

***WELCOME
TO CLASS!***



HIT! **THOSE**
HIGH NOTES
BABY!

WORKBOOK



Welcome to **HIT THOSE HIGH NOTES BABY!**

Where we are going to take your voice to where it's **never gone** before....

Hello my sweetheart and welcome to my new course, **HIT THOSE HIGH NOTES BABY!** I'm your vocal coach Cheryl Porter aka Mama Cheryl and I'm elated to be your teacher, mentor and guide on this incredible vocal journey. Just you being here is a sign of how much you love to sing and that you want to improve your voice and take it to the next level. I can't wait to show you just how amazing your voice can be, and the hidden potential of your gift.

Now, if you love singing like I know you love singing, you know that there's nothing worse than wanting to sing a song that you really love and not being able to sing it, or being *afraid* you can't sing it. In this course I am going to teach you how to understand your voice, understand what's really holding you back, how to fix it, free your real voice and open doors that you thought were closed.

People always ask me, Cheryl, can anyone be taught to sing? And my answer is always this: if you love to sing and if you have a song in your heart just waiting to come out and if singing is what really makes happy, then yes, you can be taught to sing because believe it or not, you are already a singer baby, you just need vocal training. Understand that singing is beautiful but it also takes hard work, practice and dedication to get our voice where it needs to be. And that's exactly what we're here to do!

But before we start, I want to tell you a secret. I always loved to sing more than anything in the world, but Lord knows I was not a vocal prodigy like some of the kids or adults that I teach. I was never the best singer in choir, or at school or in church, or in my college, but I truly believe that I loved singing more than anyone else. I loved it so much that I wanted to study singing so that I could become a better singer! Only after I won an opera scholarship and began to study voice in college as an opera major did I learn that there was so much that I didn't understand about my voice. I discovered that I actually did have a real talent for singing, I just needed to learn how. After years as an international professional singer I decided to also use my talents as vocal coach because I want you to discover your voice the same way I did. I can't wait to show you, baby, that you are so much better than you think! And with the right training, your voice can do great things!

Are you ready to HIT THOSE HIGH NOTES BABY!?

Before we get to it, if you've not taken my first course, The Cheryl Porter Vocal Method, I highly suggest that you do. It will make this course a lot easier to understand and navigate. So let's get started.

UNDERSTANDING YOUR VOICE

Hello honey welcome to our first lesson. Now, we're going to start off with a simple vocal stretch. To help us understand high notes better, I want you to have a look at a rubber band. I want you to think of your voice like it's that rubber band, elastic and soft, and I just want you to gently stretch it out. At the same time I want you to stretch your face. Up and down, don't even worry about the pitch. Just give it a nice stretch. Don't think about what notes you are singing, just enjoy the stretch. How does that feel?

So now that we've stretched out a bit, we're going to do a really cool exercise. Do the stretch again, but this time start the stretch at the lowest note you can sing and slide up slowly to the highest note that you can. First tip, as we're going up and down, don't ever feel like you need to lift your head to get to the high notes and don't feel like you have to lower your head to get to the low notes. Always keep your head in a nice "L" position. Try it again. Isn't that fun?

Now, do you hear all of those notes? Even though you are just playing around, those are just an idea of just how many notes that your voice can produce. As you are sliding up the scale you may hear some cracks and breaks as you are changing vocal registers. But we are only on lesson one of the course and you are already instinctively able to navigate and naturally change those vocal registers. It may feel kind of strange or sound kind of weird, but the notes are there! Now don't worry! In this course we are going to smooth out those cracks and better understand those register changes so we are free to **HIT Those High Notes, Baby**, with one unified voice. Now try that stretch again, and this time try to feel what your voice is doing. I want you to be aware of where it's changing or you feel something shifting.

Let's look at what's really happening: You are changing registers and hitting some pretty high notes without even thinking about it! **I love it!**

The way the Cheryl Porter Vocal Method works is to understand each vocal register -- fry, chest, mix, head and whistle -- and then learn how to put all of our registers together in *passaggio* or register blending. Think of our voice as being a cake: We can't make a delicious cake until we have all the ingredients. And our ingredients in Hitting Those High Notes baby are our vocal registers, but only when we have mastered our important ingredients can we start to make the cake. I don't know about you, but I'm hungry, so let's get to work!

WHAT'S MY VOCAL CLASSIFICATION?

Hello my sweetheart and welcome back to class!!! I'm so proud of you, and you should really be proud of yourself for being here. Now the real work begins, and I need you to stay motivated, be encouraged and work hard. Let's go!

Before we start hitting these high notes we've got to remember that the the most important part of healthy singing is to warm up up the voice properly. Since this course is dedicated to high notes and extreme registers, we must make sure that we are warmed up well before we start. I know you can't wait to start killing it, but always dedicate at least 15 minutes to a full warmup because we don't want to mess up our voice before we even get started. In this course I created a section of the essential warmups and warm-downs to do before starting each lesson. Please go to that section now and do your warmups, and I'll see you in a few!

Now, before we start hitting some high notes we have to understand what kind of voice we have. Do you know what that means? It means finally knowing our vocal classification and voice type, because every singer has a vocal classification, no exceptions. Not knowing your vocal classification will lead to confusion, frustration, and just feeling lost sometimes. Knowing your vocal classification will guide us on our journey to hitting these high notes, but we have to first understand what is the highest note for my vocal classification? What are the characteristics and traits of my voice?

How do we do this? I'll tell you. In the 1900's, a new way of analyzing the voice and voice types was developed in Germany, called the FACH system. This was a system created by opera houses to cast opera singers for specific roles or characteristics that the composer was looking for.

We still use this system today and although in modern music the most commonly used classifications are Soprano, Mezzo soprano, Contralto, Tenor, Baritone and Bass, the full list of vocal classifications is much longer. There are so many voice types, but at the same time every voice is unique.

So let's break down the VOCAL CLASSIFICATIONS from the highest to the lowest voice starting with: Soprano! Queen of female high notes.

Famous sopranos are **Arianna Grande, Jessy J, Billie Eilish, Anna Netrebko, Demi Lovato, Camilla Cabello and Maria Callas**. But the interesting thing is, although all of these singers are sopranos, each voice is different. Where Arianna Grande has a very light voice making her a lyric soprano, Demi Lovato has a deeper and richer tone, which would make her a dramatic soprano, and Jessy J is what we would call a coloratura soprano because of her vocal agility. So even though you may be a soprano, the tone, richness, weight and timbre of the voice varies from person to person.

Highest note in Chest: **F5 / F#5**

Highest note in Head: **C6 / C#6**

Next up...**Mezzo Soprano**: one of the most beautiful classifications because of her ability to sing high and low! Famous mezzo sopranos are **Beyonce, Sia, Lady Gaga, Christina Aguilera, Adele, Cecilia Bartoli, and Jessye Norman**.

Highest note in Chest: **E ♭ 5 / E5**

Highest note in Head: **B ♭ 5 / B5**

Contralto: These ladies are the queen of rich low notes that sopranos dream about at night and are also the most rare of the female classifications. These amazing female voices can go as low or lower than men and have the richest timbers and chocolatey tones of all female classifications.
Amy Wine-house, Dua Lipa, Annie Lennox, Sade, Lana Del Rey, and Anita Baker

Highest note in Chest: **C#5 / D5**
Highest note in Head: **A ♭ 5 / A5**

Let's get to the men. The highest vocal classification is Tenor! These guys, like **Bruno Mars, Adam Lambert, Freddie Mercury, Brendon Urie, and Jason Derullo**, are the top of the top of high notes in full voice! They are the considered the high-note kings.

