



The Orange Spiel

News Of The Jacksonville Big O Chapter



<http://www.BigOrangeChorus.com>



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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 Call 355-SING No Experience Necessary

WHAT'S INSIDE

Title	Page
Champions Again	1
Editorial	2
10 Tips To Tune Out Vocal Fatigue	3-4
How To Sing Jazz	4-6
A Simple Strategy For Reducing Worries	7-8
5 Exercises To Increase Vocal Power	9-14
Free Your Voice	15
Free Singing Tips	15
Quartet Corner	16
Chapter Quartets	16
Upcoming Schedules	17
Birthdays / Guests / New Members	17
Directing Team / Other Leaders	18
Chapter Officers / Music Team	19

CHAMPIONS AGAIN

At the recent Sunshine District Spring Convention, we won our 10th Chorus Championship with an average score of 75.6. Rounding out the top three choruses were 2nd Florida Suncoast with 69.6, and 3rd Hernando Harmonizers with 68.5.



The Quartet contest's top three were 1st Three and a Half Men with 93.5, 2nd Wildfire with 81.1, and 3rd our own On Point with 77.8 (only a couple of tenths of a percentage point from International qualification).



It was a huge contest (we were host chapter), with 22 quartets and 11 choruses competing. Congratulations to all.

WANTED!!

MEN WHO LIKE TO SING!



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



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vacant

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Ken Moyer

Show Chairman:
vacant

John Alexander, Editor
2429 Southern Links Dr
Fleming Island FL 32003
bulletin@bigorangechorus.com

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

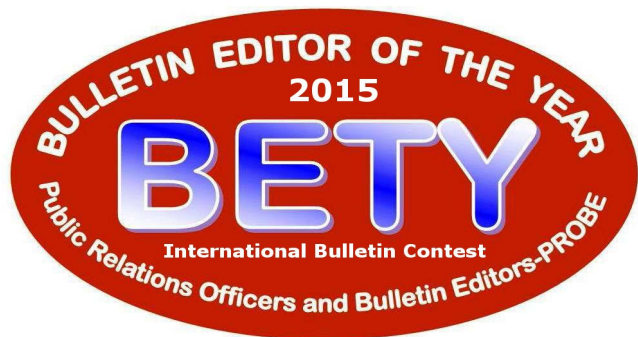
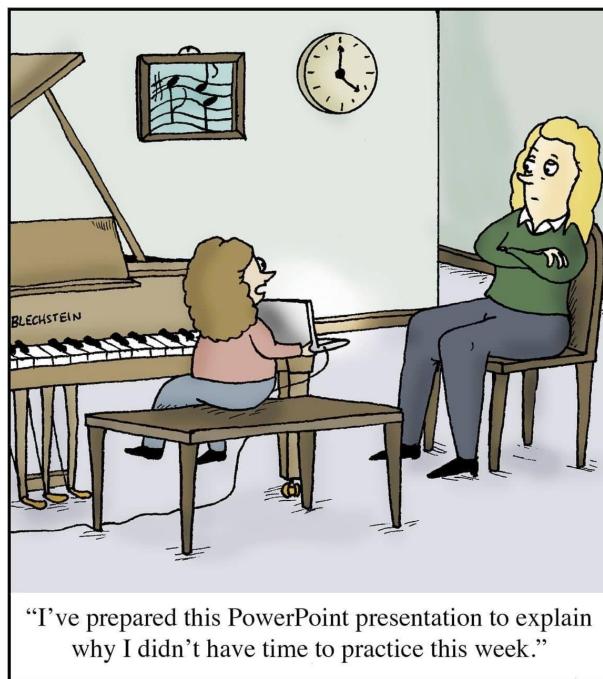
EDITORIAL

We're the new Sunshine District Chorus Champions (for the 10th time). We are moving ahead, sounding good, and ready to move up to bigger and better things. Come join us!

Let's see if we can get more people interested in coming to our rehearsals. Ask anyone you know who likes to sing. Invite friends, acquaintances, and even strangers. Singing is fun. Singing well is even better. Performing in public shares that fun with lots of people. Everybody wins.

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

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



10 TIPS TO TUNE OUT VOCAL FATIGUE

by Arden Kaywin
from backstage.com

From Adele's struggles with hemorrhage during her 2011 tour to Freddie Mercury's legendary vibrato causing vocal nodules, many singers grapple with the challenges of vocal fatigue. When nurtured with proper technique, your voice should last as long as you need it to. For the times your pipes need a tune-up, however, here's a breakdown of the top 10 causes of vocal fatigue, plus ways to avoid or remedy them so you can get back to belting.

What is vocal fatigue?

Vocal fatigue takes place when the voice is strained, hoarse, or weakened from overuse or exposure to damaging environments. "Just as it sounds, vocal fatigue results when you've overused your voice without proper recovery time," explained voice teacher Connie de Veer. "The vocal folds are muscles, and just like any other muscle or muscle group, they get tired, sore, and don't work as well after a strenuous workout. You might have vocal fatigue if you find that along with the hoarseness, you're running out of breath when speaking or singing, your throat or neck feel tight or tense, you've lost facility in your upper and lower parts of your range, your voice feels scratchy, or your mouth feels very dry."

Most vocal fatigue is caused by improper or insufficient breath support. If a singer does not have stable and consistent support for their sound, then the body will adapt by using other less efficient and often damaging ways of getting the sound out.

Vocal fatigue causes and fixes

1. Cause: Belting—pushing too much chest voice too high up in the scale.

Fix: Support the top of your chest voice through steady breathing. Try increasing the sensation of flex in the lower support without interruption as you rise in pitch. Feel your abdominal muscles stiffen when you're using your chest voice, and keep them flexed as you enter your head voice.

