6-WEEK METHOD · 2ND EDITION

RESPIRATION & PHONATION

LEARN *2 Sing*

in 6 weeks

Increase your vocal range with control and confidence — a structured method, not a secret talent.

Omega Bone

QB1 EDUTAINMENT

Learn 2 Sing in 6 Weeks

Respiration & Phonation

BY OMEGA BONE

SECOND EDITION · 2026

Copyright

©Copyright 2021 by Omega Bone. All Rights Reserved. Published by QB1 Edutainment.

The information herein is offered for informational purposes solely, and is universal as so. The presentation of the information is without contract or any type of guarantee assurance.

No part of this publication may be reproduced in any form or by any means without express written permission of the Publisher.

Second Edition, 2026. Original copyright 2021. Visit www.omegabone.com

Dedication

This book, as well as my life, is dedicated to my children: Jasmine and Jacob Chaitkin. I love you for everything you are and everything you will be.

This book is also dedicated to: Leyna Watanabe and Jeong Ha Kim, two of my favorite singers. No matter where we are, we are always connected by music. Mr. William Marshall, my first-grade music teacher, who 20 years later helped me get my first job as a music teacher.

Foreward

Dear Singers,

As a professional singer and music teacher, I have written this book to help you sing better. During my music career, I have had a lot of experiences that made me the best singer I can be.

In this book, you will learn how to control your breathing and how to produce tones that fit your voice. You will learn techniques to memorize music and how to choose the best diction to match your singing style. You will also learn a variety of exercises that are proven to work, and healthy habits for your voice.

Whether you are an adolescent or a mature singer, your voice is the only thing you need to be a great singer. I will teach you both how to diminish your fear from stage fright and show you lots of singing careers you may consider when you're ready to be a professional.

I hope that you enjoy reading my book and learn a lot from it!

Sincerely,
Omega Bone

1

A Great Voice Teacher

LEARN 2 SING IN 6 WEEKS

What should you look for when searching for a great voice coach? It's not all about being just a great singer to be a great music teacher. There are many more aspects you should know and look for in a voice teacher.

1. You should like the way your teacher sounds and the styles s/he specializes in.
2. Your teacher must have lots of performing experience.
3. Your teacher has to have a good ear and understanding of the human anatomy.
4. Your teacher needs to have a good personality and you should like the way you interact. This includes being honest. S/he needs to be clear about how well you're doing based on your ability.
5. Your teacher should see the potential in you and help you set lots of attainable goals.
6. Your teacher needs to actually teach you and not waste your time with gossip.
7. Your teacher should give opportunities for you to meet other artists by arranging opportunities for you to showcase your learning.
8. Great voice teachers tend to have multiple students or even groups they teach. This allows you to share the cost and learn from the experiences of other students in classes.
9. It's better if your teacher doesn't accompany you so s/he can focus on your sound. You can use karaoke / instrumental / playback tracks to support your learning.
10. Your voice teacher should be available to you. Great teachers are busy, but if you can't schedule the times to work with your schedule, you need to keep looking.

Conclusion

Whomever you choose in terms of your voice training, know that there is a season for everything. As your skills increase, there will be a time for you to move on and learn from another teacher. If you don't see any progress after a few months or if your progress stops totally, move on.

Student voices

> **JACREAM HAMMOND**
>
> I just asked the universe for an opportunity to grow as a performer… I don't think I could be any more than happy and ecstatic just to have someone willing to work and teach me.

> **AMIRAH MUSTAFFA**
>
> I liked that the class has a very positive energy. Miss Bone is encouraging, supportive, thoughtful, hardworking, and a fun person… I have become confident in singing after I joined the class.

> **LAURA ELENA ALFONZO DEL PRADO**
>
> Ms. Omega is always fun, warm and super friendly. She's a really friendly teacher. She's very respectful. And she kind of pushes everyone to overcome their fears.

> **RICHIE CHONG**
>
> The significant changes in my singing would be how to control the top voices, the mouth shape that actually changes the voices coming up, the breath, controlling the diction, and also the emotion…

Still looking for the right teacher, or wondering if you've already found one? Book a free vocal diagnostic with Omega and get a second, expert opinion on where you stand. calendar.app.google/Y83p7Rf5idJkdzKc6

2

The Lifespan Of A Singer

LEARN 2 SING IN 6 WEEKS

Children

The vocal folds are around 2 mm for babies and grow approximately 0.7 mm per year for males, and 0.4 mm per year for females. Even though babies have smaller lungs and smaller vocal folds, they can produce sounds as loud as adults with their higher lung pressure.

Puberty

We all know that both male and female children experience a voice changing period, where the childish voice matures.

While most people focus on the very obvious male voice change, females also have growth spurts that affect vocal quality. As the vocal fold length increases for both girls and boys and the vocal folds thicken for boys, the young singer's ability to phonate becomes inconsistent. Both take on average 4 years to settle.

Puberty in the adolescent female begins earlier than for boys, around 10 years old. During this time females may experience a voice break or breathiness with difficulty singing in the lower register. Singing may actually be uncomfortable.

The majority of boys start puberty around 12 years old, when the lower tones start to become richer and thicker and the bright higher tones may be lost. Although the voice transformation in boys is known to be very quick, it may take up to two years. The height of puberty can last for a year, when the middle register has holes but the high and low tones still phonate.

Choosing songs can be hard to find for unstable voices, but it's important to make sure you are comfortable when you sing. Sing in the notes comfortable to you at any given time. Try changing one or two notes of a melody, or changing the key of the whole song. At the same time, you need to use a good amount of your range. If you only use a small portion, then the transition will be harder and you may have trouble singing with your matured voice if you've never used those notes before.

Adulthood

Around the age of 20, the voice tends to remain stable until around age 60, if the body is healthy. The larynx hardens in middle age, which can improve some voices because it gives the vocal folds a more solid foundation to vibrate.

Vocal Siren Experience

Just as dancers don't train one side of their bodies, singers shouldn't train just one part of their voice. Choral singers tend to work only on the upper registers while solo singers tend to work only the lower registers. The siren will help bridge the "head" voice to the "chest" voice. Also, the more notes you are comfortable using, the more fun you'll have singing.

Warming up with sirens is a great way to hear and feel your progress through the various transitions. Every week may be different and every life phase will, definitely, be different.

A vocal siren exercise takes a vowel across your entire range. You glide all the way up as comfortably as you can and all the way down on one breath. You should also do the reverse. On the way up, your voice will break in different places than on the way down. Most importantly, sing on the breath to avoid any tension. You also want to keep the back of your tongue low, to make the biggest space in your mouth possible.

3

Anatomy

LEARN 2 SING IN 6 WEEKS

So, how do we actually make sound?

The science of producing tone is simple, yet involves a lot of muscles and organs. The voice is air that comes from our lungs, supported by the intercostal muscles, passes through our larynx and into the mouth where words are formed.

Our lungs work by sucking air back and forth, stretching our abdominal area. The diaphragm relaxes and contracts without our control. What we control are the intercostal muscles, between our ribs, and abdominal muscles. They pull the ribs open, contracting the diaphragm which pulls air into the lungs.

The larynx, inside our neck, is home to the vocal folds (vocal cords). It is involved in breathing, sound production, and protecting the trachea against choking on food. When air from the lungs passes the vocal folds, they vibrate, and depending on the speed of the vibration, the sound produced is high or low. The sound resonates by bouncing off the nasal passages and the roof of your mouth. Words are formed by the tongue, the teeth, and the shape of the lips.