Highest note: **C5 / C#5**

I want to tell you something very interesting about our next guys... Baritones. Just like mezzo sopranos, baritones are truly amazing because they can go high and low. But the coolest thing about Baritones is their amazing use of falsetto and mixed voice. Believe or not, a lot of Baritones can sing higher than a tenor in falsetto and mixed (and because of this they are often classified as Bari-Tenor). Famous Baritones are **Ed Sheeran, Shawn Mendez, Post Malone, Micheal Bubl , Justin Bieber, Adam Levine, Justin Timberlake, and John Legend**.

Highest note: **A 4 / B ♭ 4**

How low can you go? The rarest and most incredible voice type in the world is, without a doubt, the bass, so if you are a bass you better own it and be proud! The richness, the sultriness, the tone, and the ability to hit the lowest of the low is so rare and phenomenal. Because the bass range is so rare, we have also added bass-baritones to the list. Famous bass and bass-baritone singers are, of course, **Barry White, Hozier, Drake, George Ezra, Elvis Presley, and Johnny Cash**.

Highest note: **F#4 / G4**

Right now I need you to write down your lowest note and your highest note and put it in your records. As the course progresses, you can do this exercise again to see how much our voice improves and what notes we are gaining as our vocal extension grows.

WHAT KIND OF VOICE DO I HAVE?

Analyzing my Voice and Instrument

So after hearing the Vocal Classification song, which voice do you feel like you identify with the most? Which voice or voices do you feel are the most similar to yours?

CIRCLE YOUR ANSWERS!!

My timbre is similar to:

1. Jonathan
2. Kailind
3. Omar
4. Viviana
5. Liamani
6. Silvia

In the Vocal Classification Song I sang most comfortably with:

1. Jonathan
2. Kailind
3. Omar
4. Viviana
5. Liamani
6. Silvia

In the Vocal Classification Song I sang the entirety of the following singers' parts:

1. Jonathan
2. Kailind
3. Omar
4. Viviana
5. Liamani
6. Silvia

In the Vocal Classification Song I couldn't sing past:

1. Jonathan
2. Kailind
3. Omar
4. Viviana
5. Liamani
6. Silvia

If I could give my voice a color it would be:

1. Dark Purple
2. Rich Red
3. Juicy Orange
4. Bright Yellow

My voice is:

1. Dark and Earthy
2. Strong, Rich and Bright
3. Sweet and Sassy
4. Soft, Light and Dreamy

I like to sing mostly in:

1. Chest voice
2. Chest and Mixed voice
3. Mixed and Head voice
4. Mix, Head, Falsetto
5. Head voice exclusively
6. I like to sing in all vocal registers.
7. I like to sing in my natural whistle register.
8. Other _____

My voice has a texture like:

1. Chocolate
2. Velvet
3. Heavy Cream
4. Butter
4. Sugar Candy

I would love to sing songs by:

1. Barry White and Hozier
2. Amy Winehouse, H.E.R., and Dua Lipa
3. Frank Sinatra, John Legend, and Luther Vandross
4. Whitney Houston, Adele, Beyonce, Tina Turner
5. Bruno Mars, Stevie Wonder, and Freddie Mercury
6. Celine Dion, Tori Kelly, Arianna Grande

After singing the Vocal Classification Song and checking my notes with a keyboard,

I think my highest note is:**I think my lowest note is:**

THE ASSESSMENT!

Ok sweetheart! Are you excited to find out your vocal classification? I am! Let's have a look!

After completing the "What Kind of Voice Do I Have" worksheet, have a close look at the key here below. It'll give you a better understanding of what kind of voice you have, and you'll be well on your way to determining your voice type and vocal classification !

VOCAL CLASSIFICATION KEY!

What did you circle in the worksheet? Check your answers here below:

My timbre is similar to....

1. Jonathan (Bass)
2. Kailind (Baritone)
3. Omar (Tenor)
4. Viviana (Contralto)
5. Liamani (Mezzo Soprano)
6. Silvia Dolores (Soprano)

In the Vocal Classification Song I sang most comfortably with:

1. Jonathan (Bass)
2. Kailind (Baritone)
3. Omar (Tenor)
4. Viviana (Contralto)
5. Liamani (Mezzo Soprano)
6. Silvia Dolores (Soprano)

In the "Vocal Classification Song" I sang the entirety of the following singers' parts:

1. I sang all of Jonathan's part, so I might be a... Bass
2. I sang all of Kailind's part, so I might be a... Bass-Baritone, Baritone, Baritenor, or Tenor
3. I sang all of Omar's part, so I might be a... Baritone, Baritenor, or Tenor
4. I sang all of Viviana's part, so I might be a... Tenor, Contralto, Mezzo Soprano or Soprano
5. I sang all of Liamani's part, so I might be a... Contralto, Mezzo Soprano, or Soprano
6. I sang all of Silvia's part, so I might be a... Soprano

In the "Vocal Classification Song," I couldn't sing past:

1. Jonathan, so I might be a... Bass
2. Kailind, so I might be a ... Bass or Bass-Baritone
3. Omar, so I might be a... Bass, Baritone, or Baritenor
4. Viviana, so I might be a... Tenor or Contralto
5. Liamani, so I might be a... Contralto or Mezzo-Soprano
6. Silvia, so I might be a... Mezzo-Soprano or Soprano

If I could give my voice a color it would be:

1. Dark Purple Characteristics of Bass and Contralto
2. Rich Red Characteristics of Mezzo and Baritone
3. Juicy Orange Characteristics of Mezzo, Soprano, Baritone, or Tenor
4. Bright Yellow Characteristics of Soprano and Tenor

My voice has the...

1. Dark and Earthy Characteristics of Bass, Contralto, Mezzo, and Baritone
2. Strong, Rich and Bright Characteristics of Baritone and Mezzo
3. Sweet and Sassy Characteristics of Baritone, Tenor, Mezzo, and Soprano
4. Soft, Light and Dreamy Characteristics of Soprano and Tenor

I like to sing mostly in:

1. Chest voice, as favored by Bass and Contralto
2. Chest and Mixed voice, as favored by Mezzo and Baritone
3. Mixed and Head voice, as favored by Soprano and Tenor
4. Mix, Head, and Falsetto, as favored by Tenor, Mezzo, and Soprano
5. Head Voice exclusively, a preference of some Sopranos
6. All vocal registers, which is characteristic of the versatility of the Mezzo and Baritone
7. My natural Whistle Register, a characteristic of the Mezzo and Soprano
8. Other _____

My voice has a texture like the...