2. Cause: Smoking and/or drinking alcoholic beverages.

Fix: Reduce harmful behavior by stopping smoking and drinking entirely, reducing your consumption, or using less abrasive options—for example, beer instead of liquor.

3. Cause: Periods of excessive loud talking, such as

trying to have a conversation over the DJ at a loud party.

Fix: Avoid speaking loudly whenever possible, especially before an audition or performance. If you must share your music suggestions with the DJ, rest your voice afterward.

4. Cause: Singing with a high larynx, which manifests most often as pushing the larynx up in the throat to "help" the pitch rise.

Fix: Lower your larynx by doing vocal warmups such as "hooty gees," advised voice educator John Henny. "Using a dopey cartoon voice (think Yogi Bear), say the word 'gee.' You should feel your larynx drop. The 'g' consonant should also help with cord closure due to the backpressure it creates, so you can experience accessing the upper register with a stable larynx and closed cords."

5. Cause: Tongue tension, primarily manifesting as a grabbing or bearing down by the base of the tongue onto the larynx while singing to create the perception of a richer tone.

Fix: When trying to reach a lower register, focus on relaxing your throat first, then relax your tongue moving from the back to the front of your mouth.

6. Cause: Singing without proper soft palate space.

Fix: Expand your palate by yawning and doing the "ng" exercise. "Make the 'ng' sound from the word 'rung,' Henny explained. "This sound is produced with the tongue and soft palate together. This... provides backpressure, while also making the transition between the lower and upper registers (chest voice and head voice) easier."

7. Cause: Jaw tension while singing, which does not allow for the proper stretch of the soft palate.

Fix: To create more freedom in your jaw, make a soft smile and allow your jaw hinges to open slightly. Chant "ya-ya-ya" and "la-la-la" on a single pitch as you travel down the scale, allowing your tongue to do the work rather than your jaw.

8. Cause: Pushing too much breath pressure through the larynx.

Fix: Do breath control exercises such as square breathing—breathing in for a count of four, pausing and holding for a count of four, letting the air out for a count of four, and holding for a count of four—until you feel breath traveling through your body effortlessly.

9. Cause: Singing with the head/neck pushed forward, as though the singer were reaching for the notes out or up in front of him.

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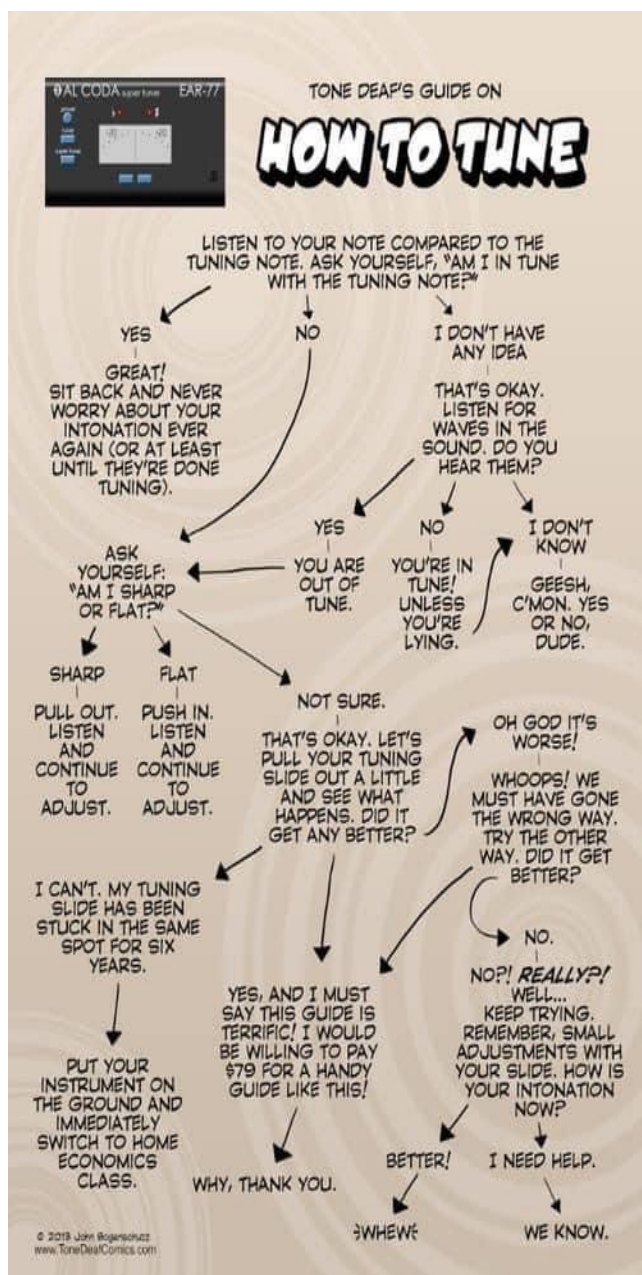
10 TIPS TO TUNE OUR VOCAL FATIGUE
(continued)

(Continued from page 3)

Fix: Hold your head high, directly over your shoulders, and maintain proper singing posture.

10. Cause: Lack of stable diaphragmatic support for breath so the singer ends up supporting their sound by other detrimental, unintended means.

Fix: Sing from the diaphragm by taking deep, slow breaths from your chest.



HOW TO SING JAZZ

by James Mann
from becomesingers.com

Jazz music is a kind of very special & authentic genre of music that originated from the African-American communities of the city of New Orleans. This music genre began in the late nineteenth centuries. Its origin is deeply rooted in blues and ragtime. Since the Jazz genre of music is uniquely American in origin, it is considered to be "America's classical music." Jazz has been recognized as a distinctive form of music since the 1920s, after which it evolved into an independent popular musical style.

As a genre, it is characterized by a blending of African-American and European-American music with a characteristic performance orientation. Jazz is typified by blue notes and swing, response vocals, call, improvisation, and polyrhythms. Moreover, jazz, as a musical genre, is hailed by musical experts and intellectuals as America's one of the most original art forms.

