



SING LIKE A STARTM STUDIOS LLC

Sing Stronger. Sing Higher.

Sing Like A Star

www.SingLikeAStar.com

Sing Like A Star Studios is the premier source for voice and songwriting instruction in Atlanta-and throughout the world with online singing lessons- where you will:

- Sing higher and stronger with NO vocal strain!
- Eliminate voice breaks!
- Sing well in the style of music YOU like-R & B, gospel, musical theatre, rock, pop, country, Contemporary Christian, jazz!
- Sing riffs, runs, and licks- with style!
- Record in the studio!
- Write your own songs!
- Develop your performing skills and artistry by performing in professional showcases!
- Sing with the vocal technique used by today's top recording artists and Broadway stars!
- Develop the power, consistency, range, flexibility, and natural sound most sought after by the music industry's most successful producers!

Founded by renowned vocal coach Tricia Grey, MM, SLaS provides unparalleled training to aspiring and professional singers of every musical genre. Sing Like A Star brings world-class vocal instruction to the greater Atlanta area with in-person lessons at our conveniently located studio (600 Houze Way, Roswell, GA 30076), and even more convenient vocal training from anywhere in the world with online voice lessons that are recorded (video and audio) so you can practice! You can have the world's best vocal training delivered right to your home, car, office, or hotel!

SLaS inspires, empowers, and educates a wide-ranging clientele from every musical category. Rock, pop, country, jazz, R & B, gospel, contemporary Christian, and musical theatre singers develop the vocal skills at Sing Like A Star Studios that allow them to shine in their chosen musical style.

This is world-class training for contemporary and popular styles of singing, based on science. We develop and coordinate the muscles that *should* be used in singing, known as intrinsic muscles, and we teach you to *stop* engaging the muscles that get in your way, which are known as extrinsic interfering muscles. We build brand new neuromuscular responses that, with practice, become life-long good habits. Over time your voice begins to function effortlessly; things that used to be hard for you to sing become amazingly easier with this process.

Sing Like A Star singers deliver effortless power, amazing vocal control, great high notes, authentic vocal styling, and incredible consistency- no wonder Sing Like A Star trained singers are at the forefront of today's music industry. Sing Like A Star vocal lessons will help you to sing stronger, sing higher, and sing with total confidence- in any vocal style! But singing lessons are not just for aspiring professionals; anyone who loves to sing should consider vocal training at Sing Like a Star Studios.

"At Sing Like a Star Studios we can teach anyone to sing- if they are willing to practice" says studio owner Tricia Grey, MM. "Many people think that singing ability is something you either have or you don't- but nothing could be further from the truth. I have worked with several students through the years who did not begin with a great natural vocal ability but had tremendous drive, discipline, and work ethic who now have professional careers!"

We offer Lessons for Children and LITTLE STARS programs (for ages 3-8). Our younger singers get a very basic exposure to the SLaS vocal technique while generally having fun! Our lessons for children program combines the best of proven educational principles with vocal and musical development.

Whether you are a young singer, a professional, or just have a bucket list, Sing Like A Star vocal training will make your dreams come true!

In addition to world-class singing lessons and vocal instruction we offer performance opportunities in a beautiful state-of-the-art professional theater. Our Sing Like a Star Singers' Showcases enable students to combine their new vocal technique with performance skills and they are great fun too!

At Sing Like A Star Studios you have many options to learn the world's most valuable vocal technique:

1. In-person lessons: You can take lessons in-person at either our studio: 600 Houze Way, Roswell, GA 30076
2. Online lessons: For busy and over-booked people, this option is so convenient! You can take one-on-one online voice lessons through your computer, smartphone, or i-pod touch. This approach is very effective- almost like being there in person, especially with the platform we use, ZOOM. This is a great stress and time saver! Technology now makes it possible to have a voice lesson from anywhere in the world! Even our busy local students often use the internet distance training option, combined with in-person lessons whenever they can get to the studio. We teach lessons all around the world with ZOOM.
The client receives an email containing a link and a URL. Copy and paste the URL into your browser, a quick download, and you're in! A video/audio recording of your lesson is sent to you after the lesson. With today's technology, it's almost like being there in person!
3. Speakerphone: You can even take lessons through a speakerphone!
4. Lessons for Less: If you can't afford lessons with Master Teacher Tricia Grey, MM, you can learn the same great vocal technique by studying with one of our highly qualified, trained, and educated Sing Like a Star Associate Teachers. Our Associate Teachers have college degrees, many years' experience teaching, years of professional performing as singers, and they have been trained personally by Tricia Grey to teach the Sing Like a Star vocal method. They pass rigorous testing in order to become and remain certified to teach at Sing Like a Star Studios.

In addition to world-class vocal training we offer piano, guitar, and songwriting instruction as well as artist development, studio recording, performance coaching, audition coaching and pageant coaching.

WHAT YOU WILL LEARN AT SING LIKE A STAR STUDIOS

You will learn to sing stronger, sing higher, and sing with complete confidence, in any style you prefer including gospel, blues, rock, pop, jazz, musical theatre, country and R & B. We tailor your instruction to make you the best singer possible in the music styles you love!

You will develop amazing high notes, power, control, and flexibility to sing licks, runs and vocal riffs, just like your favorite artist. You will develop your own unique style. At Sing Like a Star Studios you will become a confident singer because you know your voice will work correctly- every time!

You will experience dramatically increased vocal range, power, and control. Your voice will be healthy, strong, and beautiful, and you will experience freedom from vocal strain.

You will be able to sing through a range of at least three octaves. You will eliminate voice breaks by learning how to bridge. Bridging is the art of transitioning through the passaggio, or passageway between lower register and upper register. You will learn to sing with soul, emotion, and flexibility.

This is world-class training for contemporary and popular styles of singing, based on scientific research. We train the muscles that need to be coordinated and efficient in singing (these are called intrinsic muscles), and we teach you to stop engaging the muscles that get in your way, (these muscles are called extrinsic interfering muscles). We build brand new neuromuscular responses that, with practice, become life-long good habits. Over time your voice begins to function effortlessly; things that used to be hard for you to sing become easier and easier with SLaS training!

Your vocal development is planned, logical, and organized. It is based on specific objectives. It begins with your initial GTKY (Getting to Know You) introductory session with your Sing Like a Star instructor, where your voice will be professionally evaluated and you will receive a lesson plan tailored for your voice based on The Eight Steps of Vocal Development.

Each week, as you work through The Eight Steps of Vocal Development with your teacher, you are increasing skills while progressing toward becoming the singer you always wanted to be - one skill at a time. The Eight Steps of Vocal Development begins with the foundation of good singing- breath management, otherwise known as *appoggio*. Then we build and develop the lower register of the voice, followed by the upper register.

Then we begin connecting those registers together so you have one smooth and strong unbroken sound. The higher steps of development emphasize things like vibrato, dynamics, and flexibility. These steps build a reliable and efficient vocal technique, so you can focus on performing and singing from the heart!

In Step 8: Style you will even learn to sing great riffs and runs, becoming a creator of your own improvisations rather than just an imitator. But even more important- you will very quickly be able to apply your new skills to the songs you would like to sing!

Spiral Learning Concept: SlaS instruction is based on the Spiral Learning concept- we constantly re-visit concepts, but at higher skill levels with each repetition, if the student has done the required practice between sessions, consistently progressing to higher and higher skill levels by creating automatic habits.

Why We Are Different

You will follow a specific path of skill development, so you know how you are doing. That path is The Eight Steps of Vocal Development, from the manual and course *You Can Sing Like a Star*, by Tricia Grey, MM.

A question for you: Have you ever taken a voice lesson and left that teacher's studio wondering what the purpose of the lesson was? Have you taken numerous lessons without seeing the improvements you were looking for? Does the process of improving your voice seem mysterious? Has your teacher ever explained exactly what is going on with your vocal folds and the rest of the vocal mechanism when you sing?

Often vocal training is presented with undefined objectives, vague feedback, and no plan for developing specific muscular coordination. These ineffective lessons typically consist of a random "warm-up" followed by numerous repetitions of a song. They deliver little actual vocal improvement because they are not targeted at improving specific muscular coordination and efficiency.

ASSESSMENT FORM

When your teacher analyzes your voice during the GTKY (Getting to Know You session) you are placed in a "vocal category" based on the following criteria:

LOWER REGISTER:

1. Too heavy/takes lower too high: **Unbalanced- Pulled Lower**
2. Too weak/breathy: **Unbalanced- Light Lower, or Undeveloped**
3. Clear, strong projected: **Balanced**

UPPER REGISTER:

1. Weaker than Lower Register: **Unbalanced-Pulled Lower**
2. Stronger than Lower Register: **Unbalanced- Light Lower**
3. Breathy and weak like the lower register: **Undeveloped**
4. Clear, strong, projected: **Balanced**

STUDENT TRANSITIONED THROUGH FIRST BRIDGE:

1. Too High: **Unbalanced- Pulled Lower**
2. Too Low: **Unbalanced- Light Lower or Undeveloped**
3. Transitioned at Ab-Bb for females, Eb-Gb for males: **Balanced**

REGISTER CONNECTION/ BALANCE

1. No connection- permanent flip into falsetto: **Unbalanced- Pulled Lower**
2. No perceivable break, but the voice is weak and breathy throughout: **Undeveloped**
3. Breathy Lower register, no flip, stronger upper register: **Unbalanced-Light Lower**
4. Smooth transition, registers equal in tone, quality, strength: **Balanced**

STUDENT'S VOICE TYPE IS:

1. Undeveloped: Breathy, weak throughout
2. Unbalanced- Pulled Lower: Stronger in the lower register, strains in bridge then flips to falsetto
3. Unbalanced- Light Lower: Choral female who brings head voice too low
4. Balanced: Equally strong in both registers, transitions correctly through the bridge

SLaS OBJECTIVES:

1. Undeveloped: Better vocal fold adduction in the lower and upper registers, eliminate breathy vocal production, increase energy and connection to the body, develop a clear, strong tone.

2. Unbalanced-Pulled Lower: Eliminate strain at the first bridge, begin transition through bridge sooner, increase vocal fold adduction in the upper register.

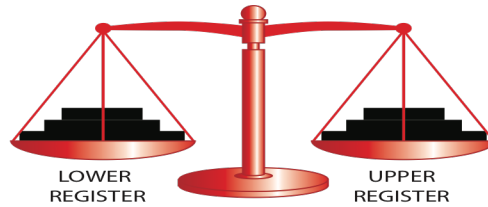
3. Unbalanced- Light Lower: Increase vocal fold adduction in the lower register, change tone quality from classical to contemporary.

4. Balanced: Increase power, dynamics, flexibility, vibrato, style, riffs and runs, repertoire, performance skills.

The exercises your teacher will be giving you are designed to address the challenges of your particular vocal category. Daily practice while watching yourself in the mirror and singing with the recorded exercises on the YOU can Sing Like a Star product is absolutely essential to develop and change your voice.

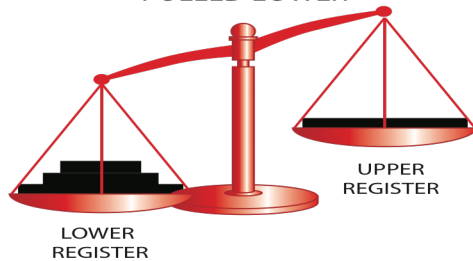
VOCAL CATEGORIES

BALANCED



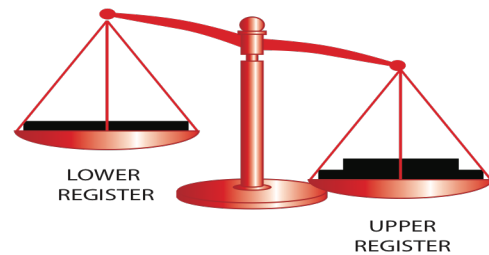
The Balanced singer is clear and strong in both registers, and smoothly transitions between lower and upper register.