1. Chocolatey Characteristics of bass, baritone, mezzo and contralto
2. Velvety Characteristics of baritone and mezzo
3. Heavy Cream Characteristics of baritone, tenor, mezzo and soprano
4. Buttery Characteristics of baritone, tenor, mezzo and soprano
5. Sugary Characteristics of tenor and soprano

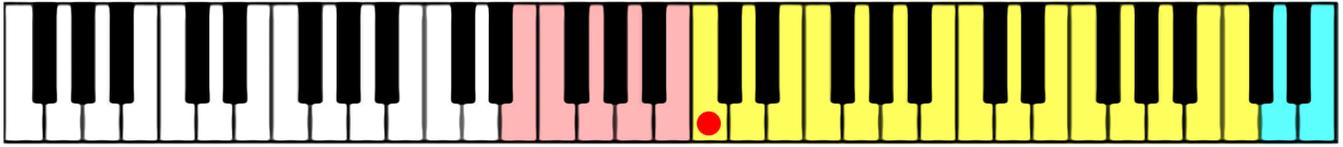
I would love to sing songs by:

1. Barry White, Hozier (bass)
2. Amy Winehouse, H.E.R., and Dua Lipa (contralto)
3. Frank Sinatra, John Legend and Luther Vandross (baritone)
4. Whitney Houston, Adele, Beyonce, Tina Turner (mezzo soprano)
5. Bruno Mars, Stevie Wonder, and Freddie Mercury (tenor)
6. Celine Dion, Tori Kelly, Ariana Grande, Jessie J (soprano)

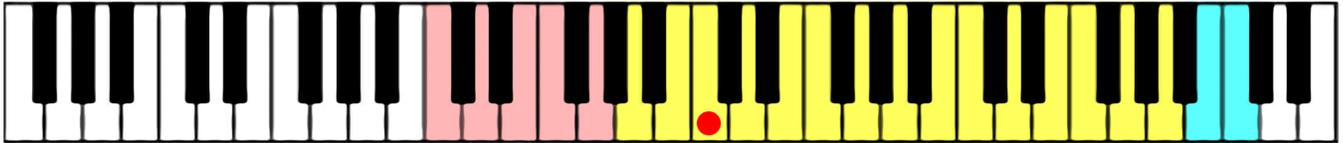
Finally, look at the voice classification chart on the following page to see how your highest note and lowest note lines up with the different voice types.

VOCAL CLASSIFICATIONS

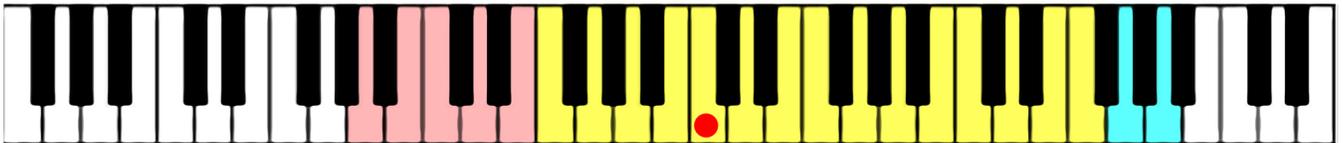
Soprano C4 - C6



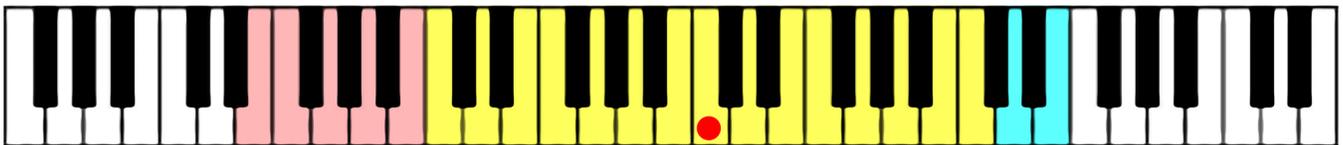
Mezzo-Soprano A3 - A5



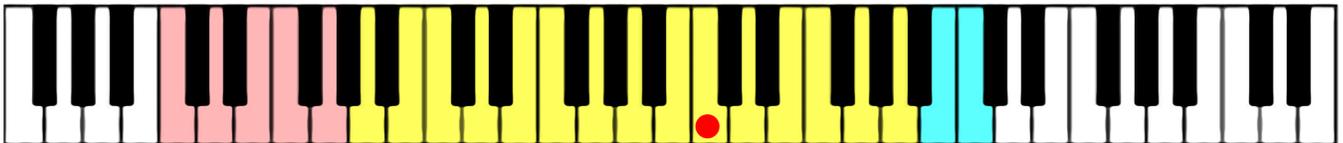
Alto F3 - F5



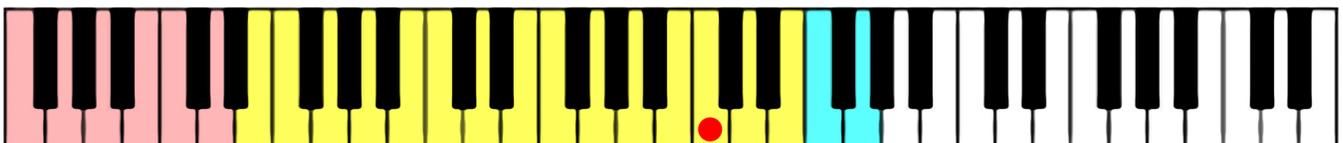
Tenor C3 - C5



Baritone A2 - A4



Bass E2 - E4



● = C4



VOCAL WARMUPS AND WARM-DOWNS SECTION

Hello Honey! Let's Warmup!!!

We're going to begin with some very important vocal stretches using a straw, our finger, or a paper cup. What we are about to do is called an SOVT (Semi-Occluded Vocal Tract) exercise, which means that the mouth is partially closed, making vocal cord vibration easier and putting less pressure on the vocal cords. This is such a good way to "pre" warmup your voice and kickstart your vocal warmup.

Using these SOTV tools helps stretch our voice and elongate our vocal cords by creating air resistance and keeps us from over-pushing or damaging the voice.

Don't ever sing without warming up your voice. **So let's go!**

You don't want to blow into the straw or the cup, nor do you want to blow on our finger, but we want to buzz on it and feel the vibration on the tip and on our lips. Make sure you feel the buzzing and vibration. Now for the warmup you can start with any of the three tools that you like the most.

Hope that feels good! Enjoy your lesson and don't forget to come back for your warm-down!



HIT THOSE HIGH NOTES, BABY!

Cheryl Porter Vocal Method

Lesson #4 - SOVTs and Range Increasing Warm Ups

1. Mood Swings

- real pitch as shown

♩ = 98

Musical notation for 'Mood Swings' warm-up exercise. It consists of four staves of music in 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff continues with the same key signature. The third staff changes to a key signature of one flat (Bb). The fourth staff continues with the same key signature. Each staff contains seven measures of music, with a 'V' and a blank line below each measure for vocal placement. The notes are quarter notes with eighth rests, and the exercise ends with a double bar line.

2. Let's Go To The Circus

- Gb upwards 7 half steps to Db then back to Gb

♩ = 136

Musical notation for 'Let's Go To The Circus' warm-up exercise. It consists of a single staff of music in 2/4 time with a key signature of three flats (Bbb). The melody is a sequence of eighth notes: Gb, Ab, Bb, Cb, Db, Eb, Fb, Gb. The notes are grouped into four pairs, with a wavy line above the final pair. Below the staff, the lyrics 'I E A I E A O U' are written under the notes. The exercise ends with a double bar line.

6. Chilly WarmUp

- B upwards 7 half steps to F# then back to B

♩ = 132

Br _____ (Br)

HOW TO USE EACH LESSON

1. Make sure to drink cool water (not too cold) or warm tea (not too hot) before the lesson. Feel free to take sips between exercises and when needed.
2. Do a full vocal warmup in the Warmup section of this course BEFORE every lesson. You can also do Warmups from the Cheryl Porter Vocal Method Course (Free Your Voice)
3. Follow along with the video lesson and also with the workbook and sheet music if desired.
4. After going through the video, repeat all the exercises in order according to your vocal classification, using the ORIGINAL, HIGH or LOW mp3 accompaniment tracks. If none of the three available ranges is ideal for you, load the original-key tracks into the app at this website to make transpositions that are tailor-made for your individual voice:
<https://29a.ch/timestretch/>
5. Chose 1 song to study from this lesson and practice!
6. Finish the lesson with SOVT exercises only.
7. Make sure to fill out your PRACTICE LOG and do a vocal assessment at the end of each lesson.