Facts You Must Know About Singing The Jazz Songs

Jazz culture music seems to stay forever in the hearts of numerous people; in fact, a lot of jazz music lovers across the globe still want to learn how to sing Jazz. Its golden days may have passed, but jazz continuously plays on the radio, and plenty of people are still buying jazz CDs. In the world of jazz, the singers are mostly endowed with smooth voices that blend well with the kind of music that they sing flawlessly.

Jazz music started to be in the limelight of American recognition way back in the 20th century when the whole nation welcomed the jazz singers of the time with great applause. When the jazz singers invaded the music arena, they were equipped with strong skills in the field of scatting which is a form of vocal Jazz improvisation.

During that time, a person who knew how to sing jazz was able to articulate this kind of music with deep expression. The so-called jazz virtuoso has the ability to render pizzazz that swings effectively to the rhythm of the song. In 1940, jazz singers began forming into groups that made Jazz music more popular not only in America but also in other parts of the world.

The pleasing sound of acapella harmony comprised of several voices such as a choir utilizing the persua-

(Continued on page 5)

HOW TO SING JAZZ (continued)

(Continued from page 4)

sive power of juxtaposition of Jazz music is considered divine and ethereal.

In singing jazz, it's not required to possess a very high vocal range or even a special technique that make jazz singers able to sing jazz in an easy way. Even if you have never tried to sing jazz before, you can do it perfectly by knowing its standards, exploring the inherent qualities of your vocal talent, and making ways to personalize a song.

When you're engaged in singing jazz, your voice should be the same as your speaking voice. If you want to learn how to sing Jazz properly, you can follow the ways given below. Once you are able to capture its concept, you'll be part of the groups of people that aim to make jazz music alive.

Jazz Singing Techniques That Every Jazz Singer Must Learn

Jazz is definitely different from classical European music, and as a unique musical genre, it necessitates the practice of various techniques to be able to sing jazz correctly. Here are some of these techniques that you should be cognizant of:

1) Master the Jazz Rhythm

Jazz singers generally use a unique syncopated rhythm with vocals, and for that reason, jazz as a musical genre is different from other music. Jazz singers usually emphasize offbeat or upbeat, and this emphasis on the offbeat or upbeat produces syncopation. The syncopated beat is offbeat. To get a good grasp of what "syncopated" implies, you can try tapping your foot to a particular song using 1-2-3-4 pattern. Now, if you instead sing when your foot is in the air, you are doing syncopation. If you mix this syncopation with non-syncopated notes, you end up doing jazz music. Moreover, this mixing up of syncopated and non-syncopated notes create distinctive excitement to the delight of the listeners.

2) Infuse Emotions into Your Lyrics

Jazz is basically an outpouring of emotions.

Therefore, influential jazz singers usually do not rely entirely on their technical singing skills. They usually make use of their emotions and presence to mesmerize their audience. Prior to their performance, they usually read and internalize the lyrics. Once they are able to internalize the song, they just let their emotions flow with their performance. Jazz elicits happiness or sadness, and it produces diverse emotional responses based on the emotions that underly the lyrics of the song.

3) Mastering the Jazz Sound

The world of jazz is distinctive because jazz singers are required to create a variety of sounds. The jazz sounds are often characterized by the attempt of the jazz singer to use their voice as if it is a musical instrument. Because of this, the jazz singers play with their voice and sings rhythmic sounds and syllables instead of using plain words.

4) Back Phrasing

Jazz singers often rearrange a song in such a way that they make this song sound jazz. They usually do this rearrangement of songs by changing the rhythms and notes of the song. They usually infuse their styles and rhythmic flexibility into the song and thus create a distinct jazz sound using a song from other styles of music. Moreover, the instrumentalists and the singer do not follow a rigid musical pattern, but instead, the instrumentals and singers freely move a note for note. This style is called back phrasing.

5) Perfect Pitch and Good Note Listening Skills

Jazz singers may appear to deviate from the classical way of rendering a song. But to do this requires having a perfect pitch and good note listening. The jazz singers are definitely expert in improvising, and they should know how to scat. This method is like improvising doo-wop types of syllables while belting different notes that do not necessarily appear in the musical notation. A jazz singer, therefore, should be equipped with a great rhythmic sense because, in jazz singing, the instrumentation plays second fiddle or background to the voice of the singer who usually does his own melody.

6) Rhythmic Displacement

First is the rhythmic displacement that you can start with.

Your ability to employ rhythmic displacement can be a good start by learning how to sing a simple ballad like the Embraceable You sung by Ira and George Gershwin. In loosening up spontaneously the rhythm of a jazz song to add intensity to the sound of jazz music is one of the cool aspects of singing jazz. Every time you sing a line, try to shorten and lengthen the different notes.

(Continued on page 6)

HOW TO SING JAZZ (continued)

(Continued from page 5)

Then, observe how you manipulate the changes in rhythm with word emphasis that gives you the chance to make your own beat in a song. When singing jazz, you can create a more jazz-sounding rendition of the song if you make a brief spacing as in a clap, before moving into every phrase.

7) Learn How to Swing

The second step which is considered as a fundamental aspect of singing jazz is learning how to swing. In swinging, you can begin the process by putting emphasis on the off-beats in every word that you sing. In 4/4 beats singing of classical music, the emphasis is usually on the beats 1 and 3, while in jazz singing, you should stress on the beats 2 and 4. To make the process simple on how to sing Jazz, say the numbers "one, two, three, four," then, click your fingers on 1 and 3 beats, and shift it on beats 2 and 4. Numbers 2 and 4 are called off-beats, and when you put some stress to them, you are able to get closer to the concept of swing.