UNBALANCED/ PULLED LOWER



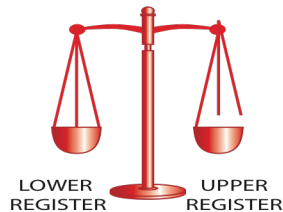
The Unbalanced/Pulled Lower singer is too heavy in the lower register, transitions into the upper register too late, strains for higher pitches, then flips into a lighter, breathier sound.

UNBALANCED/ LIGHT LOWER



The Unbalanced/Light Lower singer is breathy on lower notes but may be more developed in the upper register; Typically a female choral singer with overly "hooty" resonance.

UNDEVELOPED



In the Undeveloped singer, the lower and upper registers are equally anemic, thin, and breathy due to inefficient vocal fold adduction.

For more information about the singing voice please visit www.singlikeastar.com

LESSON RATES

RATES FOR SLAS STUDIO FOUNDER TRICIA GREY, MM

WEEKLY LESSON RATES (CONTRACT): PREPAID MONTHLY

30-MINUTE LESSON: \$75.00 (\$300.00 per month)

45-MINUTE LESSON: \$112.50 (\$450.00 per month)

60-MINUTE LESSON: \$150.00 (\$600.00 per month)

BI- WEEKLY RATES (CONTRACT) ONLY AVAILABLE IF THERE IS SOMEONE TO FILL THE ALTERNATE WEEK: PREPAID MONTHLY

30-MINUTE LESSON: \$85.00 (\$170.00 per month)

45-MINUTE LESSON: \$127.50 (\$255.00 per month)

60-MINUTE LESSON: \$170.00 (\$340.00 per month)

DROP-IN (NO CONTRACT): VERY FEW TIME SLOT OPTIONS AVAILABLE

30-MINUTE LESSON: \$105.00

45-MINUTE LESSON: \$157.50

60-MINUTE LESSON: \$210.00

RATES FOR SLAS ASSOCIATE TEACHERS

WEEKLY LESSON RATES (CONTRACT): PREPAID MONTHLY

30-MINUTE LESSON: \$35.00 (\$140.00 per month)

45-MINUTE LESSON: \$52.50 (\$210.00 per month)

60-MINUTE LESSON: \$70.00 (\$280.00 per month)

BI- WEEKLY RATES (CONTRACT) ONLY AVAILABLE IF THERE IS SOMEONE TO FILL THE ALTERNATE WEEK: PREPAID MONTHLY

30-MINUTE LESSON: \$45.00 (\$90.00 per month)

45-MINUTE LESSON: \$67.50 (\$135.00 per month)

60-MINUTE LESSON: \$90.00 (\$180.00 per month)

DROP-IN (NO CONTRACT): VERY FEW TIME SLOT OPTIONS AVAILABLE

30-MINUTE LESSON: \$50.00

45-MINUTE LESSON: \$75.00

60-MINUTE LESSON: \$100.00

PAYMENT POLICIES

1. Payments will be debited automatically, for the entire month, on the 1st of each month. We use the

information you register with initially to process all payments. (Credit card, debit card, or bank info). You can change that information at any time by contacting our support staff at 404-790-1830. If your payment does not process, for any reason, (the usual one being "I forgot to update my payment info after my card expired") you will be assessed a \$40 late fee. Some months have five weeks and some have four, so your payment amount is adjusted accordingly. If keeping the card updated is a problem, you can elect to use your bank information instead.

2. A two-week written, paid notice is required to discontinue lessons. This means you must pay for two lessons after the date you give notice by returning the completed DISCONTINUATION FORM. Your teacher will send you the DISCONTINUATION FORM by email, which you will fill out and return to the teacher. After the teacher receives the email you are charged for two more lessons.
3. We do not take checks for payment. We do not take payments of any kind during or after the lesson. All lessons are prepaid through the secure online method. You can supply us with either a credit/debit card, or your bank information. We would like to be able to focus on you and your voice exclusively during lesson times!
4. Lessons missed for any reason are forfeited. Sing Like a Star is not required to make up lessons missed by students; however, each teacher offers a once monthly makeup class, available to any student who has missed a lesson. You may take the class during any month; you do not have to take it in the same month as the missed lesson. You will receive monthly email notifications about the makeup class in the PAYMENT REMINDER email. If your payment is declined, for any reason, an additional \$40 will be debited from your account for each additional day the payment is declined past the 1st of the month.
5. You can choose to keep your lesson appointment online with Zoom or speakerphone while travelling, or when you are ill. (You must give your instructor at least 2 hours notice by email so they can set it up).
6. In order to progress you must commit to 20-30 minutes of practice per day This means practicing the exercises and scales from the most recent lesson (preferably standing in front of a mirror) along with the recorded lesson-not singing songs.
7. As a parent you must help your child create this good habit of daily practice, rather than leaving it up to them. Practice sessions should be scheduled at the same time every day to create a practice habit.
8. Music lessons of any kind require time in the day reserved for practice; you may have to eliminate other activities in order to leave time for regular daily practice. This is the only way to see results.
9. All-or-nothing, perfectionistic thinking can be counter- productive. While daily practice of 20-30 minutes per day and consistent weekly lessons are the best route to vocal success, some weeks are better than others, so don't give up on your (or your child's) goals when life gets out of control.

CANCELLATIONS AND OUR MAKEUP POLICY

We have found that the most common cause of misunderstandings between our studio and our students is the makeup policy.

Even though students sign an agreement that they understand that missed lessons are forfeited, the issue often comes up, and we are expected to somehow make an exception.

We hope you understand that we are booked back-to-back all day (because we are very good at what we do) and this is just not possible.

We cannot create hours where they don't exist! So please don't be upset with your teacher when your missed lesson cannot be made up. The time we reserve for you, is yours to do with as you wish- if you make a choice not to be here, that is ok, but we cannot be held accountable for every student's personal choices and life challenges.

Your teacher will have reserved that spot for you, and they will be here, since our lessons are scheduled back-to-back.

We offer online lessons make it convenient and easy to take your lesson when travelling, indisposed or pressed for time. If you are not well enough to sing, you can do a Zoom lesson where we discuss vocal technique, work on songwriting,

stagecraft, etc. We suggest you become familiar with ZOOM, the system we use for distance lessons. www.zoom.us

If you have to miss, we offer a free makeup class once a month, during the first week of each month, at the end of your teacher's workday (this time will change from month to month). You will be notified regarding the location and start time of the current month's class in the COURTESY PAYMENT REMINDER email. You must RSVP for the class by emailing your teacher directly.

A regular weekly lesson and daily practice is the best way to achieve success and see consistent vocal development.

VIRTUAL LESSONS ON ZOOM

Even students who plan to be here in person every week should consider setting up their ONLINE DISTANCE LESSONS options ahead of time, just in case! This is a great way to avoid missing a lesson- you can take a lesson from anywhere!

At Sing Like a Star we use ZOOM for all distance lessons. (www.zoom.us). It does not drop calls like skype does, AND it records your lesson (audio and video). It's very easy for you- nothing to purchase or join, just a quick download the first time you use it. You will receive an email notification from your teacher containing a URL- you just copy and paste that into your browser. With 24-48 hours after the lesson you will receive a second email from your teacher with a link to stream or download the lesson for practice.

PRACTICE FOR SUCCESS!

You will soon be enjoying the vocal benefits of the information and training in your lessons. Most students say they see immediate improvement in vocal tone, power, range and control as a result of their first month's lessons and vocal practice. They also tell us that the first month is the hardest, so if you feel like you are struggling in the beginning, just hang in there, it gets easier!

Please know that you can email us any time at support@singlikeastar.com if you have questions, comments, or suggestions. Let us know what you are thinking so we can help you better!

The SLaS technique is the best vocal training you will find. It will work the fastest, and will give you the range, power, and artistry that you want- **but only if you do your part!** Your part is a **commitment to daily practice** (or as close as you can come to daily) and consistent weekly voice lessons. If you commit a year to this process (which really is not that long) you will see amazing results. You will actually see amazing results within the first six months if you really work at it.

For good results you need to:

- 1) Be consistent and daily about your practice routine.
- 2) Become a dedicated learner who schedules practice time as a priority.
- 3) Be accountable- learn to follow through. Keep your commitment to yourself, your future, and your talent.

We want you to know that we require **20-30 minutes per day of practice**. That is the only way change and improvement occurs.

The practicing habit might be a bit of a struggle in the beginning. To create a habit you have to repeat an action with focused attention many, many times, creating a neuropathway in the brain, a kind of groove that means you don't have to think about the action any more. Once you get that going, the action is easy. It's fun. **Singing will be that way someday, we promise!** But... trying to change a habit or learn a new habit takes attention and focus.

Mindlessly warming up does nothing to create new habits.

Vocalizing along with your most current lesson with focused attention *will* create new habits. Which means that, someday, you won't have to think about it- because by then it is second nature! You have, through many repetitions, created a new neuro- pathway in your brain. Habit is partially due to a physical substance, called myelin, which is built up with focused repetition. The more you reinforce a good habit the stronger it gets. That's the problem with skipping practice days- you weaken the connection.

Practice is: standing in front of a mirror, vocalizing along with your most recent lesson, with attention focused on the goal or objective of that week's lesson- what skill you are trying to improve. Plug your recorded lesson into a boom box or a loudspeaker system. You need to project!

Less-than-ideal might be vocalizing in the car on the way to school. Just find a way to include it in the day.

Please don't over-schedule yourself with every activity available, leaving no time for practice, then get frustrated when you aren't making the progress you should, and quit. Any new habit takes consistency, repetition, and reinforcement- practicing is no exception! And you have to leave time in the schedule for that to happen.

You should know that:

1. **Music lessons of any kind require daily practice.** You are going to have to eliminate some activities to make time for this. Establish priorities.

Magical thinking will not improve your singing! In many people's minds singing lessons are all about singing songs. They indulge in **magical thinking**- that singing like a superstar is magically going to happen because they are taking voice lessons, and that if they could only get on a talent show like The Voice they would surely be discovered and become famous. No work involved. Unfortunately, while that might be an enjoyable idea, the reality is that NO ONE who is a successful singer got there without being really disciplined and having an exceptional work ethic. It's like being an athlete! It takes that kind of commitment. If the goal is to improve, (and have fun too!) there needs to be a daily practice routine, preferably at the same time each day, of a minimum of 20- 30 minutes per day, **on the exercises we give you, not singing songs**. That is why we record the lessons.

In the magical thinker's mind, voice lessons are just singing songs. Beyonce never had to work at it and Celine Dion just gets up on stage being awesome with no practice or hard work at all. In the magical thinker's mind just taking a lesson once a week will make them great.

The reality is: You have to work specific muscles in a specific way consistently and daily to see results. You build skills, sequentially, one on the other. To move forward to a new skill you have to acquire the first skill.

In vocal technique for singers of all ages we are developing muscles, efficiency and coordination, one skill at a time. That is the premise of The Eight Steps of Vocal Development. If those muscles are not exercised daily with the correct exercises by singing along with the recorded lesson those muscles just do not change. You have to do the work to see the results.

HOW TO PRACTICE: Stand in front of a mirror and watch yourself, focusing on posture, correct breathing, jaw position. Play the most recent lesson from beginning to end and sing along with the lesson. Make sure your recording is plugged into a boom-box or stereo or other speakers. Turn it up! Do not try to play the scales on the piano or guitar, or remember what we did and try it on your own. Every exercise is designed specifically for you, to address the vocal issue that we hear in your voice currently. You will progress the most quickly if you sing the exercises in the order given, along with the recording.

Singing songs is not practicing, vocalizing with the scales in your lesson is practicing!

If you are truly time-challenged transfer the lesson to a CD, ipod, iphone, etc. Practice in the shower, or in the car. Not ideal, and not very focused, but way better than skipping practice altogether!

A good way to encourage a habit is to start small- even 10 minutes a day will result in change and improvement. The key to creating good habits is daily consistency, preferably at the same time every day. Then start increasing the time by 5

minutes.

