3rd, of a 5th from it. Can you go back to your home note?

If you cannot do it, then, figure out why you can't. You may be singing flat or sharp. Learning how to go back to your home note is indicative of the fact that you are learning how to sing in key.

Try to Improve Your Singing Pitch and Scales

You can utilize a Major scale to improve your pitch recognition and be able to sing in key. You may be familiar with scales. A scale, of course, refers to a succession of notes, following a particular order based on pitch. It can be ascending or descending. You can start with the C Major scale because it does not come with flats and sharps. You can also try playing this singing note scale on your instrument.

Figure out your Power Note or Vocal Sweet Spot

You should figure out your vocal range. You should also know your vocal range's strongest part or vocal sweet spot. This is the spot in your range wherein you sing most comfortably. When you are on this spot, your voice flows and sounds best. Figuring out your vocal sweet spot and focusing on that spot lets you stand out when singing.

A song, of course, has many notes and the range of notes that compose a song is called tessitura. The notes that consist of your vocal sweet spot may lie at the chorus, end of the chorus, a line, or the refrain. So, when you sing this spot, you feel that you are at your best.

When singing a song, for example, you should choose a key that consists of your sweet spot. Some musical keys may support your sweet spot. This will ensure that you can be in your best self when you sing a

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HOW TO SING IN KEY (continued)

song. You can also have a song arranged for your voice so that your power notes would occur at the line that you want to emphasize.

Choose a Key that Favors Your Natural Range

A musical note has its perceived sound quality. This perceived sound quality is called “timbre.” A note may sound differently depending on which type of instrument that produces it. Timbre distinguishes these types of sound production. Timbre also helps listeners distinguish the source of the sound.

Thus, if you want to sing on key, you need to establish the timbre of your voice. Remember that you can raise or lower the timbre of your voice. Yet, you should establish your voice timbre to make it easy for you to sing in key.

Try to Enhance Your Arpeggio

Arpeggios are types of broken chords. They have notes that make up a chord. These notes are sung or played in descending or rising order. Moreover, arpeggios may span several octaves. Listeners hear the notes’ sequence despite the notes not being sung together.

Most of the time, the song’s opening melody note starts with any of the 3 basic notes of the chord. If the chord is E, for example, then the opening notes usually consist of E, G#, and B. The first melody note is usually one of these three notes. You will readily recognize which among these notes is the correct note for your melody.

You will surely encounter the word “arpeggio” when you study western music. Arpeggio, just like scales, is an essential aspect of music that you must master. It applies to different types of genres of music. Yet, if you want to sing in key, you need to improve your arpeggio.

Listen to Your Voice

You can never achieve perfect pitch if you do not hear yourself. So, one thing that factors well when singing in perfect pitch is that of hearing your voice. Without hearing your voice, you will never know if you are on the right pitch.

You need to improve the keenness of your ear

for each note. You can do this by focusing your hearing on your forehead’s middle. Your voice, aside from coming out of your mouth, also resonates in your skull. So, using your middle forehead, you can hear exactly the note you are hitting.

The more you practice on focusing on hearing through your middle forehead, the keener you will hear your voice. You will also better control your voice to keep it in tune always.

Use Your Imagination and Train Your Ear

Hearing and learning each note on every scale before you level up to working on a full scale is necessary. You can use a portable keyboard or any instrument that has already been tuned to engage in hearing and learning exercise. You should try to imagine hearing every note. In this way, you can establish the correct notes in your imagination or subconscious mind.

Then, try to sing the note. If you can reproduce the correct notes without the help of the instrument, then, you have imbibed subconsciously the sound of the note.

Hit the note and try to match it with the sound of your voice. You may sound flat or sharp at the onset. Then, try to adjust your voice to hit the right key. Do not stop until you have subconsciously imbibed the sound of the right notes and can reproduce it correctly.

Try to Record Yourself

There is no perfect way to figure out if you are hitting the right key than to record your voice while you sing. Using a recorder, you will be able to figure out whether you are on the right key or pitch. It is a good thing that, nowadays, you can use your smartphone or tablet to record your singing voice.

Using your smartphone, for example, you can record your singing sessions. Afterward, you can listen to them. You can listen to your singing lessons to scales and arpeggios to find if you are hitting the tune well.

