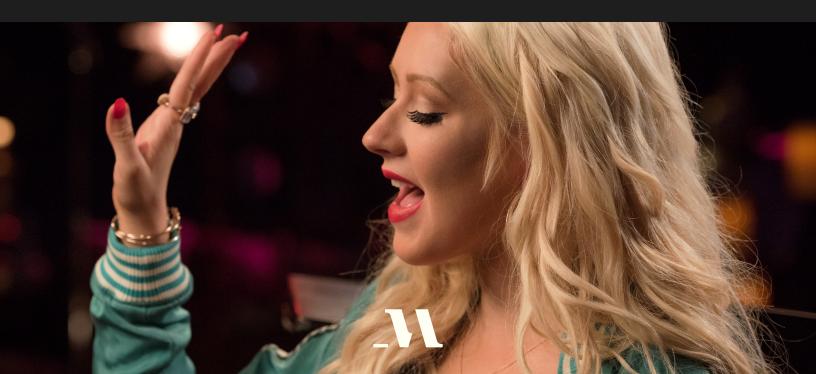


CHRISTINA AGUILERA

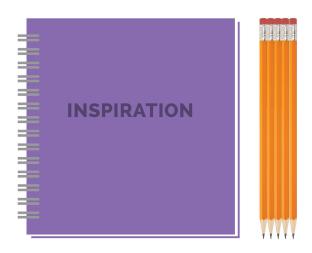
Teaches Singing

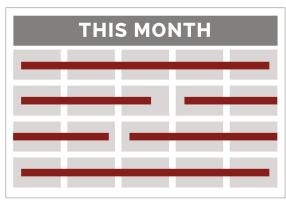


HOW TO USE THIS CLASS

01

Before you dive in, we have a few recommendations for getting the most out of your experience.







THINGS YOU MIGHT NEED

To enjoy this class you only need your computer and a desire to learn. We've found that some learn best when using a few other tools, so here's a short list of 'nice-to-haves' to maximize your learning potential:

- A CLASS WORKBOOK
 A printable PDF filled with chapter recaps and assignments.
- B SUGGESTED VIEWING SCHEDULE
 Christina explains her performance techniques to
 you in 23 chapters. It's tempting to watch them all
 in one sitting. We'd like to recommend our suggested viewing schedule, which you'll find on page 3 of
 the Class Workbook.
- Studies show that students recall more material if they record it with handwritten notes. We've included space for jotting down your thoughts on each page of the Class Workbook.
- CHRISTINA AGUILERA ALBUMS
 Christina mentions many of her songs as she breaks down her vocal techniques and gives performance tips. Take a listen to her discography to get inspired and reference throughout the class.
- Record and upload questions, performances and assignments to the Office Hours page.

^{1 (}Kiewra, K. A., DuBois, N. F., Christian, D., McShane, A., Meyerhoffer, M., & Roskelley, D. (1991). Note-taking functions and techniques. Journal of Educational Psychology, 83, 240-245)

CLASS OUTLINE

Here's your six-week suggested viewing schedule.

01

WEEK 1

()1 INTRODUCTION

Welcome to MasterClass

02 CHRISTINA'S INSPIRATION

- Finding soul
- Gathering inspiration
- Applying inspiration

03 WARMING UP

- Warming up
- Warm up without singing
- Importance of posture
- Warm up without overexerting yourself

04 PROTECTING YOUR VOICE

- Keep supplies near
- Save it for the stage
- Avoid certain environments
- Control your environment
- Adjust for environmental factors
- Heal a strained voice

WEEK 2

05 RANGE

- The secret to hitting high notes: Focus on the note before
- The secret to hitting high notes: Sing from your core
- Build your range slowly
- Singing the national anthem

06 STUDENT SESSIONS: POP STYLE

- Derek sings Say Something
- Feedback: Controlling Your Voice

07 STUDENT SESSIONS: SIMPLIFY

Emily sings Beautiful

08 STUDENT SESSIONS: ROCK STYLE

Reesa sings Fighter

WEEK 3

09 DICTION

- Don't always enunciate
- Punctuate for clarity
- Playing a character

10 MASTERING VOCAL TECHNIQUES

- Belting
- Vibrato
- Slides
- Ad-libs
- Harmony

11 PLAYING WITH TEXTURES AND TONES

- Explore your tone
- Case study: Genie in a Bottle
- Case study: Fighter
- Case study: Beautiful
- Case study: Say Something

CHRISTINA AGUILERA TEACHES SINGING

WEEK 4

12 DUETS: REHEARSAL PREP

- Checking mic levels
- Record while rehearsing
- Use your inner metronome

13 DUETS: PERFECTING THE PERFORMANCE

- The rehearsal process
- Lesson: Let go of mistakes
- Lesson: Create a connection
- PerformingSay Something

14 THE BEAT

- Rhythm case study: Say Something
- Rhythm case study: Ain't No Other Man

15 LIVE MICROPHONES

- Work your microphone
- Know your sound

WEEK 5

16 STUDIO MICROPHONES

- ► How to sound-check
- Balancing your sound
- Studio case study: Beautiful

17 PERFORMANCE ANXIETY

- Before going on stage
- Give yourself safety nets
- Find your outlets
- Christina's most nervewracking performance

18 SINGING IT LIVE

- Studio vs. live
- Performing live
- Case study: Fighter
- Case study: Fighter (continued) Adapt the performance

19 OVERCOMING MISTAKES

- Prepare for the worst
- Win over the audience
- Preparing to take criticism

WEEK 6

20 ADVICE FOR ARTISTS

- Adapt to a demanding schedule
- Trust your instinct
- Overcome criticism
- Let go of perfection

21 SELF-EXPRESSION

- Put yourself out there
- Own your sexuality
- Know your limits
- Never stop learning

22 CHRISTINA'S JOURNEY

- Finding truth
- Finding inspiration through hardships
- ▶ Being independent
- Future plans

23 FINAL THOUGHTS

- Setting goals
- Measures of success
- Keep fighting

GETTING STARTED

01



Just be a sponge. Learn, learn, learn, learn. Take it all in.

—CHRISTINA AGUILERA



TAKE IT FURTHER

Congratulations on taking the first step towards improving your skills and talent as a singer. We are so thrilled you've decided to join Christina on this journey.



ASSIGNMENTS

When you're just getting started it's important to write and speak your goals and intentions. What are your goals and dreams as a performer? Maybe it's nailing that high note you've never been able to reach, overcoming performance anxiety, or channeling things that inspire you into your own music.

Use the printable chart on the following page to write down 3, 6 and 12-month goals along with steps you plan on taking to reach them. Don't be afraid to dream big!