Three books to read about this are *Talent is Overrated*, *The Talent Code*, and *Outliers*.

So-called “talent” actually means very little. How hard you work at something, and how many times you repeat a skill with focused attention, determine your success- or failure.

FOR PARENTS:

For Parents: the only requirement for us to work with your child is the willingness and ability of the child to practice the recorded lessons for 20-30 minutes each day. This will require you, the parent, to be proactive in scheduling and requiring regular daily practice.

Children are not developmentally capable of sustaining ongoing and consistent self-discipline, no matter how much they like to sing. This is up to parents to schedule, to expect, and to enforce. Most children are not going to be able to consistently schedule and execute practice sessions on their own, so parents will have to be very “hands on” about this. It is simply not true that if kids really want to sing, they will discipline themselves to practice. Parents have to be very proactive, sometimes all the way through high school. That is the nature of the developing brain. But, if you create good practice habits young, they will be sustained for life. Make practicing the first thing your child does when they walk through the door after school.

In the beginning, practice is a bit like eating vegetables. They may not love it, but the payoff is worth it!

Quitting lessons because you left it up to the child to practice, and they didn’t, sends the message that anything that is challenging- don’t work at it- just give up! Not a great message. When your child begins to see the **payoff of practice**- a stronger voice, better high notes, and the ability to sing like their favorite artist, the practice habit gets a whole lot easier!

If you want to be successful at music of any kind, room must be left in your schedule for daily practice. That probably means omitting something else. The biggest mistake I see parents making is over-scheduling their child. They rush madly from one activity to the next, with no time left for practicing at home. Make choices. Establish priorities. This is a very good life-lesson. Doing plays, for example seems like a really fun idea, but they require a huge time commitment, leaving little time for anything else. That might be a great thing to do in the summer, when you don’t have school obligations as well.

Please don’t over-schedule your child with every activity available, leaving no time for practice, and then get frustrated when they don’t practice, feel like you are wasting your money, and quit. Instead, create a schedule that allows time for daily practice, and applaud them when they do it!

Any new habit takes consistency, repetition, and reinforcement- practicing is no exception! And you have to leave time in the schedule for that to happen consistently.

Developing the practicing habit is a little like eating vegetables instead of MacDonald’s- your child may not love it, at first, but to see change and improvement they will have to get into the habit of doing it.

The best way to teach your child anything is to model the good behavior. They will imitate what you do, not what you say. So, if you have ever wanted to take voice lessons, this is a great time to do it! It’s something that you and your child will really bond over and enjoy doing together. We have quite a few parent/child students.

A good way to encourage this is to start small- even 10 minutes a day will result in change and improvement. The key to creating good habits is daily consistency, preferably at the same time every day.

If you want to be successful at music of any kind, you must make room in your schedule for daily practice. That probably means omitting something else.

Here is our most frequently asked question, found on the FAQ page of the website:

WHAT CAN I DO TO REACH MY GOALS FASTER?

Each person's progress is individual, based on how much you practice and how focused your practice is. If you are focused and attentive to the goal of each lesson, and you practice daily, you will improve quickly. If you practice when you get around to it, and you are not standing in front of a mirror, focusing on your objective for the lesson, your progress will be poor. Your teacher and you are in a partnership- your teacher will give you some amazing tools and solutions- but you have to consistently use them. In this partnership what you put in is what you will get out of it!

With this technique, change and progress will happen quickly for you **if you do your part- at least 20-30 minutes per day of practice**. Consistency is the key to success in vocal training. A weekly lesson and daily practice will guarantee the results you want.

The biggest hurdle for busy people is time. **You need to find at least 30 minutes a day to work at this, and that means doing the exercises, not just singing songs.** It is preferable that you stand in front of a mirror to practice. Watch your posture, your breathing, your jaw and lips. Focus on the goal for that lesson. Sing along with the exercises on the online YOU can Sing Like a Star product, through your computer, ipod, or CD player, with speakers attached **and the volume up**, and sing along, energetically. Your teacher will send you a Lesson Plan each week that shows you which exercises to practice.

If you do the work, the results are guaranteed!

Practicing for 30 minutes daily with focused attention is the only way real change and improvement occurs. We will give you the tools- but you have to put in the work to see the results. It's a partnership! To understand why focused, mindful, daily practice is so important please read The Myth of Talent, The Talent Show Syndrome, Practice That Pays Off, and Become a Successful Singer by Establishing Priorities by Tricia Grey, MM.

The SLaS technique is based on sequentially developing certain muscles and skills. One skill set leads to the next in a planned and guided program of vocal development called The Eight Steps of Vocal Development from Tricia Grey's book ***YOU can Sing like a Star!*** In order to move from one step to the next, you have to accomplish the skill improvements given to you in that week's lesson. Which means you have to work on it every day. Otherwise you will come in week after week and be doing exactly the same thing. It's up to you! Move ahead quickly or very slowly!

Practicing is like any good habit- not always great fun to do, but the results are worth it. Unfortunately, unless you do the exercises your voice will not improve. The exercises develop the muscles that enable you to sound good on the songs!

We recommend that practice is the first thing you do after the school or work day. Before homework, before social media, before TV.

Or, get up a half hour earlier and do it before your day starts!

Practicing something unfamiliar, because we are focused on changing a behavior or learning a new behavior, takes a lot more concentration. It's fun to do things you are already good at, but challenging to do something you are not good at yet.

When you begin to see the payoff of practice- a stronger voice, better high notes, and the ability to sing like your favorite artist, practice becomes much more enjoyable.

The Eight Steps of Vocal Development program at SLaS will improve every area of your voice with an organized, sequential skill building program. When you have worked through all eight steps you will have a totally new voice!

We don't just vocalize in lessons-we sing songs too! We try to balance having fun and singing songs with a clear vision of vocal improvement. The balance of fun and work in each lesson varies with the age of the student and their personal goals.

We try to meet each student where they are, while encouraging them to reach higher.

The smartest investment in your vocal future is a weekly Sing Like A Star voice lesson and daily practice!

The second most frequently asked question is "HOW LONG WILL IT TAKE?"

The answer to that is that everyone is unique and moves ahead at different speeds, but in general, if you are diligent about practicing the exercises every day (or as close to that as possible) with focused attention and having a lesson at least once per

week, you can expect to be singing well within 6 months, and you will have a totally different voice, with great high notes and power, in a year's time.

A year of dedication is not much to ask, when you think about how long it takes to become a pianist or violinist! (At least 10-15 years of daily practice of 1-2 hours). Invest a year in your voice and you will be amazed at the changes.

I have a sign in my studio "There are no shortcuts to any place worth going", attributed to Beverly Sills, America's most popular and successful opera singer for many decades. Believe it. Do the work, and you will see the results.

Becoming a vocal artist and living your dream is totally possible with the combination of a great vocal technique-and the best technique is right here at Sing Like a Star-plus your commitment to consistent lessons and practice!

The following are a few of the blogs that can be found under the "Vocal Tips" tab on the website. There are many other blogs dealing with vocal health, how to get into the music business, and how to successfully audition. Subscribe to the Vocal Tips Blogs on the website at www.singlikeastar.com.

ESTABLISHING PRIORITIES

Fact: there are exactly 24 hours in every day. Fact: as human beings, we do need to sleep and eat and work or go to school (most of us) for some of those hours. So, sad-but-true fact: if you have chosen to become a singer, and you want to be a really good singer and artist, you will have to learn how to establish your priorities about how to use your remaining hours, in order to make the choices that will lead you to vocal success.

One of those choices is prioritizing your time in order to be able to practice daily and to take a minimum of one lesson per week.

One case-in-point: school- whether it's High School, College, Middle School, etc. With all the distractions, requirements, and fun opportunities, pursuing an education, AND doing all the after school "extras" that those institutions offer is a huge time drain. Becoming a really good musician, singer, or artist is also a really big time commitment. Somewhere, you are going to have to make a choice if you want to be really good. You have to put in the time, if you expect to be a Master at anything! You might have to choose which of these you really want more; to reach your musical goals, or to participate in after school activities or social activities.

I get lots of high school age students who say they want to be accepted to prestigious university programs as a musical theatre major, but they fail to recognize how tough the competition is to get into those programs. They say they want to be professional musical theatre singers, but, in addition to this large goal, they also take on every extra-curricular activity they can; sports, cheerleading, debate, etc. All these things are terrific, but now, because of being over-committed, voice practice sometimes becomes inconsistent and progress even more inconsistent. And the voice is tired!

I hate to break it to you girls, but, **it's even tougher to get into college musical theatre programs as a female than it is for the guys**, (lots more competition) so you have to be even that much better. And becoming a star requires even more self discipline and time.

The truth and the reality is that you are going to have to prioritize. It is said that it takes 10,000 hours of doing a skill with practiced attention before you become really proficient at it. That is a LOT of hours. At some point, you will have to choose whether or not to give singing and music your all. And giving it your all is just the beginning of what it takes to be really successful. So, if you want to be a great singer, or artist, you may want to consider eliminating some of the "time drains", even if they are great and wonderful opportunities. This includes video games, Facebook, texting, TV, etc, etc, etc. These are all major time-drains.

If you are an adult aiming for stardom, you will have to be even more focused. It's an even harder nut to crack, though it can be done! It just takes time dedicated daily to the goal. **If you want to be a star, you need to add songwriting to the list of things that should be worked at faithfully and daily.** Hardly anyone gets through the door these days unless they have great songwriting skills. All these things take daily, focused attention (singing in the shower or while driving is not really focused attention). I'm not saying don't have fun or do any school activities if you want to have a future in music.

But....sometimes there are choices to be made. Tough choices that will cumulatively affect your future. If you are serious about being successful, you might have to be willing to eliminate at least some of the fun but really time consuming extra curricular stuff in order to focus on your talent and your future. A good question to ask yourself is: **How much do you want it?**

A good singer needs to not only be good at singing, but also needs to also be a great musician. Understanding musical rhythms, how to read music, and basic keyboard or piano is all part of the package. And you need to start all that musical training fairly young, along with your vocal training. If you are an adult who wants to pursue this kind of career, you can do it, but you will have some catching up to do in the musicianship skills department. Practicing all that, along with voice practice, takes time. So does becoming a good songwriter, which you also need to do, if your goal is to be a successful recording artist.

It's nice to have many varied interests and abilities, and I'm all for (kids especially) exploring them to find out what you really like. And some of my students are just taking lesson for fun, or exploring, and that is totally fine, if that is where you are coming from. (Even those students need to practice at least 30 minutes a day).

But it seems that this is an era where everyone is told "you can be anything you want to be", but without the other important part "if you are willing to work very hard for it". I think it's an injustice to give anyone the impression that their "dream" will somehow just magically happen with no work or only minimal work on their part. **A little reality check: lots and lots of people have the same dream, and they work REALLY hard at it.** Hint: you have to work harder than they do, if you want to be more successful.

Once you decide you want a future and a career in music- that is, If you really want to be a star or be accepted to a really good college program, you might have to eliminate some of the admittedly fun but time consuming extra-curricular activities in favor of a consistent and focused practice and lesson schedule. I truly know how difficult that can be sometimes! I feel your pain!

You have to consider short term versus long-term gratification. I empathize and understand that doing vocal exercises is not nearly as fun as Facebook. I get it. I know wearing the cute cheerleader uniform that you waited for since the sixth grade would be terrific. I know your friends are all meeting after work for some fun time. But... **you have to decide how to spend your very limited after school or after work hours, in order to maximize your potential future success.**

If you really want to be successful, make your practicing or songwriting and consistent weekly lessons the most important priority. Everything else lines up behind that. What this means is that you will have time after practicing to do SOME of the things that appeal to you. Not all. Maybe not even very many. But some.