The tongue shapes the oral cavity and the pharynx. It constricts the pharynx if carried too far back. The tip of the tongue should rest at the base of the lower front teeth. The back of the tongue should be kept low to keep it out of the throat.

Everyone has a different natural tone. It's determined by the size of your body and the shape of your head/face. Attempting to sound like another singer is a waste of time. The world needs your authentic voice. Of course, we learn how to sing by imitating other singers, but ultimately that is just for training. When we perform we should use our own natural tone.

Two Great Mirror Exercises For A Natural Tone

1. **Feel How You Yawn** — First and foremost, you should know what your natural tone looks like. Be aware of your ears, and mouth. Also be aware of your eyes, eyebrows, neck and shoulders.
2. **Feel How You Swallow** — Your eyes should be open. Looking in the mirror, swallow. You will see how everything closes up. This is the opposite of what is needed to sing beautifully. If you feel this tension while you are singing, remember the openness of the yawn.

Curious what's actually happening in your own throat when you sing? Book a free vocal diagnostic with Omega and get real answers about your instrument, not guesses. calendar.app.google/Y83p7Rf5idJkdzKc6

4

Posture

LEARN 2 SING IN 6 WEEKS

If your chest position is sunken, your breathing capacity is limited. A large space in your chest allows your lungs to inflate fully, which gives you the ability to sing with more control. When it comes to singing, proper posture is essential. Good posture is also one of the best psychological assets that a singer can have — the audience reacts favorably when the singer uses good posture.

So, how do we define good posture? It is the act of standing tall, with your shoulders back, and your knees slightly bent. You are balanced, alert and free to move:

- Stand with your feet shoulder's width apart.
- One foot should be slightly in front of the other for balance.
- Make sure your knees are slightly bent and not locked.
- Don't suck in your belly because you don't want to hinder your diaphragm.
- Relax your shoulders back to allow full movement of your ribcage.
- Keep your ears aligned with your shoulders so your mouth can open wide for the highest and lowest notes.

Want personalized eyes on your stance? Book a free vocal diagnostic with Omega and find out exactly where to focus next.
calendar.app.google/Y83p7Rf5idJkdzKc6

5

Efficient Breathing

LEARN 2 SING IN 6 WEEKS

Learning to breathe well for singing is the most important skill you'll learn. When we are born as babies, we know how to make sound properly. A baby can scream for an entire day and never get hoarse. However, as we grow up, we are told to whisper, or try to speak in noisy environments. Both of which are not the healthiest vocal habits.

1. **Standing with a Sheet of Paper** — This exercise requires you to stand with your knees slightly bent and your arms above your head holding the long sides of a sheet of paper. Keep your arms slightly bent, just let their position be natural. In this position, the main focus is to isolate the ribcage. The important thing with this position is that your shoulders are fixed, and your ribcage is lifted. You should let the ribcage fall open, as if you have an umbrella in your body that lifts it up and gives you space. While taking a deep breath, you will feel the capacity of your abdomen.

2. **Bent Over with a Sheet of Paper** — Remembering the expansiveness of isolating the ribcage with the sheet of paper, bend over so that the paper hangs above your head. Your head should be at knee level. This will help stretch the back muscles, helping you fill the lungs with even more air. Take in deep breaths to feel how much space is available.

3. **Lying Down on your Back** — You should lie on the floor with your knees bent and your feet flat. Make sure your entire back is in full contact with the floor. In this position, your shoulders align with your back properly and your shoulders are fixed. Take in a deep breath to feel your ribs and belly move. Your belly moves because the diaphragm pushes your stomach down.

4. **In the Bathtub** — Remember the alignment of your straight back and shoulder while lying on the floor. Sit in the bathtub full of water. You should sit on your butt, making a 90 degree angle with your legs up against the wall and your neck resting on the other long edge of the tub. (Think of "the boat" yoga pose — I guarantee it's much easier in the bathtub!) The pressure of the water will create resistance to strengthen your breathing technique. Take in deep breaths and slowly release the air through a [sh] sound. Each [sh] should be longer than the last. The goal should be a 30 second [sh].

You can also do a buzz for 30 seconds. To make the buzz, put your lips together loosely so that the passing air makes them vibrate. The buzz takes more effort than the [sh] because you have the lips creating resistance to the escaping air, but once this technique is mastered it will train you to manage your breath for longer periods of time with an even and steady release of air.

1. **Applying the Exercises to Your Songs** — While practicing a difficult passage in a song, try the various positions to get the most breath to support your tone. If the standing position doesn't help, try bending over or laying on the floor. Buzz your whole concert in the bath tub to build endurance. When it's time to perform in the actual show, it should be easy.

Not sure which breathing position actually works for your body? Book a free vocal diagnostic with Omega and get your breath support checked, live. calendar.app.google/Y83p7Rf5idJkdzKc6

6

Creating Sound

LEARN 2 SING IN 6 WEEKS

It's true that beautiful sounds start in the mind of the singer. If you cannot think of a beautiful sound, you cannot produce such a sound. Hearing it in the mind's ear is the best way to achieve the mental image of a tone.

Basically, singing can be divided into three phases:

- the attack phase (starting)
- the sustain phase (holding)
- the release phase (ending)

Every phase is important and demands attention.

The Attack Phase

Starting a tone is known as "the attack." This phase is the backbone of the singing process and prepares the way for the sustaining and release phases to be done well.

A great attack happens in the mind and includes preparation for the correct pitch, the correct tone quality, as well as the correct dynamic level. These three aspects form with the breath support and the vocal folds simultaneously.

Practicing The Attack Phase

If you want to make the most of the attack phase, you should practice it. A good attack includes breathing in as if beginning a yawn, feeling your body expand around the middle, and suspending the breath as you are comfortably full of air.

The mental image of the pitch, tone quality, and dynamic level is very essential for a balanced and coordinated attack. The jaw should drop freely open just as the sound starts — and since we don't have control over our vocal cords when singing, it is better to think of the sound that you want to produce and the sensation it brings.

The Sustain Phase

The second phase in the musical tone forming process begins from the instant of attack and ends with the instant of release. In practice, a sustained sound should be a sound that is consistent and steady. It is a sound that should not waiver nor change quality or dynamic levels — except if the music demands it.

This phase is really important for maintaining a solid musical tone during a performance, and should be practiced by every singer.

Practicing The Sustain Phase

First and foremost, you must make sure that you have two factors that add up as a steady supply of energy. They include maintaining the expansion around the middle of your body and maintaining good posture by standing tall.

The biggest struggle when being in good posture and properly breathing is the tension between the breathing-in and breathing-out muscles inside the body. Fortunately, the best way to trick this tension is to release the sound as slowly as possible. Remember the feeling of the umbrella in the first breathing exercise, holding the piece of paper above your head. This technique will help you slow down the escape of air and "supply" you with enough air to produce the musical tone needed. A great tip when practicing the sustaining phase is to not focus on the mouth, lips, tongue, or jaw — but only the tone you are producing.

The Release Phase

The last phase is called "the release phase." This phase includes releasing the breath and ending the musical tone. It should be executed with firmness and utmost precision. There should always be equal energy to perform this phase as well, and the breath support is usually the main factor that may be a challenge.