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MY GOALS

1 MONTH	3 MONTHS	1 YEAR
MY GOAL	MY GOAL	MY GOAL
MY PLAN	MY PLAN	MY PLAN

INSPIRATION 2

It was my dream to become a singer and speak my truth. Sing from my heart and my soul.

-CHRISTINA AGUILERA

NOTES



TAKE IT FURTHER

We loved hearing about Christina's first musical inspiration, *The Sound Of Music.* The feeling of freedom while singing is something that most vocalists can relate to.

If you're at the beginning or the middle of your singing career, it's important to always remember why you're singing in the first place. What was it that attracted you to this art form? Who were your first vocal inspirations, and who has been inspiring you more recently?

One of Christina's greatest inspirations as a young vocalist was soul music. Listen to a few of these songs from Christina's vinyl archive and see if you can draw any parallels to Christina's own original vocal recordings.

Big Mama Thornton Everything Gonna Be Alright http://bit.ly/1T4SdOH

Sarah Vaughan *Tenderly* http://bit.ly/1XWpg6R

Etta James Something's Got A Hold On Me http://bit.ly/1TMrKUR

Nina Simone *No Me Quitte Pas* http://bit.ly/1QHuY6Q

- FINDING SOUL
- GATHERING INSPIRATION
- ► APPLYING INSPIRATION

INSPIRATION 2

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ASSIGNMENT

Give this written exercise a try. Grab a blank notebook to use over the course of this MasterClass.

- On the first page of your notebook, write down one or two goals that you'd like to accomplish by the end of the class. For example, 'I want to improve my vocal range' or 'I want to improve the health and strength of my vocal cords'.
- On the second page of your notebook, list the reasons why these goals are important to you. For example, 'I booked a singing gig at the end of the month that I want to be better prepared for' or 'There's a song I really want to sing but I just can't hit that high/low note.'
- On the third page of your notebook, take some time to think and write about why you're a singer in the first place. For Christina, it was a form of escape and release from a chaotic upbringing. Why do you love and need to sing? Who was it that first spoke to your heart and made you want to sing?
- Use this book to take notes while watching subsequent chapters and keep adding to your first, second, and third page notes as you see fit. If you're ever feeling discouraged or unfocused, refer to your statements and feel confident that you're on the right path for yourself.

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Your vocal cords are like any other muscle.

If you train it, if you practice, it's gonna get stronger.

-CHRISTINA AGUILERA



TAKE IT FURTHER

It was amazing to see one of the best vocalists in the world still using her vocal warmup tapes from when she was a teenager. Warming up your voice or 'clearing out the cobwebs', as Christina says, is something everyone has to do to protect their voice. If you sometimes roll your eyes at the tedious nature of these exercises and just want to get to the good part, the song you've been working on, just remember that even Christina Aguilera warms up every time she sings. Here are a few other notes from this chapter to keep in mind the next time you're warming up your voice:

- Make sure you don't over-do it. If you feel any stress or strain in your throat, stop your warmup. Drink some room temperature water and start again from the bottom of the scale or stop for the day.
- Don't worry too much about hitting the notes perfectly. Just focus on stretching and literally warming up your vocal cords. That being said, make sure you're still in control of your tone and pitch.
- Yoga has helped Christina with breath control, posture, anxiety management and stress reduction. See if you can implement a short yoga practice right before your next rehearsal. Here is a list of five yoga poses to help improve your practice —

- WARMING UP
- WARM UP WITHOUT SINGING
- IMPORTANCE OF POSTURE
- WARM UP WITHOUT OVEREXERTING YOURSELF

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•	During your warmup, take breaks between scales to stretch
	your body. Fold forward and try to touch your toes. Stretch
	your arms up over your head, take a few deep breaths, and
	enjoy yourself.

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ASSIGNMENT

Your assignment today is to find a new vocal warmup that will help you focus on an element of your singing you wish to strengthen. If enunciation, low notes, high notes, vibrato, or falsetto have been tricky for you recently, find an exercise that will help you work out the kinks.

Here are a few of our favorite resources. Feel free to reach out to local vocal coaches for their advice and guidance as well. They'll have tricks up their sleeve that you never knew existed.

- A great list of targeted warmups and their importance http://bit.ly/1TMwERZ
- YouTube is an incredible resource for vocal warmups. Several instructors share their favorite techniques with you here — http://bit.ly/1oKx7Z5

Warm-Up Guidance: To get the most of this program (and your voice), work out "smart"!

- It's best to practice your warm-ups for shorter periods of time, more often (ie. 15-20 minutes, three to five times per week) vs. one hour, once every 10 days. This will help you to stay focused to articulate the sounds and shapes correctly as well as help eliminate vocal fatigue from exercising too vigorously.
- Singers are athletes! It's helpful to be well-rested and hydrated. If possible, practice your warm-ups after you've been awake for a few hours, so that you're not always singing on "morning voice".
- Be sure to listen to your body. Should you experience any sharp pain or hoarseness from practicing these exercises, stop and consult a professional (medical ENT and/or vocal coach) to get back on the right track.

WARM-UP DISCLAIMER

THE MASTERCLASS VOCAL WARM UP INCLUDED IN THIS LESSON IS MEANT AS A GUIDE FOR YOUR PERSONAL VOCAL TRAINING AND DEVELOPMENT. AS YOU EXPERIMENT WITH THE SOUNDS AND VOWEL SHAPES, PLEASE LISTEN TO YOUR BODY. SHOULD YOU FEEL ANY PAIN IN YOUR VOICE, THROAT OR THE SURROUNDING MUSCULATURE, DISCONTINUE USE OF THE WARM-UPS AND CONSULT AN EAR NOSE AND THROAT DOCTOR (ENT). ONCE YOU HAVE BEEN CLEARED FOR PRACTICE, IT IS ADVISED TO WORK WITH A PROFESSIONAL VOCAL COACH TO SAFELY MONITOR YOUR CONTINUED PROGRESS. IN UTILIZING THIS MATERIAL, YOU AGREE TO BE FULLY RESPONSIBLE FOR YOUR OWN VOCAL HEALTH.

PROTECTING YOUR VOICE



You never know what you're walking into. Preparation is key.

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TAKE IT FURTHER

In this chapter, Christina notes the importance of mitigating environmental stresses on your voice. The top three things she avoids to protect her voice are smoky, loud, and stressful environments.

She also lists her go-to items that not only help relieve vocal stress, but also combat physical and emotional stress, both of which can negatively affect a vocalist. We've compiled the list for you here:

- Hot coffee
- Hot tea
- Room temperature water
- Cold water (for after the show)
- Ricola throat drops (unwrapped)
- Honey (on a plate with a spoon)
- Peppermint chewing gum
- Oasis throat spray

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- KEEP SUPPLIES NEAR
- SAVE IT FOR THE STAGE
- AVOID CERTAIN ENVIRONMENTS
- ADJUST TO ENVIRONMENTAL FACTORS
- HEAL A STRAINED VOICE

PROTECTING YOUR VOICE

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ASSIGNMENT

Now it's your turn to write down what you can do to make yourself more comfortable before, during, and after performances. List four items you'd like to have with you in the situations listed below. The next time you find yourself in those situations, make sure you have as many of these comforts with you.