Now, practice this simple method by singing a well-known jazz song entitled All of Me done by Seymour Simons and Gerald Marks. To swing the song, click your fingers on 2 and 4 off-beats while you sing, then, stress these off-beats along with your voice. With these tips on how to sing Jazz properly, you can be confident that you're on the right track.

The Importance of Lyrics and Melody

Learning how to sing jazz involves a great knowledge of melody and lyrics that are chosen among the high standard ones. It's great to start with the lyrics first and memorize them by heart in a way like you're reciting an emotional poem. This is an effective idea because after all, you're aiming to get the attention of the audience by expressing the lyrics of your song heartily as if it was a kind of sentimental poem which is converted to music.

In memorizing lyrics, you should read them aloud, with emphasis on stressing the most important words. A good example is the song of Cole Porter entitled "All of You" where the opening words are "I love the look of you." In these words, you should be able to stress "love," "look" and next is "you" so that you can express the meaning of such phrase effectively. This is one effective way on jazz singing, and if you add this definition, you would be able to bring

the lyrics of the song to life.

Additional Video Tutorial



<https://youtu.be/yp0cap-um3Q>



A SIMPLE STRATEGY FOR REDUCING WORRIES AND PRACTICING WITH MORE FOCUS

by Dr Noa Kageyam
from bulletproofmusician.com

One of my enduring memories of my grandfather is of him sitting on the living room floor reading the sports section in the local paper, whilst watching one game on TV and listening to another on his portable radio.

At the time, I thought it was an amusing (and impressive) feat of multi-tasking. But this would barely be considered multi-tasking by today's standards. With emails, texts, YouTube rabbit holes, Netflix queues, Tik Tok brain candy, school, work, side hustles, and more, we juggle an awful lot of inputs.

The problem, of course, is that we kind of suck at multi-tasking. And there's troubling evidence which suggests that our habit of trying to process multiple inputs simultaneously is making us worse at single-tasking.

And why is this a problem?

Divided attention in the practice room

Ever notice how sometimes practicing is easy? And you quickly settle into a groove where you're efficient, effective, and surprised at how quickly time flies by?

Of course, then there are days where you might find yourself being constantly interrupted by random thoughts or worries about emails that need to be sent, bills that need to be paid, and your friend's cryptic Facebook status update.

These are the times when practicing might feel scattered and ineffective.

It's like trying to study in a room with a mosquito that sporadically flies by your head, making that annoying sound that mosquitos make, and totally wrecking your ability to focus on the task at hand.

We know that trying to process all of these extraneous inputs and outputs in the practice room is unproductive. But how can we quiet our inner mosquitos and be better single-taskers when we need to?

Parking your worries

A psychology strategy called "parking your worries" can help.

The idea is that we tend to worry about, or have recurring thoughts about the same things during the course of a day at times *when we are not in a position to do anything about them*.

For instance, you may be worrying about an argument you had with your partner, and trying to figure out how to smooth things over. This may be super important, but are you in the best position to make decisions about this or plan next actions when you're in the middle of working out a new fingering?

Or you may remember that you have to pick up eggs, Cinnamon Toast Crunch, and Elmer's glue before returning home at night. But are you in a position to do anything about that at 1pm when you're trying to do some score study before a 3pm rehearsal?

Open loops

The problem with these unresolved actions or "open loops," is that they tend to keep circulating about in our heads, which is distracting and gets to be really stressful after a while.

It's like rushing in to grab something from the store while double parked. We may only be gone a few minutes, but it's super stressful to worry constantly about being ticketed or towed.

Contrast that with going to the mall, parking your car in the garage, and having the peace of mind to shop while knowing that your car isn't going anywhere, and you know exactly where to find it when you need it.

Close the loops

What we have to do is close these open loops, so we can put them out of mind and get to a more quiet, focused state where we can practice in peace.

Note that we don't necessarily have to *resolve* these open loops, we just have to *close* them. How, you ask?

It's worry time

Back in the 80's, researchers at Penn State (Borkovec et al., 1982) were searching for a way to help us worry less. In particular, they wondered if worriers could develop more control over the intrusiveness and uncontrollability of these thoughts.

(Continued on page 8)

A SIMPLE STRATEGY FOR REDUCING (continued)

(Continued from page 7)

Rather than developing a strategy for opposing these worries directly, they decided to test a strategy for *redirecting* these worries.

Instead of talking back to that voice in our head or trying to eliminate worry entirely, they taught folks how to do the opposite. To worry *on purpose* – but only during a *specific* and *limited* period of the day.

A 4-step technique for managing worry

51 habitual worriers (those who reported worrying at least 50% of the day) were asked to fill out a daily worry questionnaire for a week to get a clearer picture of what their worry looked like, and how much of an impact it was having on their life.

Then, they were randomly assigned to one of two groups. One group was taught a 4-step worry-reduction “stimulus control” technique, while the no-treatment group simply continued filling out the daily worry questionnaires with no particular strategies to try.

What was this 4-step technique? Essentially, it involved having the participants defer any worries to a designated 30-minute period of “worry time” when they were free to worry as much as they wanted. Here are the details:

1. Learn to identify worrisome thoughts and other thoughts that are unnecessary or unpleasant. Distinguish these from necessary or pleasant thoughts related to the present moment.
2. Establish a 1/2-hour worry period to take place at the same time and in the same location each day.
3. When you catch yourself worrying, postpone the worry to the worry period and replace it with attending to present-moment experience.
4. Make use of the 1/2-hour worry period to worry about your concerns and to engage in problem-solving to eliminate those concerns.

Four weeks later, the researchers analyzed the results to see if “batching” one’s worries had any impact.

Batching works!

At the outset of the study, both groups worried about the same amount. The treatment group spent an average of about 40.31% of the day worrying, while the non-treatment group spent about 41.72% of the day worrying.