The release phase is of big importance and demands excellent balance. For example, you may sing the attack phase and sustaining phase well, but not have enough breath for the release phase. You should have it in mind before forming a tone. Be careful not to anticipate a release beforehand — this can cause your support to relax too soon or even tighten when you sing.

Practicing The Release Phase

If there is a final consonant in the musical tone, it should be delayed until the last second and then be performed quickly and clearly. Also, one should never try to end a sound by closing your mouth or by cutting off the breath. This release is not natural and creates tension — not to mention that it sounds awkward.

A Final Word

Breathing without making sound is possible, and frankly ideal. However, singing without breathing isn't. If the sound is balanced, singing can happen so that the desired vibration can take place without any tension or leakage of breath.

Want to know exactly where your attack, sustain, or release breaks down? Book a free vocal diagnostic with Omega and get it identified in real time. calendar.app.google/Y83p7Rf5idJkdzKc6

7

Warming Up

LEARN 2 SING IN 6 WEEKS

Vocal Warmups

Warming up your voice every time you sing is crucial. In reality, just a minimum of 10 minutes daily. Daily is better than a 2-hour warm-up once a week because every time you exercise, you strengthen your skills. Once a week is only 52 opportunities to grow versus 365 opportunities in a year.

My 10 Minute Vocal Warm-up is a quick routine that you should exercise every single day — or even cut it in half and just do 5 minutes with the buzz every day, then adding the syllables and songs you can work with. Once you decide to professionally prepare your voice, your warm-up sessions should extend up to several hours per day.

Start Breathing To Your Full Capacity

Center yourself and think about your breath. You should start breathing to your full capacity. This is the best way to sensitize your body and prepare it for singing.

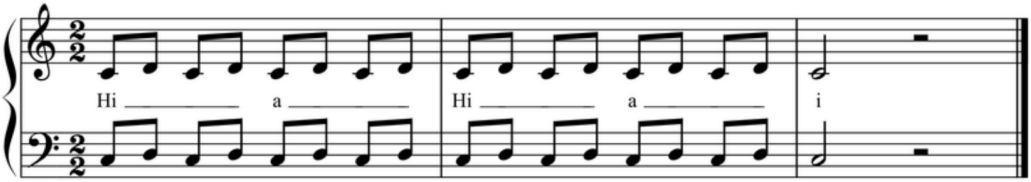
"The Buzz"

The Buzz engages your breath and your lips provide resistance. Don't fill up your cheeks with air. You want all of the air to vibrate your lips and sensitize your face. When you start singing, you won't have to worry about having enough air to support your tone. Hum melodies while you're buzzing your lips. If your lips don't vibrate on a note, you're not taking in enough air. Try the melody again until you can buzz the entire melody.

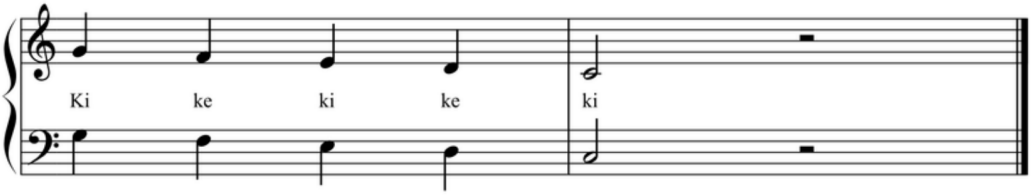
10 Minute Warm Up

omegabone.com

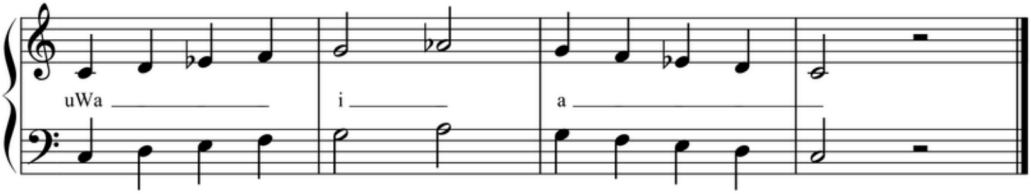
Exercise 1



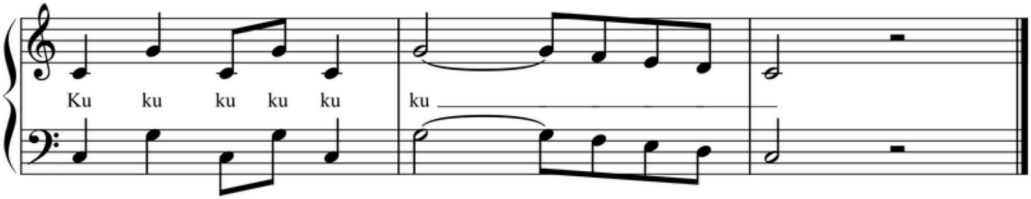
Exercise 2



Exercise 3



Exercise 4



Exercise 1 — This exercise will help you connect with your breath and regulate your vibrato. Think of it as a slow vibrato. To change between vowels, just move the back of your tongue. Keep your jaw and square-shaped lips in place. Lower your jaw only to change key.

Exercise 2 — The [k] creates a lovely round shape in your mouth. Just like with Exercise 1, keep the same lip shape and lower your jaw when you modulate.

Exercise 3 — Using the [u] to focus your tone, keep the squared lip and move your tongue when you change vowels. This exercise helps to shape your lower range.

Exercise 4 — This exercise helps your upper range and, like Exercise 2, the [k] shapes your mouth to produce a beautiful tone.

Extra Exercises — Singing a melody on "Ku" will brighten it, if you feel like it sounds too dark or muddy. Sing "uWa" if the passage is too nasal or bright and you want to darken it.

Ready for a warm-up built around your actual voice instead of a general routine? Book a free vocal diagnostic with Omega and find out where yours should start. calendar.app.google/Y83p7Rf5idJkdzKc6

[i]

[u]

[e]

[a]

[o]

8

Diction

LEARN 2 SING IN 6 WEEKS

Diction is the style in which you sing or express something. Choosing which diction to use can make your singing more effective.

There are a lot of words which include letters which are spelled but not sounded, or letters which are sounded but not spelled. It all depends on the style of music you're singing.

Consonants

A consonant is the sound you make when you close your mouth at a certain point. Consonants have friction when they are spoken, using the position of the tongue against the lips, the teeth and roof of the mouth. Consonants can be used as percussive to enhance the rhythmic structure of the music.

There are two types of consonants: voiced and voiceless. The [th] as in "they" is voiced, but in "tooth" is voiceless. The [th] in "they" uses an actual tone when sung, while in "tooth" it doesn't.

Another example is Z versus S. [z] is a voiced consonant because you can give it pitches and can be used to enhance the melody of the music. You can feel when your vocal cords are vibrating by touching your voice box. [s], on the other hand, is a voiceless consonant because you can't sing it without a vowel.

Plosives, Nasals, Fricatives, Approximants and Trills

- **Plosives** are sounds that block the air using the tongue, the lips or the throat. [p], [t], [k] are voiceless plosives. [b], [d], [g] are voiced plosives.
- **Nasals** are sounds that block the air by the lips or tongue and come out through the nose but not through the mouth. [n] and [m] are voiced nasals.
- **Fricatives** are sounds made when you squeeze air through a small hole or gap in your mouth. [s], [sh] and [f] are voiceless fricatives. [z] is a voiced fricative.