Write (and keep to) a schedule that includes practicing as the first thing on your list after work or school. **And if you are too tired after school or work, it might work better for you to get up early and get it out of the way first thing in the morning. Do it every day. Now, see how much time is left over and THEN do some of the fun stuff. That way, you will achieve your dreams AND have some fun too. Prioritizing- it's about making positive choices with your limited time resources that will pay off over time and will help you achieve those dreams. And when you get there, you will know you deserve it, because you worked for it!**

THE ALL OR NOTHING SYNDROME

I can't count the number of times I have gotten a phone call a week or a month before the local auditions for American Idol, The Voice, or The X-Factor are held. On the other end of the conversation is someone who wants "a few lessons to get ready for the big audition". This is like saying you are going to work out for a few weeks and then make the Olympic team. It's delusional!

And let's talk about the parent whose child asks them for voice lessons after viewing the glamor and fun of these shows, who pays for a few lessons and then quits because the child does not practice and they are "wasting their money". I am always appalled at the message that sends to a child- "if it's hard, don't work at it- just quit!"

All singers should know that good voice training includes exercises and is not just singing songs. **Singing songs is undoubtedly more fun than practicing exercises, but that will not develop, improve, or change your voice.** Vocal development occurs with a scientific approach that emphasizes strengthening certain muscle groups in the lower and then the upper register and

then blending the registers together using an approach called mix.

It seems to me that there is a misunderstanding about how great singing happens. **The most frequent misquote I hear is "either you have talent for singing or writing songs, or you don't".** I think some artists promote this idea by claiming they have never studied voice, when in fact, they have studied with a teacher for years to develop and hone their craft. Apparently they would like to promote the idea that their gifts are natural and you shouldn't have to work at it, if you are really talented. Nothing could be further from the truth.

Any artist who has sustained a career over time has worked hard at developing and maintaining their vocal instrument (whether they admit it or not). In fact, the right vocal teacher and a good, disciplined practice routine is the primary determinant of whether an artist's voice will hold up under the rigors of daily performing and touring. And the time to start is BEFORE the career happens. By the time you are touring and having to sing daily, it's difficult to correct vocal production because the voice is always tired and strained, and you are expected to perform anyway. That is why many careers fizzle before they take off- untrained singers are bound to experience vocal issues due to lack of preparation and vocal training before the career happens. **Even super-talents like Adele experience vocal trauma that could have been prevented with proper training.**

Good voices and solid vocal technique are built slowly, over time, using a scientific approach to exercises that build, balance, and register the voice, increasing power and control with sustained and consistent practice and work. Classical singers understand this- the idea of taking only a few lessons before a big audition would be laughable to an operatic singer. Daily discipline and practice are part of any real musician's lifestyle. I wonder why pop singers get the idea that their art form would require less?

I consider singing to be similar to athletics. Athletes understand that training their bodies and muscles is of primary importance. And staying in shape is vital. Athletes work with trainers and coaches who design workout routines that will maximize their performance ability. In the same way, good vocal training (and let's be clear- not everyone who claims to be a voice teacher actually understands the science of vocal development) will build the small intricate muscles, so that the singer is free to emote powerfully when performing a song. When singers are confident that the voice will always work, they become much more free and emotional in their singing. Stage fright is paralyzing to a singer, and is a result of fear that the voice might crack on high notes, or might otherwise not function correctly. This can be avoided with good vocal training.

Another misguided approach is the person who is so "gung-ho" when they start their vocal study that they over-do it, spending hours a day on singing, usually trying to add their own incorrect version of the exercises, or making up their own exercises, or perhaps singing all their favorite songs, over and over. These people eventually burn out and get frustrated because they are trying to accomplish too much in too short a time, while failing to focus on doing what they should do- vocalizing along with their lesson.

These people are usually trying to emulate someone whose voice they admire, but are incorporating excessive muscle when trying to do so. They think they will speed things along if they "do more"- more hours, more loudly, make up their own ideas of vocal training, cruise the internet for every half-baked idea out there..... etc. We cannot pressure our voices into doing what we want them to do. The voice is an intricate system that can only handle so much air pressure. We want to build the stamina and power of this system by exercising the voice, correctly. However, more than an hour a day of hard or really high singing will probably start to tear your voice down instead. If your voice feels hoarse and continues to be hoarse on the day following a practice session, there is swelling, or edema in the vocal folds. Edema is an indication of singing too long, or singing too loud. Professional singers whose voices are fully developed can, of course sing for much longer periods of time. Vocal stamina is built up over time, just like everything else.

There is a sign in my studio that says "There are no shortcuts to any place worth going". That is attributed to Beverly Sills, one of America's most popular and successful opera singers. Daily, consistent practice of technique exercises (about a half hour per day to start) over a period of a year, will totally transform a voice. (This is only true if you are studying with a teacher who understands how to teach mix, as we do at Sing Like a Star Studios.). When you have put in the daily work, over a period of time, the payback is so incredible that you become inspired to continue on to greater heights of vocal achievement.

Here's how to practice: Record your voice lesson. Stand in front of a mirror and play the lesson. Make sure the volume level is sufficient. Sing along with the exercises on the lessons. Do not make up your own exercises, try to play along on the guitar or piano, etc. Once you have done at least a half hour of vocal exercises, you may do a song. **Spend WAY more time on the exercises (at least in the beginning) than you do on songs.** Songs tend to unbalance the voice and will undo all the hard work of the lesson; until you have really created those good vocal habits and they are solid, it's better to do more vocalizing than singing.

Once your technique is established you can do more and more songs, gradually building up. A less-than-ideal way to practice for the time challenged is to put the lesson on your ipod or a CD and sing along in the car, or even in the shower. It's not as good as standing in front of a mirror with focused attention (which I would vastly prefer, because you improve much faster) but it's better than nothing. **Don't try to re-create the exercises on your own- they are all done in a certain order to achieve a specific purpose.** Just sing along with the most recent recorded lesson, energetically!

If being a star or getting on American Idol, The X-Factor, or The Voice is your only objective, you are likely to be disappointed, **particularly if you have not spent a great deal of time on vocal development and invested in professional training to work toward these goals.** There are a lot of people out there who have the same goals, who DO work at it daily. Remember, once you get on the show, or your band does get a record deal, now you as the vocalist are expected to deliver a flawless performance, every time. Unless you have trained and prepared for "The Olympics" of singing, you will not be much of a competitor over the long run. **Getting on the show or getting a recording contract means nothing if you can't consistently deliver the vocal goods, under pressure, every time.**

In order to train and develop your vocal instrument you need to work it for about 30 minutes each day, standing in front of a mirror to monitor your posture, breathing, and alignment, with focused attention to what you are trying to improve with that lesson, singing along with vocal exercises designed to address your specific voice.

You also need to take a weekly voice lesson. You cannot teach yourself to sing. Put yourself in the hands of your Sing Like a Star vocal teacher, who understands the mix. Be patient, daily, and consistent. With the right training, and some commitment on your part, you WILL see results. And when that big opportunity comes around, you will be ready, and successful!

WHY DO SINGERS NEED A VOICE TEACHER?

Singers cannot teach themselves to sing correctly, for three reasons. **The first reason is that we don't hear ourselves accurately.** Most people who hear their recorded speaking voices for the first time are astounded- the sound they hear in their head is not at all the sound that the rest of the world hears!

Secondly, the vocal apparatus is inside the larynx, so we cannot see it working. Therefore, the intelligent student or artist knows that keeping the voice aligned correctly requires consistently working with a specialist- a professional who understands the science of the voice and the art of vocal development. Most people who try to teach themselves to sing habitually engage incorrect muscles- the extrinsic swallowing muscles- acquiring incorrect vocal habits or tendencies that prevent them from achieving the range, coordination, and power they need. You need an expert vocal technician to properly develop your voice. You also need the discipline to practice and vocalize daily, with focused attention, singing along with your recorded lesson, in order to overcome previous incorrect habits and to coordinate the muscles.

Thirdly, and most importantly- the teaching of singing is a science. Would you take your expensive car to someone who never looked at a manual? Why would you take your easily-damaged voice to someone who claims to be a vocal coach but has no understanding of the real science of vocal development? Be aware of vocal coaches who may be able to sing fairly well but have no training and no background to qualify them to actually build and develop voices. Working with unqualified individuals or trying to teach yourself to sing is a slippery slope to vocal problems. At the very least you will not enjoy the benefits of proper vocal development unless you study with a teacher who has made it their life's mission to understand the mechanism of the mix voice and balanced registration. Each student comes to vocal study with individual challenges, incorrect habits, and experiences; **a one-size- fits-all vocal technique where every student gets the same exercises is doomed to failure for most of the students.** Lessons with someone who knows a few warm-up exercises and can play an instrument but knows little about the science of vocal development may do more harm than good.

WHAT DOES IT TAKE TO BE A GREAT VOICE TEACHER? To be truly effective in teaching singing a teacher needs to

understand how the mix voice works and how to develop balanced registration in voices that arrive with a wide variety of challenges due to poor habits and training. Every voice is different; if your teacher uses exactly the same routine of exercises with every student they are not adapting education to the individual needs of students. Some students pull the chest voice too high. Others are breathy in the lower register. Others may use a nasal quality or an overly dark timbre created by imposing the larynx too much. Each of these issues has specific causes and requires different remediation. A one-size-fits-all approach will have little effectiveness for most students.

There is a lot to understand about the science of acoustics and resonance in singing and about the physical functioning of the vocal mechanism. Science continues to push ahead with new discoveries; many of the pedagogical concepts that were accepted as absolutely true and factual up to a few years ago have now been proven false. Now we can see what is actually occurring during vocal fold vibrational cycles with stroboscopy. But so many teachers seem to ignore science and continue to promote incorrect methods they learned long ago, much of which has been proven to be incorrect. Unfortunately there are very few voice teachers who have researched and understand the science of vocal production; most are simply passing along outdated concepts.

To be a great teacher you have to understand and be able to teach balanced registration. Many teachers focus on developing and building one portion of the voice but ignore the other; they either teach you that chest voice is bad and you should never sing with your chest voice (the typical classical teacher) or they have you belting your brains out way too high (the typical musical theatre teacher). These methods are promoting an approach that is either upper register (CT muscle dominant) or lower register (TA muscle dominant), neither of which is the balanced registration essential for the contemporary vocal sound. When you sing with balanced registration and mix your upper register and lower register begin to sound increasingly similar as time goes on- you sound like you have one unified voice rather than two separate voices. You transition from the lower to the upper register smoothly and imperceptibly; vocal breaks are eliminated and you have three times the range of a singer that only belts. Learning to teach this method is a very specialized skill- a skill that is definitely is not taught in any university program! Unfortunately, most instructors in those environments are not in touch with contemporary styles and don't teach mix.

Along with a science-based vocal technique and educational credentials a qualified teacher should also have extensive performing experience in the real world. If a teacher has never been a professional performer there is a large chance that the technique they are teaching doesn't really work for them either. That doesn't mean they have to be performing currently; most teachers have to make a choice at some point to devote their energy to either a performing or a teaching career. However it really makes a difference to be working with a teacher who has been a good enough singer to actually work in the business, as long as they also do research and understand the science and anatomy of good singing. It's unusual to find anyone who has both an educational background and a professional performing background, and who knows how to teach and develop singers of all levels. Singing well doesn't automatically mean you can teach well. Sometimes great singers have no clue how they do what they do, so they don't make very good teachers. You need someone who can break it down to the basics; particularly if you are a beginner you need a method of development that is sequential, logical, and thorough.

A great voice teacher is one who knows how to effect immediate change, gets long-term lasting results, and effectively remediates incorrect muscular functioning and a variety of dysfunctional habits with sequential skill building developmental exercises such as The Eight Steps of Vocal Development offers.

WHAT ARE THE INCORRECT METHODS OF SINGING? Most incorrect and vocally damaging teaching falls into the two following categories:

1. Yelling and Belt-only: These methods of teaching encourage pushing the chest voice too high, creating strain and trauma, vocal abuse, damage, and usually a very short career. This is the typical Broadway belt method and the way many gospel church choir members sing. Young singers can sometimes get away with belt-only singing for a short time but most singers trained this way eventually get hoarseness leading to nodules, polyps, hemorrhages, or other gruesome evidence of vocal abuse that require surgery and complete vocal rest for several weeks. As soon as the singer goes back to the old incorrect vocal habits these problems inevitably return. This is not a good path to take!