Conclusion

Knowing your vocal range is already a step closer to singing in key. Once you know your vocal range, you can transpose the key of the song to make it appropriate to your vocal range. In this way, you can establish your timbre, improve your voice quality, and make a better vocal rendering of the song. Remember that your choice of a key will surely affect your rendition of a song. Lastly, learning the above mentioned vocal technique on how to sing in perfect pitch will further improve your singing in key.

WAYS TO INCORPORATE EMOTIONS AND EXPRESSION INTO YOUR SINGING

by Dora Mitchell
from singingvoicefun.com

To truly become a masterful singer, connect emotion to every song you perform.

Sing with feeling and passion that reaches out to your audience; infuse the performance with energy! Don't forget more technical elements like vibrato, riffs, and runs as well as dynamics – control these expertly for maximum effect. Finally, don't forget eye contact – it may not sound important but trust us when we say it makes all the difference in creating an emotionally powerful vocal delivery.

Why is expression important in singing?

Expression is important in singing because it brings life and emotion to the performance. When a singer expresses themselves through their voice, they can convey the intended meaning and emotions of the lyrics, which can create a deeper and more meaningful connection with the audience.

Through expression, a singer can use their voice to convey different emotions such as happiness, sadness, anger, or love. This helps the listener connect with the song on a more emotional level, and can even evoke an emotional response.

Moreover, expression can help differentiate a singer's interpretation of a song from others who have performed it. Even if the same melody and lyrics are used, the way a singer chooses to express the words and melody can give the song a unique and personal touch.

In addition, expression can help the singer to connect with their own emotions and convey their interpretation of the song. This can be cathartic and therapeutic for the singer, allowing them to release their emotions and connect with their inner selves.

Overall, expression is an essential element in singing as it adds emotional depth and helps the performer connect with their audience. It allows the singer to convey the intended meaning of the lyrics, expresses their personal interpretation of the song, and create a memorable and impactful performance.

Why is it important to sing with emotions?

Singing with emotions is important because it brings life and meaning to the lyrics and melody. Music can evoke powerful emotions in listeners, and when a

singer performs with genuine emotions, it can create a deeper and more meaningful connection with the audience.

Emotional singing allows the singer to convey the intended message of the lyrics and express their personal interpretation of the song. By bringing their own emotions into the performance, the singer can make the music more relatable and authentic to the listener. This can help the audience connect with the song on a personal level and create a memorable and impactful experience.

In addition, singing with emotions can help the performer to express themselves and connect with their feelings. This can be cathartic and therapeutic for the singer, allowing them to release their emotions and connect with their inner selves.

Overall, singing with emotions is an important aspect of music as it can create a powerful and emotional connection between the performer and the audience, and help the singer express themselves in a meaningful way.

How do you express your emotions in your voice?

Adding emotions to your voice can be achieved through a combination of vocal techniques and personal interpretation of the lyrics. Here are some tips on how to express emotions through your voice:

1. Pay attention to your breathing: Emotions can affect your breathing, so take deep breaths and try to control your breathing to create a steady and controlled sound.
2. Use dynamics: Varying the volume of your voice can help convey different emotions. For example, a softer voice can convey sadness, while a louder voice can express anger or excitement.
3. Focus on phrasing: The way you phrase a melody can also convey different emotions. Experiment with different phrasing and try to match the mood of the lyrics.
4. Pay attention to tone: The tone of your voice can convey different emotions as well. For example, a warmer, rounder tone can express happiness or love, while a harsher tone can express anger or frustration.
5. Connect with the lyrics: To truly express emotions through your voice, it's important to connect with the lyrics and interpret them in your way. Try to imagine the situation or feeling described in the lyrics and convey that through your voice.

(Continued on page 13)

WAYS TO INCORPORATE EMOTIONS
(continued)

(Continued from page 12)

Overall, expressing emotions through your voice requires a combination of vocal techniques and personal interpretation. By paying attention to your breathing, dynamics, phrasing, tone, and connection with the lyrics, you can create a truly emotional and authentic performance.

10 ways to incorporate emotions in Singing

Singing is a powerful way to convey emotions and connect with an audience.

To make your singing more expressive, you need to learn how to convey emotions through your voice.