HOW TO DO YOUR HOMEWORK

1. Do your vocal warmups in an appropriate range for your vocal classification. (Warmups can be chosen from the warmup section of this course or the previous Cheryl Porter Vocal Method course, or from the Cheryl Porter 10 minute vocal warmup.)
2. Your warmup routine should last minimum of 15 minutes, max 30 minutes.
3. Feel free to repeat, add or mix up your warmups.
4. After warmups start to study your chosen song/songs.
5. Practice for a minimum of 20 minutes max 90 minutes.
6. Stop and rest if needed and do SOVT.
7. Have fun during practice!
8. After practicing, do 10 minutes of SOVT for your vocal warm-down.

VOCAL WARM-DOWN

1. Make sure to do your vocal warm-down with your straw, finger or cup after practice.
2. All the vocal warmups in this lesson can be used as warm-downs.
3. Feel free to do vocal warm-downs from previous course or from other Cheryl Porter videos.
4. Make sure to stay hydrated.

VOICE REST

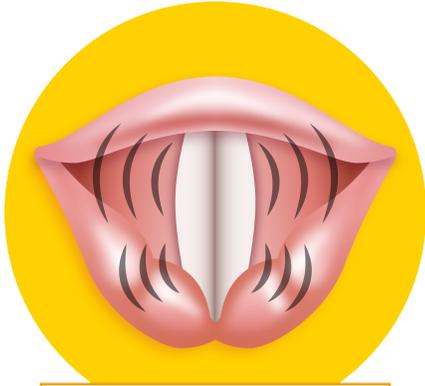
1. Feel free to practice every day UNLESS your voice is tired, your throat hurts or you are feeling sick.
2. Feel free to take 2 days voice rest if needed or desired.

VOCAL HEALTH AND SAFETY

1. Make sure you stay hydrated and drink water during practice.
2. If you feel burning in your throat please stop and do straw phonation to soothe your throat.
3. If your voice is tired after the lesson make sure to rest and do SOVT.
4. If you feel light-headed during the lesson, please stop, sit, rest for 5 minutes and restart
5. Try not to consume milk, cheese or dairy before practice as it could make your voice heavy and create excessive mucus, making it difficult to sing.

LESSON ONE

CHEST VOICE AND BELTING REGISTER



CHEST

In chest voice, the whole, thick mass of the vocal cords (called the vocalis muscles) vibrate comfortably, without forced tension, along their full length.

Hello sweetheart and welcome to class! We're going to start with chest voice because it is the most natural register that we have. Unlike mixed voice, which can be very weak until you really develop it, or head voice that is really airy until you develop it, chest voice is the register that is already there because we are constantly using it, as it is also our speaking register.

It's the perfect place to start and learn that we can take that speaking voice and develop it into a real killer belting voice and -- **Hit Those High Notes, Baby!**

The first step to hitting those high notes is to increase our range and overall resistance! Remember in our introduction how we gently pulled the rubber band? As we are doing our exercises, I want you to keep that rubber band in mind or even use it while you are doing your exercises. Because we can't actually see our vocal cords, using imagery is really important for singers. It's also a great way to practice and get in touch with our voices.

But the most important thing is to practice the series of exercises in the video of this lesson for at least a week before moving on to the next lesson. These exercises and your homework will strengthen your voice and prepare you for the rest of the course. You will need to do these exercises 5 days a week with two days of vocal rest. So let's get to work!

**YOU'VE
GOT THIS!
KEEP GOING, BABY!**



HIT THOSE HIGH NOTES, BABY!

Cheryl Porter Vocal Method

Lesson #5 - Chest Voice

1a. It's Time To Go Home

- real pitch as shown

♩ = 120



It's time to go home! It's time to go home! It's time to go home! It's



time to go home! It's time to go home! It's time to go home! It's



time to go home! It's time to go home! It's time to go home! It's



time to go home! It's time to go home! It's time to go home! It's



time to go home! It's time to go home! It's time to go home! It's



time to go home! It's time to go home! It's time to go home! It's



time to go home! It's time to go home!

leave me a - lone! Hey leave me a - lone! Hey leave me a - lone! Hey

leave me a - lone! Hey leave me a - lone! Hey leave me a - lone! Hey

leave me a - lone! Hey leave me a - lone! Hey leave me a - lone! Hey

leave me a - lone! Hey leave me a - lone! Hey leave me a - lone! Hey

leave me a - lone! Hey leave me a - lone! Hey leave me a - lone! Hey

leave me a - lone! Hey leave me a - lone!

Detailed description: This block contains six staves of musical notation for the song 'Hey Leave Me Alone'. Each staff is in treble clef and contains a sequence of notes and rests. The lyrics are printed below each staff, with hyphens indicating syllables that span across notes. The first five staves each contain four phrases: 'leave me a - lone!', 'Hey leave me a - lone!', 'Hey leave me a - lone!', and 'Hey'. The sixth staff contains two phrases: 'leave me a - lone!' and 'Hey leave me a - lone!'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

2a. I'm Talking To You

- real pitch as shown

♩ = 120

I'm talk - ing to you! I'm talk - ing to you! I'm talk - ing to you! I'm

talk - ing to you! I'm talk - ing to you! I'm talk - ing to you! I'm

talk - ing to you! I'm talk - ing to you! I'm talk - ing to you! I'm

Detailed description: This block contains three staves of musical notation for the song 'I'm Talking To You'. Each staff is in treble clef and contains a sequence of notes and rests. The lyrics are printed below each staff, with hyphens indicating syllables that span across notes. The first staff contains four phrases: 'I'm talk - ing to you!', 'I'm talk - ing to you!', 'I'm talk - ing to you!', and 'I'm'. The second and third staves each contain four phrases: 'talk - ing to you!', 'I'm talk - ing to you!', 'I'm talk - ing to you!', and 'I'm'. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can! I know you can! I know you can! I

know you can!_____

2c. Hey Listen To Me

- real pitch as shown

♩ = 120



Hey lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey



lis - ten to me! Hey lis - ten to me! Hey lis - ten to me! Hey

lis - ten to me!_____

3. Up!

- *F* upwards 7 half steps to *C* then back to *F*

♩ = 120

Ye up ye up!___

4a. Hey Fermati

- *real pitch as shown*

♩ = 160

Hey fer - ma - ti!

fer - ma - ti! Hey fer - ma - ti!

Hey fer - ma - ti! Hey fer - ma - ti!

fer - ma - ti! Hey fer - ma - ti!

Hey fer - ma - ti! Hey fer - ma - ti!

fer - ma - ti! Hey fer - ma - ti! Hey fer - ma - ti!

Hey fer - ma - ti! Hey fer - ma - ti! Hey

fer - ma - ti! Hey fer - ma - ti! Hey fer - ma - ti!

Hey fer - ma - ti! Hey fer - ma - ti! Hey

fer - ma - ti! Hey fer - ma - ti! Hey fer - ma - ti!

Detailed description: This musical score consists of five staves of music in a single system. Each staff contains a melodic line with lyrics underneath. The lyrics are 'fer - ma - ti!' and 'Hey'. The music is written in a treble clef with a key signature of one flat (Bb). The rhythm is a simple 2/4 or 3/4 time signature. The first staff starts with 'fer - ma - ti!' followed by 'Hey' and 'fer - ma - ti!'. The second staff starts with 'Hey' followed by 'fer - ma - ti!'. The third staff starts with 'fer - ma - ti!' followed by 'Hey' and 'fer - ma - ti!'. The fourth staff starts with 'Hey' followed by 'fer - ma - ti!'. The fifth staff starts with 'fer - ma - ti!' followed by 'Hey' and 'fer - ma - ti!'. The music ends with a double bar line.