2. Breathy Singing: This incorrect method is the norm in school and many traditional church choral settings; it encourages airy, breathy and weak vocal production in order to blend and discourages the use of the chest voice. Singers cannot use this type of vocal sound for commercial music such as rock, R & B, gospel, or Broadway styles because it is too weak, especially in the lower register. A developed and easily produced chest voice is essential in all styles of popular singing and musical theatre.

At SLaS we teach balanced registration and mix, the healthiest vocal production. We teach vocal fold adduction to eliminate

breathiness, and we teach bridging and mix rather than yelling.

HOW IS THIS TRAINING DIFFERENT?

At Sing Like A Star studios you will develop a strong and powerful chest voice, AND a strong, powerful upper register. You will be able to connect your lower register to your upper register smoothly; your lower and upper registers will be equal in strength, volume, timbre and quality. Your voice will sound consistent from the very lowest notes to the very highest notes instead of sounding like two different voices. You will no longer strain as you sing high notes, your low notes will be strong and powerful, and you will have the control to sing riffs, runs, and licks for R & B and gospel styling. SLaS vocal training enables you to negotiate the transitional areas or bridges of the voice known as *passaggi*, easily and without muscular tension.

Rather than confining you to a teacher's favorite vocal style, this training allows you to sing freely and expressively in the style in which YOU like to sing! Professional gospel, R&B, jazz, pop, rock, musical theatre, and country singers around the world all rely on SLaS vocal training to maintain their voices and their careers. This vocal technique is the gold standard of the music industry and the vocal technique most valued by today's recording artists because it develops a natural and contemporary sound- the sound you hear in artists like Beyonce, Ariana Grande, Demi Lovato, Katie Perry, and Christina Aguilera, and Bruno Mars. This is the vocal quality called mix.

HOW DOES MY VOICE WORK?

The vocal folds are located inside the larynx or Adam's Apple. Air pressure causes the folds to open and close very quickly, creating sound waves. Those sound waves contain a fundamental (pitch) plus harmonics (overtones) that travel upward from the larynx to be enhanced or damped in the resonating chambers of the pharynx (throat) and mouth. We control our sound by learning how to correctly sing vowels, and by adjusting the moveable parts of the resonating chambers, such as the tongue, the lips, jaw space, etc. These small changes affect and change formant/harmonic relationships, which changes the sound we produce. When the muscles outside the larynx, known as the extrinsic swallowing muscles, engage in an effort to control pitch or dynamics, unnecessary muscular tension causes the larynx to rise, preventing the vocal folds from vibrating freely. SLaS training will teach you to use the right muscles (the intrinsic muscles) and stop using the wrong muscles (the extrinsic muscles), how to supply just the right amount of airflow by understanding *appoggio* or breath management, and how to access the easiest and most powerful vocal sounds possible by controlling formant/harmonic relationships through vowel tuning. We develop coordination, efficiency, and freedom in your singing.

We need to coordinate and balance four in order to sing well: 1. TA/CT muscle activity. 2. Vocal onset. 3. Resonance, or more precisely formant/harmonic activity, which we can control by the way we shape the resonators of the pharynx and mouth. 4. The balance of air pressure and vocal fold resistance, or air and muscle.

TA/CT balance:- the TA and CT muscles- are responsible for shortening and lengthening the vocal folds. These muscle groups need to learn to work together cooperatively so you can sing from low to high without cracking. In the chest voice or lower register the TA muscles are dominant, so your vocal folds are shorter and thicker; the TA muscles contract. As you sing higher, the CT muscles should become progressively more active, tipping the thyroid cartilage forward so the vocal folds are stretched and lengthened. This coordination is something that needs to be taught- hardly anyone figures this out all by themselves! Usually singers find the chest voice and stay stuck there or they try to bring the lengthened vocal fold posture of upper register too low, causing the folds to come apart. Then you get a breathy, weak tone.

Vocal Fold Adduction: The vocal folds must be adducted, or brought together, at the onset of sound. If the folds are not properly adducted the sound is breathy or weak. Singers often come in to the studio with the idea that they need to work on breathing because they can't get through a phrase without running out of breath. The problem often lies not with their breathing, but with their vocal folds. If the folds are not appropriately adducted to begin sound, air escapes through the folds. This means the singer will run out of breath and that the sound they are producing will be breathy and inefficient.

Resonance Activity: Resonance is more precisely formant/harmonic activity. This is pretty complicated stuff. Formants are an acoustic resonance of the vocal tract, measured as an amplitude peak in frequency when a singer sings into a software program such as Voce Vista. Harmonics are overtones. When the sound waves travel upward from the larynx, some of these harmonics are enhanced and some are damped, depending on the size and shape of the pharynx (throat) and mouth resonators. When we sing from low to high, we must allow a shift from the formant/harmonic relationship of lower register, known as F1/H2 to a different combination, F2/H3 or H4 depending on the vowel, associated with upper register. This is "resonance transfer".

Air pressure and vocal fold resistance: We do this by acquiring good breath management or *appoggio*. Excessive air pressure

is damaging to the voice; on the other end of the spectrum, a lack of physical energy usually correlates with a breathy, weak vocal sound. Learning to use “just enough and not too much” air pressure is essential. We emphasize what is happening at the glottis, or vocal fold level, more than we emphasize endless breathing exercises- the vocal folds determine how much air pressure can and should be used. Air pressure should never exceed the capacity of the vocal folds to resist it. Our goal is always balance- just enough, but not too much- of everything! Sing Like A Star voice lessons trains these components to work automatically by creating new neuromuscular responses through the use of a series of sequential exercises that create confidence in singers. Knowing you can rely on your technique allows you to focus only on performing and enjoying singing, because you know your voice will work efficiently and automatically- every time!

WHAT IS BELTING? DO I NEED TO BE ABLE TO BELT TO BE SUCCESSFUL IN POPULAR MUSIC?

Poorly trained singers often yell, particularly on the higher notes of a song or when pushing for high notes. Directors and producers may demand that a singer belt out a song for greater dramatic effect. When a singer sings entirely in chest voice- pushing for the high notes with increased breath pressure- the results are swollen vocal folds that may develop nodules, polyps, or hemorrhages, distorted pronunciation, a decrease in vocal quality and control, and an inevitably shortened career. The vocal folds are meant to be shorter and thicker on the lower pitches, and they need to be allowed to lengthen, stretch, and thin for higher pitches. Belting, or singing into the highest notes of your range using only your chest voice is unhealthy; because the folds are not allowed to lengthen, stretch, and thin for higher pitches the singer resorts to ever-increasing air pressure while holding the folds in a static shortened position in order to raise pitch. Excessive air pressure is very damaging to the vocal folds; excessive air pressure and forcing the vocal folds to function in a way in which they were not designed to be used results in hyperfunction due to effort or force.

Belters usually flip into falsetto at some point. This break or flip is also due both to muscular imbalance and what we have traditionally referred to as resonance- the shifting combinations of formants and harmonics that create vocal timbre. Very simply stated, when you sing from low to high notes you need to allow a transfer from F1, the first formant associated with chest voice, to F2, the second formant associated with the upper register along with a shift in the harmonics emphasized in the vocal tract. When we sing in mix, we emphasize H3 or H4 in the upper register, depending on the vowel. **Allowing this formant/harmonic shift along with the coordination of TA/CT muscles in allowing the folds to lengthen and stretch for higher pitches determines the smooth transfer from low notes to high notes.**

Singers who use the belt-only method can squeeze notes that are a few steps higher, but the few notes that are gained by pushing the chest voice upward come at quite a cost! The vocal folds experience trauma and hyperfunction leading to nodules, polyps, or cysts, the break between the lower and upper registers is huge, and the higher notes after the “flip” are weak and breathy.

The SLaS method is far different from either pure belt or breathy singing: we teach a very strong mix that sounds like pure belt but is much healthier. You can sing higher and stronger for longer- and our method won't give you nodules! We balance the lower and upper registers so you sound like you are singing with one unified vocal sound from bottom to top- without strain and pain!

MY CHORUS TEACHER SAYS I SHOULD SING WITH AN AIRY, BREATHY SOUND IN ORDER TO BLEND IN WITH THE GROUP. IS THIS CORRECT?

Choral singing, especially in schools and many traditional churches, requires a breathy tone in order to blend. The use of the chest voice in females is discouraged, so female singers often cannot be heard on the lower notes; their vocal sound is airy, breathy, and weak. Singing this way creates an unbalanced voice and inefficient vocal fold adduction, so the singer does not sound authentic singing current music. You need a strong chest voice in order to sing correctly in any popular or musical theatre style! For the male singers, most chorus teachers have no clue about how to get the boys to mix above their first bridge, so the boys just hike the larynx and push the chest voice upward to squeeze those notes out, creating unbelievable tension that usually leads to vocal damage. This is not a great beginning to your singing life!

Both males and females should sing with a clear vocal tone throughout the range, with an easy and unforced quality in the lower register, and should transition at the appropriate place- the primo passaggio. Boys should not push the chest voice up and girls should not bring the head voice down. This is the concept of balanced registration.

I tell my singers they need to be adaptable to any challenging situation. Chorus is valuable in many ways; it develops good relative pitch because you learn to sing notes other than the melody, develops musicianship and sight-reading skills, and esprit de corps- a feeling of pride, fellowship, and common loyalty shared by the members of a performing choir. You learn to be a good team player. You are exposed to music of all eras and from around the world that you would never hear on limited Top-40 radio. Those are really valuable benefits.

The drawback is the breathy sound required in order to blend. So, the way to deal with that is to know that what you are doing in chorus is not going to be the way you sing all the time. It's not a very healthy way to sing because of the excessive breathiness required. You definitely need to vocalize correctly when you get home to offset the breathy singing you did in choir rehearsal. For the boys, don't succumb to the temptation to yell on the notes above the bridge; work with a mix teacher to start strengthening those notes in the mix coordination, and don't push when you sing in the group- let the sound be lighter, but more correctly produced. The more you use it, the stronger it gets! If you want to sing tenor, and you think you can be disciplined enough to use the correct coordination and not push, go for it. By using your mix above your first bridge you will be developing it further. But if you get into the rehearsal and find you are pushing chest voice up, and your larynx feels high and tight, and you are straining because you are trying to hear yourself over the guy next to you, try singing the first baritone part, at least until your mix becomes stronger through vocal study and vocalization.

If you want to be a pop or musical theatre singer and are currently singing in a chorus; don't sing soprano. Singing high and loud with a breathy and straight tone (no vibrato) is a voice-killer. Sing alto, sing clearly but not too loudly, and you will blend in. And altos become better musicians because they have to hear harmony instead of singing the melody all the time!

When you are working with a director you always do your best to comply with that director's instructions. You can adapt if you have the skills, and if you spend as much time vocalizing correctly as you do "pushing the envelope" with less than healthy choices. Just be sure you are very clear about the difference between a stylistic choice that you make once in awhile and singing breathy all the time because you don't know how to sing any other way.

SHOULD I IMITATE THE BREATHY SOUNDS I HEAR SOME ARTISTS USING?

This is a question of making a choice to sing in a particular style. Currently the breathy quality is used for effect, often on the first verse of a song. Then the singer crescendos into a powerful sound for the chorus. This is a very advanced technique and one I do not recommend for beginners. The problem with trying to imitate this is that most younger singers who start breathy, stay breathy. They don't have the control to bring the folds together, or adduct them, after starting with a more relaxed vocal fold coordination. The question becomes: is this a stylistic choice or is this your only choice? If singing breathy is all you can do, you need to avoid it until you know how to consistently make clearer and stronger sounds. Then use it occasionally.

If you are vocalizing every day with good technique you can choose to sing breathy for stylistic effect once in awhile and you will be fine. There is nothing wrong with interpreting a phrase here and there with a breathy quality if that is your artistic choice. Just realize that a choice to sing breathy is different from singing breathy because you have no other choice. The same policy applies to other style choices, like the occasional raspy sound or growl. When you have developed a good foundation in vocal technique you can experiment with stylistic choices that may not be considered perfect technique, but because you are vocalizing well to offset this your voice is not damaged. You have to find out how much you can (or would want to) "push the envelope" and depart from perfect technique. Breathiness, if done at loud volumes and for long periods of time, is very wearing on the voice. But if it is a stylistic choice- and not the only tool in your tool box- you can do it for limited amounts of time if you are also vocalizing correctly to stay balanced. If you are an advanced singer and have been working with an SLA teacher on balanced registration and mix for awhile, go ahead and experiment! You have permission...just be very aware of how your voice feels afterward. If you get hoarse or feel raspy, it probably isn't worth it. Go back to what you know is correct- a clear, well-balanced sound.

WHY DOES MY VOICE CRACK WHEN I SING HIGH NOTES?

Almost every untrained singer experiences voice breaks. Some singers deal with the break by forcing the chest voice up; other singers are taught to sing in only the head voice, staying away from chest voice altogether; others simply lower the keys of songs to avoid high notes. None of these solutions are correct; all can result in limited choices in song material and an ultimately deteriorating instrument.

A break occurs when excessive air builds up because your vocal folds are staying in a static position of short and thick (or TA muscle dominant) when you are singing pitches that require a longer, more stretched, thinner vocal fold position, less compression, and less closed quotient (CT muscle dominant). In order to raise pitch without changing the coordination of the vocal folds you must increase air pressure. This does have the effect of raising the pitch, for a few notes- but at great cost to the delicate tissues of the folds. Excessive air pressure eventually forces the vocal folds open, creating an embarrassing crack or break. If you want to sing higher pitches you will have to do so in falsetto, a very breathy and weak sound. It's obvious that this is the wrong way to go about it!

We learn to avoid voice breaks by understanding how resonance- or formant/harmonic relationships must shift as we go from lower register to upper register. We control this by how we shape the resonators- the mouth and pharynx, and the

moveable elements of the tongue, lips, jaw space, and soft palate. Essentially we are altering vowels and learning how to form the resonators to encourage a smooth transition between the lower and upper registers.

At Sing Like a Star you will learn to sing in a connected, consistent, and powerful sound from your chest voice to your highest notes with no strain because SLaS training coordinates the opposing muscle groups – the TA and CT muscles- to work together smoothly and efficiently. Rather than a vocal contest where one group wins out at the expense of the other, as is the case in much teaching, we teach the muscles to work cooperatively together. That is the essence of the concept of mix-coordinating the activity and balance of the TA and CT muscles and the formant/harmonic activity of resonance, creating a tone quality (mix) that is unlike either pure chest or pure head voice.

WHAT IS A BRIDGE?

Throughout the program you will hear terms like “registration”, “head voice”, “middle voice”, “chest voice”, “mix”, “breaks”, “bridges”. These terms refer to the coordinating of the muscles and resonance activity of the voice as a singer ascends or descends in pitch. Bridges reveal these changes in vocal coordination and resonance activity. They occur in relatively predictable parts of the scale. The first bridge (primo passaggio) is the most difficult transition, involving a change in vocal fold coordination from a short, thick TA muscle dominant position to a longer, thinner CT muscle dominant position for the upper register. At the same time there is a shift in the balance of formants and harmonics, which traditionally we have referred to as “resonance”. We must allow the F1/H2 formant/harmonic relationship of lower register to shift to the F2/H3 relationship associated with mix in the upper register. We do this by a process known as vowel modification.

How it works: The chest voice is your lower register, which most people use for speaking. It feels as though the tones are coming straight out of your mouth when you sing; if you place your hand on your chest as you sing a note you will feel vibration in your chest. This is known as a sympathetic vibration; your lower voice is not created in the chest; however the bones and cartilage surrounding the larger chest cavity are responding “sympathetically” to lower pitches. As you sing a scale starting from your lowest note ascending upward you will notice at a certain point that you will begin to feel a sense of reaching for the note or perhaps a feeling of straining to make the pitch. You are now in your first transitional area, or bridge. This is called a *passaggio* in classical voice terms; think of this area as the passageway to your high notes. The first bridge is a critical area of the voice because this is where your outer muscles are most likely to try to engage due to the interference of the swallowing muscles. The extrinsic swallowing muscles (particularly the digastric strap muscles), when engaged, pull the larynx upward preventing free vibration and adjustments of the vocal folds.

Your folds are shorter and thicker on the low notes and they are longer and thinner on the high notes- if you are singing correctly. When singing from low to high you have to allow your vocal folds to lengthen, thin, and stretch to sing the higher notes. If you try to hold on to the familiar coordination of your chest voice you start to experience strain. You may force out a few more notes this way- but at great cost to your folds. Then they give up and let go completely. That is the process that is going on when you experience a voice break or flip. If you want to sing higher pitches after that, you are forced to do it in *falsetto*- a weak, breathy and anemic sound.

Voice breaks: If the bridges are not negotiated correctly there may be an abrupt disconnection and interruption of vocal tone which singers experience as cracking, flipping, or breaking. This happens when excessive air pressure builds up sub-glottally (under the larynx) because the vocal folds are held static instead of being allowed to lengthen, stretch, and thin. Eventually the TA muscle, responsible for contraction of the fold, lets go, and the folds abruptly lengthen and come apart as the formant/harmonic balance abruptly changes. Now there is less closed quotient, the amount of time the vocal folds stay together in the vibrational cycle, and the cycle itself begins higher up on the vertical portion of the fold. This is all preventable by learning how to bridge properly.

The challenge for the singer-and the teacher- is in learning how to coordinate this constantly shifting process of shortening and lengthening as you sing low and high- in other words, the balance of TA/CT muscles, along with the balance of formant/harmonic relationships. It's kind of like learning to drive a stick shift; at first your shifts are pretty clunky, but you get more coordinated at it over time and the bumps smooth out. That is basically what we are going in singing; we constantly have to shift gears, but we learn how to become more coordinated until we do it so smoothly no one can tell we are shifting.

The key to good singing is bridging at the right place, with “connected release”- without letting go too much. The first bridge is the most challenging; it is the area of transition where you might typically tend to push your chest voice too high. This is where your vocal folds have to continue the lengthening, stretching, and thinning process in order to create higher pitches without coming apart; the folds need to maintain appropriate adduction as they continue to lengthen. As you transition through the bridge you are also shifting resonance, or more specifically, formants and harmonics. If you don't allow this shift, you remain stuck in “yell” mode.

The upper register for both males and females can be used with many different timbres or qualities- as long as you bridge correctly and at the right time to transition into the upper register. **The three options for singing in the upper register are falsetto (airy, breathy, disconnected, anemic), head (clear, strong, legit or classical sounding) and mix (more edgy, ringing, forward, used in Broadway and pop and rock singing).** These variations are based on formant/harmonic relationships, closed quotient, and vocal fold compression. Females who sing musical theatre could choose to sing with either a classical or legit quality, like Julie Andrews, or with a mixed upper register, like Sutton Foster. Pop and rock singers choose a heavier mix. It's your choice to sing with a heavier, edgier mix or with a lighter, headier mix, depending on the style of music you are singing, but it should always be mix, not falsetto.

Learning the technique of bridging and mixing means you will have three times your former range because now you can access and use a strong upper register that matches your lower register in volume and quality. With a smooth and coordinated transition through the bridge (passaggio, or transition) and a strong upper register mix you will sing with freedom, power and emotion in any style you choose, in any key that comes along! High notes? No problem! Low notes? Ditto!

With Sing Like A Star training you will learn about the value of both the lower and upper registers and you will learn about **bridging**- the best method to connect the registers. SLaS vocal training creates balanced registration because your low voice and your high voice become equally strong, it develops great bridging- a smooth transition from chest voice to head voice, and no voice breaks or abrupt changes in the vocal quality as you ascend in pitch. And it develops the upper register mix; you can choose to sing in your upper register with a more "heady" quality mix for legit singing, or a more "edgy" quality for musical theatre, pop, and rock singing. It's all some kind of mix!

Your Sing Like A Star training will build a strong connection between the lower and upper registers and a smooth transition from the chest voice upward. **This is known as bridging.** Your lower and upper registers will be equally strong. **This is known as balanced registration.** Your upper register will sound powerful, like you are still in your chest voice, but without the strain of pushing the chest voice upward. **This is known as mix.** With good bridging, balanced registration, and mix you will ultimately be able to go up and down the entire range of your voice with no breaks, no uncomfortable weakening of volume or intensity, and best of all- a healthy flexible voice that will enable you to sing in any style you like- with a range of at least three octaves! (Many of our singers easily sing five octaves). You will have a natural, powerful, flexible, contemporary vocal sound- the vocal quality most wanted by today's music industry!

When you want the world's best vocal technique- one that will give you amazing high notes, strength, power, flexibility, and a healthy vocal production, SLaS vocal training is the answer! The smartest investment in your vocal future is a weekly SLaS voice lesson and daily practice. Our promise to you: If you practice the recorded lessons every day you will develop a healthy, strong, and powerful voice. You will eliminate vocal strain. You will be able to sing with power whether you are singing low or high. You will learn to mix into the higher registers so your voice will sound like the artists you hear on the radio. We develop a contemporary and natural vocal sound that is marketable- whether your preference is theatre, R & B, rock, or country. Your range will extend dramatically. You will learn to sing with soul, emotion, and flexibility. Your voice will remain healthy for a lifetime of singing if you continue to practice the principles of good vocal production we will be teaching you at Sing Like a Star Studios!

Tell me about your instructors?

MASTER TEACHER TRICIA GREY, MM; At Sing Like A Star Studios you will learn the vocal technique of the stars from a music industry expert who has been there- Tricia Grey, MM is a professional singer and voice teacher with an unbeatable combination of music degrees, research in vocal science, and 40+ years of professional performing and teaching.

Seth Riggs, teacher of Michael Jackson, Stevie Wonder, Ray Charles, and hundreds of other stars (and Tricia Grey's teacher for over 20 years) says *"I can not imagine a teacher more eminently qualified than you- you have it all! A great voice, educational degrees, and an amazing ability to teach others what you know- how to mix!"* Most voice teachers do not know how to teach Mix. The mix technique developed in Los Angeles, with Speech Level Singing, an organization that Tricia was an integral part of. In fact, she wrote their teacher training manual, used all over the world. She was certified at the highest level- a process that took many years of intensive study beyond Tricia's Master's Degree in Music. She sings and teaches in all vocal styles- rock, R & B, gospel, blues, jazz, musical theatre, and country. She is a music industry veteran knows what it takes to succeed in today's competitive music business. A native of Los Angeles where she taught voice and sang professionally for many years before relocating to London, New York and then Atlanta, Tricia was recently the vocal coach for the MTV series *Made*, and for *Before the Fame*.

Tricia's performing and teaching career in Los Angeles included singing lead in many top LA bands, as a solo artist and as the opening act for many top name recording artists. Her performing career included touring the United States and Europe as well as recording her original music in some of LA's most famous recording studios. She has performed with many of the top names in the music industry in Los Angeles, New York, and London.

Tricia Grey, MM has spent many years researching the science of vocal production and she is an expert in vocal technique and pedagogy. She combines her experience and knowledge of the music industry with a formidable educational background for an unbeatable combination. Her life-long study of vocal science, technique, and pedagogy has resulted in a synthesized, unique and powerful approach to vocal training that is unparalleled. The Sing like a Star vocal method incorporates the latest research in the fields of vocology and vocal science- applied to contemporary singing!

All instruction at Sing Like a Star Studios is based on the principles of the textbook *You can Sing Like a Star!* by Tricia Grey, MM. The SLaS method is the preferred training used by major popular recording artists in R & B, gospel, country, and rock genres, as well as Broadway and musical theatre singers throughout the world. It is the most sought after singing technique in the music industry today-the technique known as mix and balanced registration. Mix is the most sought-after vocal sound in the music industry today, and Sing Like a Star is the place to learn it!