Here are some ways to incorporate emotions and expression into your singing:

1. **Choose the Right Song.** Choosing the right song is key to conveying emotions and expression through your singing. Pick a song that you can connect with emotionally and that has a story or message that resonates with you. This will make it easier for you to convey the emotions and expressions that the song requires.
2. **Understand the Lyrics.** To convey emotions and expression through your singing, you need to understand the lyrics of the song. Read the lyrics carefully and try to understand the message that the song is trying to convey. This will help you to connect with the emotions and expressions that the song requires.
3. **Practice Emoting.** To convey emotions and expression through your singing, you need to practice emoting. Emoting involves using your voice to convey emotions and expressions such as sadness, happiness, anger, and joy. Practice emoting by singing a song and focusing on conveying the emotions and expressions required by the lyrics.
4. **Use Dynamics.** Using dynamics such as volume, tempo, and phrasing can help you convey emotions and expression through your singing. Use dynamics to accentuate certain parts of the song and to create a sense of drama and tension. For example, you can use a softer voice to convey sadness or a louder voice to convey anger.
5. **Focus on Breathing.** Breathing is an important part of singing and can help you to convey emotions and expression. Use your breath to control the volume, phrasing, and tone of your voice. Practice breathing exercises to improve

your breath control and to help you convey the emotions and expressions required by the song.

6. **Use Body Language.** Using body language can help you to convey emotions and expression through your singing. Use your body to express the emotions and expressions required by the song. For example, you can use hand gestures to convey sadness or joy.
7. **Experiment with Vocal Techniques.** Experiment with vocal techniques such as vibrato, falsetto, and belting to convey emotions and expression through your singing. These techniques can add depth and emotion to your singing and help you to convey the emotions and expressions required by the song.
8. **Get Feedback.** Getting feedback from others can help you to improve your singing and to convey emotions and expressions more effectively. Ask friends or a vocal coach for feedback on your singing and take their advice on board to improve your technique and expression.
9. **Practice, Practice, Practice.** Practice is essential for improving your singing and for conveying emotions and expression more effectively. Practice regularly and focus on improving your technique and expression with each session.
10. **Perform with Confidence.** Performing with confidence can help you to convey emotions and expressions more effectively. Believe in yourself and your ability to convey the emotions and expressions required by the song. Let your emotions and expressions shine through your singing and connect with your audience.

Incorporating emotions and expression into your singing requires practice, patience, and dedication. By following these tips and techniques, you can improve your singing and convey emotions and expressions more effectively.

Final remarks

Incorporating emotions and expression into your singing is essential for connecting with your audience and conveying the message of the song. To do this, you need to choose the right song, understand the lyrics, practice emoting, use dynamics, focus on breathing, use body language, experiment with vocal techniques, get feedback, practice regularly, and perform with confidence. By following these tips, you can improve your singing and connect.

MEMBER PROFILE: THE OLDEST ROOKIE

from barbershop.org

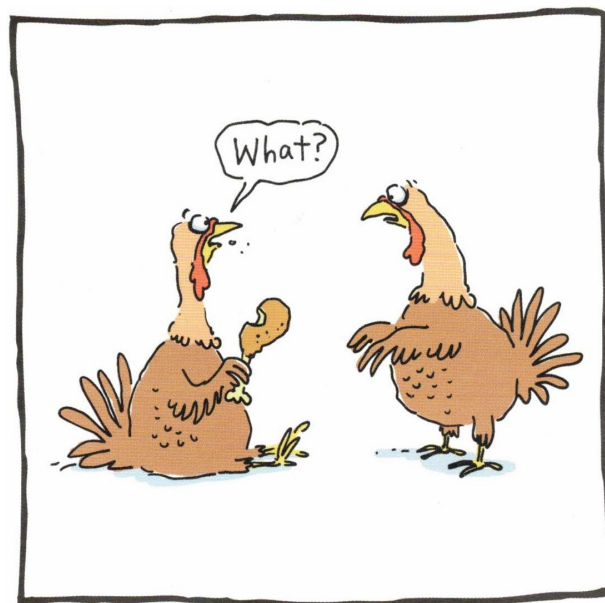
"I must be the oldest rookie ever," chuckles Dave Leverenz, although in barbershop, an octogenarian rookie may not be as unlikely as it sounds.

