



Presents...

The Art of Singing

By Chrys Page

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About Chrys Page, Director of Sing Your Life

- ◆ Born of Greek immigrants, in New York City, Chrys Page started singing at the age of three, performing at family functions and entertaining the retired Ziegfeld Follies ladies who resided in a Convalescent Home across the street from the high rise apartment building in which she was raised.

- ◆ She graduated with honors from the High School of Music and Art in New York City, a special school for the gifted musical artists. Based on her musical abilities, Chrys was awarded a full-scholarship to continue her musical education.
- ◆ She got her Bachelor of Music Degree from Ithaca College in upstate New York, and later, a Masters of Music from the University of Illinois in Champaign Urbana.
- ◆ Chrys has had a 40 year career as a performer, author, and voice coach.
- ◆ In 1980 she settled in Southern California to raise her children. She spent 29 years in Los Angeles entertaining and teaching vocal techniques to singers of all ages. Chrys currently continues to entertain audiences AND her new crop of students in Corpus Christi, TX.
- ◆ Chrys has written several best-selling books and articles on the voice and specifically on performance aspects.

Chrys is living proof that a singing voice can last a lifetime if used correctly!

- **Other eBooks by Chrys Page**
 - **The Art of Stage Presence, ©2003**
 - **The Art of Musicianship, ©2001, ®2002, 2003, 2004, 2005**
 - **The Art of Promotion, ©2004, ®2005, 2006, 2007, 2008**
 - **The Ultimate Art of Performance – (A Guide book to a Performance Beyond Karaoke!), ©2008**

Table of Contents

- **About The Author**
- **Before You Begin**
- **Making This Book Work for You**
- **Relaxation**
- **Breathing**
- **Creating the Sound**
- **The Resonators**
- **Maintaining Quality**
- **Reviewing the Seven Deadly Sins**
- **Stage Presence**
- **A Final Word**

Before You Begin

Welcome to Volume I of "The Art of Singing"!

This eBook, **"The Art of Singing"** is your guide to a flowing, fluid voice that will last for your entire lifetime.

You may wish to also have in your library, the other best-selling eBooks that accompany this first of 5 in the "Art of..." series.

1. "The Art of Stage Presence"
2. "The Art of Musicianship"
3. "The Art of Self-Promotion"
4. "The Art of Performance"

Whether you are a beginning student of voice, or an accomplished performer, whether you have ever been diagnosed with severe vocal cord problems or just have occasional dry throat and hoarseness, this eBook is designed to:

- strengthen your voice,
- increase your endurance,
- enhance the natural resonance of your true voice,
- and teach your body to relax and
- allow the gift you have been given to flow from you into the world.

You will learn as you go through this eBook that some myths you've come to believe about the voice, aren't really true at all.

For instance, the myth that voice weakens as we age.

This is a myth that has been perpetuated by classically oriented vocal maestros for decades. You will find, as you apply the techniques learned in these pages, that this **is** truly a myth, and it will be dispelled along with some others.

Resting the Voice

This is another myth! Many singers of the past and present have been known to cancel tours and go into seclusion for months while their voice "rested". Resting the voice is totally unnecessary.

Like any muscle of the human body, when you stop using it, it gets flabby and ineffective. Once you learn to use the correct muscles of the body to produce your rich and resonant tones, you won't want to or have to "rest" them. No indeed!

Our motto in the studio is "Use it or lose it", and we are speaking of the voice, the human instrument.

Tone Deafness

This is a myth we will shatter! Actually, of the 10% of people, who think they are tone deaf, only 1% of those may truly be. We believe that the human voice is an instrument, much like any other musical instrument, except that it's God-made and not man-made. Finding where the notes are on the vocal instrument is the same as finding the notes on a clarinet or a violin. It takes practice!

And on the human instrument, there's no keyboard to look at, or valves to push. It's all done by feeling. But with repetition and dedication, anyone, yes anyone can sing.

A series of systematic exercises is provided to take each singer from the first steps of total body relaxation, to proper breathing, to the creation of your first vocal sounds, and finally the performance and the maintenance of the voice over the long run.

Our goal is a voice that will last for as long as you live, with little or no diminishing of quality, range or strength. It can be done!

Making This Book Work For You!

Many students, when beginning a new endeavor, have a tendency to rush through the material, almost with the speed of music video. In today's "hurry up" world of instant gratification, it's understandable that most people want what they want, and they want it NOW!

I know that feeling. It wasn't that long ago that I was in the same place. At 23, I'd been performing with big bands, on radio and television, done off-Broadway and Summer Stock. I had a natural gift, and naturally, at that age, never thought much about losing it. But one night I did just that.

**In the middle of a song, my voice simply left me! I was terrified!
What was it? What happened?**

I was lucky enough to find a teacher at the University of Illinois named William Miller, who explained to me that what had occurred was simply that I had been singing 6 nights a week for three years and doing it ALL WRONG!

"Your voice is your instrument", he told me, "and like any instrument, the valves get clogged, the strings get worn, the bow gets frayed. You need to discover where the sound comes from, and how it travels, the same way that a saxophone player understands the saxophone. I can get your voice back for you, but it will require starting over and learning how to use it properly.

You have committed the "**7 Deadly Sins of Singing**", and now we need to spend 4 - 6 weeks re-programming your instrument, but after that, it will be up to you to maintain it."

Professor Miller worked with me for 5 weeks. It was hard work, because I had to unlearn everything I learned about singing from the classical teachers in college.

But my voice came back, and it did so with more power than I'd ever had before! Even my speaking voice changed. It had more confidence, more resonance, more depth!

That was 45 years ago!

Today, the techniques taught to me by Professor Miller are a demonstration of their potency. I have more range, more volume, more fullness and richness now than ever. And what's best is that I never ever get tired or sore from singing or talking for long periods.

You can discover your true and natural voice, use it correctly, and have it carry you throughout your entire lifetime. But you can't do it without repetitive exercises practiced daily. You need to develop the "**habit**" of singing correctly, and this requires total dedication and practice...but for only 30 days.

All the tools you need to be the master of your voice are contained in this course, but you **MUST TAKE IT ONE LESSON AT A TIME, AND YOU MUST PRACTICE, EACH AND EVERY DAY FOR 30 DAYS!** To re-program your body's cell or muscle memory, you must repeat the new program every day at the same time, for the same *amount* of time for these principles to "stick"... to become a habit.

After that, *just sing*, and your voice will always be there for you, through colds, through fatigue, through anything!