- **Approximants** are consonants that sound in some ways like a vowel. [l], [r], [w] and [y] are voiced approximants. [j] is a voiceless approximant. For example, the sound for "l" in the word "lady" [ul][e][i][d][i]. These sounds are pronounced by bringing two parts of the mouth close to each other, but not close enough to block all of the air, like with fricative consonants. The tongue and the teeth are not far apart enough to form a vowel.
- **Trills** are sounds that are made by vibrating or hitting the teeth many times against something else. For example, the [rr] in the Spanish word "perro" is an alveolar trill, where the tongue hits rapidly against the roof of your mouth where your gums meet your top front teeth. The vibration is caused by a flow of air.

Phonetic drill: You / make / me / smile / with / my / heart → iyu / me-ik / mi / sma-i-ul / uweth / mai / hat

Various Music Genres

There is a whole science in how we articulate every consonant, especially when it comes to different genres.

For example, Country music and Southern Gospel sing the American [r] and actually emphasize that consonant in its diction. While singing Classical, the [r] isn't sung in many instances. "Fo-eva" will communicate to the audience "forever" even though you didn't sing the final [r] in "for" and "ever." Another time to omit an R is when it precedes another consonant. When you sing "hot" [h][a][t], your audience can understand "heart" without the R.

These ideas are not hard and fast rules. Instead, they are only choices that you can use.

Vowels

Vowels are the letters A, E, I, O, U, and sometimes Y. When a vowel makes one sound it is a pure vowel like the A in Amen [a][m][e][n]. Each vowel has a different position in the mouth.

The most forward in the mouth are [i] (the long "E" sound) and [u]. The [i], pronounced like "eat," is formed at the front of the mouth. While the natural inclination is to spread your lips across your face to make this sound, the best shape is made by slightly squaring your lips. This allows the sound to carry much further in a room. When you round your lips, you pronounce [u], as in "ooze." The [e], as in "egg," and [u] as the first syllable in "umbrella," requires that you open your mouth a little wider than [ee] and [u]. The widest mouth position is for [a] in "all" and [o] as the first syllable in "Omega." How wide you open your mouth depends on how high or low the pitch is that you're singing. Really high and really low notes require the most space, while speaking range pitches require the least.

[i]

eat

[u]

ooze

[e]

egg

[a]

all

[o]

Omega

> Omega demonstrating each vowel mouth shape.

Diphthongs

Diphthongs are combinations of 2 pure vowel sounds in succession, and the first sound is longer and stronger than the second. The sounds glide from one sound to another. In the word "my" [m][a][i], you don't sing the [i] until the very last moment. Hum the [m] for the attack, then hold the [a] for the majority of the sustaining phase. Sing the [i] as the release.

For example: - "A" as in "face" is actually [f][e][i][s]. - "I" as in "time" is [t][a][i][m]. - "O" as in "bone" is [b][o][u][n].

3 Exercises For Improving Your Diction

Now that you know what consonants and vowels are, it's time to practice how you use them in your singing. What matters most here is your style of singing in your musical genre. While blues singers may want to be more conversational when singing and focus less on diction, other musical genres, like Classical, require the exact opposite.

1. Rewriting Lyrics in your Mother Tongue — If you have the opportunity to sing in a language that's not native to you, write the song using the characters in your mother tongue. I insist that my Japanese students write English syllables in Katakana, Hirigana and/or Kanji, so they can learn the correct pronunciation efficiently and correctly the first time.

When I sing Japanese songs, I write the syllables in Romanji, a way of writing Japanese sounds using Roman letters. Once you have a diction system that is easy for you, rewriting your music phonetically is really quick. It's also a good idea to write out the translations.

2. Isolating The Vowels And Consonants

Everything by Misia

JAPANESE	ROMANJI	ENGLISH TRANSLATION
すれ違う時の中で	*sure chigau nona kade*	*When the time is passing*
あなたとめぐり逢えた	*anatato meguri a e ta*	*I was able to meet you.*
不思議ね 願った奇跡が	*fushigine nega a ta ki se kiga*	*It's so amazing how the*
こんなにも側にあるなんて	*kon nani moso bani aru na n te*	*wish I've always wanted is right in front of me.*

If you eliminate the consonants in your words, you can identify the best mouth shape for your desired sound. The "Row Your Boat" song is a simple nursery rhyme that you can use to learn the exercise, but you can use any song you like.

Step 1 — write out the lyrics, one slash per word, one dash per syllable: Row / Row / Row / your / boat Gent-ly / down / the / stream Mer-ri-ly / mer-ri-ly / mer-ri-ly / mer-ri-ly Life / is / but / a / dream

Step 2 — rewrite and sing using only the vowel sounds: Row / Row / Row / your / boat → o / o / o / o / o Gent-ly / down / the / stream → e-i / au / u / e / i Mer-ri-ly (×4) → e-e-i / e-e-i / e-e-i / e-e-i Life / is / but / a / dream → ai / e / u / u / i

Step 3 — sing the lyrics again adding the consonants back, remembering the best placement found for each vowel: Row / Row / Row / your / boat → ur-o / ur-o / ur-o / uy-o / bo t Gent-ly / down / the / stream → jent-uli / daun / thu / strim Mer-ri-ly (×4) → me-ure-li / me-ure-li / me-ure-li / me-ure-li Life / is / but / a / dream → ulaif / es / but / u / drim

3. Recording Yourself — Recording yourself is great because you can judge your own diction. If you record yourself singing the piece you are currently working on and listen to it critically, you can discover certain words which are not properly articulated. When analyzing the recording, focus on how clear and beautiful the sound is, don't worry about what you look like. Know you are beautiful.

Summary

In the end, no matter what language or genre you sing, every word contains vowels and consonants. Identifying the specific sounds for each word in a phrase can definitely help you communicate better when singing. Your job as a singer is to make the most beautiful sound possible while telling the most interesting story possible.

9

Practice Techniques

LEARN 2 SING IN 6 WEEKS

Every singer needs to memorize new music all the time. Whether you are preparing a solo or singing with a group, memorizing new music is important: from the lyrics, to the rhythms and melodies, to any possible movements. Many times, memorizing new music is actually passive. In fact, the active practice boils down to 15–20 minutes of daily work over the course of 1 week. In that week you can work on 10–15 songs: 5 hours of practice a day.

1. Listen to the Song — Think of how songs played on the radio get stuck in your head because you're not forcing it. The first time you learn a song, passively listen to as much as you can.

2. Visualize the Song — This is the first active part of your practice. You're not doing this while driving or chopping vegetables. You are focused on the movie playing in your mind.

While you listen to a new song, imagine yourself performing the piece. See in your "mind's eye" the best case scenario: a fulfilling energy exchange with the audience; graceful and well-coordinated movements; and beautiful and/or interesting musical choices. See your wardrobe, the stage, the audience, your entrance, your moves, your bow, and any other people you have the opportunity to perform with.

3. Transcribe the Song — Transcribing, or writing what you hear, is the second active part of your practice. It should be handwritten while you listen to the song on a loose sheet of paper. Just listen and write. If it gets too fast, rewind and continue to write. Because you've heard the song so many times, writing should be quick and easy. Copying the lyrics from the internet does not provide the same training because that doesn't engage your ears.