At age 80, Dave Leverenz is a TWO YEAR Barbershopper, who last year received the Rookie of the Year Award from the Palo Alto - Mountain View Chapter.

While at Harvard as a Navy ROTC student, Dave rowed for house and intercollegiate teams at the highest level, including trials against a crew which went on to win Olympic gold. Following four tours in Vietnam, Dave left the Navy and pursued graduate studies in mathematics, ultimately landing him in Silicon Valley in the computer science field. His earlier interest in rowing flowered in the early 1990s, leading to a long and much decorated career at the highest levels of FISA Masters World Rowing competition, including multiple gold medals in Masters and Seniors divisions.

A longtime singer in church and folk music groups, it was only after ramping down his rowing career for medical reasons that he finally came to BHS membership. "I'd been involved in some events with the (non-affiliated) Peninsula Harmony Chorus mixed group, including a Learn to Sing community activity," he says. Finally, he joined up with the Peninsulaires in the 2022, and with the fervor of many new Barerbshoppers, jumped in all the way. He's now on his chapter board and guides logistics for events and conventions.

Dave sees strong parallels between barbershop and rowing. "Four people, for starters," he notes, "All working together synchronously. Just like the oars all have to hit the water together in perfect balance, all the voices have to hit the same tempo exactly." Timing, teamwork, focus, discipline — all the attributes of great rowing make for great barbershop harmony!



FREE YOUR VOICE

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

(continued from last month)

Voice Placement & Weight (cont)
The 'Let It Out Approach' (cont)

(This next part is where some vocal purists would really shoot flames at me.) Allowing outward air through your nose and mouth simultaneously is sometimes perfectly acceptable, provided you do not create an unpleasant nasal sound. If the breath is allowed to pass through all the passages of the head, which thus includes the nasal passages and sinuses, that is very natural and comfortable and produces a fuller sound. ('Full' meaning it has a combination of low, mid, and high frequencies.) Many purists will say that when you pinch your nose closed while vocalizing there should be no change in the tone. Generally that is appropriate. But, just for example, during my years with Realtime quartet, I had difficulty maintaining a consistent ring in my sound when I sang an 'oo' vowel. It clearly did not have a timbre similar to my other vowels and thus was not placed ideally. I experimented and then demonstrated different ways to my quartet mates. Each time they preferred the sound of my 'oo' vowels when I allowed air through my mouth and nose simultaneously. And they said it was not unpleasant or noticeable that I was doing so. Now, of course, this approach will not be helpful to every singer. Everyone is different. But it shows that the option is available. The balance of how much breath and sound passes through the mouth and nasal cavities can be a challenge. Some voices need to deliberately direct a lot through the nasal cavity, and other not so much. But it is not 'illegal' to do so. For my voice, it is essential to do it if I am to ring an 'oo' vowel. I know of another exceptionally skilled barber-shop champion singer who allows air into his nasal passages for his more open vowels like 'ah' and 'oh'.

By now it is clear that the larynx should not dominate a singer's attention, unless, of course, that larynx is not functioning properly. It is the sounds and sensations focused in the mouth, throat, and other cavities of the head that determine a singer's effectiveness.

(to be continued next month)

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

B = Breathing properly for singing requires the shoulders to remain down and relaxed, not rise with the breath intake. A singer will gain power to their voice by strengthening the muscles in their ribcage and back.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

B is for Breath Control. To skillfully control your breath while singing it is required that you relax most muscles, while strenuously exerting others. This is an exercise in coordination that requires concentration and practice – but like anything you've done a thousand times, it eventually becomes second nature.

FREE SINGING TIPS

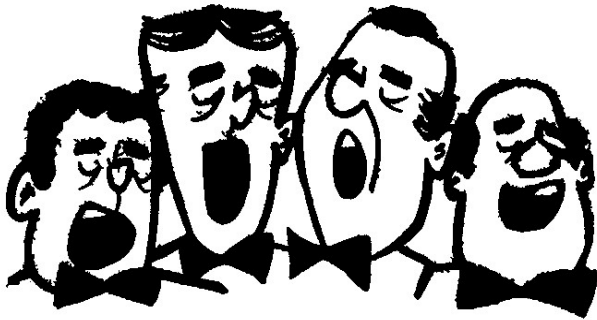
by Mick Walsh
from a2z-singing-tips.com

B. Breathe!!! If you don't you may expire and that can be a little worrying for us coaches! Build up breath control by doing breathing exercises such as; inhale for 4 beats, hold for 4 beats, exhale for 4 beats, then rest for 4 beats. Keep building this up until you can hold your breath for a count of 16 beats or more. Remember if you feel dizzy STOP!