At times, as you are following in the manual, you will be directed to put the book down and do the exercise for several moments before moving on. Don't rush through this book. Do the exercises as described and remember..... **Practice makes permanent!**

If you are presently studying with someone, and you are happy with the results you're getting, you may wish to share this material with your instructor since many of the techniques laid out here may be in conflict with your present form of study.

If that's the case, you may want to come back to this workbook at a later date, because these exercises are geared to "**untrain**" your voice and get it back to its natural quality. The only way to achieve the results you are seeking is to spend the time alone practicing the exercises without interference and contradictory input from anyone.

For example, you may have been taught that in order to produce a powerful sound is to stand straight up like Charles Atlas, plant your feet, suck in your tummy, and stick out your chest and chin. You'll need to unlearn that lesson.

The batting coach of a baseball team knows that when he finds a hitter with a natural swing, he mustn't change it. He may teach the youngster a better stance, a better grip, but he never touches the position of the batter's arms or suggests an alternate way of holding the bat on his shoulder. If it's natural, and it works, *leave it alone*.

As in any new idea, we believe that if you are to acquire the voice you want, one that will last you your entire lifetime, it is necessary for you to **empty your head of any pre-conceived ideas about voice production** and give these techniques a chance to "stick".

Once they are mastered, you won't ever to have to think about them again.

You will automatically breathe properly, create the sound correctly, let the high notes float out of you without any conscious effort. When a call comes to go record a jingle at 7AM, my voice is as ready at that hour as it is at Noon, or 3PM, or Midnight.

Now I give these techniques to you so you may fill the world with beautiful sounds! Happy Practicing, and remember,

Practice makes Permanent!

NOTE: Throughout this manual you will find references to the "**Seven Deadly Sins of Singing**" as discovered by my teacher and guide, William Miller. As they are revealed, we will stop and explain them in the context of what we're doing at the time. In this way, the student will have a practical reference for "unlearning" each one.

NOTE: It's a good idea to go to the [Sample Voice Lesson](#) page on my website and download onto a CD, the exercises you see there. However, if you don't have a computer, or don't know how to download files, then you may request a CD from us with all the drills included for postage only. Please [contact me](#) if this is your preference.

RELAXATION

Some of the teachers I had in college, the "legit" teachers, (coined that because they advocated a classical or style of singing, like the singing heard in Opera Houses, and considered "legitimate" singing), used to make me push a grand piano around the studio as I was doing my vocal exercises. I didn't understand the reason for this activity at the time, but did understand it years later when I studied with Professor Miller.

Those teachers were trying to strengthen my diaphragmatic muscle, which supports the voice, but what occurred instead was a tightening of my entire body, and this resulted in the ultimate "strangulation" of my voice, and is the reason I ultimately lost it altogether at 24.

My early teachers had it only *half* right.

Yes, the diaphragm *is* the vocal muscle and needs to be built up and strengthened, but the rest of the body, (the human instrument, remember?) needs to be relaxed so the sounds can *travel freely through it*.

See, students, the voice as an *instrument*, isn't just the vocal cord, it's the entire body, the chamber, which resonates or vibrates the sound and gives it its texture, tone quality, volume, and character. If your stomach muscles, chest, shoulders, legs, or any part of your body is tensed, then the tendency is to bring the sound up into the throat, where you've probably been told the sound is created...in the voice box. What this does is choke off the flow of the sound through the body resulting in a "strangled" sound.

When the student of the voice "strangulates" his sound by tensing up muscles of the body that need to be relaxed, the sound being produced gets weaker. **So...before we do anything, let's learn how to relax, okay?**

At this point, let's find a quiet spot where you can lie down on your back, knees slightly elevated. Take a few deep breaths into your belly. Good! Now read this guided meditation...

There's a Song in Your Heart

(a guided meditation to relax the body and prepare it for singing)

Lying on your back, knees slightly elevated, take a deep, long breath in through your nose, hold it for a second...now blow out slowly through your mouth. This is how to breathe while we journey into a special place in our mind where the material world is created. Picture a place, real or imaginary, where you feel safe and nurtured. It can be a room in your house, a patch of

your favorite beach, a mountain top...anywhere. Now see this place in your mind's eye and go there now.

Now, as you let yourself be surrounded by the love and security of your special place in your mind, feel all the tension of your body release itself. Feel your arms and legs go limp with every exhale of breath. As you inhale, feel all the tension points of your body receiving the oxygen you have inhaled, and relax as you breathe out. Keep breathing deeply and slowly and know now that everything in your physical world started with an idea, and ideas are formed in the mind, fed by love emotions, and manifested in our life. (Breathe in....hold it....now out, slowly through the mouth..) Here in our quiet place, we can envision whatever we want. Here is where we plant seeds for our life, and students, we can be sure that whatever seeds we plant, they will be manifested in our lives. Just as the farmer plants corn and gets corn, not beans or tomatoes but corn, the seeds we plant here in our quiet place cannot help but come into our physical life, IF, we cultivate our seeds, feed them, water them and put them in the light. Here, we plant the thought, "there's a song in my heart, and I shall let it sing through me into the world".

(Breathe in....hold it...and slowly, ever so slowly, exhale through the mouth....good.)

Okay, students, repeat this little affirmation to your self as you continue to breathe slowly in and out, and as you dwell in the quiet safe space in your mind:

"I want to sing! I love to sing! I desire with all my heart to sing! And I know that The Creator of all Life would never give me this desire to make music with my voice without giving me also the ability to do it. I trust that with help and my own dedication, I cannot help but succeed. I will practice my singing the way a farmer tends his crops...with daily nourishment and with patience...and soon...the day is upon me when my voice spills out of me into the world with ease, with effortlessness, with strength and beauty that I never knew I could produce before. I am confident! I rest in the knowledge that it's only a matter of time before the voice I envision here in my quiet place, is manifested. Conceive, Believe, Receive shall be my motto from now on."

Repeat this affirmation until you feel totally relaxed. Now Students, slowly rise, and let's get to work.

BREATHING

To help you with the exercises presented in the next several sections of the e-Book, Please refer to [**this link**](#) on the Sing Your Life website.

Probably the most natural thing the body does is breathe. You don't have to tell it to do this, it just does it! From the moment you come into this world, you begin breathing, and if you'll notice how a newborn does it, you'll get a clue into our first exercise.

A newborn infant breathes through its nose and the air fills the baby's stomach so that when it inhales and exhales, you observe the belly rising and falling, rising and falling. No other part of the body moves but the stomach. Animals breathe this way too. Sometime, watch your pet as he sleeps.

Only the stomach area rises and falls, not other body parts; not the shoulders, not the chest, only the stomach.

So, if it's such a natural process, why do so many singers do it incorrectly? There is a profusion of conflicting views on this subject in the voice teaching profession. Most "legit" teachers believe that the most important aspect of sound creation is "posture".

After all, before trying any instrument, one should learn how to hold it, and vocally, this means posture. However, as we will learn, standing erect like a soldier with chest high, shoulders back, and buttocks tucked in, strains the organs in the neck and jaw, and the muscles needed to make the sound. Once we learn how to relax the body, natural breathing follows.

- Lie on the floor and put a pillow under your head.
- Breathe in through your nose, and fill your belly with air.
- Notice how your stomach rises and falls with each inhale and exhale.
- You may wish to place a heavy object, perhaps a few phone books on the abdominal area right below the ribs.
- As you inhale, the weights should rise; as you exhale, they should go down.
- Notice how only your belly moves in this position, not your shoulders, or chest.

- This is the proper way to breathe for singing.
- Spend at least 5 minutes doing this so that you can experience how it feels to breathe this way.
- Your own sensory awareness will be a key factor in your progress.
- Remember that *feeling* the air traveling through your body, (instrument) is the first rule...using sensory awareness.
- Now stand up with your knees slightly bent in a relaxed position.
- If you have a full-length mirror, this is beneficial. You can even slouch (something your mother told you to NEVER do), for this exercise.
- Take a breath into your belly and try to duplicate the same sensory experience that you had on the floor.
- If your chest or shoulders are rising, you are doing it incorrectly.
- You want to stand in a relaxed position, not erect, and have only your stomach move in and out as you breathe through your nose and exhale through your mouth.
- If you begin to feel slightly dizzy as you do this exercise, you are doing it correctly.

The reason for the dizziness is that you are taking in oxygen to parts of your body that don't usually get it.

Breathing with a great heave of the chest, and "filling the lungs" may be fine for lifting weights, but it doesn't work here. If you work out, you may need to spend several days on this exercise alone to "unlearn" the breathing techniques you've been using in the gym.

The most efficient breathing for singing and for speaking is a combination of abdominal and diaphragmatic breathing, or belly breathing. It's not necessary to totally understand anatomy to breathe correctly for the voice, but we should have at least a slight understanding of the muscles involved.

Place your hand on the abdomen, at the place where the ribs arch in front, just below the breastbone. This region is known as the epigastrium, and it's a good place to feel the action of the diaphragm.

When you breathe in, the diaphragm, (sometimes called the "breathing muscle") drops down and flattens, forcing down the organs of the stomach and lowering the floor of the chest. This action creates the ability to take in

more air to the entire body, (including the lungs), than by the expansion of the ribs in chest breathing. And this is the truly the natural way to breathe, the way we did when we first came into the world.

REVIEW PAGE

1. When in a prone position, as you inhale, are you taking the breath in through your nose?
2. When in the prone position, as you inhale, is ONLY your stomach moving up and down?
3. After several breaths through your nose and exhaling through your mouth, have you become slightly light-headed?
4. When you stand and do this breathing exercise, is only your tummy moving in and out?
5. When breathing this way, are your shoulders straight but not raised?
6. In the standing position, is your chest loose and not raised?
7. In the standing position, are your knees slightly bent?
8. Are your arms dangling loosely at your side as you belly breathe in the standing position?

Your answers to each of these questions should be "YES". If not, go back and try again until you can answer each question with a "YES". The development and strengthening of the "breathing muscle" is of paramount importance to the task of vocal mastery.

It doesn't take very long to explain the proper breathing method, but it takes as long as it takes for each student to really get it and breathe this way when he/she sings. And it's the most important part of your training so don't be impatient. Stay on this exercise as long as you need to in order to totally master this breathing technique, okay? Remember when we say "Practice Makes Permanent", we mean it, so if you practice breathing INCORRECTLY, then you are reinforcing incorrect breathing and will most likely have to start your 30 days over again from Day One, so make sure you get this first drill right!

Once you're certain you are breathing correctly, you can move ahead to the next section on creating the sound!

CREATING THE SOUND

(or)

"THE GRUNT"

Congratulations! You now know how to breathe for the optimum sound production. Now, we are ready to actually make a sound.

What I have labeled "The Grunt", obviously because of its sound, is often called "The Attack", by your more classically trained teachers. I do not care for that label myself. It sounds all too violent to me, as if the singer and the sound were enemies.

Maybe you remember when your choir director mentioned using your diaphragm?

And maybe you were thinking at the time,

What the heck IS THAT? And how do we use it?

We're about to produce a sound that our body produces **naturally** when we laugh or cry. Try this:

- Put your hand on the place right in the center of your torso directly below your rib cage.
- Now laugh... feel that? Feel the pushing down and out of the diaphragm?
- Try coughing. Feel it now?
- That's the diaphragm!
- That's the muscle that's going to make your beautiful sounds for you.

You immediately notice that the diaphragm appears to be an involuntary muscle, right?

It just shoots out like that every time, we laugh, cough, or cry. Ever laugh so hard your stomach ached? It was actually your diaphragm that was hurting, located at the top of your abdomen under the place where the ribs come together at the breast bone. Okay, Let's begin!

- Lie on the floor as before with a small pillow under your head and some heavy object on your abdomen, like telephone book or anything with sufficient weight.

- Take a deep breath into your belly, watch it expand, and *as you exhale*, make a grunting noise using the syllable "uh" with a hard "u".
- As you make this sound, you push down so as to force your stomach to extend outward.
- The weights should pop up, not down, when you make the grunting sound.
- The bearing down starts the sound from your abdominal region, and lets it float through the larynx and over the vocal chords.
- Here's a novel notion. The sound is NOT produced in the voice box.
- It is created in the abdominal area. Imagine the diaphragm looks somewhat like a concertina, or small accordion, sitting vertically in your abdomen.
- When your push, or bear down, you are squeezing the sides of this muscle (accordion) together so that in the vertical position, the bottom of the muscle would come up, and the top of it would go down.
- Your tummy should expand as this happens. As you make the "uh" sound, you should feel vibration in your face; under the eyes, in the nose and lips. Putting the sound into the *front* of your face is the correct way to sing.
- It keeps pressure off the throat and larynx and creates a resonant warm tone. Keeping the sound in the front or *mask* of your face also acts as a megaphone for the sound and helps you to project the sound, even without a microphone.

Practice for several minutes of "uh", "uh", "uh" in short bursts, stop for a few seconds and then do it again...and again...and again. If you find that you are sucking in your tummy, or raising your chest as you make the sound, this is incorrect. You want to push it out at the moment you make the sound. What you're actually doing here is "letting go" in the larynx, and creating the opening for the sound to travel through.

It's important for you to understand here the position of your body when you do this exercise. You don't want to be doing the familiar "pelvic tilt" in which your buttocks tightens and actually leaves the floor. That's fine for strengthening the back muscles, but this exercise is different. Your diaphragm is the *only* muscle being worked and no other. What you are

doing is resisting the weights on your stomach area, and you are using only the stomach to do the resisting. You must practice, practice, practice, over and over again so that your body will ultimately create sound naturally using this method. This exercise will get pretty boring after a while, but know this!

This single step is the KEY to your naturally beautiful and powerful voice. Without the mastery of the diaphragm, even if you have a magnificent tone quality already, the years will play havoc with your throat and as you get older your beautiful sound will deteriorate. But learn to always, *always* use the diaphragm, and the sound you have today will get *better* with time.

So, practice this over and over in the prone position first, then several times standing in a relaxed position, with your feet dug into the floor. Feel the force of gravity as you stay down on your body and keep chest, shoulders, and back loose. This body position allows the sound to float through the body and emerge with a flowing, smooth quality, unrestricted, with substance, projection, and warmth. The abdominal muscles are doing the work and the throat is free and open, so you can do this in a sitting, standing, or lying position.

You must practice this "grunt" as often as possible, in your car, sitting at your desk, taking your walk, watching TV, etc. The strengthening of these abdominal muscles is the secret to long term quality in your voice. Your body will eventually automatically produce sound in this manner, without you having to think about it at all.

REVIEW PAGE

1. When lying down, do the weights on your tummy pop up as you make the grunting sound?
2. Is your bottom still touching the floor when you make the "uh" sound?
3. When standing, are your shoulders and chest loose and not raised as you make the sound?
4. Are you pushing out with your stomach, (not sucking in) when you make the sound?
5. Do you have the sensation of "letting go" in the throat at the moment you make the sound?
6. When you make the sound, are you aware that only the stomach muscles are working and nothing else?
7. Are you remembering to keep everything loose except the abdominal region?
8. Have you practiced this step over and over while sitting, standing, walking, lying down?

Please *do not go ahead* unless you have answered "YES" to each of the above questions, and are certain that you have practiced this step sufficiently.

THE RESONATORS

With any musical instrument, sound begins, travels through the instrument, vibrating off its walls, and emerging through an opening, called the **bell** of the instrument. In a trumpet, for example, certain valves are pressed down to alter the pitch and depth of the sound.

The places in the musical instrument where the sound vibrates, or bounces, are called "resonation" spots.

Likewise, vocally, the singer or speaker can direct the flow of air through certain chambers in the body, creating different sounds, sometimes brassy or throaty, or nasal or heady quality. Thus, the labels, "Chest Voice", "Head Voice", etc.

The singer or actor needs to learn how to utilize *all* of the body's resonators for a full warm "resonant" voice that will last for years and years.

In this lesson, we will practice the first simple technique aimed at releasing all of your natural voice's qualities. Before we actually commence with our first drill, I want to mention the first of the "Seven Deadly Sins of Singing".

Deadly Sin #1 - is listening critically to the sounds you are making, and judging them prematurely, rather than using sensory awareness.

You wouldn't go into your mom's kitchen and make a judgment about the cake she was baking based on the way the dough looked in the bowl, right? You'd wait to see how it turned out *after* it came out of the oven, and after it was frosted, etc.

Similarly, when you take a photograph using one of those old-fashioned Polaroid cameras, you have to wait before the image begins to appear. You couldn't really judge the quality of the photo until it was thoroughly developed.

Your voice is like an unbaked cake, or an undeveloped photograph.

The sounds that come out of your mouth at this early stage of learning may be foreign to you, heck, they may be awful-sounding.

So what!

Do not pay attention or make a judgment about these sounds while you are still a work in progress, okay?

If you were studying the trombone, or clarinet, or any man made musical instrument, you'd allow yourself a certain amount of time in which to find your way around the horn, or keyboard, wouldn't you?

Well this God-made instrument has to be learned too, and it's **more** difficult because the keys don't show. They have to be **felt**. And you'll make lots of mistakes along the way. So right now, let's give ourselves permission to make mistakes, to sound awful, and stick to it any way, no matter what, ok?

Here in Hollywood, where this eBook was written, mistakes are common, and viewed as part of every day show business. Whenever an actor makes a mistake, (or "Mis - Take"), the Director simply hollers out, "Cut! Take **Two!**"

So, don't listen! JUST DO IT!

There are several chambers through which the sound passes before it ever gets to your mouth, (the last resonator). The throat region, larynx, pharynx, and "voice box", is just one of these.

- The sound isn't made in the throat,
- it just passes through it, and to have a rich, powerful sound,
- the throat has to be open and unrestricted.
- The sound passes from the chest through the throat,
- travels through the nasal passages,
- through the sinus cavities of the head and
- finally your mouth.

While no *one* resonator produces the full, rich quality you want from your voice, the use of all of them together will.

"CHEST VOICE"

Let's discuss this term briefly since it's used a lot to describe the lower register of a female voice. Many "legit" voice teachers attempt to discourage young female singers from using what they call "Chest Voice". They have also labeled it the "belting voice", because it's the voice that Broadway

singers use to reach the guy in the last row of the theater. This particular voice doesn't blend well with high school choirs, and so is usually discouraged in young females. But to have a voice forever and ever, one *must* learn to sing in one's natural voice, rather than the false voice or "falsetto", or head voice. And coincidentally, merely by practicing in one's so called "chest" voice, our sopranos in our studio find their high voices get better and better. This is explained further...

Actually there is no such thing as a "chest" voice.

One's voice either resonates (*vibrates*)

- off of their chest,
- throat and
- nose and
- mouth alone, or
- their head alone, or
- all together simultaneously.

As mentioned previously, the latter method is best for long term maintenance of your vocal instrument. When you sing *naturally*, your chest is merely one chamber for the sound to pass through and vibrate. The chest should never be held up or stiff for that would impede the flow of air through the body.

If your natural voice is used, you would sing using your chest, throat, nose, head *and* mouth as resonators, but always supported by the diaphragm located directly under the center arch of the rib cage.

If you never let the voice go into your head, you are said to be singing with your natural voice, or full voice, or (as most choir directors insist,) chest voice.

But as you see now, there's really no such thing.

Okay, we are now ready to proceed with our exercises, utilizing first the nasal resonators. Again, let me emphasize that the sounds you make are for practicing the use of your body's resonation points and are not to be listened to for quality.

NASAL PASSAGES

In this exercise, we are concentrating on the nasal passage resonators. It's important for you to just do the steps without listening to yourself critically. And remember, like any new activity, practice and time achieves results.

The use of the nasal passages is critical because when you avoid letting the sound vibrate in the nose, you over compensate by keeping your voice in your throat, and that's what causes your voice to crack when you try to sing higher.

Don't be concerned if you experience coughing or mucous in your throat when you do this exercise, for what is happening is that you are actually using sound to expel foreign particles from the larynx, and to rid the vocal cords of excess phlegm build-up. (Among many vocal "experts", coughing is often cited as proof that Mother Nature actually intended for sound to be created with the diaphragmatic "attack".)

- ✓ Stand with your knees slightly bent in a relaxed position, not erect.
- ✓ Take in a deep breath through your nose and into your stomach.
- ✓ Make sure that when you breathe in, only your stomach expands, and no other part of the body, (this breathing method should be getting easier by this stage in your training.)
- ✓ Make certain that you don't raise your chest or shoulders when you inhale, and remain relaxed with your knees bent.
- ✓ On this step, we will initiate the grunt, but instead of letting go of it right away as in the earlier step, we're going hold it out or sustain it.
- ✓ Now as you exhale, begin a long humming sound using the word "hymm", and
- ✓ just as you release the sound, throw your body over so that your head is facing completely upside down and your arms are dangling towards the floor.
- ✓ Your head should hang in a relaxed manner with your chin tucked into your chest.
- ✓ Continue the hum with your body in this position, and do not come back up until you are out of air.

Even though you may feel slightly foolish when you throw your body

into this position, you will notice after a couple of times doing this exercise, that it is simply impossible for you to tighten your throat, chest, or other body part. You will also notice that the sound appears to be vibrating in the front of your face, between the eyes and the mouth, and you may feel slightly light-headed. This a good sign! You are doing it right!

After several times with your body upside down, stand up in a relaxed stance and do the exercise again, concentrating on placing the sound into the front of your face, (or mask) while supporting it with the diaphragm.

(Standing in an erect or stiff posture tenses up the muscles of your body and will block the sound. This is Deadly Sin #2.)

THE THROAT

Now we will show you how to use your throat as one of the body's resonators rather than as the point where the sound is created.

Most singers when they are just starting to learn *how* to sing, believe that the voice is centered in the throat, and they use their throat to make the sound.

- ❖ Do you notice that sometimes after talking or singing for a just a brief time, your throat feels sore and tight?
- ❖ Do you clear your throat a lot, only to make it feel even more raw?
- ❖ This is primarily due to the fact that most of us create the sound in the voice box rather than the stomach where the sound actually comes from.
- ❖ The longer we talk this way, the tighter the throat gets.
- ❖ But, by "letting go" of the pharynx, and allowing the sound to travel freely through it as only ONE of the passages for the sound, we achieve a resonant quality that can literally reach out and touch the people who listen to you.

One of my idols, when I was first starting to sing, was June Christy, a wonderful jazz vocalist with the Stan Kenton Band. She had a throaty quality that I wanted so badly, I used to spend hours at Yankee Stadium screaming at the top of my voice just so I'd get hoarse enough to sound like she did. It worked... to a point, but

I had no control of my voice, no intonation, (pitch), no breath

control, no dynamics, (loud and soft notes), and by the age of 24, no voice left at all.

Today, having mastered and perfected the techniques I'm showing you, I can sound just like June Christy one minute, and then more like Celine Dion the next. It's a question of *directing* the sound to a particular resonator, and the director is you, using the "Vocal Muscle", or abdominal-diaphragmic region.

In this step, we will demonstrate the throat as a resonator by doing the exact same exercise as before, using an exaggerated "H" followed by a long vowel sound, "aah", throwing the body over as before on the exhale. The sound emerges as "Haaaah".

Here we encounter Deadly Sin #3 - a stiff, or locked jaw while singing, also learned in high school choirs across the country.

In order to insure classically round tones from every singer, each one needs to open his/her mouth to the same size. We must understand here that the goal of a choir director is to create a blending of sound quality that will win competitions. Therefore, individual voices take a back seat to the choir as a whole. This is not to say that choir participation isn't a fabulous and worthwhile activity for any singer, 'cause it is. What I tell all my students is, "Sing for the choir director when you're in the choir, and for yourself when you're with me".

Although this exercise requires that you open your mouth, you don't want to drop your jaw or lock it into some uncomfortable position. A simple relaxed opening will suffice.

Repeat this step over and over making sure that the sound is being created in the stomach by pushing it out as you exhale, and that your body is completely relaxed and dangling towards the floor, and that your knees are slightly bent.

The more you practice these steps over and over again, the more natural it will become for you to talk or sing this way.

Remember, as you do these steps to not listen critically to yourself, but to simply do the exercises.

The way it sounds to you now is unimportant for it is only part of the whole picture. We are reprogramming your body's cell memory...or working with your muscle memory, so the sound at this point is completely and totally irrelevant.

Naturally, singing or talking through your nose is going to sound **nasal**, and

speaking through just the throat may sound **raspy and harsh**, but when combined and supported by the diaphragm, all the resonators together produce a round, rich tone. So pay no attention to any sound you don't like. We're just getting started! Do the drills...PERIOD!

THE HEAD

Depending upon your age, sex and training, this resonator may be the easiest one for you to use, but the one which, by itself, has the least amount of power and tone.

In this next section we are adding the head as resonator, and then combining it with the nose, throat and chest to create a full or natural voice.

Now before we do this, let's review what we've already done.

It's always a good idea to go over the territory you've already covered before each new exercise. In this way, you create not just the repetition required to produce permanence, but a "warm-up" for yourself that you can then condense and use before a performance, or for a quick "work-out", much the same way a runner stretches before jogging, or an instrumentalist blows into his mouthpiece before a concert.

So, dear student, do your breathing and grunting exercise before every new step.

For this "head" resonator exercise, we are using the vowel sound "oooh". While "uhmm" placed the sound into the "mask", and "haaaah" vibrated off the throat area, this vowel sound, "oooh" forces the sound into your sinus cavities, or, as I like to call them, the holes in your head.

You will notice as you make the "oooh" sound, that it's more hollow, has a wispy quality, and is softer than the sound made on "uhmm", or the syllable, "Haaaah".

You will also notice how much more range you seem to have in your "head voice". This is because the syllable "oooh" bypasses the pharynx and nasal chambers altogether, and you are directing the sound through the holes in your head only.

This "head voice" is often referred to as a "falsetto", and Italian word meaning *false*. It is precisely because of the unnaturalness, or falseness of the head voice that opera singers have to vocalize and practice every day of their lives to hang on to it, and why so many classically trained singers

cannot "belt out a song". After spending years cultivating a false voice, a classical singer has difficulty finding his/her "real" or natural voice.

However, as an added resonator to one's *natural* voice, it provides dynamics, feeling, and style to an overall vocal performance.

You're going to want to do this exercise, throwing your body over first, "grunting" out the "oooh" sound while pushing out the stomach, several times before standing straight up, (but not erect), and doing several times more.

USING ALL RESONATORS

Finally, we want to do the same exercise using ALL of these resonators at once.

- ❖ Take in a deep belly breath, (we need a lot of air for this),
- ❖ start the sound on "uhmm",
- ❖ throw the body over,
- ❖ change the sound first to "haaah" for 1-2 seconds and
- ❖ then to "oooh" until you're out of air.
- ❖ Stand and try it again.
- ❖ Then remain standing and try it yet again.

At this point, it is necessary to mention something about saving your breath for long phrases whether sung or spoken ones, or Deadly Sin #4.

Remember as a child when you challenged your best friend to a contest of who could hold his breath the longest? Perhaps you were in the swimming pool, and you both put your heads in the water, and the winner was the one who raised his head out of the water last.

You sucked as much breath as you could into your lungs, (you now know that you could've taken in twice as much into your belly, right?), held your nose for dear life, and watched your friend under the water, praying that he'd give up first.

For some strange reason, singers and actors alike feel like they need to *save* their breath, or hold it back in order to be able to complete a long phrase.

THIS HABIT MUST BE BROKEN! When you hold back your air, your body automatically tenses up.

- o The more you hold back,
- o the tenser you get,
- o the more air you need,
- o the less you have.
- o You end up hyperventilating or literally "gasping" for air.

I have so many students with beautiful instruments, (vocal cords), but they cannot complete a single phrase without running out of air, and why? Because they learned, incorrectly, to *save* their breath for long phrases.

Let's try an experiment.

- a) Stand before a mirror and breathe into your lungs and chest, the way you did before you started this course.
- b) Don't worry about returning to old bad habits, for you're not going practice breathing this way; you're only going to do it one time for the experiment.
- c) Now sing, or say "aah", holding it back and trying to save it so you can hold it for a long time.
- d) Watch the second hand on your watch or clock as you hold this sound as long as you can before giving up.
- e) Notice how long you were able to hold the note, and also notice the quality of the tone you made. (You may even wish to record this experiment, but only if you've gotten past **Sin #1**).

Now breathe in the way you have learned here, into your belly, and start the sound there, bearing down as you release the note, and holding none of the sound back, making sure that your abdomen is thrusting forward as you make the sound, not sucked in or deflating in any way. Time *this* exercise. How long did you go? How was the quality? The vibrato?

If you did it correctly, you should have been able to hold your note almost twice as long with the second technique, and the sound should have been easier to make and much more pleasant.

Believe me, students, you never want to SAVE YOUR BREATH!

Now, let's do the exercise again, using *all* of the resonation points, the chest, the throat, the nose, and the head.

While you are doing this, I want you to close your eyes and *feel* the sound start in your belly, gently bounce off the walls of your chest, float through your nose and throat, vibrate in the holes in your head.

Sensory awareness is essential to training your body's **cell memory**. Once you've accomplished this, you'll never have to think about it again. Inability to master this sensory awareness is **Deadly Sin # 5**.

The Mouth is the "Bell" of your instrument.

The position of your mouth determines how the sound ultimately comes out, so this last resonator is a very important one. The bell of a tuba, for example, being much larger than that of a trumpet, has a larger sound.

And, if you think of one's body as the instrument for the sound, it can be concluded that a larger person would be able to produce a larger sound, correct?

But in the human body, the "bell" can be altered in size, can't it?

So it stands to reason that...

how we use our mouth determines the quality, volume and richness of the sound.

Even if we've done everything right up to here, the abdominal-diaphragmatic breathing, the correct use of the vocal muscle, the bearing down to start the sound, if we don't open our mouth, nothing will come out.

Try this, stand before the mirror, clench your teeth and say "HA, HA, HA!" Notice that with your teeth clenched, the sound cannot travel freely over the lips. Now try it again with you mouth open, but not locked into an uncomfortable or rigid position, and say "HA, HA, HA" again. Hear the difference?

Remember Marlon Brando in "The Godfather". His mouth was very tight and almost closed when he spoke and the sound was thin and throaty. It had a threatening quality, which was what the actor wanted for that part.

Watch Whitney Houston sing sometime. Notice how she vibrates her lips

when she sings, almost the same way a violinist vibrates the strings of his instrument for a warmer, fuller sound.

By using all your bodies resonators, you achieve volume, depth, range, and a rich vocal quality that gets attention.

REVIEW PAGE

- Are you throwing your body over so that it looks almost exactly like the drawing in.
- Are you arms and head dangling when you are upside down?
- Are you aware that in this position you cannot raise your chest or shoulders?
- When you are holding out the sound in the upside-down position, are you remembering to bear down and push *out* on the stomach muscle?
- Can you *feel* (imagine) the sound floating through your nasal passages on the sound "Uhhh"?
- Can you *feel* (imagine) the sound floating over your vocal cords when you do the exercise with the syllable, "Haaaah"?
- Can you *feel* the sound in your head when you exercise on the sound, "oooh"?
- Are you remembering to keep the stomach pushed forward for the duration of the prolonged sound, not coming up or letting go of the muscle until you are thoroughly out of air?
- Have you tried the experiment on saving your breath?

Answered "YES" to these questions? If your response is "yes", then you have all the tools for a magnificent voice that will last a lifetime. To be certain that these tools are a part of you, you should have been practicing daily for the past 30 days.

You should have begun each practice session with a review of the last exercise before starting a new one. And you should have mastery over the vocal muscle (diaphragm) and be able to change resonators at will.

If this isn't the case, go back and start again.

MAINTAINING QUALITY

If you learn to talk or sing this way, you will find that throat problems, like dryness, harshness, soreness, and fatigue can actually be eliminated by re-directing the sound through the various resonators in the body.

If you get a cold, for instance, and your nose is stuffed up, you can make more use of the throat and head resonators until the nasal passages are open again. Or, you can even reduce the illness's effects on your voice by using sound pushed directly *through* the nasal passages to expel the mucous build-up. Similarly, if you've got laryngitis, humming on the sound "ng" as in "song", will rid the throat of the phlegm that is stuck there. Try that instead of antihistamines, which dry the nasal passages and do great damage to the vocal cords.

Many of my younger clients will want to skip over this page. After all, you're young, healthy, and don't need to worry about maintenance at this point, right?

WRONG! Remember, I was only 24 when I lost my voice entirely! Your body is your instrument. You can't trade it in for a newer model when it starts showing signs of wear and tear. So treat it well.

Here is my list of things to watch in order to maintain the quality of your voice over time:

<u>NOT ENOUGH SLEEP</u> -	A Voice that turns heads and makes people notice you is hard work. There is NOTHING more important than getting proper rest!
<u>ALCOHOL</u> -	Dries out the tissue surrounding the vocal chords, and makes the diaphragm "lazy".
<u>DRUGS</u> -	Either increase respiration like amphetamines do, or those which hinder concentration such as marijuana. Antihistamines should be avoided if at all possible as they dry out vocal tissue. Try an herbal nasal spray with a throat lozenge instead.

	<p>Please refer to the Chart on OTC and Prescription Medications to read the effects of all meds on the voice!</p>
<p><u>SMOKING</u> -</p>	<p>Affects your breath control and eventually your tone quality. Guitar players can change the strings of their instrument when they start wearing out. We singers cannot!</p>
<p><u>COLD DRINK</u> -</p>	<p>any think that a cool drink soothes the throat when in tually, it constricts the muscles needed to create and aintain the tonal quality. Soda Pop is especially bad before singing, for it induces belching and interferes with the vocal muscle. And Cold Milk creates phlegm and mucus to build up around the larynx. Warm drinks are much more beneficial, and</p> <p style="text-align: right;">room-temperature water is the best.</p>
<p><u>EATING BEFORE A PERFORMANCE</u> -</p>	<p>You should eat at least 2 hours before you sing. Eating just before you have to perform interferes with the action of the diaphragmatic muscle. Remember that Your body is your instrument, so Nutritional sense is always essential. Don't eat junk! Eat healthy foods that keep your energy up!</p>

Reviewing The Deadly Sins

As you continue to perfect these techniques, by repeating them daily, over and over again, please keep in your mind, these deadly sins that I've been mentioning throughout this manual.

Remember Sin #1? Can you recite it to yourself right now? Without looking it up? What is it?

Yes! That's correct! Listening critically to yourself while you are still a "work in progress" is the first, biggest and most dangerous sin. Most students who quit before achieving their goals do so because they, (or a loved one trying to be helpful), made a comment or observation about the sounds coming out of the student *before* the training was completed. So please, even if you need to wear ear plugs, or give a pair to your family, or if you have to restrict your practicing to the garage or your vehicle... Practice Constantly... but DO NOT LISTEN TO IT! JUST DO IT!

Sin # 2 - Standing erect and stiff instead of relaxed and down on your body.

Sin # 3 - A locked or stiff jaw, rather than a relaxed open mouth and throat.

Sin #4 - Saving your breath, rather than taking in a deep belly breath and using it for sound.

Sin #5 - Not using sensory awareness to feel where the sound is in your body.

Sin #6 - It hasn't been mentioned before now because I wanted you students to totally understand the concept of natural singing, starting with natural breathing, natural creation of sound, and so forth.

Now that you do completely comprehend this concept, we can get into Sin #6, which I call Use of Body Crutches. Hopefully, you have mastered the idea of using your natural voice and your sensory perception so well that this will never come up, but if it does, here's what it means.

If you've ever been in a choir of any kind, you've heard your choir director say things like,

"Soprano's! You're not getting up to that note, try standing on your tip toes, or try raising your eyebrows. It'll help you think high."

Those are perfect examples of Body Crutches. If you've read this manual from the beginning and you've been doing your exercises daily and diligently, you already know why body crutches are detrimental to the mastery of a natural voice that will last a lifetime, right?

Naturally! Raising one's eyebrows, or standing on one's tiptoes only tenses up the body, right?

And pulls the support out of the belly, forcing the singer to rely on the vocal cords alone for strength and quality. And, over the long haul, even if you have beautiful vocal cords that sound wonderful *now*, this will not serve you well, singers.

Intonation is best addressed by staying down on your body and supporting from the diaphragm, rather than by doing something unnatural.

"Oh yes?" you say? "Well what about these weeks of folding my body into a pretzel? Wasn't that a body crutch?"

I can see how you'd think that, dear students, but "NO". That was a *practice* technique. And once you have learned to use your sensory awareness to feel where the sound is and what your body is doing or not doing, you will no longer need to throw your body over to keep your shoulders and neck from tensing up.

Naturally, no one expects you to sing in that position, (although, many of my students wish they could, cause they sound so good that way.)

Sin#7 - is an all-encompassing sin titled, **Reaching vs. Letting Go.**

Basically, students, your vocal talent is a gift from the Creator. And if you only possess a desire to sing, but don't feel yet that you do possess talent, let me say this. The Infinite Source of All That Is would never give you a desire to sing without also the ability to fulfill that desire. And by *desire*, I mean a fervent heart's desire, a dream, the most excellent, sincere prayer you could make. It's not the same as walking past a clothing store window and thinking, "Boy! I sure would like that outfit."

No! A Heart's Desire is a deep, intense and powerful *longing*... a *yearning* that doesn't abate with distractions, but gets louder and louder as years go by, nagging at you to sing... sing... sing!

Okay, now that we've defined *desire*, let's explore the idea of *letting go* rather than reaching.

If your vocal ability is a gift from the Creator, then you did not manufacture it, did you?

And if you did not manufacture it, then you don't have to *do* anything special to get it to come forth into the world except perhaps, get out of its way and *let it happen*. That's what all these exercises are intended to do for you...to *unlearn* bad singing habits of the past that are *unnatural*, and to teach you how to stay out of the way of your voice and let it float out of you into the world. In other words, let the One who *gave* you the gift, do the work, and you just be the vehicle by which the gift comes through.

Haven't you ever felt that some other power was singing *through* you sometimes...when it seemed effortless and you felt as if you could've gone on singing for hours and hours? In those moments, you were *letting go* and letting your natural voice come out, rather than *making* it do so.

I came to this realization during a performance one night some years ago. I had had a bad case of laryngitis for several days, and was about to cancel my concert for this particular evening. While lunching with a very dear friend of mine, he suggested something less drastic than canceling the performance. He said, "Why don't you just go out there and let it happen? You're always talking about natural singing, being relaxed and all that. Don't you believe your own teachings?"

Well, I knew that if I stayed down on my body and kept it relaxed and breathed properly, that everything *should* work the way it's supposed to. I also knew that the larynx was only *one* resonance point, and that I could always push the sound through my nasal and sinus cavities, and avoid the throat altogether.

But my laryngitis was really bad, and I mentioned this to my friend. His response was,

"Well, are you the creator of your voice, or just the vehicle through which it comes out? If you really believe what you teach all of us students, don't cancel the performance. Go home right now, and rest, and maybe pray for help with letting go of all your concerns? You *know* it'll be okay!"

By the time I stepped out onto the stage that evening, I must admit, I was pretty relaxed. After spending the bulk of the afternoon in silent meditation,

I was confident that, although I still could not speak, my singing voice would not fail me.

My music started, I took a deep cleansing belly breath, said one more prayer, ran out onto the stage and opened my mouth to sing, "I feel a Song Comin' On", and....and *there is was!* My voice! It sounded pure and fluid! I was so overjoyed and overwhelmed, I almost cried right then and there. And the longer I sang, the stronger my voice became. There was no hint of laryngitis throughout my 45 minute set, none that is, until I was done with my performance and people were approaching to compliment me. I started to thank them and realized that I still couldn't speak a word. I nodded politely, and no one ever knew that I had laryngitis that night.

Finally, my mentor's lessons became clear. *This* is what Professor Miller meant by,

"You didn't create this talent! You are God's instrument. So, stay down your body, relax and just let it through."

That statement has become the foundation of my teaching method, and believe me, students, *it works!*

"STAGE PRESENCE"

(It's not what you think)

What's your definition of Stage Presence?

Charisma...Rapport... Electricity... Confidence...Magnetism?

No matter what word you use to describe it, I think we'd all agree that we definitely know it when we see it, right? And we sure know it when it's absent too. There are performers with absolutely beautiful voices who leave us cold, and there are those with somewhat harsh, raspy tones, who envelope us with their presence, and take us to another place in consciousness.

And the difference is...that word...*Presence!*

Depending upon which school of acting you subscribe to, there are all sorts of established "methods" by which one acquires *Presence*. But almost all schools of thought agree that stage presence is *acquired* through practice, self-discipline, and self-exploration, and that it is impossible to *fake*. Why?

Because *Presence* comes from being comfortable with oneself, and cannot be taught.

One of the biggest misconceptions that my students have had over the years is that stage presence is a skill. It isn't. Oh, yes! You *do* acquire it over time, but it is not a technique like breathing or holding a note for a long time. You can't PRACTICE stage presence like you practice a dance step or an arm movement. But as you continue to grow and learn as an artist, you will become more and more comfortable in your own skin and be willing to be more and more **PRESENT** to your audience!

So, Stage presence is directly related to how much of **YOU**, you are willing to allow to come through in your performance.

Simply stated, *The more YOU, the more Presence...period!*

And letting YOU come through in your performance requires that you take your attention **off** of yourself and put it on your audience, or point of

reception.

And this is something that evolves **naturally** as you become more confident and comfortable with yourself.

If you are more interested in communicating with those who are listening, and less interested in how you sound, how you look, how your hand gestures look, how the light is shining on your face, then you will have achieved stage presence...a presence that fills the room where you perform, and touches everyone in it.

If you're still a bit confused by this concept, so let's look further into this area of stage presence.

Most of you probably think that when you get up onto a stage, you automatically put on a persona, much the way an actor puts on the mask of the role he/she is playing. But if you were to ask any actor worth his salt, he would tell you that although he is playing a part, there must be a **connection** between the role and his own personality for him to be able to make that character real.

This why you hear actors say so often, "I read the script and liked the story, but I couldn't find anything in that character that I could relate to, so I turned it down."

Then there are those "actors" who see acting merely as a grown-up version of "pretend", and will play any role any time, and although some of these are well-known movie *personalities*, they are not considered *actors* with the Olivier's, and Brando's of the world. They may enjoy brief success, and who's knocking that, but they do not become legends, super-stars of theater.

Likewise, there are *singers* who, by their **presence**, are in a unique category of great performers, like the Streisand's, the Whitney Houston's of the recording world, the Pavarotti's of the operatic world, and singers like **Kristin Chenoweth and Idina Menzel** of the Broadway stage.

Then there are the "here today and gone tomorrow's" like Tiffany, or Laura Branigan, or countless others who get one hit and disappear into oblivion. Why?

Because some record producer "knew" what would sell and he sold it. But the performers were never allowed to *develop* a persona of their own, one that grew out of who they had been, who they were, and who they were becoming.

Stage presence, developed over time as a natural extension of who *YOU* are

inside, also then contributes to your longevity in the business as well.

What happens is that when a singer climbs up onto a stage, he learns that this is the time to *take the mask off*, rather than put one on. The more of your *own inner soul* you can bring to your performance, the more stage presence you will have...the more you will find your audiences being pulled into the world you are creating for them in that moment.

So, you see that the more you practice, the more comfortable you become with performing; the more comfortable you get, the more confident you are; the more confident, the more willing you are to exposing your real personality through your performance.

And when you do *that...Man, that's stage presence!*

A FINAL WORD

(or)

practice, Practice, PRACTICE!

With continuous practice, **every single day, at the same time every day, for the same duration of time every day, for a period of 30 days**, you will begin to notice that you are automatically creating the sound in your stomach without having to remember the exercises at all.

Your 30 days BEGINS AFTER YOU HAVE MASTERED EACH VOCAL EXERCISE!

Remember, practice makes permanent, NOT PERFECT! So practicing without having mastered the correct way to do each drill, is useless and will get you nowhere fast! But once you are sure you got it down, if you follow the 30-day plan *exactly, you will never have to practice singing again..*

When you think about it, everything that you do automatically now is a result of many hours of programming yourself to do it that way. Think about getting into your car to go somewhere. Do you turn the ignition on first and then fasten your seat belt, and then check the rear-view mirror, or some combination like that? Without even realizing it, you have developed a pattern that is unconscious and automatic.

Practicing these vocal techniques will accomplish the same automaticity so that years of vocal lessons becomes unnecessary. Although some of these exercises may seem tedious now, think of what you can accomplish with a lush, magnetic voice that no one can resist. Think of how long that voice will last...a lifetime! In 30 days, if you've done your part, using these exercises, your voice will get stronger with age, fuller, more powerful and warm.

Once you have totally mastered the lessons in this book, as you continue studying , there is less concentration on the vocal workouts, and more emphasis placed on application of these exercises in actual presentations, interpretation, stage movements, microphone techniques, arrangements/outlines, intonation and pitch issues, etc.

Practicing now will make it second nature, so PRACTICE, PRACTICE, PRACTICE! Practice makes Permanent!

Visit us at <http://www.singyourlife.com>

Good Luck!