You should transcribe every song 3 times. The second pass is to copy the lyrics beautifully into your song book on the third or fourth day of the week. The third time, on the sixth or seventh day, is a test for you — you are writing the lyrics from memory on a loose sheet of paper. If you have any problems, go back to step two, write the lyrics while listening to the music, and test again a few days later.

Not sure how to structure practice time that actually sticks? Book a free vocal diagnostic with Omega and leave with a plan built around your voice. calendar.app.google/Y83p7Rf5idJkdzKc6

10

The Singer'S Meditation

LEARN 2 SING IN 6 WEEKS

There have been many studies showing that meditation is one of the best things to change your brain and achieve a better state of mind. It is good for all people. Aside from easing the severity of any possible anxiety, improving your focus and attention, meditation lets you see what is actually happening at any given moment. Using these mantras, when you wake every morning and before going to bed, will help all areas of your life.

Meditate before each practice, rehearsal, or performance. Also, meditation can be extremely useful before auditioning. Meditate for 30 seconds or for 30 minutes. Most importantly, focus on the present moment and do it often.

Everything is energy. Your thoughts engage it. Your emotions amplify it, and your actions intensify its momentum!

How to Meditate

First, take in a deep breath for 4 counts, and release the deep exhale for another 4 counts. While doing this, you should focus on your breath and don't worry if your mind wanders. Just allow any random thoughts to pass and return to concentrating on your breath.

Once you are centered, think of the energy that runs your body. Listen to its sound — this is a high-pitched sound, usually in one ear, that you only hear when you're relaxed. Move the sound to the middle of your head and allow it to travel down through the rest of your body. Feel the energy warm your shoulders, arms, chest, belly, hips, legs and feet in a slow and gentle way. Feel the connection to the energy around you.

While looking in the mirror, you should repeat one idea with each breath and repeat it as many times as you think is suitable:

- I AM Light
- I AM Love
- I AM Eternal

- I AM Beautiful
- I AM Music
- Music is Life
- Life is Breath
- Breath is Music

This mantra can be modified to anything you want. The above mentioned ideas can be changed and tailored to your particular needs — "I AM" followed by "something" you want to be. Keep your mantra simple and positive. The important thing is to meditate often. How long is up to you.

Want to bring your mindset and your technique into the same room? Book a free vocal diagnostic with Omega and work on both at once. calendar.app.google/Y83p7Rf5idJkdzKc6

11

The Healthy Singer

LEARN 2 SING IN 6 WEEKS

Preventative Measures

The food and drinks we consume can have a great impact on our voice and health, just like on everything else. When it comes to singing and healthy eating, one should avoid or limit all the drugs that include caffeine, alcohol, unnecessary prescription medications, and processed sugars. Artificial sweeteners don't have calories, which tricks your body into thinking that you are full.

The recommended healthy foods are fruits, vegetables and proteins. Also, it is of utmost importance to drink lots of water and get lots of rest, while limiting stress. Water is a prerequisite in order to stay hydrated — not only does it constantly clear out the throat, it helps your body work well in general.

Now of course, there are certain times when you can't help but have a glass of wine or two, or have a piece of cake, but those times should be limited to special events.

Keeping your hands and your tools clean is a priority. Using alcohol or anti-bacterial wipes to clean your hands if you're traveling may definitely help. Also, spritzing your hands with white vinegar is an effective way to take the dirt away — I prefer vinegar to alcohol-based anti-bacterial products because it doesn't dry out your skin. Disinfecting the venue-provided microphone and headset is a must.

Natural Remedies

The best way to get rid of an allergy or flu when on the road/on a tour is to use completely natural products. For example, if you have an infection, bee propolis is a natural antibiotic. Similarly, if you are congested, Cayenne Pepper is good for loosening any mucus. Pineapple juice is also a wonderful cough suppressant — don't drink too much because the enzyme bromelain will cut the mucus, but eventually burn the membrane.

A great recipe for sore throat is salted water — just put some salt in warm water (but not too much), making sure the salt is suspended within the water. Gargle it in your throat and spit it out.

Drinking warm lemon tea with honey also comes with a variety of benefits for your voice and throat. While it won't cure your cold, the honey will definitely coat your throat and protect it from the stress of coughing. If you want to spice things up, you can also add Ginger and Cayenne Pepper.

Brushing your tongue is a great way to pull up mucus from your throat. Clean as far back on your tongue as you can. Your gag reflex may kick in, but that will help expel the mucus — mucus is one of the best ways to carry germs and bacteria out of your body. I do this every time I shower so that mucus doesn't have a chance to build up.

Performing While Sick

You should warm up slowly. Don't worry about the music, pitches, tempo, rhythm or notes, just focus on you and your voice. Hum slowly for 30 minutes to build your bottom, top and middle registers. Once you are comfortably in control of your voice, sing the hardest part of your show to see what problems you may encounter. Figure out solutions for any missing notes and make changes to your breathing plan (phrasing) or note choice. Congestion makes the voice deeper, so if you can lower the keys of your songs, you'll have an easier time.

You shouldn't sing with a chest cold or any inflammatory disease that results in pain. In cases like these, it's always better to call in sick, rest and recover.

A Final Word

In the end, it is up to you to take care of your body and control what you eat and drink. You certainly don't want to compromise your career and make a bad impression, because you let yourself get sick. Ultimately, you don't want to get sick in the first place. Booking agents will let you be sick once.

Not sure if a habit is helping or hurting your voice? Book a free vocal diagnostic with Omega and get a real assessment of your vocal health. calendar.app.google/Y83p7Rf5idJkdzKc6

12

Overcoming Stage Fright

LEARN 2 SING IN 6 WEEKS

Stage fright is a phenomenon even the most experienced singers suffer from on occasion. Scientifically, the presence of nervous apprehension whenever we are preparing to perform in front of an audience has been proven. It is manageable.

1. Shift The Focus From Yourself — The world has so many problems because society doesn't value the role of the artist. Your job as a singer is to relieve the audience from the stress of daily life. You are giving them a momentary escape from their family and/or relationship problems, work problems, financial problems. You are giving them an opportunity to share the issues without having to be vulnerable. In crying for your story, they can release their own pain.

2. Visualizing Success — First imagine everything about the performance and then replay the memory often. Your heart doesn't separate real and imaginary feelings — it's your heart that will give you the courage to move past any fear.

See your wardrobe. See your graceful entrance. See your words. Hear your melodies and rhythms. Feel the warmth of the venue. See the smiling, adoring and grateful audience members. Live in the moment of the performance. Enjoy your contribution to life. Be grateful for the experience.

Remember the success of your performance. Remember how great you looked. Remember how well you communicated your intentions and emotions. Remember the energy of the room. Be grateful for the vision. Once you've enjoyed the created memory, relive it over and over again.

3. Prepare Yourself and Your Materials — Study and practice your performance materials often. If you're worried about forgetting words or music, make well-organized notes for the show — that could be sheets bound in a notebook or folder to rest on a music stand with a light. Some stages are dark, so having a light to help you read the notes you prepared is a must. You can also put your notes in a mobile device and attach it to your mic stand.

4. Give Up On Perfection — No one is perfect, and everyone makes mistakes — even the most experienced singers. Embrace the mistakes, the voice cracks, and the stumbles. Realize you won't die. Revealing your humanity may actually make you more endearing. All you have to do is embrace your true self, be natural, and if mistakes happen — learn from them. All you have to do is work your way with dedication and effort.