4b. Hey Ferma

- real pitch as shown

♩ = 160

Hey fer - ma! Hey fer - ma! Hey fer - ma!

Hey fer - ma! Hey fer - ma! Hey fer - ma! Hey

fer - ma! Hey fer - ma! Hey fer - ma! Hey fer - ma! Hey fer - ma!

Hey fer - ma! Hey fer - ma! Hey fer - ma! Hey fer - ma! Hey

Detailed description: This musical score consists of four staves of music in a single system. Each staff contains a melodic line with lyrics underneath. The lyrics are 'Hey' and 'fer - ma!'. The music is written in a treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 160. The rhythm is a simple 2/4 or 3/4 time signature. The first staff starts with 'Hey' followed by 'fer - ma!'. The second staff starts with 'Hey' followed by 'fer - ma!'. The third staff starts with 'fer - ma!' followed by 'Hey' and 'fer - ma!'. The fourth staff starts with 'Hey' followed by 'fer - ma!'. The music ends with a double bar line.

fer - ma! Hey fer - ma! Hey fer - ma! Hey fer - ma!

Hey fer - ma! Hey fer - ma! Hey fer - ma!

Hey fer - ma! Hey fer - ma! Hey

fer - ma! Hey fer - ma! Hey fer - ma!

5. The Belting Song

- C upwards 7 half steps to G

♩ = 132

Come and belt with me, it's as

eas - y as can be! Go "yum yum yum yum yum yum yum yum

yum yum yum yum yum", this is the belt - ing song!

LESSON TWO

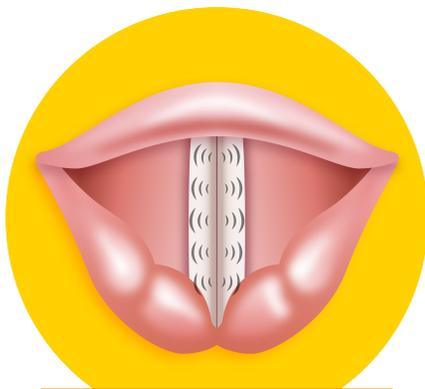
HEAD VOICE & FALSETTO REGISTER

Hello my sweetheart and welcome back to class. Have you been doing your vocal exercises? I hope so! And did you warm up before showing up to class today? If you didn't, you better go right now and do some warmups! Go. I'll be here when you get back.

Welcome back baby and thanks for warming up!

At the last lesson, we were working on what I think is our most natural register, our chest voice register and really developing and increasing that belting and belting range!

If you've been doing your exercises you should already feel a big difference in the comfort and *nat-uralezza* of your chest. You should also notice your range getting higher from when you first started.



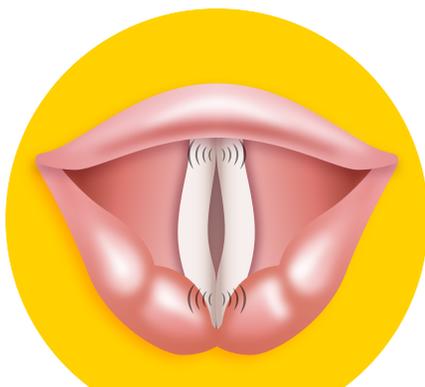
HEAD

In head voice, just the inner edge of the vocal cords, known as the ligaments, vibrate together.

The more you do your exercises, the more your voice will get used to singing higher and at the same your vocal resistance will improve. Remember that if you ever get tired or feel your voice straining, stop and do your SOVTs on the straw, your finger, or the cup. And make sure you are staying hydrated. Make sure that as you are practicing you are not tiring your voice, and remember to always listen to your voice and become more in tune with your instrument.

So are you ready to work on that beautiful head voice? I know I am! After chest voice, head voice is the most natural register. It's one of those registers that you use all the time without even knowing it.

If you ask someone, even a non singer, to imitate an opera singer, they will sing a phrase from "Un bel di vedremo" or "Nessun dorma" and immediately go into head voice, because when we think about head voice we immediately think of opera and classical music. But even non classical singers, as well as men, use head voice. Think about high-pitched laughter or what we do when we imitate siren noises. Those are examples of us actually using our head register naturally, easily, and without really thinking about it too much.



FALSETTO

In falsetto, the cords do not come together completely but leave an opening "chink" between them that lets air escape, producing a breathy tone.

Then we have the sister of head voice which is of course (you guessed it!) Falsetto. One of the biggest questions I get from singers is "What is the difference between head voice and falsetto?" Falsetto is famous for its airiness because in falsetto the vocal cords are not closed completely. Therefore, we always get that cool airy sound in it. In head voice we do not have that breathy quality. Falsetto is such a wonderful form of expression and vocal artistry.

We hear singers use head voice and falsetto all the time in pop, country, gospel, jazz, opera, and, to be honest, basically all vocal musical styles. In the lesson on head voice, you are going to develop that head voice and explore falsetto and hit some serious high notes. So get to work!

HIT THOSE HIGH NOTES, BABY!

Cheryl Porter Vocal Method

Lesson #6 - Head Voice and Falsetto

1. You See, Listen To Me

- real pitch as shown

♩ = 116



You see, lis - ten to me! You see, lis - ten to me! You see, lis - ten to me!



You see, lis - ten to me! You see, lis - ten to me! You see, lis - ten to me!



You see, lis - ten to me! You see, lis - ten to me! You see, lis - ten to me!



You see, lis - ten to me! You see, lis - ten to me! You see, lis - ten to me!



You see, lis - ten to me! You see, lis - ten to me! You see, lis - ten to me!



You see, lis - ten to me! You see, lis - ten to me!



You see, lis - ten to me! You see, lis - ten to me!



You see, lis - ten to me! You see, lis - ten to me! You see!

2. Roller Coaster

- C upwards 5 half steps to F then back to C

♩ = 140

U I U I U I U I A I A

I A I A A

Detailed description: This musical score is for a piece titled 'Roller Coaster'. It is written in treble clef with a common time signature (C). The tempo is marked as quarter note = 140. The melody consists of two staves. The first staff begins with a series of eighth notes: U, I, U, I, U, I, U, I, followed by a dotted quarter note. The second staff continues with I, A, I, A, followed by a dotted quarter note. There are two triplet markings (indicated by a '3' in a bracket) over eighth notes in both staves. The piece ends with a double bar line.

3. Gessica Z

- Eb upwards 8 half steps to B then back to Eb

♩ = 138

Brr I Brr E Brr A

Detailed description: This musical score is for a piece titled 'Gessica Z'. It is written in treble clef with a common time signature (C). The key signature has two flats (Bb and Eb). The tempo is marked as quarter note = 138. The melody consists of a single staff with eighth notes: Brr, I, Brr, E, Brr, A, followed by a dotted quarter note. There is a wavy line above the final note. The piece ends with a double bar line.

4a. Gossip

- A upwards 7 half steps to E then back to A

♩ = 132

Mi me ma mo mi mi me ma mu mi me ma mo u.

Detailed description: This musical score is for a piece titled 'Gossip'. It is written in treble clef with a common time signature (C). The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 132. The melody consists of a single staff with eighth notes: Mi, me, ma, mo, mi, mi, me, ma, mu, mi, me, ma, mo, followed by a dotted quarter note. There is a wavy line above the final note. The piece ends with a double bar line.

