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How to Use This Program

The Singing Success Program is primarily an audio-based course. Start by listening to the first CD. Then, as you progress with the CDs, you will periodically be referred to the book and DVD for visual examples of the techniques being described.

Pace yourself! The Singing Success Program is intensive and it will take time to master. Practice between 3 and 6 days a week depending on the intensity of your workouts, being careful not to overwork your vocal cords. Don’t push too hard! If your voice begins feeling tired or strained, cut back on your practice schedule.

Take your time mastering the techniques as well. Just because you have listened to a lesson once or twice doesn’t necessarily mean that you are ready to move on to the next one. Continue repeating the lesson until you are confident that you are ready to move on to the next one. However, if you come to a lesson that is particularly difficult for you and you just can’t seem to get past it - move on! You can continue to work on that technique during your practice times, but don’t allow yourself to get completely hung up on one spot in the course.

When singing, as with any physical activity, there is a risk of injury. Do not attempt to sing if you are sick or if your throat or vocal cords feel sore or tired. If you have or suspect any kind of vocal disorder, consult with your physician before using this program.
Congratulations! You have in your hands the most effective, comprehensive, and practical self-improvement program ever published. With its 12 CDs, DVD, and this booklet, Brett Manning’s Singing Success will systematically teach you the same world renowned technique used by more recording artists and entertainers than any other. No other singing technique even comes close!

How does Singing Success differ from other techniques?

- It is based on fact, not tradition
- It is not based on subjective imagery or unusual mouth and body positions
- It promotes individuality and artistic expression
- Singers get results in weeks, not years. While vocal study is a lifetime pursuit, most singers experience dramatic improvements right away
- IT DELIVERS! With this technique, you will dramatically improve your range (high and low), be more consistent, confident and stylistically versatile.

About the Author

Brett Manning has been teaching voice for over fifteen years. Now widely regarded as America’s top vocal coach, Brett Manning instructs some of the world’s best singers from Nashville to Broadway, as well as the general public at seminars and workshops nationwide. Top vocalists from Europe, Asia, and Australia come to the United States to study with him and frequently take lessons over the phone. Brett Manning’s client list contains winners of the world’s most prestigious vocal awards, including the Grammies, the Doves, and the CMA Awards. Despite having an incredible five octave range himself, Brett continues to claim "all my students eventually out-sing me!"

Brett Manning is the President and founder of Singing Success.
We are so confident that you are going to experience dramatic improvements that we thought it best to provide a place for you to keep track of your progress. Otherwise you might not believe it! So work through the 17 sessions on the CDs, watch the DVD, learn how your voice works, and enjoy the journey! Don’t be in a hurry to build a “big” voice. Remember, a strong voice and a wide range are both gained by healthy, balanced technique, not by pushing.

**Date you began Brett Manning’s Singing Success:**

**Range:** From low _____ to high _____ How many octaves? _____

**List the styles in which you are comfortable performing (i.e. R & B, Pop...)**

__________________________________________  ______________________________________

__________________________________________  ______________________________________

__________________________________________  ______________________________________

**What areas would you most like to improve vocally (i.e. range, style...)?**

__________________________________________  ______________________________________

__________________________________________  ______________________________________

__________________________________________  ______________________________________

**Notes:**

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

Date you finished Session 17 of Brett Manning’s Singing Success

**Range:** From low _____ to high _____ How many octaves? _____

**List the styles in which you are comfortable performing.**

__________________________________________  ______________________________________

__________________________________________  ______________________________________

**Write down several things that you love about your voice.**

__________________________________________  ______________________________________

__________________________________________  ______________________________________

__________________________________________  ______________________________________
Anatomy of the Vocal Cords

The vocal cords are two muscular folds that connect from the inside front to the inside back of your larynx. The larynx, made up of cartilage, ligaments and muscle, rest on top of the trachea (windpipe). Your vocal cords are designed to execute different coordinations to accommodate the different registers. When you sing in chest, for example, your cords are at their longest and thickest position. As you ascend, your cords should zip up, making the vibrating surface shorter and thinner. That’s how the high notes are accessed—not by stretching, straining or pushing the chest voice.

Chest

This is your heaviest register; the cords are vibrating along their entire length. It’s called “chest” simply because you should feel the resonance predominantly in the chest. Place your hand on your sternum and sing a rich, full “ahh.”

Head

This is the highest part of your natural range. The cords zip up about 2/3 of their length, leaving 1/3 to vibrate. You should feel the resonance primarily in you head. Place a hand on the back of your head near the neck and sing a light, hooty “hoo.”

Whistle

While found primarily in the female voice, whistle (or flageolet) register can be developed in both male and female voices. You can see here that the vocal cords zip up nearly their entire length, leaving just a small opening free to vibrate.

Falsetto

This is the lightest of all vocal coordinations. The cords are long and only the outer borders vibrate, thus producing a “false voice.” Falsetto differs from head voice in that it lacks depth and color.

This “zipping up” action is great news for singers who are frustrated with their range, want to sing with greater freedom, or whose voices tire too quickly. In other words, pretty much everyone! Remember, your singing range—both high and low—is limited much more by the lack of knowledge than by lack of talent.

“Genius is the ability to reduce the complicated to the simple.”

C. W. Ceran
Resonators

The soft palate hangs down as a natural divider between the mouth and sinus cavity. If it hangs too low, the tone may be too nasal. If it is lifted too high, preference is shown to the mouth as a resonator, making it difficult to sing in your head voice. Try this: raise your soft palate (like you’re swallowing an egg) and read this paragraph out loud. Yep. You sound pretty goofy. That’s not your natural voice - it sounds too “hooty” and phony. **If you don’t use a phony sound when you speak, would it make sense to do so when you sing?**

Before the sound formed by your vocal cords reaches the ears of your audience, it is transformed and amplified by the spaces above your larynx - namely, the pharynx (throat), the mouth and the sinuses (nasal cavities). These three areas that make up your vocal tract form a resonant trinity with each space favoring certain frequencies. Because the shape of your resonance system is unique, your voice is different from that of anyone else.

"It's what you learn after you know it all that counts.”
John Wooden
**Singer's Breathing**

It seems that many traditional schools of singing teach breathing as some harrowing, complex event. You’ve probably heard “sing from your diaphragm,” “flex your bottom,” “support with your stomach,” “expand your back,” and so on. All of these concepts set the singer up for unnecessary distraction and tension. Stand up straight and breathe! When you breathe in, the viscera (your belly) falls forward. When you breathe out, it falls back into place. That’s it! Here’s what it looks like:

**Correct:**

![Inhale Correct](image1)

![Exhale Correct](image2)

**Incorrect:**

![Inhale Incorrect](image3)

![Exhale Incorrect](image4)

(too rigid)

(Trying to press air out with the rib cage)

**Posture**

It’s simple. Stand up straight and relax. Washing your cat is difficult - standing and breathing is easy.
Correct

Loose Facial Muscles on Vowels a (face), oh (gold), ah (father)

Incorrect

Tight Facial Muscles on Vowels a (face), oh (gold), ah (father)

Tight facial muscles equal a tight throat. The longer you sing in this condition, the weaker the muscles inside the larynx become. This gives preference to the development of the outer muscles of the larynx causing numerous vocal dysfunctions.
1. **Jaw Jutting**
Jaw jutting is the act of protruding the jaw forward creating excess tension and introducing the outer muscles of the larynx into tone production (see BOX A). To fix this habit, do the exercises on an open "ah" sound while gently holding the jaw back as in BOX B.

2. **Digrastic Muscles**
These are the muscles under the chin (see BOX C). They, along with several other muscles, are activated in the process of swallowing, but should never be used in the tone making process. The fingers should be placed under the chin with moderate pressure to give a slight resistance against the digrastic muscles. This should be done very gently and you should never press so hard that you actually feel pain.

3. **Larynx Positions**

   - **Incorrect**
     - High (swallowing)

   - **Correct**
     - Medium (normal resting position)

   - **Incorrect**
     - Low (yawning)
Exercises

Posture
Your posture should not be rigid. If you were to lie flat on your back on the floor, in a comfortable manner, that would also be how good posture looks when you are standing up.

Bending over for high notes

Tongue
A. Tip of Tongue resting on the back of the bottom front teeth.
B. Tongue resting somewhat flat with slight groove on vowels “a” (cat), “eh” and “ah.”
Because your voice is an instrument of flesh and blood, diet is more important for singers than it is for other types of musicians. In other words, you need to pay special attention to what you put in your body - especially on the days before a performance. A bad diet could be causing the production of too much phlegm (mucous), or it could be drying you out, causing damage to the tissues inside your larynx. Below is a “singer-tested” list of foods that have been found beneficial or harmful to the voice. While this list as a whole has not been clinically tested, the myriad of testimonies from singers concerning these foods are significant. Take into account that we all have different body chemistry. Some people I know are completely unaffected by anything they eat, while others can’t even think about certain foods without their voices locking it up and calling it quits.

**Singer Friendly Foods:**
- herbal teas
- lean meats
- non-citrus fruits
- water
- vegetables
- water
- eggs
- water!
- pasta

**Singer Deadly Foods**
- milk products
- excessive alcohol
- MSG
- smoking
- refined sugars
- caffeine
- junk food
- artificial sweeteners

**Singer’s Smoothie Recipe**
Try this to revive a tired or hoarse voice: 5 large carrots, 2 celery sticks, 2 apples, 1 tbs parsley, 4 radishes, 4 cloves of garlic and a 3-inch ginger root. Run through a juicer, then enjoy (?) with a piece of wheat bread.

**Helpful Teas & Throat Sprays**
There are a variety of throat sprays and herbal teas available that are specifically designed for singers, treating everything from allergies to vocal fatigue. The ones recommended by Brett Manning, including Sunny Fresh and Entertainers Secret, are available on our website at


*Also:* Some allergy medicines can save or sink a singer - you’ll have to experiment.
Check Points

You know when you have one of those days when you can't sing anything well? The truth is that there are few performers in the world who can boast complete vocal and technical consistency. However, being aware of the issues listed in this section can dramatically increase your batting average. Run through this list of “Check Points” to see if there is some simple aspect that you might be overlooking.

**Technique**

*Another set of ears*

Ears that are not on your head hear your voice much differently than you do.

**Discipline**

Building and maintaining your voice requires that you spend a lot of time singing and listening. Tape yourself periodically and listen critically.

**Do you abuse your voice?**

If you are pushing your chest voice, singing too airy or just too much, your chances of improving your technique are pretty slim. Yelling at sporting events, talking loudly in smoky clubs, cheerleading, etc. are not options for the serious vocalist.

**Over-working the voice**

How much your voice can take is discovered by experimentation and guided by the thickness of your vocal cords. And yes, it is possible to have great technique and still tire your voice out. Try a cycle of thirty minutes with a ten minute rest or even ten minutes of singing with twenty minutes rest. The thinner the voice, the more rest you need to bounce back.

**Under-working the voice**

You cannot realistically expect to sing a fifty minute set without working up to it. You can't even expect your voice to hold together through one demanding song without living with your new technique for a while.

**Physical problems - See your Physician**

If you suspect health issues are the problem, don't procrastinate. Really. Singing on ill cords can cause serious, even permanent damage.
Health and Happiness

Lacking sleep
This is the quickest way to overwork your voice, causing the cords to thicken up resulting in edema (swelling or puffy cords).

Proper exercise
Your voice is obviously going to work best when your body is in shape. Also you’ll be amazed at how exercise will lower your stress level.

Balanced personal life
Did you know that you can develop vocal dysfunctions from stress? It is very true! Serious problems in our personal life can have adverse effects on your singing.

Healthy spiritual life
We are both physical and spiritual. My personal belief system in the Lord Jesus Christ brings me great peace and gives me marvelous purpose for developing my gifts.

Vitamins, Herbs and Supplements
Many nutritionists will recommend B vitamins for their reputation as being the “stress-relieving vitamins.” We’ve had a great deal of success with certain herbal formulas for balancing out the body’s five systems - immune, circulatory, digestive, endocrine and respiratory. Visit www.SingingSuccess.com/vocal-health to learn more.

Reflux
Reflux is a back-flow of acid from the stomach into the esophagus. Burping up even a tiny amount of acid can burn the delicate vocal folds. Symptoms include heart burn, chest pain, and waking up with a sore throat. If you suspect this is an issue for you, your doctor can prescribe medications. Non-medical options include avoiding spicy foods, avoiding eating anything after 8:00 in the evening, and raising the head of your bed about 4 inches.

Allergies
This worrisome issue, in most cases, can be controlled with diet, supplements and medications. If allergies are an issue for you, start by eliminating milk products from your diet (it’s really not as hard to do as it sounds) as they encourage excessive mucous production. Also, ask your doctor to prescribe a non-drying allergy treatment such as Allegra or Claritin. Visit www.SingingSuccess.com/vocal-health for more singer-specific options.
The Human Element

Some days you have it...

...some days you don't. When all other checkpoints fail to solve your dilemma, this is the harsh reality. However, with great technique and passionate delivery, even your bad days will sound great to your audience.

Inexperienced

Consistency comes with time and practice. Sing in front of people as often as possible. You will learn how your voice will react in different settings, and how you can be more in control.

Nerves

Did you know that some of the greatest performers in the business suffer from stage fright? While beta-blockers can be prescribed for severe cases, the best defense against a case of the jitters is simply to SING ANYWAY! The truth is you may never perform nerve-free, and that's just fine. An overly-calm performer usually appears to be aloof and lacking passion.

The Turtle and the Rabbit

"I have passed up many of my friends who are exceptionally gifted, even though my own singing gift is merely average. I worked harder, smarter and more consistently than most of my peers. I looked up to them and aspired to be as good as them. And this turtle caught up with those rabbits while they were sleeping and found myself able to do vocal coordinations that they can only dream of." -Brett Manning
Below is a visual example of how every vowel proceeds from either ‘oo’ or ‘ee.’ The explanation of the significance of this fact is contained on CD #7.

(oo) as in boot

(u) book

(uh) buck

(oh) boat

(ah) father

(ee) as in beet

(ih) bit

(eh) bet

(ay) bait

(aah) bat
*slides* - singing from note to note stylistically, without any delineation; most common in blues and country music.

*soft palate* - the soft fleshy back part of the roof of your mouth. This can be felt by placing the tip of the tongue to the roof of the mouth, which is the hard palate, and then roll your tongue backwards. This is your soft palate.

*staccato* - short, disconnected notes

*style* - a personalized approach or mannerism to singing or any other human activity.

*timbre* - a person's particular vocal color or tone quality

*timing* - a particular approach to rhythmic singing

*vibrato* - a natural oscillation or pitch variant that is the result of the dynamic balancing of airflow and vocal cord approximation. Vibrato is not hereditary! It is simply a sign of a healthy voice.

*vocal cords* - two muscular folds located inside the larynx. Like air escaping through a balloon while someone is pinching the opening, the vocal cords vibrate as air passes by them, creating sound.

*vocal register* - a grouping of adjacent notes made with the same coordination:
- chest voice - This voice resonates primarily in the chest. Marked by a rich, deep timber, this is the register in which we normally speak. The vocal cords are vibrating across their entire length.
- head voice - This voice resonates primarily in the head. It is the highest part of your natural range, sometimes producing a softer, hooty sound. The vocal cords zip up about 2/3 or their length leaving 1/3 free to vibrate.
- falsetto - This is the lightest of all vocal coordinations. It tends to be airy and lacks volume and depth of sound.
- vocal fry - Though this register is uncommon, it is used by some bass singers to produce the lowest possible sound. The vocal cords vibrate extremely slow. (It sounds kind of like Elmer Fudd.)
- whistle register - Another uncommon register found primarily in the female voice, the vocal cords zip up almost their entire length leaving just a small opening free to vibrate.
- middle/mixed register - A blend of head and chest registers referred to in this series as "THE MIX."
While this list is far from exhaustive, it contains brief and practical explanations of the terms used in this program.

**Adam’s apple** - common term for thyroid cartilage; the part of the larynx which protrudes from the front of the neck.

**break or disconnect** - any sudden change, interruption, or shift in tone usually from chest to falsetto, falsetto to chest, and sometimes form chest to head voice i.e. in yodeling, and some R&B styles. However, many breaks are accidental or are used to hide the singer’s lack of ability to connect vocal registers.

**bridge or passage area** - commonly referred to as the “break,” this is the place in your range where you start to blend registers. The common first bridges are:
- basses: A-Bb-B below middle C
- baritones: C#-D-D# above middle C
- tenor/alto: E-F-F# above middle C
- mezzo soprano: G-G#-A
- soprano: A-Bb-B

**delineation** - the approach to singing notes in a separated manner without singing staccato, especially in trills.

**epiglottis** - the leaf-like cartilage that separates the functioning of your esophagus from the functioning of your trachea.

**larynx** - commonly known as the voice box; the organ at the top of the wind pipe or trachea. The vocal cords and their corresponding muscles are found inside the larynx. The muscles used for swallowing are found outside the larynx.

**licks, trills and runs** - scales or parts of scales sung dynamically.

**legato** - long, smooth, connected notes.

**nasal/head cavity** - resonating area in the upper half of your head.

**resonance** - the amplification of sound in the cavities of the mouth and head. Since everyone is unique in their anatomical design, the resonance is unique as well.
Also available from

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