5. Sing, Sing, Sing — The more you sing, the easier it gets. Take baby steps to overcome your fear. Singing in the shower is a great time to perform. Then sing in your bedroom. Then sing in front of a camera. You don't have to share it with anyone until you're ready. The beauty of recording is that you can take your time and do it multiple times until it fits your vision. Sing in a park where you won't know anyone — who cares if they like or dislike you, you don't know them. Sing with and for people you trust to be loving and supportive. Sing at jam sessions and karaoke bars; places where things are not meant to be perfect. Sing with people better than you that know you are just starting out — they will help you.

Conclusion

Understand that stage fright is a totally normal phenomenon. Getting rid of it is an easy task, once you know how to visualize your outcome, focus on your singing rather than yourself, and always — but always — practice and prepare. You know you can do it. You have what it takes. Even if it's your first time on stage, you have nothing to lose but the fear.

Ready to build real confidence instead of just managing the fear? Book a free vocal diagnostic with Omega and start working through it, together. calendar.app.google/Y83p7Rf5idJkdzKc6

13

Careers For Singers

LEARN 2 SING IN 6 WEEKS

Singers work with a lot of people that help them build their career. From booking agents to club promoters, managers, talent agents, as well as other singers — the more people you know, the more opportunities you'll find. When it comes to University degrees, with the exception of Opera singers and full-time music teachers, it's not crucial for singers to have, but the skills you can learn in college may help your career.

Lead Singer — A lead singer must stand out from other singers. Usually, you'll be responsible for directing the group and/or writing new music.

Back up / Choral Singer — You must learn music quickly and you may have to do simple dance moves. The good (or bad) thing is that as a back up/choral singer, you may have to travel.

Event Singer — Being an event singer refers to singing at galas, parties and weddings. You must have a large catalog of songs in order to tailor your singing to the mood of the audience.

Studio Singer — You must learn music quickly by ear or sight-reading, and the more styles of music you can sing, the more opportunities will come your way.

Cruise Ship Singer — Ships may have a 9 or 7 piece orchestra so you need to have music charts for each instrument. You will only be given an hour to rehearse with the orchestra before the shows.

Theme Park Singer — You work 7 or 8 hours a day, 6 days a week. This job is a real opportunity to build up your stamina to perform all day long.

Religious Choirs — The workdays include weekend mornings and possibly mid-week evening rehearsals. The main thing you need to fit in a religious choir is the ability to learn music quickly. Also, you must be strong enough to lead your section of volunteer singers.

Teaching at Public Schools — Teaching music in a public school requires you to have a University degree. You could have 1 to 5 schools to service a week and work from 8am until 3pm on average. Teaching public school music requires you to be very organized and responsible for reporting student progress. Also, you might have to teach in an auditorium or have your own classroom.

Summer, winter and spring vacations and free nights (if you plan your curriculum properly) are a great opportunity to do other side jobs as a singer. Singing all day is also a big bonus; you're ready to sing at night.

Teaching at International Schools — If you want to pursue a career as a music teacher at an international school, you definitely need a university degree, and a master's is preferred. Working at one of these schools may have several advantages: moving costs; tuition for your children; an annual return flight home; a personal computer; dedicated music space; minimum 1 week vacation every season; and a higher salary than public school employment.

Like at public school, working hours are 8am to 3pm, but you'll have to offer an after-school program once a week. Being organized and responsible for directing the school's productions, or at least a major part of them, is one of the biggest priorities. In reality, international schools demand more than public ones, which can be a disadvantage, especially having in mind the heavier work load compared to public schools. Homesickness and culture shock are other disadvantages.

Weighing which path fits your voice and your life? Book a free vocal diagnostic with Omega and talk through what's actually next for you. calendar.app.google/Y83p7Rf5idJkdzKc6

Pearls

LEARN 2 SING IN 6 WEEKS

Like the oysters in the sea, who take a seed of inspiration to create something valuable, use these pages to create something beautiful.

The first 11 pages are examples of how to use the workbook. The end of the book has a 26 page workbook that guides you through easy steps you must take to improve your voice: 1 Goal Tracker, 6 Undated Weekly Agenda Pages, 5 Tasks you need to do for every song.

The worked example — Omega's own manifestation pages

Immediately following the Pearls intro, the source book shows Omega's own filled-in example of the first workbook page, rather than a blank template. This is the manifestation exercise the Vision & Gratitude workbook page (built earlier in this project) is a blank recreation of:

Write up to 10 goals that you want to accomplish this year. You don't have to write out exact words — you can also use code. Start with "Thank you for..."

> *Thank you for finishing my "Come With Me" project. Thank you for creating a successful Learn 2 Sing course. Thank you for [a specific date]. Thank you for 4k. Thank you for 100k.*

Choose up to 3 things to focus on for the 6 weeks.

> *Thank you for finishing my "Come With Me" project. Thank you for creating a successful Learn 2 Sing course.*

Gratitude:

> *A grateful heart is an open heart that can receive your greatest desires. I am grateful for creating lucrative opportunities that attract the right people to accomplish our Presents. Learn 2 Sing is the key to creating the life that I want to live with the people I love.*

(The identical three-part structure — 10 goals/dreams, 6-week focus, gratitude — also appears later in the source file as a blank template under separate "Come With Me" branding, pages 73–74. Both are the same exercise; the Pearls page above is Omega's own filled-in copy, the later page is the blank version. The Vision & Gratitude workbook page recreates this blank template in L2S branding rather than CwM's.)

(The original book's closing note describes the workbook that follows in the print edition: 1 goal tracker, 6 undated weekly agenda pages, and 5 tasks to do for every song. That original workbook design is separate from — and has since been superseded by — the L2S-branded workbook redesigned earlier in this project, which restructures around a 6-song concert rather than a single song of choice.)

VISION & GRATITUDE

Ten Things I Want to Create

Before the tracking starts, name what you're building toward.

1. I finished writing the songs for Come With Me
2. I finished arranging the songs for Come With Me
3. I finished recording the songs for Come With Me
4. I finished creating the tarot deck for Come With Me
5. I finished creating the Comic for Come With Me
6. I finished creating the Book of FairyTales for Come With Me II
7. I finished creating the Spy Comic for Come With Me III
8. I finished creating the MegaVerse for Come With Me IV
9. I finished writng the novel Come With Me
10. I sold 1.000 copies of the Come With Me polytych

Gratitude

A grateful heart is an open heart — write what you're thankful for right now.

I'm grateful for the opportunity to create the life of my dreams. I write and produce music for myself and others to celebrate our highest selves.

I'm grateful for the people who support my vision to live wholly and freely in grace and love.

PRACTICE TRACKER

Six-Week Focus

Choose up to three things to focus on for the next six weeks.

1. Prepare for end of the month Concert
2. Book room, check sound system
3. Diamonds Are Forever arrangement

Week One

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	X	X	X	X	X	X	X
Song 1 My Favorite Things	X	X	X	X	X	X	X
Song 2 Diamonds	X	X	X	X	X	X	X
Song 3 Diamonds Are Forever	X	X	X	X	X	X	X
Song 4 Material Girl	X	X	X	X	X	X	X
Song 5 Dreams	X	X	X	X	X	X	X
Song 6 Flowers	X	X	X	X	X	X	X

Week Two

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	X	X		X		X	X
Song 1 My Favorite Things	X	X		X		X	X
Song 2 Diamonds	X	X		X		X	X
Song 3 Diamonds Are Forever	X	X		X		X	X
Song 4 Material Girl	X	X		X		X	X
Song 5 Dreams	X	X		X		X	X
Song 6 Flowers	X	X		X		X	X

Prepped for new class and new concert student

CONCERT STORY MAP

Six Songs, One Story

Map the concert in order — every song is a beat in a larger arc.