4b. Mame Ma Mo Mu

- A upwards 7 half steps to E then back to A

♩ = 132

Ma me ma me ma ma me ma me ma me ma mo mu

Detailed description: This musical score is for a piece titled 'Mame Ma Mo Mu'. It is written in treble clef with a common time signature (C). The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 132. The melody consists of a single staff with eighth notes: Ma, me, ma, me, ma, ma, me, ma, me, ma, me, ma, mo, followed by a dotted quarter note. There is a wavy line above the final note. The piece ends with a double bar line.

5. Crazy Soprano

- real pitch as shown

♩ = 126

Mi ma mo mi me ma mo mi me ma mo mi me ma mo mu mi ma mo mi
mi. Mi ma mo mi me ma mo mi me ma mo mi
me ma mo mu mi ma mo mi. Mi ma mo mi
me ma mo mi me ma mo mi me ma mo mu mi ma mo mi.
Mi ma mo mi me ma mo mi me ma mo mi me ma mo mu mi ma mo mi
mi. Mi ma mo mi me ma mo mi me ma mo mi
me ma mo mu mi ma mo mi. Mi ma mo mi
me ma mo mi me ma mo mi me ma mo mu mi ma mo mi.

6. Primavera

- real pitch as shown

♩ = 105

Pri - - - - - ma - ve - ra!

Pri - - - - - ma - ve - ra!

Pri - - - - - ma - ve - ra!

Pri - - - - - ma - ve - ra!

Pri - - - - - ma - ve - ra!

Pri - - - - - ma - ve - ra!

Pri - - - - - ma - ve - ra!

Pri - - - - - ma - ve - ra!

LESSON THREE

MIXED VOICE REGISTER

Hello my sweetheart, and welcome back to class!

I know you've been working hard and I want to hear your progress. If you're not already a member, make sure to join the Singer Tribe Private Facebook group where you can share your passion with the Singer Tribe community and post your songs and exercises. The Singer Tribe is a great place to meet singers and share your love of singing with people from all over the world. But more than anything, thank you for showing up to class today. So let's get started.

So far we've done some really intense work on our two main registers: chest voice and head voice. I say that they are the two main registers not because they are more important, but because they are the main ingredients in the cake we're cooking and they will open the door to the other registers we need to master, especially the register of today's lesson, mixed voice.

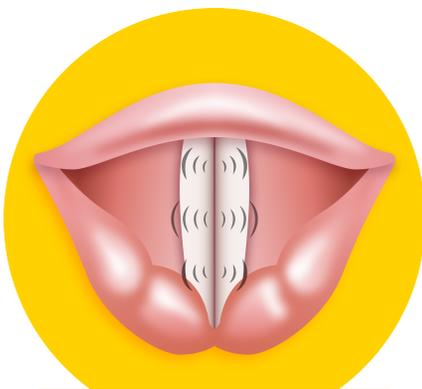
Now, I wouldn't be surprised if you actually decided to take this course because you were confused about, frustrated with, or desperately want to improve your mixed voice.

Mama is going to tell you the truth. Mixed voice is a difficult register. It's a stubborn register. And it does not like to cooperate or to be ignored. Mixed register is the register that you really have to beat down on to develop, because it will do you no favors. *Mixed voice don't play nice!*

This is why a lot of singers may give up and get so frustrated with developing that mix, because it takes so much patience, persistence, and practice practice practice.... But with everything in vocal study, once you decide to dedicate the time and practice it takes to develop that mix, you will master it and you will open a door of vocal possibilities that will take your voice to new heights. Literally.

What is mixed register?

It's exactly that. A little bit chest and a little bit head voice, which is why we are doing the mixed lesson after our lesson on chest and head. Like I said in the beginning of the course, we cannot make a cake without all of the ingredients. And in our cake, the mixed voice is the butter.



MIXED

In mixed voice, the ligaments and some small part of the thicker "vocalis" muscles vibrate together along the full length of the cords.

There are 4 ways we can approach mixed voice.

1. Reinforced head voice

2. Light chest voice

3. By using another definition that I love: Mix is a note that you can sing in full voice but choose not to, because just as we can take our chest voice up, and call it belting, we can bring our head voice down and call it mix.

4. For classical singers, one of the best ways to approach mixed voice is by taking away the cover on our sound. For classically trained singers like me, it's one of the most difficult things to do because the whole basis of classical training is the cover.

Now if you are an advanced singer, I know you are wondering if we will also be working on our mixed belt. Now if you've never heard that term, a mixed belt is when your mixed voice is so developed, strong, powerful, and balanced that it can actually take on the characteristics of chest voice and sound like you're belting.

I will confess that mixed register is something that I developed later in life. As an opera singer I really didn't need it much, so I didn't consider it an essential part of vocal training. But, baby, I was wrong. I really wish that I had been taught the importance of mix earlier in my career.

However, for many strictly classically trained singers, mixed voice, at least for women, is not a part of the vocal vocabulary. So here we are. I am so happy to share with you what I've learned and how to develop one of the biggest mysteries and frustrations in vocal training....mixed voice.



**MAKE SURE YOU
COMPLETE THE
HOMEWORK!**

HIT THOSE HIGH NOTES, BABY!

Cheryl Porter Vocal Method

Lesson #7 - Mixed Voice

1. It's Time

- Db upwards 5 half steps to Gb then back to Db

♩ = 124

It's time_____ to sing a song! Ev' - ry - bod - y put your hands to - geth - er
and let's sing a - long! It's time_____ to take a chance, move your
bod - y to the mu - sic, come on, ev' - ry - bod - y dance!

2. Go And Get It

- F upwards 6 half steps to B then back to F

♩ = 130

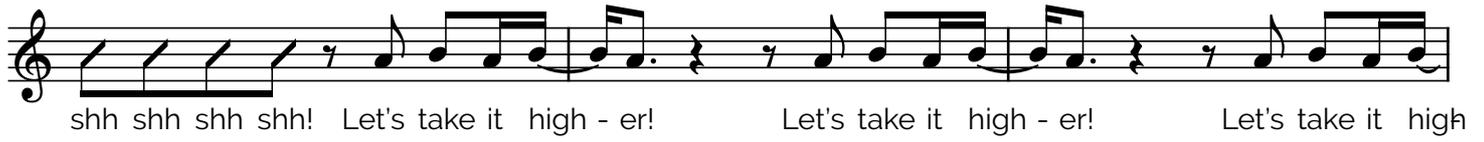
If you want it, go and getit!_____ If you want it, go and get it!