Teaching Mix is a highly specialized skill- one that requires many years of intensive training. This is not a skill taught in University programs. If you want the best- invest in lessons with Master Teacher and SLaS Studio owner Tricia Grey, MM.

On instruction is based on the course *YOU can Sing Like a Star!* by Tricia Grey, MM. This is an online subscription course that includes a 700-page manual with amazing graphics that will teach you all about how your voice works. It also contains over 600 exercises set to fun and inspiring music, in male and female keys. This exciting course is available at www.slascourses.com/get-started.

If you are a current SLaS student, you have access to this amazing course for FREE!

ASSOCIATE TEACHERS

Would you like to learn to Sing Higher, Sing Stronger, and Sing Like a Star- but you can't afford the cost of lessons with Master Teacher Tricia Grey? Now you can learn the same great Sing Like a Star vocal technique for less!

Our Sing Like a Star Associate Teachers have university degrees along with extensive professional singing, teaching, and performing experience. Sing Like a Star Associates go through a rigorous training and certification program in order to teach the SLaS method. Teachers are accountable; they must pass yearly testing and maintain their ongoing private study with studio owner Tricia Grey, MM, in order to teach at Sing like a Star Studios.

Why are our Associate Teachers so successful at what they do? The difference is the SLaS vocal method. Many voice lessons are presented with vague, undefined objectives and little feedback, resulting in very little real improvement. These ineffective lessons typically consist of a random "warm-up" followed by a song with little or no specific skill building. We have a better approach: The Eight Steps of Vocal Development is a logical, goal-driven, objective based approach based on developing sequential skills to produce specific outcomes. You can ask your Associate Teacher at any time about your progress and you will get an informed answer related to the educational objectives of The Eight Steps of Vocal Development. You will know exactly how you are progressing and what the next goal is with the Sing Like a Star method, a method that is based on the educational model of defined and specific objectives, measurable outcomes, and sequential skill- building.

Our goals are to eliminate the break in your voice, make your high notes stronger, and to develop power, flexibility, and musical skills such as vibrato and dynamics. You will learn how to sing in the styles you love- rock, blues, R & B, gospel, country, rock, jazz or musical theater. And you will get the chance to perform and try out your new vocal skills in our twice-yearly Sing Like a Star Singers' Showcases!

By studying with our educated, experienced, and highly trained Associate Teachers you are getting the full benefit of the Sing Like a Star vocal method at a fraction of the cost! Utilizing an Associate Teacher from Sing Like a Star Studios is perfect for

beginning students of all ages from 3-over 70! It's never too soon or too late to get started with good vocal habits!

You can also learn piano, songwriting, music production, studio recording, and guitar from our SLaS Associate Teachers. Many students book hour-long lessons once a week, dividing the time between voice, piano or guitar, and songwriting.

At \$30 per half hour for these highly qualified and experienced teachers who are bringing you a world-class vocal technique, you won't find a better deal than this anywhere!

*Singers who are pre-professional or who would like to become professional singers should invest in lessons with studio owner and Master Teacher Tricia Grey, MM.

FREQUENTLY ASKED QUESTION

Where is your studio located?

The studio is located at 600 Houze Way, Roswell, GA 30076. Please visit the link on the LOCATIONS AND CONTACT page of the website for a map to the location.

How do I take online distance lessons at SLaS?

Many students from all over the world as well as those who live in the local Atlanta area are discovering the fun of ONLINE VOICE LESSONS. Local Atlanta students utilize this option a couple of times per month in combination with in-person lessons to save driving time or when traveling. By utilizing an online vocal coach you will be able to take professional voice lessons from the comfort of your own home, from your hotel when traveling, or from anywhere in the world!

Sing like a Star's online singing lessons bring our professional expertise to students in any location around the world. Remote singing lessons have recently gained popularity due to advances in technology. Singers all over the globe study from home or when traveling using a computer or a smart phone, (i-phone, Blackberry, or Android) an i-pad, or an i-pod touch.

IMAGINE- the convenience of learning this world-class vocal technique from the comfort of your home! Online voice lessons are fun, convenient, and easy!

At Sing Like a Star we have upgraded from Skype and Facetime, which do not record the lesson, to a much better platform called ZOOM, a professional product used by many other high-level organizations. You, the client, don't have to join anything or purchase anything to take online lessons through your computer- you will simply receive an email from your teacher containing a URL. You copy and paste that URL into your browser and "join the meeting" (or voice lesson in our case). During our first session there will be a quick setup, which you will be guided through when you join the first meeting. It's not hard.

You could also choose to go to their website (www.zoom.us) and download the software ahead of time. During the lesson you will see your teacher on the screen as well as yourself. This is a valuable teaching tool; when reviewing the lesson, you will have audio and video. It's almost like being there in person- and the quality of the audio recording is very good. AND you don't have to worry about recording your lesson; your teacher will send you a link after the session by email that will allow you to download your lesson so you can practice. Many local students actually prefer the online voice lessons option! You can't beat the convenience and time-saving factor of not having to drive. And the fact that you can both see AND hear yourself on the lesson recording is very helpful for practicing! Learn more about Zoom at www.zoom.us

You can also use ZOOM with your smart phone (i-phone, Blackberry, Android), your computer, your i- pad, or i-pod touch. All mobile devices require an app that you must purchase from either i- tunes, (i-pad, i-pod touch, i-phone) or Amazon (Android, Blackberry). The mobile app is called ZOOM CLOUD MEETINGS. In today's fast-paced and over-scheduled world, you don't ever have to miss a voice lesson with the convenience of ZOOM!

Do you teach children?

Get your child started the right way, with the best vocal technique available! Kids are going to be singing anyway, so it makes sense to start them off right, with healthy, fun, and correct vocal development at Sing Like a Star Studios!

Start now and avoid bad vocal habits! For an example of a child who studied with Tricia Grey from the age of four, and

recently wowed everyone on America's Got Talent, look for Angelica Hale on You Tube.

*If your child is pre-professional or wants to become a professional singer they should study with studio owner and MasterTeacher Tricia Grey, MM.

If your child wants to explore singing for fun, our Associate Teachers love teaching singing, piano, and guitar lessons for children!

At SLaS we give your child the healthiest and most effective vocal training available- and we make it fun too! Each child is different- some kids are ready for more intense training and development and others are simply exploring music for fun and enrichment. We try to meet the child where they are at their level of interest and development and to encourage greater interest in music and singing. We like to offer piano or guitar lessons as part of the package- learning an instrument along with singing creates a more well-rounded education.

Your Associate Teacher will be working closely with studio owner Tricia Grey, MM, on an ongoing basis to make sure your child's vocal needs are met. All curriculum is taught from the textbook *YOU Can Sing Like a Star!* by Tricia Grey, MM and is based on The Eight Steps of Vocal Development, healthy, sequential skill-building course based on specific objectives and measurable outcomes. You can ask your teacher at any time about your child's progress and you will get a specific answer related to the educational objectives of the steps.

While we don't believe in time-bound objectives in singing, we do believe in having a plan and knowing where you eventually want to be. Some voices will respond more quickly to instruction and others respond more gradually, but everyone eventually learns all the singing skills in The Eight Steps of Vocal Development. These skills include: correct breathing and breath management, strengthening the chest voice, strengthening the head voice, connecting the registers, learning how to sing in mix, singing with vibrato, singing loud, medium, and soft (dynamics), and even learning how to sing riffs and runs like their favorite star.

Our program is not like the typical voice lesson that consists of singing a couple of random "warm-up" exercises and then singing a song several times with no plan for addressing vocal issues. That approach is not going to do much for your child's vocal development. You might have noticed this already if your child has been involved in those kinds of lessons in the past and not made much progress. Our program meets the child where they are, and, while making singing fun, is designed to specifically develop the voice in a healthy yet effective way by progressing through The Eight Steps of Vocal Development. All Sing Like a Star Associates pass rigorous testing and coursework to remain certified to teach at Sing Like a Star; that coursework is based on the latest research in vocal science- the foundation of the SLaS Eight Steps of Development approach.

We don't just vocalize in lessons-we sing songs too! We try to balance having fun and singing songs with a clear vision of vocal improvement for your child. The balance of fun and work in each lesson varies with the age of the child and their personality. We meet the child where they are.

LITTLE STARS: CHILDREN 3- 8 YEARS

For our younger students ages 3-8 we combine having fun with education at their level, teaching them all kinds of musical skills as well as singing. Rhythm instruments, percussion, clapping, moving, and singing fun songs are all part of the fun experience for the little ones!

PRE-PROFESSIONAL CHILDREN

Studio owner Tricia Grey, MM works with pre-professional, highly motivated children. She has had great success with her kids; several directors of local theatre companies comment often that her students are always recognizable in auditions as being the strongest contenders. Many SLaS children gone on to professional careers and Broadway as a result of their study with Tricia Grey, MM.

Most recently, Tricia's student, 9-year-old Angelica Hale, who started lessons with Tricia at age 4, amazed audiences on America's Got Talent. Check it out on You Tube and prepare to be amazed. This is a great example of what this technique can do for a dedicated student who practices.

The only requirement for us to work with your child is the willingness and ability of the child to practice the recorded lessons for 20-30 minutes each day, if the child is older than 8 years. And the willingness and ability of the parent to be proactive in scheduling and requiring regular daily practice.

Do you teach professionals?

Yes. We get results. And we get them quickly.

Sing Like A Star Studios, LLC, trains singers in every musical category. Rock, pop, country, jazz, R & B, gospel, and musical theatre singers develop the vocal skills at SLaS that allow them to shine in their chosen musical style.

This is world-class training for contemporary and popular styles of singing. With this transformational training, changes happen quickly. We build the right muscles and create good habits. Your voice begins to function effortlessly; things that used to be impossible for you to sing become easier and easier with the SLaS method! Sing Like A Star singers deliver effortless power, amazing vocal control, great high notes, authentic vocal styling, and incredible consistency- no wonder SLaS trained singers are at the forefront of today's music industry. SLaS vocal lessons will help you to sing stronger, higher, and sing with total confidence- in any vocal style! We work with all ability and experience levels from beginning to advanced singers. We specialize in keeping the professional singer's voice healthy and strong without changing your unique sound and style! See testimonials from some of our professionals, including Tricia's student Jennifer Geller, currently starring in Hamilton on Broadway, by visiting www.singlikeastar.com.

But singing lessons are not just for aspiring professionals; anyone who loves to sing should consider vocal training at Sing Like a Star Studios. "At Sing Like a Star Studios we can teach anyone to sing- if they are willing to practice" says studio owner Tricia Grey, MM. "Many people think that singing ability is something you either have or you don't; nothing could be further from the truth. Singing is a teachable skill. But singing is like athletics-you have to do the work to get the results. If you do the workouts we give you in the lessons, you WILL achieve the voice of your dreams.

I have worked with many students that did not have great voices when they started; however they did possess drive, discipline, and work ethic. As a result of our work together, they have great voices now- and professional careers!"

Do you provide performance opportunities?

We provide performance opportunities with our twice-yearly showcases at a beautiful 250 seat professional theater in Dunwoody. We have two shows; a younger singers' show, and a more advanced singers' show. The shows are always sold out and they are really fun!

When we are preparing for the shows we focus extensively on performing skills and song presentation. We bring in choreographers who teach movement and stage presence. We video each performance and we provide a professional photographer. With each show, your child will become a more seasoned performer!

Become a Professional Performer- in our Sing Like a Star Singers' Showcases!

Sing Like a Star Studios offers regular performance opportunities to currently enrolled students at a beautiful state-of-the-art professional theater. These fun and inspiring shows give our singers the chance to put their new skills to work in a professional environment- complete with lights, sound, and professional video recording. We have a professional photographer at every show taking live photos that you can use for promotional purposes, and a professional videographer who creates DVDs of your performance. You will review those DVDs after every show to see what went well- and what might be improved next time!