1 OPENING My Favorite Things

SONG TITLE This song shows how much I love to love.

HOW THIS SONG MOVES THE STORY FORWARD

2 RISING Diamonds

SONG TITLE This song shows how strong I am.

HOW THIS SONG MOVES THE STORY FORWARD

3 TURN Diamonds Are Forever

SONG TITLE This song shows how eternal my love is.

HOW THIS SONG MOVES THE STORY FORWARD

4 CLIMAX Material Girl

SONG TITLE This song shows that I know my worth.

HOW THIS SONG MOVES THE STORY FORWARD

5 RESOLUTION Dreams

SONG TITLE This song shows that I'm aware of what's happening.

HOW THIS SONG MOVES THE STORY FORWARD

6 CLOSING Flowers

SONG TITLE This song shows that I won't stay in the foolishness.

HOW THIS SONG MOVES THE STORY FORWARD

SONG 1 Flowers

Meaning

What the song says, what it means, and why it's yours to sing.

Meaning

What is the EXPLICIT meaning of the song?

- Buy herself gifts
- Celebrate herself
- Listen to and comfort herself
- Go out alone
- Provide herself with physical and emotional reassurance
- Love herself more carefully than her partner did

What is the IMPLICIT meaning of the song?

I want to talk about my self-worth.

I don't need fake promises (flowers) from someone. I have everything I need and can provide everything I can possibly want. I am enough. I am beautiful. I am strong.

I must remember my worth at all times. I mustn't get caught up in foolishness.

Why This Song

Give your audience a reason to care: why are you singing this song, and how does it connect to the story of the whole concert? Then craft the spoken introduction you'll give before you perform it.

I am the light that can light others.

Shining gives others permission to shine.

VISION & GRATITUDE

Ten Things I Want to Create

Before the tracking starts, name what you're building toward.

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

Gratitude

A grateful heart is an open heart — write what you're thankful for right now.

PRACTICE TRACKER

Six-Week Focus

Choose up to three things to focus on for the next six weeks.

1. _____
2. _____
3. _____

Week One

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	☐	☐	☐	☐	☐	☐	☐
Song 1	☐	☐	☐	☐	☐	☐	☐
Song 2	☐	☐	☐	☐	☐	☐	☐
Song 3	☐	☐	☐	☐	☐	☐	☐
Song 4	☐	☐	☐	☐	☐	☐	☐
Song 5	☐	☐	☐	☐	☐	☐	☐
Song 6	☐	☐	☐	☐	☐	☐	☐

Week Two

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	☐	☐	☐	☐	☐	☐	☐
Song 1	☐	☐	☐	☐	☐	☐	☐
Song 2	☐	☐	☐	☐	☐	☐	☐
Song 3	☐	☐	☐	☐	☐	☐	☐
Song 4	☐	☐	☐	☐	☐	☐	☐
Song 5	☐	☐	☐	☐	☐	☐	☐
Song 6	☐	☐	☐	☐	☐	☐	☐

PRACTICE TRACKER

Week Three & Week Four

Warmups on the first line, six songs below — every day.

Week Three

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	☐	☐	☐	☐	☐	☐	☐
Song 1	☐	☐	☐	☐	☐	☐	☐
Song 2	☐	☐	☐	☐	☐	☐	☐
Song 3	☐	☐	☐	☐	☐	☐	☐
Song 4	☐	☐	☐	☐	☐	☐	☐
Song 5	☐	☐	☐	☐	☐	☐	☐
Song 6	☐	☐	☐	☐	☐	☐	☐

Week Four

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	☐	☐	☐	☐	☐	☐	☐
Song 1	☐	☐	☐	☐	☐	☐	☐
Song 2	☐	☐	☐	☐	☐	☐	☐
Song 3	☐	☐	☐	☐	☐	☐	☐
Song 4	☐	☐	☐	☐	☐	☐	☐
Song 5	☐	☐	☐	☐	☐	☐	☐
Song 6	☐	☐	☐	☐	☐	☐	☐

PRACTICE TRACKER

Week Five & Week Six

Warmups on the first line, six songs below — every day.

Week Five

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	☐	☐	☐	☐	☐	☐	☐
Song 1	☐	☐	☐	☐	☐	☐	☐
Song 2	☐	☐	☐	☐	☐	☐	☐
Song 3	☐	☐	☐	☐	☐	☐	☐
Song 4	☐	☐	☐	☐	☐	☐	☐
Song 5	☐	☐	☐	☐	☐	☐	☐
Song 6	☐	☐	☐	☐	☐	☐	☐

Week Six

DATE _____

	MON	TUE	WED	THU	FRI	SAT	SUN
Warmups	☐	☐	☐	☐	☐	☐	☐
Song 1	☐	☐	☐	☐	☐	☐	☐
Song 2	☐	☐	☐	☐	☐	☐	☐
Song 3	☐	☐	☐	☐	☐	☐	☐
Song 4	☐	☐	☐	☐	☐	☐	☐
Song 5	☐	☐	☐	☐	☐	☐	☐
Song 6	☐	☐	☐	☐	☐	☐	☐

CONCERT STORY MAP

Six Songs, One Story

Map the concert in order — every song is a beat in a larger arc.

1 OPENING

SONG TITLE

HOW THIS SONG MOVES THE STORY FORWARD

2 RISING

SONG TITLE

HOW THIS SONG MOVES THE STORY FORWARD

3 TURN

SONG TITLE

HOW THIS SONG MOVES THE STORY FORWARD

4 CLIMAX

SONG TITLE

HOW THIS SONG MOVES THE STORY FORWARD

5 RESOLUTION

SONG TITLE

HOW THIS SONG MOVES THE STORY FORWARD

6 CLOSING

SONG TITLE

HOW THIS SONG MOVES THE STORY FORWARD

SONG 1

Song 1 Info

Song details and version comparison.

Song Info

SONG TITLE

PERFORMER

RELEASE DATE

GENRE

INSTRUMENTATION

☐ Ukulele ☐ Guitar ☐ Piano ☐ Bass ☐ Drums

Version Comparison

VERSION ONE

ARTIST

RELEASE DATE

VERSION TWO

ARTIST

RELEASE DATE

VERSION THREE

ARTIST

RELEASE DATE

3 SIMILARITIES

3 DIFFERENCES

SONG 1

Meaning

What the song says, what it means, and why it's yours to sing.

Meaning

What is the EXPLICIT meaning of the song?

What is the IMPLICIT meaning of the song?

Why This Song

Give your audience a reason to care: why are you singing this song, and how does it connect to the story of the whole concert? Then craft the spoken introduction you'll give before you perform it.

SONG 1

Verse 1

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 1

Verse 2

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 1

Verse 3

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 1

Bridge

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 1

Chorus

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

Performance Reflection

Two opportunities to reflect on this page.

1 PERFORMANCE 1

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

2 PERFORMANCE 2

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

Performance Reflection

Two opportunities to reflect on this page.

3 PERFORMANCE 3

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

4 PERFORMANCE 4

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

SONG 2

Song 2 Info

Song details and version comparison.