And at the end of the month, the no-treatment group’s worry time didn’t change; they still worried about 40.08% of the day. But the group that practiced batching their worries reduced their worry significantly – from 40.31% of the day to about **24.81%** of the day (about a 40% reduction in worry).

So how could you put this into action?

Take action

For the next week or two, try the 4-step technique and see if this could help you keep those intrusive worries from interrupting your practice and study time.

1. Schedule, say, 10-20 minutes of worry time (but not too close to bedtime, because that’s not a great way to end your day)
2. During the day, when negative thoughts, worries, concerns, and other non-task-relevant thoughts pop into your awareness, quickly jot them down so you can revisit them during worry time. And try to redirect your attention to the present moment, and whatever is actually in front of you.
3. When it’s worry time, go nuts and engage in all the worries that you’ve postponed.
4. But do devote some of this time to generating potential solutions too. Worried about not being able to have a piece memorized in time, for instance? Plan out the remaining days before your performance/audition by putting in some milestones, identifying some memorization strategies, and scheduling time to apply these strategies to the piece, and test your memory well in advance. This may not eliminate all of your worries of course, but hopefully it does reduce your worry and help you to stay a little more focused when you need to!



5 EXERCISES TO INCREASE SINGING POWER LIKE CRAZY!

by Matt Ramsey
from ramseyvoice.com

Let's be real:

Everyone wants more vocal power.

After all, there's no shortage of breathy or soft singers out there!

That's because most beginner singers end up singing light because they don't know how to sing with more power.

Now, don't get me wrong, singing with a breathy voice is an important vocal effect.

But it's the singers who can belt that get the spotlight.

Why is that?

Well, in addition to singing louder, singers with more power generally have better vocal tone, vocal range and vocal control.

I mean, is there anything more exciting than a great vocalist singing a note with tons of vocal power?

If you're wondering how to increase vocal range, adding power to your voice is a great way to do it!

If you've ever wondered how to increase vocal range without falsetto, wonder no more.

Adding more power to your voice is a great way to hit those high notes without falling into falsetto.

Now, I'm going to let you in on a little secret:

Increasing your singing power is EASY when you use the right vocal exercises.

Since power and range are related, these are also great vocal exercises for singers to both strengthen a weak voice and increase range!

Unfortunately, we've all seen that singer that just strains and pushes their voice to get more vocal power.

But here's the truth:

Real vocal power comes from using the natural

power that's already in your voice, not from pushing it.



And if you're forcing those notes, usually they don't sound good.

But we love the singers who can get that easy power into their sound!

The legends of powerhouse singing! You know who I'm talking about:

Freddie Mercury, John Legend, Adele, Stevie Wonder, Paul McCartney, Aretha Franklin...

And we love these singers because they make singing with power look easy!

But it doesn't matter whether you've been singing 20 year or you're just starting out:

You can sing with more vocal power.

It just takes practice and the right singing techniques.

Today I want to present my 5 favorite exercises for showing how to have power when singing but without destroying your voice.

These exercises will show you how to strengthen your voice and increase your vocal power, meaning that you'll be able to hit high and low notes clearly and powerfully every time.

If you're wondering how to increase lung power for singing, or how to increase voice power more generally, these exercises are a fantastic place to start.

And I promise that if you practice these exercises daily, you'll increase your singing power like crazy!

Sound good?

Let's get started...

By the way, if you want to watch a great video that walks you through these exercises step-by-step, check

(Continued on page 10)

INCREASE SINGING POWER (continued)

(Continued from page 9)

this out: <https://youtu.be/oaj4avF2nMk>

What is Vocal Power?

We all know vocal power when we hear it:

Freddie Mercury at Live Aid:
<https://youtu.be/vbvyNnw8Qjg>

Or Adele at the Echo Awards:
<https://youtu.be/Cd1lvYKaBx4>

The list of remarkable performances goes on and on...

But what is vocal power *really*?

Here's what you need to know about the meaning of vocal strength or vocal power:

Vocal power is a singer's ability to sing at a loud volume or dynamic.

So, vocal power means singing with a lot of volume, right? You just need to know how to make your singing voice stronger and louder, right? That's easy!

Well, not so much.

Here's why:

If you just push for more volume, you could end up straining your voice or yelling.

So the real trick is to improve singing power without destroying your voice, to sing with power without straining.

And that takes skill and practice.

So how can you massively improve your vocal power easily?

Here's how it works:

How to Increase Singing Power

Let's face it:

Singing power is the most in-demand skill a singer can have.

Whether you sing Rock, Pop or R&B, vocal power is a must!

Even most musical theatre auditions list vocal power as a requirement!

Clearly, if you're wondering how to sing better, singing with more power is essential no matter what music you like.

But how do you actually improve singing power?

In order to understand that, let's talk a little bit about how the singing voice works.

Here's what you need to know:

Singing power comes from the interaction of your breath and your vocal cords.

To put it simply:

Vocal Power = Breath + Muscle

What does that mean?

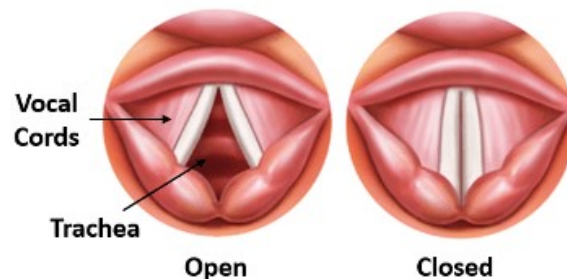
Well, most people understand how important breathing for singing is.

After all, breath is the fuel for your singing voice.

But what do I mean by muscle in singing?

Well, when you sing, the muscles in your voice that create sound (the vocal cords) come together to vibrate.

In case you're not familiar, the vocal cords are the pair of layered folds of mucosa and muscle in your voice box.



When you sing, the vocal cords come together to resist the air from your lungs.

This resistance causes the vocal cords to vibrate
(Continued on page 11)

INCREASE SINGING POWER (continued)

(Continued from page 10)

together to create the sound that we hear as singing!

What about how to make vocal cords stronger? Do vocal cords get stronger the more you practice? Yes, of course! But the full story is a little more interesting:

You have to have the right balance of breath and muscle to increase your singing power.

Singing power, meaning both the breath and muscle of your voice, is about balance, not just raw strength in your vocal cords.

If you have all muscle and low air, there's very little sound.

Low Air + High Muscle = Little Singing Power

Why?

Because if there's not enough air for the vocal cords to vibrate, there won't be much sound.

These are the guys that are straining so hard to sing that their voice sounds squeezed shut.

There's just not enough airflow to get the right amount of sound!

Or if you have a ton of air and no muscle, again there's very little power.

That would look like this:

High Air + Low Muscle = Little Singing Power

That's because if there's not enough muscle to resist the air, the air will simply leak out in the vocal tone.

These are the young girls that are singing so breathy and light that there's no real tone in their voice. There's just not enough muscular resistance to get a powerful sound!

But if you have air AND muscle working together, you've got a recipe for amazing vocal power:

High Air + High Muscle = Tons of Singing Power!!!

Now before you go and blow out your voice singing as loud as you can, let me say this:

Real vocal power comes from the right combination of breath and muscle.

If one of those ingredients is out of balance you'll either have a vocal break or strain your voice.

And that's the opposite of vocal power.

The fact is you have to balance the breath and muscle in order to improve your singing power safely.

Just think about it:

If you just add a ton more muscle, you'll just strain your voice and break.

Or if you add a massive amount of breath support, you'll just sing super breathy.

But if you can use more muscle AND more breath support, it's easy to increase your singing power.

So now that you understand that singing power happens when you find the right balance of breath and muscle, here are my 5 favorite exercises for helping you get your voice in balance.

These exercises will show you how to make your voice more powerful when singing, how to strengthen your singing voice **without** straining.

And when you find this balance, increasing vocal power *feels* easy.

Sound good?

Read on...

Sing with Power Exercise #1: The 5-Tone Count

Can I tell you a secret?

The easiest way to increase your singing power is to use the natural power of your speaking voice.

That's because most people don't *speak* too breathy or softly.

However, some of those same people will instantly be breathy and light when they start singing.

It's bullcrap!

(Continued on page 12)

INCREASE SINGING POWER
(continued)

(Continued from page 11)

So let's start increasing singing power by using more of your speaking voice.

In our first singing exercise, you're going to speak-sing the numbers 1-5 on a very simple scale.

That way you can start to get the same feeling of your speaking voice in your singing.

And that's a guaranteed way to increase vocal power!

Ready?

Here's how you do the exercise:

This vocal power exercises is pretty straightforward:

1. Say the numbers "One, Two, Three, Four, Five" out loud at a strong volume.
2. Now find a comfortable note at the bottom of your voice (try C3 for guys and G3 for girls) and speak-sing the word "One" on that note.
3. Finally, speak-sing the numbers 1 through 5 on a 5-Tone scale, where you keep every note as strong as you would speak it.

Don't worry if you don't have a piano.

Check out this video walking you through the exercise: <https://youtu.be/Sqjvl35YeZk>

Do you feel how much stronger those notes sound when you speak-sing them?

The truth is that vocal power is easy to improve when you use this "speaking" power when you sing.

And even though you don't want to sound exactly like you're "speaking" when you sing, it's important to start with this kind of sound when you're increasing singing power.

Sing with Power Exercise #2:
The 5-Tone "Gug"

Now that you're starting to find more vocal power in your voice with the 5-Tone count, it's time to show you one of my favorite exercises for singing power.

It's called the "Gug" exercise.

In this warm up, we'll switch from a single vowel/consonant combination in order to boost your vocal

strength.

In this case, we'll use a "G" consonant with an "Uh" vowel in order to gain more power.

That's because the "G" sound closes the vocal cords very completely.

And remember, closing the cords more will help you find the right balance of air and muscle when you sing.

Here's how you do the "Gug" exercise:

1. Say the word "Gug" (as in "Gut" with a "g" at the end) out loud at a strong volume.
2. Next, find a comfortable note at the bottom of your voice (again try C3 for guys and G3 for girls) and sing the word "Gug" on the note with the same strength as you were speaking it.
3. Finally, speak-sing the "Gug" on the same 5-Tone scale I showed you in the last exercise.

Again, don't worry if you don't have a piano.

Here's a video that walks you through the exercise: <https://youtu.be/PHvIEdEDs7E>

Remember to keep an emphasis on the "G" sound when you're doing this exercise.

That's because the "G" sound is giving you the vocal power that you want by using more of the vocal cord muscles.

So if you hear any breathiness in the vocal tone, you're doing something wrong.

Instead, just say the word "Gut, gut, gut" out loud at a strong volume and you'll be amazed how your singing power increases immediately.

Sing with Power Exercise #3:
The Octave Repeat Bratty "Nae"

Here's the ugly truth:

It's easy to find more singing power on the lower notes in your voice, but it's a lot harder to sing with power at the top.

Why is that?

Well, the vocal cords stretch out more when you're singing high notes.

And when the vocal cords stretch, they don't vibrate
(Continued on page 13)

INCREASE SINGING POWER (continued)

(Continued from page 12)

as strongly as in the bottom part of your voice.

And remember:

If the vocal cords aren't vibrating enough, there's not enough muscle to resist the air from your lungs.

So instead of just singing high notes softly, I want to show you an exercise which will help you close your vocal cords more even on high notes.

But I have to warn you:

The next exercise uses a very ugly sound in order to get the vocal cords to work better.

It's called the "bratty" sound and it's super helpful in getting the cords to close even on your highest notes.

So don't worry if you sound silly doing this exercise.

As soon as you learn to sing those high notes more strongly, we can work toward getting a more natural tone when you sing.

You've been warned...

Here's how you do the bratty "Nae" exercise:

1. Say the word "Nae" (like "Nasty") out loud in kind of a witchy or bratty way. If you're having a hard time finding this sound, just picture the sound of the wicked witch from the Wizard of Oz.
2. Next, find a comfortable starting note (try E3 for guys and C#4 for girls), and sing the bratty "Nae" on that note.
3. Finally, sing an octave repeat scale where you take each note of the melody and replace it with the bratty "Nae" sound.

If you're not sure how to play this exercise on piano, don't worry.

Here's a great video that walks you through it:
<https://youtu.be/YXuNXWx86v4>

Try to keep this exercise really ugly and bratty when you're singing it.

Remember, the bratty sound is what helps the vo-

cal cords vibrate when you're singing those high notes.

So if you hear any lightness or breathiness in your voice, try to add a bit more of the ugly sound to those notes.

When you do this correctly, you'll be amazed at how much more power you have when you sing!

Sing with Power Exercise #4: The Octave Repeat "Gug"

Let's be honest:

The "bratty" sound is super helpful at increasing vocal power, but it sounds terrible!

So now that you're singing the highest notes in your voice with the bratty "Nae" exercise, let's see if you can do that on a slightly more normal sound.

In the next exercise, we'll go back to using the "Gug" sound.

Remember, the "G" consonant is great at keeping the vocal cords vibrating when you're singing.

And rather than using the "bratty" sound, the "uh" vowel is really great at keeping the voice relaxed.

Without further ado, here it is...

Here's how to do the octave repeat "Gug"

1. Say the word "Gug" out loud like you're saying the word "Gut" but with a "g" at the end.
2. Next, find a comfortable starting note (try F#3 for guys and C#4 for girls) and sing the word "Gug" on the same note.
3. Finally, take a breath and sing an octave repeat scale where you take each note of the scale and replace it with the word "Gug".

Don't worry if you don't have a piano, here's the vocal exercise so you can practice at home:
<https://youtu.be/nOWGPZomJcE>

Remember, the whole point of the "Gug" exercise is to help the vocal cords vibrate more.

And with more muscle and air, you'll naturally have a louder voice.

But if you're hearing that those high notes are breathy or light, make sure that you're enunciating

(Continued on page 14)

INCREASE SINGING POWER (continued)

(Continued from page 13)
the “G” consonant strongly.

You’ll notice that your singing power increases dramatically as soon as you pronounce that “G” a bit stronger!

Sing with Power Exercise #5: The Octave Repeat “Mum”

Now that you’ve learned to sing those high notes with crazy power, it’s time for a real challenge:

The octave repeat “Mum”

Why is the “Mum” a challenge?

Well, in the previous exercises, we’ve used different sounds in order to get the right balance of muscle and air in your singing voice.

But the “Mum” exercise will give you less support than the previous exercises.

For example, in the “Nae” exercise, we used the “bratty” sound to get more resistance to the air from your lungs.

And then in the “Gug” exercise, the “G” sound helped you resist the air in your vocal cords better.

But in the next exercise, you only have an “M” consonant to hold on to.

So if you’re singing the “Nae” and “Gug” exercises well, it’s time to challenge yourself with the “Mum”.

Here it is...

Here’s how you sing the “Mum” exercise:

1. Say the word “Mum” (as in “Mother” with an “m” at the end) out loud at a comfortable volume.
2. Next, find a comfortable starting note (try F#3 for guys and C#4 for girls) and sing the word “Mum” on the note.
3. Finally, sing an octave repeat scale where you take each note of the melody and replace it with a “Mum” sound.

Again, don’t worry if you don’t have a piano.

Here’s a great video to walk you through the exer-

cise: <https://youtu.be/C1IJE4w3G6c>

Remember, the “Mum” exercise is supposed to be a challenge, so if you’re having a hard time, don’t worry.

Just go back to one of the previous exercises that was working well for you and do that until your voice feels stronger.

Then you can come back and try the “Mum” again.

Not gonna lie: this exercise can be a challenge. But if you came here wondering how to increase vocal power and get a stronger voice, the “mum” is absolutely essential.

And hey, once you get this exercise right, you’ll be amazed at how much you’ve improved your singing power.

Congratulations

Way to go!

By now, you’ve learned exactly how to increase singing power and done some of the best exercises to increase it.

If you’re wondering how to get a stronger singing voice fast and retain it for the long term, the key is practice, practice, practice!

Keep it up, and you’ll be singing powerful high notes in no time.

Before long, you’ll know how to sing with a strong voice, how to master that wild powerhouse singing style that we all dream of.

But if you’re feeling that your voice is a little bit breathy or light, don’t worry.

The best singers work with these exercises every day.

So keep working on these exercises and you’ll see your singing power increase like crazy!



FREE YOUR VOICE

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

(continued from last month)

SOFT PALATE (cont)

Usually it will enhance your singing to raise it a tiny amount. Also, a general guideline is to drop the base of your tongue to some degree toward the rear wall of your throat for lower pitches, and not raise your soft palate quite so far for higher pitches. This is because your larynx and tongue base will want to rise naturally for higher pitches, especially above your registrar break, and fighting too hard against what is natural will cause strain.

Common Problems

- Have you ever been told, or even convinced that you should always sing as if you had an egg or golf ball in the back of your mouth? I disagree with this approach, much to the annoyance of some singing teachers, because the images are too strong. Creating that much space is uncomfortable. It darkens a singer's sound by increasing tension and reducing the flow of breath into the nasal cavities (where the sound's high frequencies or 'shimmer' or 'ring' are enhanced). The singer sounds like he/she is trying too hard with air coming out under varying degrees of pressure, thus making the tone and the lyric flow heavy, deliberate, and stilted.
- Pushing the tongue flat with too much force causes tension in the back of your throat. Try it.
- Heavy tension in the rear of the tongue, mostly caused by pressing it down too forcefully, will cause the soft palate to arch too far. It is not easy to lift the soft palate without simultaneously pushing the tongue base down.
- Over-arching the soft palate can cause some singers to push their lips forward too much.
- Pushing the lips forward off the teeth in a forceful and unnatural manner can cause some singers tension in the soft palate and jaw. Over-arching the soft palate can cause rigidity in the jaw and the neck.
- A soft palate raised too far can cause outward breath to be strained and placed under too much pressure.

(to be continued next month)

23. Foolish Over You (Each Time I Fall In Love)

with you

S. K. Grundy
Sung by the Sundowners, 1967

FREE SINGING TIPS

by Yvonne DeBandi
from a2z-singing-tips.com

T = Tone Placement. Learning the facts about tone placement and resonance make a huge difference in the abilities of a singer. In simple terms, a singer has numerous body cavities (nasal cavity, chest cavity, etc.) and amplifiers (bones, ligaments, etc.) that act as resonators. Focusing the vocal tone through the proper resonating chamber with the proper support is important with regard to controlling and developing your personal sound.

FREE SINGING TIPS

by Nicole LeGault
from a2z-singing-tips.com

T is for Talent. Talent? I believe that talent is an illusion that only people who've practiced a great deal will ever possess. I have students who practice regularly, and students who don't – the difference is abundantly clear. Adhere to a structured practice regiment and you will be "talented" too!

FREE SINGING TIPS

by Mick Walsh
from a2z-singing-tips.com

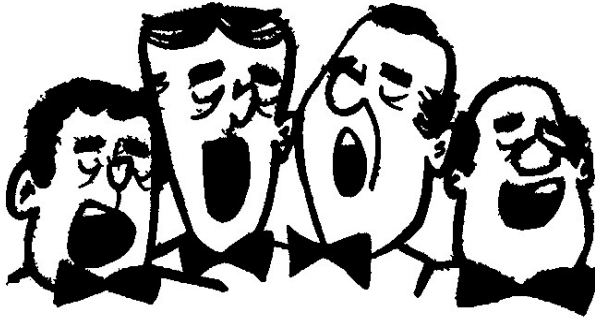
T. Avoid Tea, Coffee, Alcohol, Ice Cream Milk, Soda, Peanuts, and **chips** just before you sing. These liquids only help to dehydrate your voice and the peanuts and chips leave debris all over your vocal folds ...Ewww! In reality you should avoid all of the above period and just drink lots of water (more on water later). However, us coaches understand that you're not training to become Monks so we do allow a little indulgence from time to time. Remember though, all things in moderation.

FREE SINGING TIPS

by Teri Danz
from a2z-singing-tips.com

T= Take feedback and direction. Be teachable. Sometimes other people can guide us when we don't know the way. Sometimes other people are dead wrong. Trust your intuition. Learn who to trust and then take what you like and leave the rest

CHAPTER QUARTETS



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.

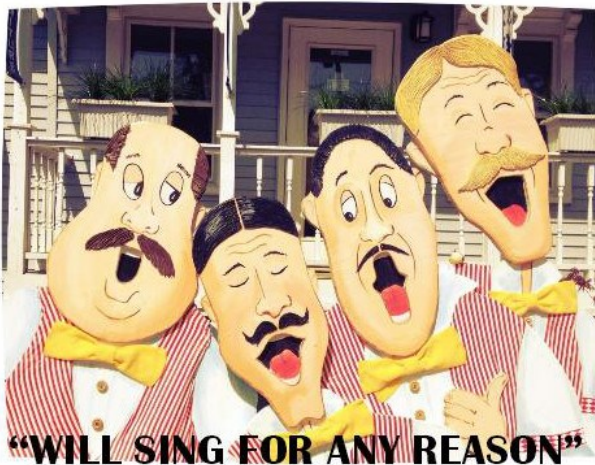


On Point

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

Four More Guys

Dan Kulik tenor
Ken Moyer lead
Jason Dearing baritone
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 Apr	Jacksonville University
Thu	11 Apr	Shepherd of the Woods
Thu	18 Apr	Shepherd of the Woods
Thu	25 Apr	Shepherd of the Woods
Thu	02 May	Shepherd of the Woods
Thu	09 May	Shepherd of the Woods
Thu	16 May	Shepherd of the Woods
Thu	23 May	Shepherd of the Woods
Thu	30 May	Shepherd of the Woods

BIRTHDAYS

Jason Dearing	20 April
Rick Chapman	25 April
Ken Huang	25 April
Margie Phillips	26 April

PERFORMANCE SCHEDULE

Thu	04 Apr	TeBa Day
Sat	20 Apr	Honor Flight gig
Sat	18 May	Jacksonville Festival of Choirs

...more to come

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 Mclner
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



New trailer and "new" risers

WELCOME

NEWEST MEMBERS

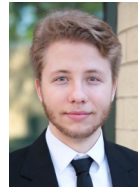
Daniel Pesante	March
Kenneth Moyer	June
Richard Chapman	July
Taylor Despars	September
Dan Kulik	September
Steve Moody	September
Margaret Phillips	September
Lee Hillman	October
Ken Huang	October
Ron Blewett	January
Bob Crino	February
Bob Ice	February

**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



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 May is 24 April.
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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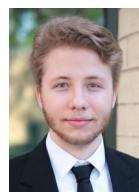
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**IMAGINE 80 SINGERS ON THE RISERS
BE A SINGER-BRINGER**



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



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