We work on performance skills as well as vocal skills in your private lessons to prepare for the live shows. Let us show you how to take your performing and singing skills to the next level! Learn to be a professional performer at Sing Like a Star Studios!

PURPOSE OF THE SHOWCASE: To give Sing Like a Star students a chance to showcase their new vocal skills in a professional theater environment and to become better performers and singers. Every time you perform you will get better! In SLaS lessons we teach you both vocal technique AND performance skills, blending them together in the performances. Your skills and confidence will improve with each performance!

The Sing Like a Star Singers' Showcases are for performers of all ages. From beginner to professional, we all improve with each performance we do- especially with tools such as the video to review and learn from. We do two shows- a STAR BRIGHTS show for our younger performers, and a RISING STARS show for our more advanced performers.

Why is SLaS the best studio for me?

Quick results, a proven, science-based method, and our commitment to helping you sing the styles you love to sing! Find out why the Sing Like a Star method is the best vocal method on the market today. At Sing Like A Star Studios you will learn to sing stronger, sing higher, and sing with complete confidence, in all styles including gospel, blues, rock, pop, jazz, musical theatre, country and R & B. You will develop amazing high notes, great power and control, and the ability to sing licks, runs and vocal riffs, just like your favorite artist. You will develop your own unique style too! You will learn to create your own riffs and runs.

Your voice will be healthy, strong, and beautiful, and you will experience freedom from vocal strain. You will be able to sing with power and flexibility from your lowest notes to your highest notes, with an octave of at least three octaves. You will eliminate voice breaks by learning how to bridge. Bridging is the art of transitioning through the passaggio, or passageway between lower register and upper register. You will learn to sing with soul, emotion, and flexibility.

And, best of all, your voice will remain healthy for a lifetime of singing if you continue to practice the principles of good vocal production that you will learn at Sing Like a Star studios.

At Sing Like a Star studios you will learn to sing in any style you prefer, including gospel, blues, rock, pop, jazz, musical theatre, country and R & B. We tailor your instruction to make you the best singer possible in the music styles you love!

This is world-class training for contemporary and popular styles of singing, based on scientific research. We train the muscles that need to be coordinated and efficient in singing (called intrinsic muscles), and we teach you to stop engaging the muscles that get in your way, known as extrinsic interfering muscles. We build brand new neuromuscular responses that, with practice, become life-long good habits. Over time your voice begins to function effortlessly; things that used to be hard for you to sing become easier and easier with this process.

Sing Like a Star Vocal training is unlike any method in existence today. This world- renowned vocal technique will develop amazing high notes and eliminate straining and vocal breaks. You will learn to sing from very low to very high with a consistent sound. You will develop power, effortless control and the contemporary vocal quality of today's artists with SLaS vocal training!

Your voice will be strong, connected, and balanced, with dramatically increased vocal range, power, and vocal control. You will be able to sing in any style of music you choose, with a healthy, flexible, and powerful sound. You will learn to sing licks, runs and riffs for R & B or gospel styling. At Sing Like a Star Studios you will become a confident singer because you know your voice will work correctly- every time! You will learn to be the artist you always dreamed you could be.

You will sing the style of music YOU love to sing rather than a teacher's favorite style of music. We believe singers should be empowered to sing in the styles they prefer; we teach all styles- rock, gospel, R & B, musical theatre, contemporary Christian, pop, jazz, classical, and country.

Most vocal training consists of vague or undefined objectives, little feedback, and very little if any real skill-building or improvement; typical lessons consist of a random and ineffective "warm-up" followed by singing songs but no specific remediation of challenges presented in the song. Rather than ineffective and random "warm-ups" that have no meaning to the student and result in little change.

The SLaS method is a specific, logical, and organized plan of development with definable and measurable objectives for each step of your skill-building. Each step has specific and measurable objectives; your teacher will be glad to discuss these objectives with you so you will know how you are doing. You will always know where you are in your path of vocal training and what your next goal will be! [The Eight Steps of Vocal Development](#) guides you sequentially and logically through all phases of your vocal development, with each new skill building upon the previous skill.

The Eight Steps of Vocal Development begins with the foundation of good singing- breath management, otherwise known as *appoggio*. Then we build and develop the lower register of the voice, followed by the upper register. Then we begin connecting those registers together so you have one smooth and strong unbroken sound. The higher steps of development emphasize musical skills, like vibrato, dynamics, power, and flexibility. In Step Eight you will learn how to riff and run like the pros- how to develop style! These steps build a reliable and efficient vocal technique, so you can focus on performing and singing from the heart!

But even more important; you will be able to apply your new skills to the songs you would like to sing. We help you shine in the genre and style that you enjoy, rather than forcing you to sing in a teacher's preferred style.

At Sing Like a Star you will see immediate changes in your voice and you will know exactly why you are doing each exercise. We can explain everything that is happening in your voice from a vocal science perspective, if you are interested. Because you are on a specifically designed path of development- The Eight Steps of Vocal Development- you will know exactly how far you have come, and what lies ahead. Your vocal development is based on specific objectives and definable outcomes. It is not just random and inefficient "warming up", but a sequential and planned program of skill building that is designed to develop specific muscles in a specific order for a specific result.

As you progress through The Eight Steps of Vocal Development you are building efficient muscular coordination, eliminating your old bad habits and replacing them with good ones. Anything you want to achieve with your voice can be done- one step at a time! With this method you will soon be able to sing like you never dreamed you could sing! You will suddenly find your voice doing things you never thought it could do- things that formerly seemed impossible are now easy for you because you have trained the vocal muscles to function efficiently. AND we teach you how to sing with style- how to sing great riffs and runs- and the scales those riffs and runs come from, so you can learn to create your own improvisations rather than copying another artist's licks.

The Sing Like a Star (SLaS) vocal method enables singers to sing with power and control from the lowest notes to the highest notes with a powerful, consistent, and connected sound- the commercial sounding vocal quality that the music industry is looking for! This is known as the balanced registration and mix approach to voice. This technique will develop amazing high notes, at least a three octave range (or more), power, control for riffs, licks and runs, along with the development of your personal vocal style.

SLaS and MIX: Mix is the preferred singing method of major popular recording artists in R & B, gospel, country, pop, rock, Broadway, and musical theatre singers throughout the world. It is the most sought after singing technique in the music industry. Mix is the ringing, brilliant, powerful quality a contemporary singer has when singing high notes; it sounds like they are taking their "chest voice" all the way up to the highest pitches, but they are not- they are mixing! Mix is powerful and projected- it sounds strong but it feels easy and unforced. Mix enables singers to sing with power and control from the lowest notes to the highest notes with a consistent, connected, natural sound.

The mix is the strong upper register that sounds like you are belting, but feels easy! This is an exciting sound, and is the sound that all the stars in today's music business use- whether they are pop or Musical Theatre, this is the sound to get!

Every singer needs powerful high notes that are similar in tone to the low notes- high notes that have the same power and brilliance as chest voice without the strain of pushing the chest voice upward. Every singer is looking for the vocal quality known as mix. Whether you sing pop or musical theatre, this is the sound you need! Singers who have great mix voices include Beyonce, Ariana Grande, Demi Lovato, John Legend, Adam Levine, Katy Perry, Sutton Foster, Shoshana Bean, and Bruno Mars. Mix is the most sought-after vocal sound in the music industry today, and mix is what we teach at SLaS! Mix is the natural, powerful, contemporary vocal quality the music industry is looking for- and Sing Like a Star Studios is the place to get it!

Sing Like A Star Vocal training is unlike any method in existence today. The SLaS method is based on balanced registration and mix- *bel canto* training for today's contemporary vocal styles! This world- renowned vocal development technique will eliminate straining and vocal breaks. You will learn to sing from very low to very high with a consistent vocal quality. You will develop powerful high notes, effortless control, and the contemporary vocal quality of today's artists with SLaS vocal training!

Your voice will be strong, connected, and balanced, with dramatically increased range, power, and control. You will be able

to sing any style of music you choose, with a healthy, flexible, and powerful sound. You will learn to sing licks, runs and riffs for R&B or gospel styling. At Sing Like A Star Studios you will become a confident singer because you know your voice will work correctly- every time! You will learn to be the artist you always dreamed you could be.

Why do I need SLaS vocal training?

1. You need this training because you can't teach yourself. Very few people can teach themselves to sing correctly. Most self-taught singers unknowingly incorporate extrinsic muscles, particularly the digastric strap muscles used for swallowing; these muscles pull the larynx upward. When you muscle up, you tend to stay stuck in your chest voice- straining like crazy when you try to sing higher notes- until you crack, big time. That can be so embarrassing! Then if you want to sing even higher, you have to do it a breathy, weak sound called falsetto. This vocal tendency or habit is categorized as Unbalanced- Pulled Lower. That means your lower and upper registers are not equally strong and you tend to take the chest voice or lower register up too high.

Or you may be the opposite type. You may be a timid singer that sings everything with a breathy, barely audible sound. This might be due to the fact that you have not sung much, or because you have not learned how to project your voice correctly. This category is what we call Undeveloped. If you are a female choral singer who has sung classical or choral music, chances are your higher notes are much stronger than your lower notes. You were probably told to avoid the chest voice, so you bring your head voice all the way down. We call that Unbalanced- Light Lower. Your lower register is weaker than your upper register. Each category has a very specific plan to address and remedy those unique challenges.

At Sing Like a Star we teach balanced registration- when you have perfected the technique, your lower register and upper registers will be equally strong, vibrant and ringing, and transition smoothly between the registers so your voice sounds like one voice instead of two totally different voices with a big break in the middle.

2. You need SLaS vocal training because most of the vocal training that is available will not get you the results you want. Often vocal training is presented with vague or undefined objectives, little feedback, and very little if any real skill building. Typical voice lessons consist of a random and ineffective "warm-up" followed by numerous repetitions of a song, with little specific skill-building or solutions for vocal challenges. This is not going to do much for your development. If you have taken lessons anywhere else you probably already realize is that with these methods you haven't been getting much better. At Sing Like a Star we have a better plan. Your vocal development is based on specific objectives for skill building by working through each of the Eight Steps of Vocal Development. Teachers do lesson plans and written reviews of each lesson taught, assessing where the student's skill level is and writing lesson plans for ongoing skill development. This takes a lot of time, but it is just one way we provide consistency in training. That kind of planning, reflection, and sequential skill building is certainly not the norm in most voice teaching.

3. You need SLaS vocal training because teaching mix is a highly specialized skill- one that requires many years of intensive training. This is not a skill taught in University programs. Mix singing and balanced registration is an integral component of *bel canto*- a method originally created to develop a strong upper register and smooth transitions between registers. The mixed voice for contemporary singing method was further developed in Los Angeles with Speech Level Singing, an organization that studio owner Tricia Grey, MM was an integral part of; in fact, she wrote the Speech Level Singing International Teacher Training Manual, used to train SLS teachers all over the world.

We at SLaS are continually involved in ongoing education in order to stay abreast of recent developments and research; there are many facts about vocal function unknown to most of the vocal community only a few years ago that have changed the way we develop voices. Many teachers are not interested in the science of vocal production and simply pass along outdated concepts. At Sing Like a Star we are on the cutting edge of vocal science and pedagogy: Tricia has made it her life's mission to research and study new developments in vocal training and to make those new developments available to her readers and students.

In addition to vocal lessons, what other classes are available?

In addition to world-class vocal training we offer piano, guitar, and songwriting instruction as well as artist development, studio recording, performance coaching, audition coaching and pageant coaching.

How do I access the subscription course?

You can access the courses YOU can Sing Like a Star! and YOU can be a Successful Voice Teacher at <http://www.slascourses.com/>

How do I contact SLaS?

Email support@singlikeastar.com

Call 404-790-1830

Where can I get free vocal tips and learn more about the singing voice?

1. Visit Tricia's You Tube channel: <http://www.youtube.com/triciagrey>
2. Subscribe to the Vocal Tips blog on the website at www.singlikeastar.com
3. Visit these tabs on the website at www.singlikeastar.com
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