Song Info

SONG TITLE

PERFORMER

RELEASE DATE

GENRE

INSTRUMENTATION

☐ Ukulele ☐ Guitar ☐ Piano ☐ Bass ☐ Drums

Version Comparison

VERSION ONE

ARTIST

RELEASE DATE

VERSION TWO

ARTIST

RELEASE DATE

VERSION THREE

ARTIST

RELEASE DATE

3 SIMILARITIES

3 DIFFERENCES

SONG 2

Meaning

What the song says, what it means, and why it's yours to sing.

Meaning

What is the EXPLICIT meaning of the song?

What is the IMPLICIT meaning of the song?

Why This Song

Give your audience a reason to care: why are you singing this song, and how does it connect to the story of the whole concert? Then craft the spoken introduction you'll give before you perform it.

SONG 2

Verse 1

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 2

Verse 2

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 2

Verse 3

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 2

Bridge

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 2

Chorus

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

Performance Reflection

Two opportunities to reflect on this page.

1 PERFORMANCE 1

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

2 PERFORMANCE 2

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

Performance Reflection

Two opportunities to reflect on this page.

3 PERFORMANCE 3

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

4 PERFORMANCE 4

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

SONG 3

Song 3 Info

Song details and version comparison.

Song Info

SONG TITLE

PERFORMER

RELEASE DATE

GENRE

INSTRUMENTATION

☐ Ukulele ☐ Guitar ☐ Piano ☐ Bass ☐ Drums

Version Comparison

VERSION ONE

ARTIST

RELEASE DATE

VERSION TWO

ARTIST

RELEASE DATE

VERSION THREE

ARTIST

RELEASE DATE

3 SIMILARITIES

3 DIFFERENCES

SONG 3

Meaning

What the song says, what it means, and why it's yours to sing.

Meaning

What is the EXPLICIT meaning of the song?

What is the IMPLICIT meaning of the song?

Why This Song

Give your audience a reason to care: why are you singing this song, and how does it connect to the story of the whole concert? Then craft the spoken introduction you'll give before you perform it.

SONG 3

Verse 1

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 3

Verse 2

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 3

Verse 3

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 3

Bridge

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 3

Chorus

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

Performance Reflection

Two opportunities to reflect on this page.

1 PERFORMANCE 1

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

2 PERFORMANCE 2

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

Performance Reflection

Two opportunities to reflect on this page.

3 PERFORMANCE 3

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

4 PERFORMANCE 4

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

SONG 4

Song 4 Info

Song details and version comparison.

Song Info

SONG TITLE

PERFORMER

RELEASE DATE

GENRE

INSTRUMENTATION

☐ Ukulele ☐ Guitar ☐ Piano ☐ Bass ☐ Drums

Version Comparison

VERSION ONE

ARTIST

RELEASE DATE

VERSION TWO

ARTIST

RELEASE DATE

VERSION THREE

ARTIST

RELEASE DATE

3 SIMILARITIES

3 DIFFERENCES

SONG 4

Meaning

What the song says, what it means, and why it's yours to sing.

Meaning

What is the EXPLICIT meaning of the song?

What is the IMPLICIT meaning of the song?

Why This Song

Give your audience a reason to care: why are you singing this song, and how does it connect to the story of the whole concert? Then craft the spoken introduction you'll give before you perform it.

SONG 4

Verse 1

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 4

Verse 2

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 4

Verse 3

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 4

Bridge

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 4

Chorus

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

Performance Reflection

Two opportunities to reflect on this page.

1 PERFORMANCE 1

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

2 PERFORMANCE 2

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

Performance Reflection

Two opportunities to reflect on this page.

3 PERFORMANCE 3

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

4 PERFORMANCE 4

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

SONG 5

Song 5 Info

Song details and version comparison.

Song Info

SONG TITLE

PERFORMER

RELEASE DATE

GENRE

INSTRUMENTATION

☐ Ukulele ☐ Guitar ☐ Piano ☐ Bass ☐ Drums

Version Comparison

VERSION ONE

ARTIST

RELEASE DATE

VERSION TWO

ARTIST

RELEASE DATE

VERSION THREE

ARTIST

RELEASE DATE

3 SIMILARITIES

3 DIFFERENCES

SONG 5

Meaning

What the song says, what it means, and why it's yours to sing.

Meaning

What is the EXPLICIT meaning of the song?

What is the IMPLICIT meaning of the song?

Why This Song

Give your audience a reason to care: why are you singing this song, and how does it connect to the story of the whole concert? Then craft the spoken introduction you'll give before you perform it.

SONG 5

Verse 1

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 5

Verse 2

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 5

Verse 3

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 5

Bridge

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 5

Chorus

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

Performance Reflection

Two opportunities to reflect on this page.

1 PERFORMANCE 1

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

2 PERFORMANCE 2

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

Performance Reflection

Two opportunities to reflect on this page.

3 PERFORMANCE 3

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

4 PERFORMANCE 4

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

SONG 6

Song 6 Info

Song details and version comparison.

Song Info

SONG TITLE

PERFORMER

RELEASE DATE

GENRE

INSTRUMENTATION

☐ Ukulele ☐ Guitar ☐ Piano ☐ Bass ☐ Drums

Version Comparison

VERSION ONE

ARTIST

RELEASE DATE

VERSION TWO

ARTIST

RELEASE DATE

VERSION THREE

ARTIST

RELEASE DATE

3 SIMILARITIES

3 DIFFERENCES

SONG 6

Meaning

What the song says, what it means, and why it's yours to sing.

Meaning

What is the EXPLICIT meaning of the song?

What is the IMPLICIT meaning of the song?

Why This Song

Give your audience a reason to care: why are you singing this song, and how does it connect to the story of the whole concert? Then craft the spoken introduction you'll give before you perform it.

SONG 6

Verse 1

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 6

Verse 2

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 6

Verse 3

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 6

Bridge

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

SONG 6

Chorus

Song Map

Write out the lyrics on the SOLID lines. Use the two dashed lines above each lyric line to notate breath, emotion, and diction.

Performance Reflection

Two opportunities to reflect on this page.

1 PERFORMANCE 1

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

2 PERFORMANCE 2

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

Performance Reflection

Two opportunities to reflect on this page.

3 PERFORMANCE 3

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

4 PERFORMANCE 4

DATE

LOCATION

SET LIST

AUDIENCE

HOW DID IT GO?

HOW COULD YOU IMPROVE FOR NEXT TIME?

You Were Never Untrainable.

You've been told your whole life that you can't sing. Learn 2 Sing proves that wrong in six structured weeks: breath, tone, diction, and the fear that's been sitting on your chest longer than the notes have.

- Breath support and posture that actually holds a note
- Warmups organized by genre, not guesswork
- Practice techniques for the attack, sustain, and release phases
- Habits that protect your voice for the long run
- A full concert-prep workbook: six songs, six weeks, one story

> *"I finally understood what my breath was supposed to be doing. Week three changed everything."*
>
> — DESIREE, LEARN 2 SING STUDENT

> *"Miss Bone is encouraging, supportive, thoughtful, hardworking, and a fun person — I have become confident in singing after I joined the class."*
>
> — AMIRAH, LEARN 2 SING STUDENT

> *"Before joining Learn 2 Sing, I could not find my own voice, and I was nervous and shy. I can say that it changed me so much."*
>
> — SREYNANN, LEARN 2 SING STUDENT