3. Going To The Party

- Ab upwards 7 half steps to Eb then back to Ab

♩ = 132

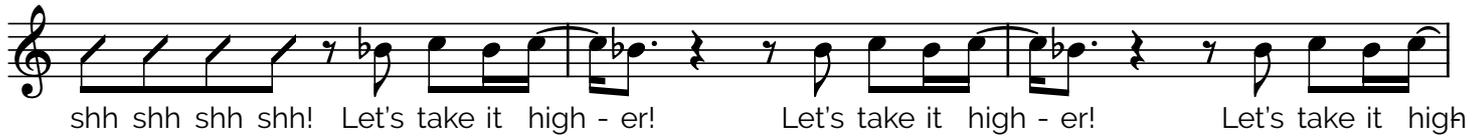
I am go - ing to the par - ty, get up and dance, ev' - ry - bod - y!_____



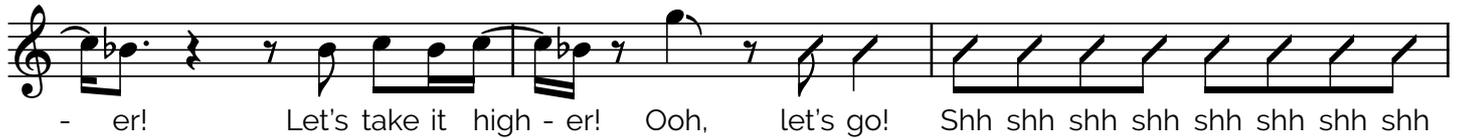
shh shh shh shh! Let's take it high - er! Let's take it high - er! Let's take it high



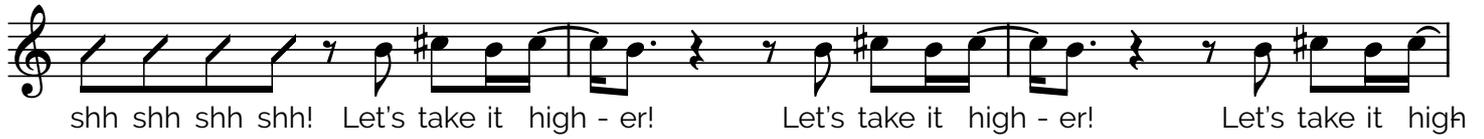
- er! Let's take it high - er! Ooh, let's go! Shh shh shh shh shh shh shh shh



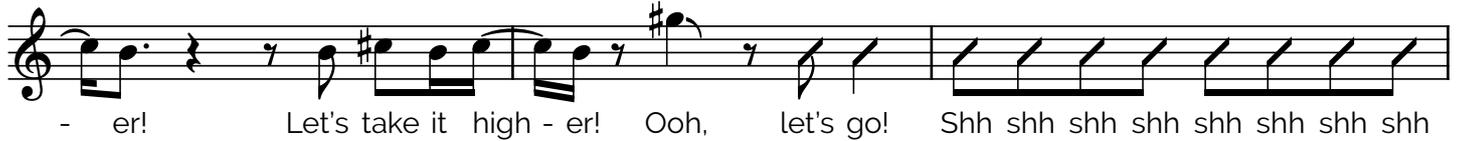
shh shh shh shh! Let's take it high - er! Let's take it high - er! Let's take it high



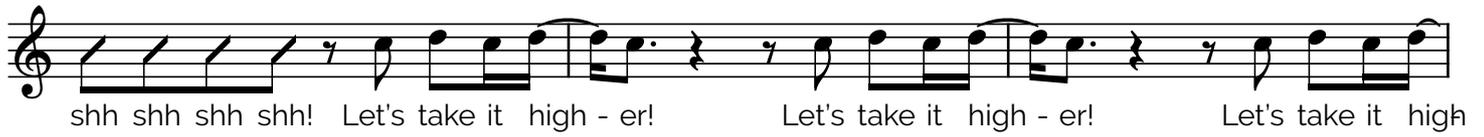
- er! Let's take it high - er! Ooh, let's go! Shh shh shh shh shh shh shh shh



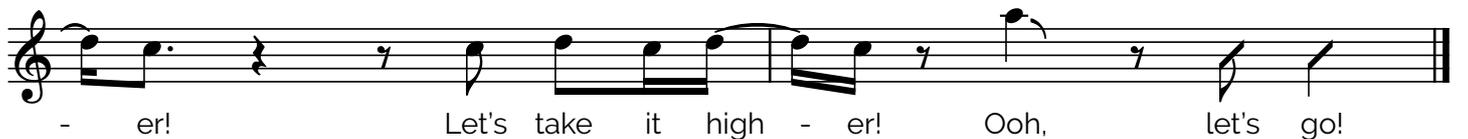
shh shh shh shh! Let's take it high - er! Let's take it high - er! Let's take it high



- er! Let's take it high - er! Ooh, let's go! Shh shh shh shh shh shh shh shh



shh shh shh shh! Let's take it high - er! Let's take it high - er! Let's take it high



- er! Let's take it high - er! Ooh, let's go!

LESSON FOUR

PASSAGGIO

Honey, We MADE IT!!! And welcome back to class!

We've developed the head voice, chest voice, and mixed voice. Now it's time to put it all together! Welcome to our lesson on *passaggio*. Don't you love that word? It's Italian for "passage," which means register blending!

Technically speaking, *passaggio* is one of the most crucial and difficult things for singers to master but artistically it is the most beautiful capability of the human voice. When you hear a voice go from one register to another, like the one and only Whitney Houston, Jessie J, or James Arthur, it is one of the most amazing and dazzling sounds in the world. It gives me goosebumps.

Singers are interpreters and as such it is in our vocal *passaggio* where we really get to tell the story and where the magic of the voice comes alive. But when we hear singers cracking, notes breaking & *spaccando a pezzi*, that could be because we do not have a good *passaggio* and still don't know how to go from one register to another without notes breaking.

At the end of the day, *passaggio* is about filling the holes in our registers; it's about filling in those gaps and putting all of those ingredients together. *Passaggio* is also about fixing breaks and cracks. So, for our cake, *passaggio* is the blender.

These are the three traps that ruin singers' *passaggio*.

- Making the next register too soft
- Making the next register too loud
- Changing register at the last minute

So baby, those are the problems that we are going to fix in this lesson! I'm so ready, because I know you are tired of cracking and not being able to blend those registers.

In this lesson I'm going to teach you a series of exercises that I wrote that will train your muscles to change registers, so that your register change becomes a reflex, not something that you are constantly worrying about or thinking about, but something that your voice will be trained to do automatically or at your command, so that you will become the master!

This is the real one baby! Let's dive in!

HIT THOSE HIGH NOTES, BABY!

Cheryl Porter Vocal Method

Lesson #8 - Passaggio

1. I Love You Too!

- E upwards 9 half steps to Db then back to E

♩ = 110

"I love you!" "I love you too!" (I)

2. Rise And Shine

- B upwards 7 half steps to F# then back to B

♩ = 86

Rise and shine and sing to - day!

3. The Believer

- Bb upwards 7 half steps to F then back to Bb

♩ = 138

If you believe, you can do it!

4. I'm Gonna Sing

- B upwards 9 half steps to Ab then back to B

♩ = 126

Musical score for "I'm Gonna Sing" in G major, 4/4 time. The score consists of two staves. The first staff contains the melody with lyrics: "I'm gon - na sing eve - ry sin - gle day, I ain't gon - na stop, stop stop stop". The second staff continues the melody with lyrics: "my song!". The key signature has three sharps (F#, C#, G#). The tempo is marked as ♩ = 126.

5. It's My Destiny

- Fm upwards 5 half steps to Bbm

♩ = 118

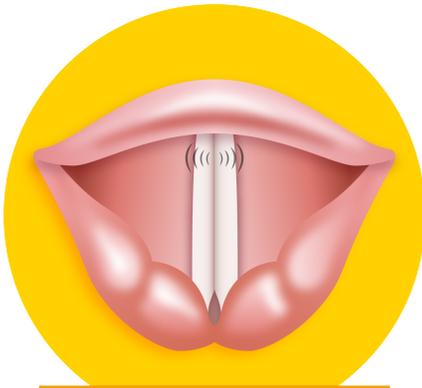
Musical score for "It's My Destiny" in Bbm (three flats), 4/4 time. The score consists of three staves. The first staff contains the melody with lyrics: "It's my des - ti - ny tell - ing me I will be ev' - ry - thing I want - ed to be,". The second staff continues the melody with lyrics: "it's what I'm liv - ing for, I want it all, but giv - ing more,". The third staff concludes the melody with lyrics: "it's my time to shine and soar!". The key signature has three flats (Bb, Eb, Ab). The tempo is marked as ♩ = 118.