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

B= Breathing-- Knowing how to breathe in singing is a basic technique. A diaphragmatic approach is important here. Use your back muscles for support. Fill up air into your rib cage and back but not into your throat. This creates a baseline support level called holding up. Then take smaller breaths for phrases as you need them.



QUARTET CORNER

We have a new quartet that just formed. We need more.

What is YOUR quartet doing? Don't have one? Find three other people 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

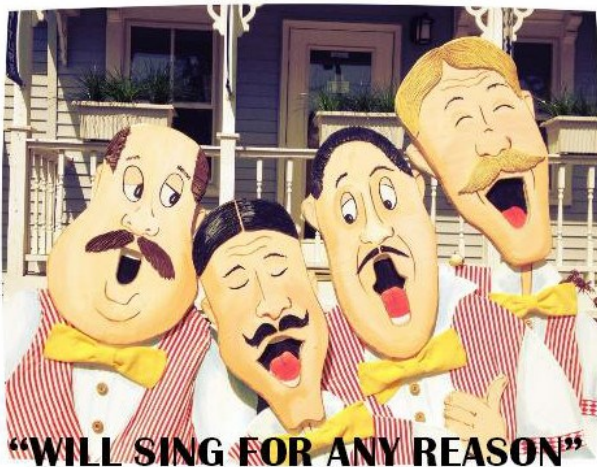
Taylor Gaspar tenor
Daniel Pesante lead
Timothy Keatley bari
Alexander Burney bass

Four More Guys

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

Giocoso

Dale Martin tenor
Bob Ice lead
Mark Roblez bari
John Humble bass



FlipGive

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

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

Thanks in advance!!

Big Orange Chorus

REHEARSAL SCHEDULE

Thu	07 Nov	Shepherd of the Woods
Thu	14 Nov	Shepherd of the Woods
Thu	21 Nov	Shepherd of the Woods
Thu	28 Nov	Thanksgiving Day
Thu	05 Dec	Shepherd of the Woods
Thu	12 Dec	Shepherd of the Woods
Thu	19 Dec	Shepherd of the Woods
Thu	26 Dec	Holiday Break

BIRTHDAYS

Dale Martin	09 Nov
Jim Hughes	11 Nov
Ken Moyer	24 Nov

PERFORMANCE SCHEDULE

Sat	07 Dec	Christmas Show
Fri	13 Dec	Christmas Show
Sat	14 Dec	Christmas Show
Sat	21 Dec	Christmas Party
Fri	10 Jan	Ice men (SSB)
Sat	01 Mar	Ice men (AAFM)
...more to come		

RECENT GUESTS

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	John Hall
Miriam Hall	Emily Batt
Kurt Butler	Carl Kircher
Anthony Mortimer	Art Billingslea
Bill Garlen	John Garlen
Ian Bula	Bob Sanders
Bill Mumford	Jasmine Perez

**WELCOME****NEWEST MEMBERS**

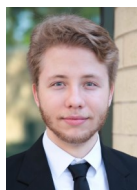
Taylor Despars	September
Dan Kulik	September
Steve Moody	September
Margaret Phillips	September
Lee Hillman	October
Ken Huang	October
Ron Blewett	January
Bob Crino	February
Bob Ice	February
Bob Mandzi	August
Scott Hershey	October

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.

2024 DIRECTING TEAM



Daniel Pesante
Front Line
Director



Timothy Keatley
Assistant
Director

2024 OTHER CHAPTER LEADERS



David Walker
Uniform
Manager



Ken Moyer
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 December is 24 November.
Items without a byline are from the Editor.

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

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

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

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Sec Ldr



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Jason Dearing
Bari
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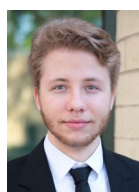
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Director



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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