	You've been asked to sing the national anthem for your loca
	sports team. The sporting event will be outside and in the
	evening.

01 _____

02 _____

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You've finished writing your latest song, and it's time to record your performance in your makeshift home studio.

01 _____

02 _____

03 ————

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A singing instructor has invited you to study with her, but her home is 4 hours away by bus. When you arrive, you have to be rested and prepared to sing.

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02 —

03 —

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It's a gradual process.

Appreciate and respect the process.

—CHRISTINA AG	U	ΙL	ER	łΑ
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TAKE IT FURTHER

A great way to start developing your range is to sing along with the best singers in the world. Why not start with Christina? Here are a few songs to start with. They will probably push you to reach higher and lower notes than you're used to, but the more you practice, the easier it will get.

You Lost Me — http://bit.ly/216hxmR

Beautiful — http://bit.ly/1XWFhKi

Fighter — http://bit.ly/1pmsoNM

Christina also recommends singing our national anthem The Star Spangled Banner. Here are three of our favorite renditions.

Christina Aguilera at the 2010 NBA Finals

http://bit.ly/1OMDujK

Whitney Houston at the 1991 SuperBowl

http://bit.ly/21G7Ai9

Jennifer Hudson at the 2009 SuperBowl

http://bit.ly/1WTKUYv

LESSON RECAP

- THE SECRET TO HITTING HIGH NOTES: FOCUS ON THE NOTE BEFORE
- THE SECRET TO HITTING HIGH NOTES: SING FROM YOUR CORE

BUILD YOUR RANGE SLOWLY

SINGING THE NATIONAL ANTHEM



BUILD YOUR RANGE

WEEK 1	WEEK 2	WEEK 3
MY RANGE	MY RANGE	MY RANGE
MY GOAL	MY GOAL	MY GOAL
WEEK 4	WEEK 5	WEEK 6
MY RANGE	MY RANGE	MY RANGE
MY GOAL	MY GOAL	MY GOAL
WEEK 7	WEEK 8	WEEK 9
MY RANGE	MY RANGE	MY RANGE
MY GOAL	MY GOAL	MY GOAL

STUDENT SESSIONS: POP STYLE



It takes bravery to be open enough to make mistakes.

—CHRISTINA AGUILERA

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TAKE IT FURTHER

In this chapter, Christina introduces you to her longtime friend and musical director Rob Lewis. Since 2002, Rob has been on the road and in the studio with Christina for major events in her career. Rob is a veteran of the industry and has crafted music for Patti LaBelle, Toni Braxton, Brian McKnight, and P. Diddy to name just a few.

Find out more about Rob and his storied career here http://bit.ly/1Ql8607

Musician Jeff Buckley is used as a source of inspiration when Christina is mentoring Derek on conveying emotion and rooting his breath and sound. Listen to some of Jeff's iconic work here.

Hallelujah — http://bit.ly/10MYCX9
Lilac Wine — http://bit.ly/15gcnUY

NOTES

- DEREK SINGS SAY SOMETHING
- ► FEEDBACK: CONTROLLING YOUR VOICE

STUDENT SESSIONS: POP STYLE





ASSIGNMENT

Christina notes that it's important to know where you are singing from in your body. You can easily over exert yourself if you try to sing from your throat for too long. Try this exercise:

- Try to sing one chosen song three time from three different parts of your body, your abdomen, throat, and face. It may be hard to isolate the sound to these locations at first, but use Christina's visualization techniques to see and feel the sound coming from your chosen location. Note how you felt after each performance. Did you get the sound quality and variety you wanted?
- Close your eyes and visualize your song traveling up through your body from your belly to your mouth. After you've done this visualization without singing, record a performance of yourself singing a simple song. Do you notice a difference? We've noticed that not only will your tone be richer and more distinct, but your pitch will improve as well.

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STUDENT SESSION: SIMPLIFY

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Technique is only a quarter of it. Passion and drive and all that is 70 to 90 to 100 percent of it.

—CHRISTINA AGUILERA

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TAKE IT FURTHER

In this student session, Christina demonstrates how less is more. She teaches a pop singer how to strip down her impressively technical vocal performance of *Beautiful*. She helps her to identify dynamic moments of the song and teaches her how to add emotion and texture in the simplest ways. Christina uses these little details in her voice to accentuate the lyrics and feeling in the song to connect with her listeners.

It's important to know where to place ad-libs and strong moments. Christina cautions that the audience likely won't remember your perfect ad-lib if it's in a down moment of the song. If you preserve your energy and emotion for the impactful moments, your performance will truly soar.



ASSIGNMENT

Now it's your turn to take a song that you love to sing and strip it down to the most basic vocal. Choose an emotional ballad that you know by heart. Try to lose all the vibrato, the ad-libs, and the belted notes. Sing it all the way through in the most simplified way you can.

Then, find the lyrics to the song and read them to yourself. Think about what the words mean to you and what emotion you can put behind them in your own way. Maybe it's the cracks in an emotional vocal or breath on the end of a note of longing or despair. Now try singing the song again. How has the song changed for you? Do you find a new connection or a meaning to it? Journal anything you feel and use this new knowledge to add depth to all of your future performances.

LESSON RECAP

EMILY SINGS BEAUTIFUL

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STUDENT SESSION: ROCK STYLE



You can't force something like rock. It's alive, it's spirited, and free. But you have to also know how to control it.

to control it.	
	—CHRISTINA AGUILERA
TAKE IT FURTHER In this lesson, Christina helps a young singer, Reesa, find the raw, rock side to her voice. Using her hit song Fighter, she coaches Reesa away from her pop tone into a harder, grinding vocal. An important thing to remember with rock is that you can't force it. It has to come from your gut to get the attitude and emotion	NOTES
needed to sing this way. Christina stresses the importance of researching singers who have this grit and pain in their voices. She references singers that are good examples of different types of rock singing. Listening to these will give you a good range to see where your voice falls into. Take a listen to Alanis Morisette's pop rock vocals and Jack White's more soulful, gritty rock vocal. Alanis Morissette You Oughta Know — http://bit.ly/1TTZEbD	
Jack White Lazaretto — http://bit.ly/1LXKWc3	
ASSIGNMENT If you have always wanted to sing with a rock edge, the best way to start is to practice. Add rock vocals to your regular vocal warmups and gradually ask more of yourself. If you want to hold up to the demands of rock singing or tour with a band, you'll need to rely on your instrument all the more. Take care that you don't strain your vocal cords by pushing your voice out forcefully to get a gritty vocal like Christina. That edge will come with practice as you explore this side of your voice.	

LESSON RECAP

► REESA SINGS FIGHTER



You do walk a fine line sometimes with making sure you have the right attitude, and also making sure people can understand what you're talking about.

—CHRISTINA AGUILERA	(C	Н	R	IS	Т	IN	J A	. Δ	\G	U	IL	E	R	A
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TAKE IT FURTHER

There are many ways to approach diction as a vocalist. Just the way you say a word or lyric can completely change the meaning and feeling of what you're singing.

Christina demonstrates the importance of precise diction by singing the fast-paced verse in *Fighter*. When you're using repetition and run on words, it's crucial that you choose your points of punctuation. You want to have the right attitude while still letting audience understand the words you're singing. But be careful, you'll lose the power you're aiming for by making the words flowy, one-dimensional and flat.

Not only can pronunciation and style be great tools for a vocalist, but they come in handy when you're performing in a play or musical. This kind of diction can be used to set the tone for a song and to transport your listener to an atmospheric place. In these scenarios, the way you pronounce your words means as much as what it is you're singing about.

Christina loves Eartha Kitt and the way she brings her songs and stories to life.

Eartha Kitt / Want to Be Evil — http://bit.ly/24EZ85b

NOTES

- DON'T ALWAYS ENUNCIATE
- PUNCTUATE FOR CLARITY
- WHEN TO ENUNCIATE
- PLAYING A CHARACTER



ASSIGNMENT

One of your assignments is to work on diction. Singers often overlook the need for clear and precise articulation to showcase and add to their vocal delivery. Singing soulfully and throwing away conventional pronunciation is something that is a personal preference and style, but precise diction is a technique you can learn to perfect over time.

Use these handy phrases to practice your diction for those times when you might need to be more precise.

- The thirty-three thieves thought that they thrilled the throne throughout Thursday.
- A proper cup of coffee from a proper copper coffee pot.
- Sheena leads, Sheila needs.
- Six sick hicks nick six slick bricks with picks and sticks.
- A synonym for cinnamon is a cinnamon synonym.

Sometimes you can get so focused on all of the other aspects of the song (hitting high notes or even just remembering the words), that it's hard for you to reflect and critique your own diction.

The next part of your assignment is to record yourself singing. Choose a song that is challenging for you in regards to pronunciation or one that has a tricky tongue twister. Play it back and listen for your successful moments as well as words or phrases that might need work.

- Were certain words falling off or getting jumbled?
- Was the meaning of the lyrics or emotion lost because of the way you were pronouncing them?
- Were there words you'd like to say differently?

Keep these recordings to reflect on when you are practicing your diction in the future.

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MASTERING VOCAL TECHNIQUES

Practice with the greats, and see where you stand.

—CHRISTINA AGUILERA



TAKE IT FURTHER

Even though this chapter is called Mastering Vocal Techniques, Christina opens the chapter reminding you that there is a fine line between technique and your soulful style as a singer. Sometimes it's not just about being technical as a singer, it's also important to be true to your own voice.

In her own words and demonstrations, Christina gives you an inside look at her approach to these techniques; what they feel like, when and how to sing them, and how to master them yourself. It's only by knowing yourself and your own voice that you will master these vocal styles.

Belting is one of Christina's most well-known vocal techniques. There are three important things that you have to master in order to achieve a successful belted note. You have to be able to hold out the note, nail the pitch, and use the correct tone. The next time you go for a belted note, see if you can incorporate some of these elements into your vocal.

Christina gives us a MasterClass in vibrato alone in this chapter. Here's a recap of the types of vibrato she mentions and what makes them unique.

- Quiet tone vibrato sets a mood, puts your listener at ease, is sincere, and calls for attention.
- Vibrato that finishes a note showcases your ability as a singer. It's an impressive quality that is tricky to pull off.

Christina loves Celine Dion's vibrato finishes:

- ▶ BELTING
- VIBRATO
- SLIDES

- AD-LIBS
- HARMONY

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MASTERING VOCAL TECHNIQUES

☐ Celine Dion The Power of Love — http://bit.ly/1QQbxcj	NOTES
Vibrato that holds out a note takes: Power Control Restraint Projection Christina uses Whitney Houston as a prime example of this powerful type of vibrato: Whitney Houston I Will Always Love You —	
http://bit.ly/24EZlp8 Give these types of vibrato a try on your own. Make sure you don't run out of breath! These are also a great way to practice switching your voice from your chest to falsetto. Slides are a great way to launch a note and bring up the energy in a song. Practice using Christina's tips: Gather momentum, choose an ending note as a goal and keep that in mind as you start your slide. Catch your breath Take off!	
Directly after Christina's incredible slide at the opening note of Ain't No Other Man is her signature ad-lib run. It might sound effortless on her part, but Christina breaks down how she practices that ad-lib to make it perfect. Watch this video from a series called Break Down the Riffs on YouTube which breaks down the opening ad-lib for Ain't No Other Man. Breaking down the riffs Ain't No Other Man— http://bit.ly/1p3qrGg	

MASTERING VOCAL TECHNIQUES

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There are so many things for you to practice with all of these new techniques and tips that we'll leave it up to you as to what you want/need to practice more on. Take notes in your journal to reference when you need reminders.

Harmony is something that Christina has fun practicing, often to her favorite songs on the radio. When she was younger, it helped her understand the relationship of notes to other notes, and tuned her ear to what sounds harmonious and right. It's also something you can always find new ways of working on and have fun practicing as a singer. It's something you can do no matter what you're listening to.

Your assignment is to start by listening to this Fugees track *Killing Me Softly*. Try harmonizing to it the way Christina did. If you listen closely to the beginning of the track, you'll hear a faint higher harmony with Lauryn Hill. Use this the first time you listen to the song as a starting harmony. Then, find your own way of harmonizing to the song.

☐ Fugees Killing Me Softly — http://bit.ly/1TU03ul

Once you have mastered the technical aspects of these vocal techniques, it's time to let it become second nature. Practice, practice, practice, and then let it all go and operate from your instinct and passion.

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PLAYING WITH TEXTURES AND TONES

You have to have different textures and tones in your voice to showcase different emotions.

-CHRISTINA AGUILERA

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TAKE IT FURTHER

A dynamic, multi-faceted voice vs a flat, unemotional voice can be the difference between dull, forgettable songs and memorable, resonant songs. Christina is known for having one of the most recognizable and versatile voices in the industry. Over the years, she has given herself the freedom to explore what her voice can do, and use all those aspects to set the tone, convey emotion, and draw the listener in. It's these little details that make all the difference.

Singers with interesting voices have many textures in their paintboxes. Christina references the lead singer of Korn and Björk as singers who create a mood and environment with their voices.

- ☐ Korn Freak On a Leash http://bit.ly/1QWBv49
- ☐ Björk Venus as a Boy http://bit.ly/1TttBzG

Christina recommends that you figure out where your voice can go and find different directions to start exploring it. Don't be afraid to sound a little funny in the process! It's all a journey that you're taking to create your own paintbox of vocal techniques. It's only through exploring your tone that you find all the interesting little intricacies you can bring to your music.

- FXPI ORF YOUR TONE
- CASE STUDY: GENIE IN A BOTTLE
- CASE STUDY: FIGHTER

PLAYING WITH TEXTURES AND TONES

Christina sang the tag line to <i>Genie in a Bottle</i> using a very distinctive, condensed, poppy vocal. You might not have thought	NOTES	
of it before, but she used this tone for a reason— to make it so catchy that even now you remember it. Listen for that signature vocal tag line she sings in <i>Genie in a Bottle</i> .		
Genie in a Bottle official music video — http://bit.ly/1VUvflg		
Christina's tone on <i>Fighter</i> was a stylistic twist she added to match the lyrics to the song; gritty, raw, soulful, and from a gut place. Singing <i>Genie in a Bottle</i> in an aggressive way or <i>Fighter</i> in a more toned down way would not only confuse your listener, but would take some of the meaning away from what you're trying to say with the song.		
Not only does the song <i>Beautiful</i> have powerful lyrics, but Christina's tone and vocal approach allow the listener to feel her pain and vulnerability. Another illustration of why tone is so important when you put a vocal to lyrics.		
The music video for <i>Beautiful</i> brings the words Christina is singing to life, creating an anthem for everyone who has ever struggled with not feeling accepted, wanted, or beautiful:		
Beautiful official music video — http://bit.ly/1XWFhKj		
Christina breaks down the song <i>Say Something</i> and explains how each quiver in her voice, every break, whisper, and breath on the end of a note adds layers of emotion and sincerity to a song that is so simple and so quiet. Watch the video and listen for all of these little embellishments:		
Say Something official music video — http://bit.ly/1p3qRMF		

PLAYING WITH TEXTURES AND TONES

ASSIGNMENT

Your assignment for this lesson is to start exploring different textures and tones to your own voice. Start by recording yourself singing a song that you love that you think showcases your voice best. Then, listen back and make a list in your journal of the qualities and textures in your natural voice.

- What do you like?
- What don't you like?
- Is there a color you want to add to your paintbox that you don't have yet?

Use this song as a template to add new vocal techniques and tones to.

Get to know what it feels like to sing from your nose vs your chest. Find the rich bass tones, the nasal tones, and the breathy vocals that Christina demonstrates.

Experiment with using your voice like a character. Think about iconic singers like Eartha Kitt for inspiration—get creative! Listen to her vocals on Champagne Taste: http://bit.ly/1R4yjwW

Now, record yourself singing the hook of the song using these prompts. The options are endless! Adding this kind of dimension will keep your performance dynamic and your listeners are engaged.

NOTE	NOTES					

DUETS: REHEARSAL PREP

It's all about the connection that you have with the person you're dueting with, making sure there's a good vibe and a comfortability with them.

—CHRISTINA AGUILERA



TAKE IT FURTHER

In this chapter, Christina walks you through the process of creating a meaningful duet performance from finding your timing, creating a connection, moving through the rehearsal process, all the way through the final performance.

A capella singing and duets demand a serious sense for timing with your inner metronome. Sometimes all you have is a simple piano melody to keep time to. In order to stay on the beat and match your duet partner, everything has to line up. Christina breaks the tempo down to a "one two three" that makes sense for her. At the end of the day, find whatever helps you keep your inner metronome on sync.

Here is a breakdown of tips to keep in mind that Christina gives as her and Colin prepared for their duet:

- Remember to establish eye contact.
- Approach the duet in a non-stressful, non-critical way. You're creating something for others to enjoy, so enjoy the process!
- Make sure what you put out has good energy.
- Support each other and don't make it a competition.
- Balance your microphones before you begin so you can hear yourself and your duet partner.
- Find your inner metronome and keep a beat in your head so that you stay in time with the band and your partner.

- CHECKING MIC LEVELS
- RECORD WHILE REHEARSING
- USE YOUR INNER METRONOME

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DUETS: REHEARSAL PREP

NOTES

During the performance, Christina and Colin actually stumble over some of their timing, giving you an inside look at how Christina overcomes moments like that. In rehearsals, you have the opportunity to hone in more with your timing to perfect it. Don't get too hung up on a mistake. Christina and Colin laughed it off, paused to regroup, and made a game plan before they tried the song again. Don't get stuck on a moment, it will pass! As the saying goes, the show must go on!

Christina reminds you to take it easy on yourself and leave enough space in your performance for those real, spontaneous moments. If you're over-rehearsing to the point of exhaustion, you risk losing the natural feeling and spontaneity of the duet.



ASSIGNMENT

First, find a classmate to be your duet partner. Connect with someone in the class message boards or the Christina Aguilera MasterClass Facebook page.

- Decide on a song that works for both of you.
- Who will sing the higher part?
- Who will sing the lower part?
- How will you sing the song together?

Plan another meeting when you can practice your duet. Record your duet performance and watch it back to see if you can make any adjustments. Then, talk about it together.

- Were you in sync throughout?
- Even though you were trying to connect via screens, did you feel a connection?
- How did your mic levels sound?
- Discuss things like how to finish a big note and don't be afraid to try new things.
- How could you perform better next time?

DUETS: PERFECTING THE PERFORMANCE

There's an unspoken language that happens between two people that are dueting together.

-CHRISTINA AGUILERA

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TAKE IT FURTHER

A connection between you and your duet partner is key to a believable performance. A perfect performance is great, but if the audience doesn't see and feel a collaboration between you and your duet partner, the song will lose some of its meaning. Christina's ultimate goal is that her audience feels that they are watching an intimate moment between two people.

Take a look at Christina singing the duet for Say Something live — http://bit.ly/1Qv4uKf

Christina records every rehearsal session. She uses the instrumental track to help her to sing along with her band after rehearsals have finished. That way, she can hone in on the little details that she may not hear while she's practicing and in the moment. Sometimes you're so lost in the performance that you don't realize you were pitchy or slightly offbeat.



ASSIGNMENT

After you've perfected your performance in rehearsals and worked out all the kinks, it's time to nail that final performance. Get in touch with your duet partner and find a good time for you both to record a final performance. Then, upload it to YouTube and share it with your peers.

Don't forget to look at their videos too! Feedback of any kind is crucial to improving yourself as a singer and you'll learn a little from every performance you watch.

- THE REHEARSAL PROCESS
- LESSON: LET GO OF MISTAKES
- ► LESSON: CREATE A CONNECTION
- PERFORMING SAY SOMETHING

THE BEAT

Everything has a rhythm and a tempo. It's about finding it and making sure you have a relationship with it internally.

—CHRISTINA AGUILERA	(C	Н	R	IS	Т	IN	J A	. Δ	\G	U	IL	E	R	A
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TAKE IT FURTHER

Just like your voice, your sense of rhythm is unique to you. Everyone will have a different approach to the way their rhythm breaks down within a song. Christina points out that a sense of the beat is especially important when you're recording in the studio. We love Christina's exclusive performance for all of her MasterClass students in this chapter. With her band, she shows us how to approach revamping a song on the spot by resetting the tempo for two of her most popular songs. Just by adjusting the rhythm of them she creates an entirely different feel. It's incredible just how much can change by simply changing the beat. Take a listen to Christina's track *You Lost Me* with two different tempos:

You Lost Me official — http://bit.ly/1Se3GKI

You Lost Me Hex Hector/Mac Quayle Remix — http://bit.ly/1UDG6ro



ASSIGNMENT

Take a song you have been singing and change the beat of it entirely. If it's fast, make it slower, and if it's slower, quicken the pace. You can even use this free application to edit and remix your own version of the song on your computer

 Audacity is our favorite free software for simple audio manipulation — http://bit.ly/1RszPtu

You can take it one step further by recording your own vocals over an instrumental version of the song. You just made your very own remix!

- CASE STUDY: SAY SOMETHING
- CASE STUDY: AIN'T NO OTHER MAN

It's all that much more important that energy is also given to the focus of getting a perfect vocal because it's being recorded, and it'll live on

in time.	
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-CHRISTINA AGUILERA



TAKE IT FURTHER

In this chapter, you get an inside look at Christina's process in the studio, from how to set up, how to sound-check, and how to balance your sound in the studio. Whether it's where you like your mic, how you like to hear your sound back in your headphones, or how much reverb you like on your vocals, what works for you in the studio is totally a personal preference. Getting to know the equipment used in a typical studio is an important first step to getting your bearings before recording. Once you understand how your sound is captured and mixed, you'll have an easier time getting the sound you're aiming for. If you don't have access to a recording studio, here is a great guide to how to set one up inexpensively at home:

LifeHacker — http://bit.ly/1Y8Cmyb

NOTES

STUDIO MICROPHONES

- HOW TO SOUND-CHECK
- **BALANCING YOUR SOUND**
- CASE STUDY: FIGHTER

STUDIO MICROPHONES



ASSIGNMENT

Now it's time to begin to practice some of the vocal techniques that Christina outlines in the previous chapters. If you are lucky enough to have access to a recording studio, fantastic. If not, your smart-phone or computer will work just fine! Take note of the little intricacies that Christina uses, like the whispers in *Say Something* and the cracks in her voice in *Beautiful* and try them in your own way. Remember to keep the microphone close for more intimate moments and further away for your belted notes. Record yourself and listen back. Then, ask yourself these questions:

- How was your microphone placement? Did you get too close? Were you too far?
- Does your vocal delivery convey the emotion you felt?
- How did the balance of your sound feel to you?
- How can you make your recording better next time?

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Your relationship with your microphone is really important.

—CHRISTINA AGUILERA



TAKE IT FURTHER

No two voices are alike and the same goes for microphones. Many performers have a signature microphone that they use for all of their live performances.

► Take a look at the live microphones used by some of the most iconic singers of all time; from Frank Sinatra to Whitney Houston and more — http://bit.ly/15mY0hQ

Think of your microphone as an extension of your voice. Don't push your voice out, but rather, think of the mic as reaching toward you to receive and amplify your voice.

The audience watching you needs to hear what you're singing so keep bear this in mind. Balance is key: keep the mic too close and you'll risk damaging your mic or getting sharp feedback, move your head away too far from the mic as you finish a note and your voice will drop out.

Re-watch the performances in this chapter with your volume muted. Take note of how Christina physically holds and works her microphone. Then, watch again unmuted so you can hear which parts of the song she pulls back for and which she moves closer to the mic.

If you want to take it further and nerd out on a more detailed description of what Christina was talking about, take a look at this guide for choosing a microphone that is right for you:

► Microphones for vocalists — http://bit.ly/1QwrAwz

LESSON RECAP

- KNOW YOUR SOUND
- WORK YOUR MICROPHONE

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LIVE MICROPHONES

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LIVE MICROPHONES

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ASSIGNMENT

Believe it or not, you have the most convenient microphone to practice with right in your pocket! You can turn your smart-phone into a live mic with the use of a simple free app. Download *Crowd Mics* for your iPhone or Android phone to get started. Get it here:

- Apple Store http://apple.CO/10USZpQ
- Android Store http://bit.ly/1Y8D1j4

Play around with what different angles and closeness/distance does to the sound of your voice. Focus on pulling the microphone away from and toward your mouth for your louds and softs. You can even hijack the bluetooth speakers at a party or in the car to perform a spontaneous song for your friends. If a speaker has bluetooth, you're in business. Use all the techniques you've learned so far in the course and blow them away!

PERFORMANCE ANXIETY

There's not a show I still don't get nervous for.

—CHRISTINA AGUILERA

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TAKE IT FURTHER

Every singer needs solutions to overcome performance anxiety. Even a seasoned performer like Christina gets nervous before her shows! But she has found her own methods to calm her nerves and stay centered.

 Check out Christina's yoga routine and see if you can incorporate it as a daily or weekly practice — http://bit.ly/21IJiHU

Christina also suggests you do the following:

- Find a place where you feel comfortable.
- Surround yourself with people who you can express yourself freely with.
- Write in your journal.

If you're feeling overwhelmed, try to find a way to release your nerves before they catch up with you, whether it's through breathing exercises, meditation, or journaling backstage. Don't try and reach for a level of perfection that is ultimately unattainable otherwise you will constantly be disappointed.

Before getting on stage, try to center yourself and find your breath in the chaos of all the excitement and the nerves. Try to take all those butterflies and nerves and use them as fuel to propel you to get the performance you hope to have. Here's a tip from Christina, "You want to take all that in and...take it to that place in your soul, in your heart that...you know your dream of doing this stems from."

- ▶ BEFORE GOING ON STAGE ▶ FIND YOUR OUTLETS
- GIVE YOURSELF SAFETY NETS
- CHRISTINA'S MOST NERVE-WRACKING PERFORMANCE

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PERFORMANCE ANXIETY

NOTES

If you're like Christina, then you love to let go and be in the moment during a performance. Sometimes, though, you run the ristk of zoning out and making mistakes during your show. Finding little tricks will help keep your focus so that if you do make a mistake, you can keep your cool and continue singing your heart out.

A great way to anticipate these moments where you might zone out and mess up is to create safety nets for yourself. Safety nets have helped many artists, including Christina, to feel more comfortable on stage performing. It could be making sure an outfit won't malfunction, anticipating potential hazards like stray cables on the stage, or keeping lyrics nearby for support. Even the most seasoned professionals need backups to help make them feel secure, and let them focus on what matters.

The ultimate goal is that, no matter what you are worried about before hitting the stage, the nerves will dissipate once you're singing and connecting with your audience and you'll be completely one with your performance. Remember that music is your passion. Go back to that place when you were young, when you first heard that one song that ignited your passion for music that drives you to sing.



ASSIGNMENT

Christina's most nerve wracking performance was one she gave at the funeral of Etta James. Watch how she made the performance her own:

Christina performs At Last at the funeral of Etta James — http://bit.ly/1UDHcU6

Remember that there is only one Etta James, there is only one Christina Aguilera, and there is only one you. You'll pay the most respect to your idols by showcasing all that they have inspired you to be in your own unique way. Now it's your turn to sing your own version of a song by an idol who has inspired you as a singer. First, sing the song as though you were singing along to it on the radio, right along with the vocal track. Then, turn the volume down and play the track again, only this time sing it with your own voice, in your own way. It may take a few tries to get to a place that feels right for you. Try to find a karaoke track of the song you're singing on YouTube. Record yourself singing with it and save the performance. Go back to it when you need a reminder of the where your inspirations stem from and how they've shaped you as a singer.

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SINGING IT LIVE

Live is so much fun for me because you can revamp and change things. Alter the energy.

-CHRISTINA AGUILERA



TAKE IT FURTHER

In this chapter, we get to see and hear difference between setting a tone and recording in the studio and revamping a song to sing it live. While Christina is happy to perfect the little details while recording a song in the studio, she finds her freedom and her sense of self as a performer on stage. And if you're like Christina, then live performance gives you exhilaration you can't get in a studio.

The next time you are going to perform, consider these things:

- What is the venue you are performing in?
- What will the setup be on stage?
- What instruments and vocalists will join you for the performance?
- How can you make yourself feel comfortable on that stage?

Maybe it's a conversation you have with your band to discuss how you want to perform as a group.

Then, take into account the size of the audience and who you are performing for. Center yourself and set the tone with your body language and voice in a way that draws people in. For instance, in an up-tempo, keep the performance dynamic with louds and softs to take the audience on a journey. The ultimate goal is for you to perform in a way that makes the most sense for the space you're in for the audience who is watching and listening. Even if

- STUDIO VS LIVE
- PERFORMING LIVE
- CASE STUDY: FIGHTER
- CASE STUDY CONTINUED: FIGHTER (ADAPT THE PERFORMANCE)

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SINGING IT LIVE

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it's for a small group that you are singing to, getting in the practice of adapting your performance for any situation will help you feel comfortable in the space and wow your audience.

We are lucky enough to see Christina break down how she adapts the performance of *Fighter* for her live shows. The orchestration is much more intense and she carries the performance with her physicality and emotion to literally drop the song to its knees on stage. Then she lifts it up to a big payoff crescendo. Creating dimension like that adds a tremendous amount to a live show. Use the freedom that the stage gives you to let loose and sing from your most authentic place.

Watch Christina performing for a small group at the Today Show

You Lost Me — http://bit.ly/1L6W1wq

On the flip side, here is Christina performing with a band, backup singers, and dancers on a huge stage at the VMAs:

Dirrty and Fighter live at the MTV Video Music Awards — http://bit.ly/1oTO0k5

Note how everything from her physicality, vocal stylings, and the way she interacts with the crowd changes for each situation and each song.



ASSIGNMENT

Now that you have seen and heard Christina's variations for the song *Fighter*, what did you notice most about how she performs on stage vs in the studio? Try to see if there is anything you can take from these performances that you can utilize in your own performances.

Your assignment is to take a song you love and arrange it for a performance to your classmates. Consider the following:

- What song will you sing?
- How will you perform it for an audience online?
- What emotion do you want to convey?
- What, if any, body language will you incorporate?

Break down the song and try to find the highs and lows for your performance. Use your instincts to know when you need to raise your volume and energy to meet strong points in the song and when to keep things quiet and draw the viewer in.

When you're happy with your performance, upload and share the video with your peers.

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You win some, you lose some, but it's what happens after the fact...you get back up, and you go at it again.

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TAKE IT FURTHER

Fumbling a lyric or messing up on stage are the moments that haunt the nightmares of many performers. At the end of the day though, mistakes are part of being human and they will happen. You can choose to let them devastate you, or you can use them positively to help you grow. It really is how you pick yourself up that will make the difference. It's these very mistakes that have made Christina more comfortable and less anxious about performing.

Sometimes no matter how much you are giving to a performance, it's just not enough to win over your audience. So knowing how to reconnect with a hostile or disinterested crowd is key to shifting the mood and making sure that everyone has a good time. Remember Christina's story next time you find yourself performing for one of these crowds. Stay in the moment and believe in what you're singing. Pretty soon, they will believe it with you.

Criticism can be a confidence killer for any performer. Just like mistakes though, preparing for criticism will allow you the freedom to move beyond anything negative that is thrown your way. Christina emphasizes that no matter what you're getting, whether it's senseless criticism or a negative audience, "The more you believe in what you're doing, the more they'll believe it with you."

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OVERCOMING MISTAKES

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- PREPARE FOR THE WORST
- WIN OVER THE AUDIENCE
- PREPARING TO TAKE CRITICISM

OVERCOMING MISTAKES

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ASSIGNMENT

From preparing for your most embarrassing mistakes to winning over an audience to handling the criticism you might come up against as an artist, this chapter is full of advice you can take away and use to your advantage.

- Get your journal and jot down two mistakes you made while performing that you just can't forget about.
- Then underneath each one, describe what you learned from those painful experiences.
- Instead of looking back in disappointment or embarrassment, take Christina's advice and be grateful for your mistakes. After all, they have helped shape the singer you are today.

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ADVICE FOR ARTISTS

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What I can say to you and what I always find to be the best thing ever is keep writing to yourself.

-CHRISTINA AGUILERA



TAKE IT FURTHER

Christina was catapulted into the music industry in a flash, and she knows better than anyone what a toll constant travel and demanding schedules can do to you. Whether you are starting to sing and perform more frequently or are trying to fit rehearsals and writing sessions in around work or school, it can often be difficult to stay sharp and rested. Find out what works for you and try your very best to make sure you are getting the sleep and nutrition you need to keep going. If you can anticipate a crazy week or month, you'll be more prepared for it when it does happen. Try to create a realistic schedule for yourself for weeks like this. Remember to block out enough time for rest and relaxation!

Trusting your gut and instincts are two of the most important things for Christina. The more you can stay in touch with who you are, the better you will be able to handle the opinions and challenges thrown at you.

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- ADAPT TO A DEMANDING SCHEDULE
- KEEP A JOURNAL
- DON'T LOSE YOUR SPIRIT
- OVERCOME CRITICISM
- LET GO OF PERFECTION

ADVICE FOR ARTISTS





ASSIGNMENT

Many of Christina's hit songs have their beginnings as little notes and phrases within her personal journals. One of Christina's biggest recommendations throughout this course is to stay in contact with yourself, no matter what is happening in your life. Now it's your turn to let a journal and your words become valuable tools for you. This practice of journaling will give you a strong base and help you know who you are and what moves and inspires you as an artist.

Grab your journal and begin by writing about anything that caught your attention throughout the day.

- Did something inspire you?
- Were you angered by something or someone?
- Whether it was a triumph or tragedy, write it down. How did it make you feel?
- If you heard a song you liked or saw a film you loved, write about why you liked it.

In a few weeks or months when you look back at these, you may just find the spark of inspiration for your next big song.

SELF-EXPRESSION 2

I always find it really important to voice your opinion and to have strength and confidence in what you believe in.

	—CHRISTINA AGUILERA
TAKE IT FURTHER Christina emphasizes just how important it is for you as an artist to	NOTES
take risks and put work into the world that speaks with your voice, work that might even get people thinking or talking. Remember that it isn't what these people will say, it's that your art is giving people the opportunity to discuss the very things you are singing about. Take a look at Christina talking about self-expression on 20/20 in 2003, shortly after the release of her second album <i>Stripped</i> :	
☐ Christina on 20/20 — http://bit.ly/10USg88	
Objectification is something that women in the industry can and do experience but it's something that Christina has refused to let get her down. Watch one of Christina's most fun, and undoubtedly most controversial, music video for the song <i>Dirrty</i> :	
☐ Dirrty official music video — http://bit.ly/1TcB59P	
Christina saves her public persona for the times when she is in a work environment on stage and in front of the camera. She keeps a separation between her real life at home and her artistic expression as a performer and always stays within her comfort zone of what feels right for her. Ultimately, you have to define what your comfort zone is and stick within that. Never feel you have to be sexy or perform in a way that makes you uncomfortable. Christina will be the first to tell you that the music industry is a total whirlwind, which is why it's so important that you know yourself and your own limitations.	
LESSON RECAP	
 PUT YOURSELF OUT THERE OWN YOUR SEXUALITY KNOW YOUR LIMITS 	
NEVER STOP LEARNING	

CHRISTINA'S JOURNEY

I will always have that passion, drive, and fire inside me to continue on... To grow, to learn more, to be a better artist.

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TAKE IT FURTHER

In this chapter, we look at Christina's unique path throughout her career in music. From the *Mickey Mouse Club* to *The Voice*, be sure to take notes as Christina imparts the words of wisdom that she's gathered along the way. They will be invaluable to you as you navigate the music industry.

For Christina, it all began with the *Mickey Mouse Club*. Here's a peek at how a very young, and very talented Christina was developing her vocal chops with the likes of Britney Spears, Justin Timberlake, and Ryan Gosling. Watch a young Christina singing on the *Mickey Mouse Club*:

Singing I Have Nothing — http://bit.ly/1ppRfR1

Christina talks about her first pop-driven record that launched her career and inspired many records to follow.

Take a trip down memory lane and listen to some tracks from Christina's self titled album *Christina Aguilera*. Listen for that signature vocal tag-line she sings in *Genie in a Bottle*.

Christina's second record was a complete departure from her first. It really allowed her to explore other sides of herself as an artist, stripped down the pop image she had with her first album.

Listen to her album *Stripped* and you'll hear two of the songs featured in this class: *Beautiful* and *Fighter*, that epitomize this phase of Christina's career.

- FINDING TRUTH
- FINDING INSPIRATION THROUGH HARDSHIPS
- BEING INDEPENDENT
- ► FUTURE PLANS

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CHRISTINA'S JOURNEY

Not having enough career guidance was difficult for Christina through her early years in music. It's easy to be pushed and pulled in many directions so having a support system is really important. Demands will always be hurled at you, from intense vocal training to a schedule that is overwhelming to pressure to write new music. Just remember what you've learned in the course and take Christina's ultimate advice to heart: "Center yourself and be your own navigation."

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ASSIGNMENT

The most impactful lessons Christina learned were from the cutting hardships she experienced from her younger years. She channeled all of this emotion and hurt into journals and writing and transformed them into strength and inspiration for her most iconic and popular songs, like *Fighter* and *Beautiful*.

Now it's your turn to begin to funnel all the moments in your life that have had an impact on you, and turn them into creative fuel for your own music.

Get out your journal and start reading through the little notes and blurbs you have written to yourself throughout the course of your MasterClass with Christina. Find something you wrote that resonates with you or perhaps write a new one down. Now, on a new page, start journaling more about that thought, inspiration, or moment. Write about how it made you feel and write the story — your story. Start to carve lyrics out of it, and start thinking about a chorus that fits that journal entry you've chosen to write to a 't'. It doesn't have to be perfect, but the more you practice writing like this, the easier it will become to start writing music that comes from your heart.

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You are so talented. I hope you never let anyone discourage you from your potential.

-CHRISTINA	AGU	ILERA
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TAKE IT FURTHER

You've finished your MasterClass with Christina Aguilera! Congratulations! We hope you feel inspired to share your art with the world. We want to make sure that your experience with Christina and your peers doesn't end when you finish watching the video chapters. Here are a few ways to make sure we stay in touch:

Christina's MasterClass Facebook Group

From work shopping your next performance to lively online discussions, the Christina Aguilera MasterClass Facebook group is the best resource to stay in touch with the community. Be sure to check-in with your fellow students and be on the lookout for future community activities promoted in the Facebook group. You can also use the Facebook group to get peer reviews or access any resources that the community has put together. Find your classmates here:

https://www.facebook.com/groups/CAMasterClass/

Office Hours With Christina

- Submit your questions on the Office Hours page of the MasterClass site. Keep your eyes peeled for Christina's personal responses.
- https://www.masterclass.com/classes/christina-aguilera-teaches-singing/enrolled/office-hours

- DON'T LOSE YOUR SPIRIT
- OWN YOUR MOMENT