LESSON FIVE

WHISTLE REGISTER

So what is a cake without some sprinkles? In our cake, special effects like fry, growl, distortion, and whistle register are our cake decorations and sprinkles.

Now, cake is delicious regardless and I don't want you to think that you need sprinkles for your cake to taste good. But, who doesn't like a few sprinkles?



WHISTLE

In the whistle register, the cords are fully elongated, slightly open at one end while firmly pressed together at the other end, a small portion of which vibrates (unlike the modal registers – chest, mixed, and head – in which the cords vibrate along their full length).

Welcome to Whistle Register. A few years ago, I recorded a video about vocal registers where I sang whistle register and people have been asking me to teach them whistle register ever since. But the truth is, I never sang whistle register and just learned it for the video. I thought, “It can’t be that hard.”

But it was! I started off with little mousy sounds to get my cords used to whistling. I'm always talking about vocal cords vibrating but can you believe that in whistle register most of the mass of the vocal cords DON'T VIBRATE?

They are mostly still and stiff which makes it so difficult to produce the sounds. It feels like playing a flute, but in your throat! Check out my student Ryana practicing her whistle register at home. She's incredible and is a whistle register phenomenon. I also asked my friend and protégée Silvia Dolores, one of the best singers I know, to write some exercises for us to learn whistle Register! Thanks Silvia Dolores!

But proceed with caution! Whistle is an extreme register and can tire out the vocal cords very easily if you are not used to singing in that register. So let's go!



Dear Sweetheart,

I am so proud of you. Keep on using your talent. Be persistent and determined to follow your dreams. I believe in you.

Love, **Mama Cheryl**

HIT THOSE HIGH NOTES, BABY!

Cheryl Porter Vocal Method

Lesson #10 - Whistle Register

1. Catnip

- A upwards 12 half steps to upper A then back to low A

♩ = 122

Brr _____ maow maow

2. Watch Out!

- A upwards 9 half steps to F# then back to A

♩ = 122

Caw!

3. The Princess

- E upwards 9 half steps to Db then 8 back to F

O _____

SONGS TO STUDY

Chest Voice

Soprano “I’m Alive” (Sia), “Tell Me You Love Me” (Demi Lovato), “Listen” (Beyonce)

Mezzo “Bound to You” (Christina Aguilera), “Rain on Me” (Lady Gaga), “New York” (Alicia Keys)

Alto “At Last” (Etta James), “Valerie” (Amy Winehouse), “I Know Where I’ve Been” (Hairspray)

Tenor “That’s What I Like” (Bruno Mars), “Break Even” (The Script),
“Knocks Me Off My Feet” (Stevie Wonder)

Baritone “In My Blood” (Shawn Mendes), “Brave” (Josh Groban), “Intentions” (Justin Bieber)
“A Change is Gonna Come” (Sam Cook)

Bass “Change on the Rise” (Avi Caplin), “Laugh Now Cry Later” (Drake),
“Let the Music Play” (Barry White)

Head Voice

Soprano “She Used to be Mine” (Sara Barielles), “Symphony” (Zara Larson),
“Shoulda Been Us” (Tori Kelly)

Mezzo “Sleeping Sun” (Nightwish), “Love on the Brain” (Rihanna), “Habanera” (Bizet)

Alto “Calling You” (Javetta Steel), “Rolling in the Deep” (Adele), “Doin’ Time” (Lana Del Rey)

Tenor “Reasons” (Earth Wind and Fire), “High Hopes” (Brendon Urie),
“Bring Him Home” (Les Miserables)

Baritone “Latch” (Sam Smith), “Holocene” (Bon Iver),
“Largo al Factotum” a.k.a. “Figaro” (Rossini)

Bass “Always on my Mind” (Elvis Presley), “Cherry Wine” (Hozier), “Se vuoi ballare” (Mozart)

Falsetto

Soprano “Never Be the Same” (Camilla Cabello), “Skinny Love” (Birdy), “Help Me” (Joni Mitchell)

Mezzo “No Time to Die” (Billie Eilish), “Heaven” (Emilie Sande),
“How Come You Don’t Call Me Anymore” (Alicia Keys)

Alto “Say You Love Me” (Jessie Ware), “Don’t Stop Now” (Dua Lipa),
“Don’t Know Why” (Norah Jones)

Tenor “Grace Kelly” (Mika), “This Woman’s Work” (Maxwell) “Earned It” (Weekend)

Baritone “All of Me” (John Legend), “Kiss” (Prince), “Lay Me Down” (Sam Smith)

Bass “Budapest” (George Ezra), “Otherside” (Avi Kaplan), Playground (Steve Lacy)

Mixed Voice

Soprano “Problem” (Ariana Grande), “Stone Cold” (Demi Lovato),

“Giving Myself” (Jennifer Hudson), “Burn” (Hamilton)

Mezzo “Dance Monkey” (Tones and I), “Lose” (Selena Gomez), “Reflection” (Christina Aguilera)

Alto “Damage” (H.E.R), “Golden Eye” (Tina Turner), “Not Another Love Song” (Ella Mai)

Tenor “Jealous” (Nick Jonas), “Somebody to Love” (Freddie Mercury),

“Anytime” (Brian McKnight)

Baritone “Girlfriend” (Charlie Puth), “Suit and Tie” (Justin Timberlake), “Home” (Micheal Bubl )

Bass “Shotgun” (George Ezra), “God’s Gonna Cut You Down” (Johnny Cash),

“Dance Me to the End of Love” (Leonard Cohen)

Passaggio

Soprano “Bleeding Love” (Leona Lewis), “Defying Gravity” (Wicked), “1+1” (Beyonce)

Mezzo “Clown” (Emeli Sand ), “And I Will Always Love You” (Dolly Parton & Whitney Houston),

“When the Party’s Over” (Billie Eilish)

Alto “Without Me” (Halsey), “Addicted to You” (Adele), “Love” (Taylor Swift)

Tenor “Attention” (Charlie Puth), “Apologize” (One Republic),

“Nessun Dorma” (Puccini; Pavarotti)

Baritone “Thinking Out Loud” (Ed Sheeran), “I’m Not the Only One” (Sam Smith),

“Superstar” (Luther Vandross)

Bass “Talk” (Khalid), “Best Part” (Daniel Caesar), “Take Me to Church” (Hozier),

Whistle Register

“Emotions” (Mariah Carey)

“My Hair” (Ariana Grande)

“Loving You” (Minnie Ripperton)

“Grace” (Jeff Buckley)

PRACTICE LOG

“Invest in your dream! Grind now. Shine later.”

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

*“It isn’t the mountains ahead to climb that wear you out;
it’s the pebble in your shoe.” – Muhammad Ali*

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

“Vocal technique is not a cage. It's the key to the cage.”

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

"If it doesn't challenge you, it doesn't change you."

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

"Talent is nothing without hard work."

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

*“Believe in yourself, even if you don't.
Pretend you do, and one day you will.”*

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

“When you face your fear and do what scares you the most, you WIN.”

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

"Release your inner superstar with power and confidence."

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

"Become everything they said you would never be."

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:

PRACTICE LOG

*"Don't count the days; make the days count."
– Muhammad Ali*

TODAY'S DATE: _____

MY GOALS FOR THIS PRACTICE:

VOCAL WARMUPS:

VOCAL EXERCISES :

SONGS I STUDIED:

HOW LONG DID I PRACTICE FOR? _____

VOCAL ASSESSMENT: HOW DID IT GO?:
