

# THE RIGHT KIND OF LOUD

FINDING YOUR  
COMMUNICATION VOICE

---



Kim A. Page 

# Sound Right - Unleashing the Power of Your Voice

*“The voice is the muscle of the soul”.*

Alfred Wolfsohn

Our language has many examples of the paramount effects of the voice—they haven’t found their voice, he doesn’t know how to speak up, they were vocal about the challenges, or, in the words of Malala Yousafzai, “I speak not for myself but for those without voice.” Without our voice we are helpless preys to people and forces around us. We use it to draw boundaries for what we accept and don’t accept. We use it to express our needs and experiences. We use it to lead and show the way. A strong voice is one of the most palpable leadership qualities we can have. And we use it to defend those who are dear to us. Sometimes this can be the key to a vocal breakthrough. One of my voice clients had a voice with a lot of air in it, giving an effect of lack of strength and willpower. We had been practicing different sounds while I was trying to find the one that would make her voice come straight from the gut. Inspired by the two cats in her home and the fact that we were on the twenty-third floor in skyscraper Dubai, I gave her these instructions. “Place your focus point on the balcony of the building across the road, and there, high up in the air, your cats are balancing on the rail, they could fall off any time. You have one chance to send them your sound, warning them and telling them to jump down.” Her voice started softly, gradually growing stronger, and within a few seconds, it was vibrating, floating like a golden stream through the room. For this client, defending her dear ones was the source she needed to connect with her full-body voice. Getting a powerful voice is not about going out on a search for something that you don’t have. It’s about accessing what is already there. Somewhere inside you, your voice is waiting for you to give it wings. Vocal coaching is simply finding the right doorway, opening up for the sound that is you.

### *The Voice Is Intimate*

From a communication perspective, the voice is the most intimate tool we have. It serves as a bridge between what we wish to say and our listeners. Starting inside the body, your voice is created somewhere in your stomach and torso, traveling upward toward your throat, where various personal and technical adjustments modulate it before sending it out into the air as sound waves. The sound waves then travel through the air before entering your listener through their ear canals, spreading out into their body as vibrations. Think about it for a moment. The connection starts inside your own body, ending inside the body of your listener. It is more intimate, even, than the human touch, entering on a skin level. Few years ago I was reading a novel about a deaf woman who enjoyed going to discotheques to dance. She would place herself close to the loudspeakers, close her eyes, and move to the vibrations. Voice and sound is a physical experience, moving through the skin and landing inside the core of our bodies. Having worked with people’s voices for over two decades, I have witnessed again and again how the voice is intimate and personal in a unique way. We cannot be separated from our voice. This

makes it impactful and also utterly vulnerable—the voice is who we are. The word person consists of per and son; in Latin, per means through, and son means sound. Through our sound, we become who we are.

The sensitivity and judgment toward our own voice supersede most other communication tools. One of the ways this comes to show is when we start producing different sounds during a voice session. When I ask a client to repeat a sound, I often hear the reaction “Oh, that was really bad.” If so, I gently ask, “What did you want it to sound like?” The answer will often be, “I don’t know.” Even when we don’t know what ‘a good voice’ would sound like, we judge the sound coming out of our own throat with an instant reaction.

Almost everyone hates listening to his or her own voice when hearing it recorded. “It’s so shrill, I don’t sound like that!” The reason it sounds so foreign to our ears is because we are shifting the position we are listening from. When we speak and sing, we hear the sound from the inside of our own ear channels, translated directly to vibrations, without leaving the body. And when we listen to a recording, the sound enters from the outside of the ear channels, entering the same way it does for the listeners around us. I am often asked what to do about this, and the only thing I can recommend is listen more often, getting used to the quality we hear.

While the voice is intrinsically connected to our identity and who we are, it is also more elastic than we usually think. The voice is often referred to as a fixed entity—that’s just the way it is. But the voice is much more than one type of sound; it can express every shade of human experience. For those of us who speak different languages, we know that our voice sounds different in each of them. Every language has its own placement in the throat and mouth area, activating different muscles, and this affects the pitch and the overall sound. One of the main advantages of training the voice is discovering that it is bigger and can do more than we think. Our voice is not a fixed entity, but a fluid flow of our aliveness, a unique expression of ourselves in the world.

### My Voice Story

I was a nerdy girl with a hungry brain, and like many of us, part of growing up meant getting disconnected from my body. I didn’t have the tools to handle a lot of what I experienced, and so, it was easier to stay up in my head, where I could solve things and be in control. If not for a special encounter in my early twenties, I would still have been up there, peering down on the world without presence and wisdom.

I had just arrived in Berlin when one of my friends introduced me to a guitarist from Stockholm. He told me that he had a rock band, and being keen on new experiences, I asked if I could be a backup singer. For a few rehearsals, I found my way to the practice room in the basement at Stephanstraße, but the rock style wasn’t really my thing, so I dropped out. For quite a while, every time Gunnar and I met, he would ask me when I was coming back to rehearsals. I used different excuses, thinking he would lose interest, but he kept on asking. One day, when he

insisted that I had to sing again, I said, “OK, sure, one day I will, but I’d need a guitarist who wants to play a different kind of songs, I’d want my voice to be heard.” Without losing a beat, he replied, “Great, when do we start rehearsing?” I was stunned and flattered and nervous, all at once, this was not what I expected. And so it started. After months of practice, we had our first concert at a backyard party in Kreuzberg. I was so nervous I thought I would faint. My luck that afternoon was a couple of children playing in front of the stage. They seemed less threatening than the cool and hip adults looking at me, so I simply sang to them and somehow it landed well. With our debut behind us, we got even more into it. Our first songs were Swedish folk songs, and soon I dug out my hidden poems from the drawer for us to add melodies and chords. It was an odd thing—a Swedish singer-songwriter duo in Berlin—but people liked us, and I started taking voice lessons to improve my confidence and technique. During this time, my main focus was expressing the stories of the songs. The magic of taking your innermost personal material, dressing it in words and melody, and sharing it with an audience is like nothing else. We performed at small festivals, cultural cafés, and parties, and I learned how to handle audiences of all kinds, from exalted to indifferent crowds.

I left Berlin behind after two years, missing my steadfast supporter and fellow composer, Gunnar. We kept on making new songs and had some gigs in Sweden and Denmark as well, but over time, distance wrapped up our duo. My next voice adventure was waiting in a workshop with a Bulgarian singer in Aarhus. Binka Dobрева knew two words in Danish: *forfra*, which means

“from the beginning,” and “metal.” After two days with this new vocal technique, I was hooked, and I ended up singing in three Bulgarian choirs, perfecting it as best as I could. Then I discovered

Ida Kellarová’s method of connecting your feelings into the expression of her soulful gypsy songs, making me travel to her hardcore practice ashram in a mountain village in the Czech Republic. Not long after, I heard overtone chanting from Mongolia at a voice festival, and when I stumbled upon a teacher in this technique, I started studying with him. I call them my voiceaholic years. From having been fascinated by sharing my own stories with the voice, I became a disciple of the voice as an instrument, exploring and expanding what it can do. Having been exposed to many voice teachers, I often witnessed examples of unsafe singing environments and saw the effect it had on the students. By the time I started giving my first voice lessons, I knew how important suspension of judgment is for the voice to be released, making me develop an everyone-can-sing methodology. Since then, I’ve had the privilege of leading choirs and vocal groups in the widest array of contexts, spanning from young drug addicts living in an Alcoholics Anonymous house in Mexico City to team building for governmental institutions in Dubai. Over the years my voice passion evolved into a dedication to support others gain access to the freedom and power of their own voice. The joyous transformation it brings makes me humble every time.

### Voice and Words

When we interact with each other, there’s often a mismatch between the words themselves and

the message of the voice. Here's a conversation between a little boy and his mother that I overheard while waiting in line at the supermarket:

"Mum, can I have an ice cream?"

"No, dear, not before dinner."

"But mum, I really want an ice cream!"

"No, we are having dinner when we get home." "Please, mum, just this once..."

"I said no, you can't have an ice cream!" "Are you angry, mum?"

"No, I am not angry!"

Just like the little boy, everybody standing in line had gotten the real message that the mother was transmitting, she was indeed angry. And I thought, what an excellent example of the fact that in situations where there is a conflict between the spoken word and the tone of the voice, the tone of the voice always wins over the spoken words.

Already as infants, we start refining our scanning method to pick up the emotional messages of the voice, it's a core part of our survival. And for those of you who have pets, you know how you use your voice range in different ways to communicate with your beloved animal and how it learns to recognize the different messages. This constant scanning between the words and the tone of voice continues throughout our lives, although the nuances become more refined as we grow up and ascend the layers of responsibilities and titles in the workplace. After an important meeting or a date, we often share with someone we trust, "So he said X, what did he really mean?" On stage and on screen, the variations and potential mismatches between the words and the tone of voice are particularly interesting. When studying a role, the actor works with what is called a subtext, the hidden meaning underneath or between the words. A skilled actor knows how to play with the tension, and it is exactly this, the difference between what they say and how they say it, that makes us follow their moves and stay engaged.

As mentioned, the voice is intimate in a unique way because it is created inside our body where our feelings are contained. The instant sharing from one body to another has another effect that increases the intimacy. It's a perfect scan of the emotions we are feeling. Most of us have had this experience when calling someone who knows us really well. We're having a hard time with something, but not really in the mood to share, so we try to hide it.

"Hello darling, how are you doing?" "Oh, I'm fine, thanks."

"Just what is going on?"

"No, really, I'm just a little tired."

“You can tell me, dear, what is happening?”

The first time I understood this principle was after rehearsal with my guitarist in my early twenties. Gunnar was a new friend, and I admired him intensely. In the beginning of our music making together, I would often get self-conscious while my inner critic was attacking from the inside. We were practicing a song when Gunnar suddenly stopped, looking up from the strings and said, “Come on, Kim, you are an awesome singer, stop thinking that you’re not good enough, just sing!” I was surprised, and more so embarrassed, being caught in my own saboteur mode.

But it worked, helping me snap out of it, so I could change gear and get into the groove. It wasn’t until I was walking toward the metro afterward, that I realized the mystery of what had happened. Gunnar could hear what I was feeling and thinking while I was singing! My voice was transmitting the message loud and clear through the melody we were working on, even with other words in the text. It is exactly this capacity to transmit emotions that makes the human voice so powerful as an instrument. Since my realization with Gunnar, I have learned to use it as a tool while listening to countless voices as a coach, picking up on the emotional message to choose the right exercise for each situation.

### Vocal Wounds

As a vocal coach and choir leader, I often ask people if they like singing, and sadly, most of the answers I get are negative. “Oh, my husband asks me to be silent.” “I really cannot sing.” “I’m tone deaf.” or the most extreme, “I don’t have a voice!” I find this to be a striking example of harsh judgment. You are saying that you don’t have a voice—with your own voice. If someone asks if you know how to dance, you wouldn’t say, “I don’t have a body.” but something like “It’s not my preferred way to move.” With the voice comes a special form of vulnerability, and many of us carry what I call a vocal wound.

According to fellow voice coach Tania de Jong, a disheartening 85 percent of all adults have been asked to be silent. It usually happens during middle-school years between nine and thirteen years old, when we enter the social in-and-out groups and try to range ourselves among the accepted ones. Maybe the school choir director asked you to sing silently or mime without any sound. Or someone pointed out that you sang out of tune at a family gathering or in church, and the experience was so embarrassing and sad that since then you stopped singing. The verdict became the one and only truth about your voice.

When we talk about being able to sing, we refer to a very small slice of what our voice can really do. Each culture has its own parameters of how a beautiful voice should sound, limited to a range of melodies and scales sung in a certain way. If you are born in Mongolia, for example, you will be chanting overtones as the one and only way to sing. If you grow up in Bulgaria, you’ll be projecting metallic sounds in crashing intervals, and if you come from the South in the United States, your voice will have a twang. The global variations of vocal traditions are a delight of

abundance and diversity. When we grow up, however, it is of utmost importance that our own voice matches the voice ideals that surround us. If not, we'll most probably stop experimenting from then on, believing that we cannot sing. The truth is, our voice is much bigger than one single vocal tradition. Both sound qualities and vocal range are elastic and something that can be expanded and explored. The only requirement is a relaxed situation without judgment where we feel safe to experiment.

Another reason some of us develop vocal wounds is a life trajectory with traumas, leading to a disconnection with our bodies. Or it can be the imprint of growing up in surroundings where we are not supposed to be heard, not supposed to take up space, speak up, or question the status quo. Sometimes, the voice is just fine, but the lack of confidence is so deep that it settles into the way we feel about our voice, making us mistrust it. Vocal wounds and lack of body connection can lead to different kinds of vocal inhibitions, preventing us from getting the message through to our listeners. More often than not, the inhibitions are unconscious, becoming simply the way our voice is. In most cases, a cycle of three voice sessions is enough to amend the issue at hand.

Here are some of the most typical ones, I'm sure you've heard a few of them.

Some voices have a lot of air with a fluffy quality around the tone, making it hard to hear and almost impossible to project. In some contexts, this kind of voice is the ideal feminine voice, like the husky voice of Marilyn Monroe. This may be great for movie seduction, but not so great in a professional context. Others have a tendency to keep their lips and mouth area fixed, almost not moving at all when they speak. This makes it difficult for others to hear what they are saying, even more so if you add an accent on top. An effective articulation means having a flexible muscular area around the mouth and soft lips. Then we have people who speak from their head register rather than from the breast register. If you want to sing classical opera, the head register is exactly what you want to develop. For a spoken voice, however, this gives a sense of indecisiveness, as if asking for permission when you speak. Some people have a tendency to only use the upper part of their torso when they breathe, making them hyperventilate in a fast-paced frequency. It can be hypnotic to listen to, like watching someone swimming in big waves while coming up to the surface for air. And some people tend to direct their voice through their nose area, giving the voice a nasal and squeaky quality. Not the worst thing that can happen, but again, it does not signal credibility. Finally, there is a common voice feature that most people don't notice as an inhibition, namely, the place we project the voice from. When people ask me about vocal ideals and a good voice, the first thing I say is that it needs to be body connected. A healthy voice starts from the stomach area, giving a sense of embodiment and depth. As nerves and stress push upward through the body, the voice can easily be pushed upward as well, and it is common to hear voices coming from the throat area instead. The effect is a compressed sound with an intensity that penetrates on a special wavelength, especially when projected with volume. Luckily, the unwanted effects from all these inhibitions are easy to modify with

adequate exercises.

### Singing Is Good for Us

If you grow up with a vocal wound, you are cut off from your voice potential, thinking, or rather experiencing, that you cannot sing. From the outset, we need to be mindful of the way we approach our voice. If we feel unconfident when singing, what's missing is not vocal resources as such, but a favorable situation where the voice can be approached and liberated.

One of the things that happen when we have low voice self-esteem is that we stop listening. As the voice becomes an uncomfortable part of our self, we don't direct our attention toward it, merely accepting the damage. When we start training the voice, the first area to focus on is just that—listening. Before sending out a sound, we need to know what we are looking for. Among all the voices I've had in my hands as a vocal coach and choir leader, I have never met anyone who cannot sing. By using a method that engages the right brain hemisphere, simply done by listening and copying, amazing results emerge in just one session. Another secret to unlocking hidden voice potential is to use songs that are unknown to the participants. In my case, I bring songs from around the world, introducing different techniques and lyrics the participants don't understand. This takes away the inclination to compare with a better or 'right' version of what it should sound like, and from there, it's easier to express, fine-tune, and strengthen the tones.

There are plenty of reasons as to why we should plunge in and reconnect with the innate joy of expressing ourselves with the voice. In recent years, more and more research has been done to verify the benefits of singing, with articles spreading into business publications and social media. Anyone who has participated in a singing session with a group, had a voice lesson, or just sang out loud has felt the well-being spread throughout the body, giving a natural high. When we sing, our brain chemistry changes, as it fills up with the bonding hormone oxytocin, and the neurotransmitter serotonin starts firing up new connections while releasing endorphins, making us happier and smarter. It's like an automatic recharging mechanism, filling the left brain hemisphere with energy and focus, keeping us sharp. And singing affects our health, increasing our longevity. When we do it with other people, the effect is amplified, even making our hearts beat together in the same rhythm. No wonder then, compared to other leisure activities, the sense of bonding and belonging is deeper after singing together. The effects increase even more when singing in front of others, the best thing we can do is to share concert sparks with an audience.

### Vocal Elements

The area of vocal training can seem mystical for someone who hasn't been exposed to voice sessions before. How do we transform the sounds coming out of our mouth, at the same time so personal and so fluid? This overview of six different focus areas gives you an idea of what we are aiming at when working with the voice. The impact of sound qualities is nonverbal by nature, and

hence some aspects get lost when translated into words. If you would like to have an audio version to support your understanding, you'll find some videos about voice usage on my website.

### *Pitch—High—Low*

From a nonverbal perspective, one of the signals of high status and leadership is a deep pitch. So for the male readers, yes, you have an advantage by nature with your vocal range. However, the most important component of the vocal range is that it isn't too limited. I have worked with several male speakers who tend to hover in a low register that is difficult to hear. Many people think of their voice as fixed inside a certain register, something that is enhanced when we join a choir and are placed as a bass, tenor, alto, or soprano. During my voiceaholic years, when I studied one voice technique after the other, one of them was developed by Ida Kellarova, an outstanding gypsy singer from the Czech Republic. Her voice was soaring up from the depth of earth itself. During her master classes, many of us lost our voice for a while to have it come back with more nuances, reaching into a lower voice register than before. The voice is more elastic than most of us think. As presenters, we want the voice to be engaging to listen to, and a big part of that is making sure we're using a variety of pitches while we talk.

### *Volume—Soft—Loud*

To control projection and volume, both soft and loud, we need support from the diaphragm muscle, placed like a disk in the lower part of the ribcage. I met my first choir director around the age of nine, and he told us to go home, lie on the floor, and put a book on our belly. The instruction was to notice how the book is lifted upward when we inhale and floats downward when we exhale. Another way to connect with this muscle is to notice your body when you laugh heartily. After a long while of belly laughter, you can even feel the connection through sore stomach muscles. If you watch infants, they have the most amazing breath and diaphragm control of all, with their stomachs lifting and lowering in a very visible way.

To project a strong voice, the key is to use diaphragm power instead of pushing it from the throat area. In addition to a great vocal effect, connecting with the diaphragm gives a sense of authority and well-being, as it helps us center in the middle of our body. As a speaker, you can use loud volume to accentuate an important headline or argument. And lowering the volume into a soft voice is one of the most effective ways to heighten the intensity of a message. The whispering quality signals that we are listening to a secret, welcoming the audience into the intimate realm that it loves.

### *Speed—Slow—Fast*

For a speaker, knowing how to control the speed is key. There's quite a variation of speaking speeds in different cultures. Not only the speed itself, but also the implicit agreement around how long we pause when we talk with each other differs. And then we have our personalities—

some people take longer time to reflect, while others hardly pause at all.

From a nonverbal perspective, speed itself is an indicator of low status, not wanting to challenge the leader. It makes sense—a leader doesn't have any rush. Embodied calm increases our credibility and makes it easier for others to trust us. When we come up in front of a group as a speaker, our pulse speeds up with adrenaline, preparing us for the “all eyes on me” moment. In itself, the added energy or butterflies in the stomach are healthy, giving us extra focus for the situation. If you're nervous for a speech, and someone says, “Relax, it will be fine,” there's a slight misunderstanding. We shouldn't relax, as such. Those extra sparks are necessary to create a special moment with our audience. We just need the butterflies to fly with us and not get in our way. And to do that, we need to control the speed and anchor ourselves with pauses.

### *Warmth—Resonance—Nasal*

You might not be familiar with the word “resonance,” but you'd be able to recognize the sound of a voice that has it or not without a doubt. A voice with resonance sounds warm and pleasant, making you want to hear more. We create it by relaxing the jaw and the muscles around the lips, allowing for as much space inside the mouth as possible. Technically, what gives a tone resonance are the overtones that are created on top of the base note, the sound we hear. Each base note has its own scale of overtones emerging inside the mouth, and to be created, they need space. You can try a simple version of this effect by singing an open vowel, for example, “oooo.” Try doing it with an open mouth, and then lift your jaw, closing your mouth, and listen to the shift in the sound quality. It will sound flatter, colder...losing its resonance.

There's a special technique that concentrates on this aspect of the voice, called overtone chanting. Working with pure sound only without melodies or words, the aim is to project the overtones outside the mouth so we can hear them as separate notes. As they emerge together with the base note, it has the effect of listening to two voices singing together. This technique is a great method to increase resonance as well as develop deep breathing while connecting the voice inside the body. On the opposite side of the resonance spectrum is either a voice that is squeezed by a tight mouth and jaw area or a voice that is projected through the nose, giving a nasal effect.

### *Articulation—Blurry—Clear*

From a communication perspective, an effective voice is articulated with active lip muscle movements. Every language has its own combination of particular sounds, and many of us have a hard time resting the muscles in use from our native tongue when producing new sounds, resulting in accents. Sometimes charming, of course, but often challenging for our listeners. Especially when working in an international environment, active articulation will help you get through to people with other native tongues. If you are a native English speaker, you might want to pay extra attention to this voice element. It's easy to forget the effort other speakers have

gone through to be able to express themselves in a second, third, or maybe even fourth language that their English might be. The best way to practice articulation is simply by copying foreign sounds in songs, rhymes, and poems, or if circumstances allow, repeating words people around you are saying, all the while keeping it playful and fun.

### *Expression—Intense—Neutral*

We have a physical dislike toward voices that are neutral and flat. Being a direct transmitter of feelings, we don't like it when there's nothing there. The worst examples are synthetically produced voices, like long phone menus with "Your call is very important to us," making us cringe. There's something about our human connectedness to the voice that makes us extra sensitive. We can hear what another person is thinking and feeling in the tone and sound of the voice, and for communication purposes, we want our voice to be expressive and alive.

### An Effective Voice

While every voice is unique and different sound qualities might be desirable, from a communication perspective, there are three criteria to consider:

**Body Connection**—Imagine sitting in a group of people practicing vocal exercises. You're listening to a voice that has been struggling with body connection. When it finally clicks into place, you'll recognize it immediately. Maybe the voice was coming from the chest or throat area, maybe the person was speaking from the head register, or there was a lot of air in the voice. Whatever is going on, when listening to a voice that lacks body connection, we naturally feel a yearning for it to land. It's like a homecoming, both for the person who is sending the sound and for the people who are hearing it. The quality to be sought for is centered and warm, a tone that has strength.

**Voice Elasticity**—Monotonous voices with a flat intonation are the least attractive to listen to. We start thinking about other things, we get distracted, we fall asleep. Elasticity is needed to make the voice dynamic and engaging. It can be in volume and projection, in pitch from high to low, in expressivity, or by using different sound qualities.

**Voice Expression**—This is more important than anything else. Even a voice that is projected with inhibitions hits home as long as it is connected to the feelings of its sender. There is no one way of speaking with an expressive voice. It comes naturally when you are comfortable with yourself and engaged in your topic.

## Voice Tips for You

Step out of judgment. I had a voice client recently who came with a low voice self-esteem. She had grown up in a country where children were not supposed to be heard, and her experience with the school choir was embarrassing, leading her to conclude that others can sing, not I. After years of repression and feeling that something is wrong, leaning in to hear what the voice has to say before using it can be a way to start. The first task I gave her was to create a ritual for her voice. I asked her to find a peaceful space to sit and listen inward with a silent enquiry, maybe a message would emerge? She came back and shared how she got an impulse to contact someone she knew and say what was on her mind. She had been holding back because the message was her intuition speaking and she couldn't find any apparent reason to support it. Reflecting with me afterward, she shared her revelation: "I don't have to justify myself, speaking my truth has a value in itself." When we step out of judgment, the voice becomes our ally. Find a way that suits you, and approach your voice with curiosity.

Start experimenting with your voice and explore what it can do. Many years ago, I was contacted by a high-end finance adviser in the world of B2B deals. He wanted all the tools I could give him to excel in client interactions. Our first sessions were dedicated to the voice, and soon he found himself reproducing strange sounds he had never heard before. During the second session, he suddenly asked, "Why are we doing these exercises?" Trying to explain, I used the image of our two hands and the task of giving a handshake. Although the range of muscles in use for a handshake is limited to small movements, the way to strengthen its power is by making a big circle with the arm. If you do this with one hand and not with the other one, the hand that has been extended into its full range of possibilities will have a different presence during that same handshake. The same conditions can be applied to our voice. By extending our experience of what it can do, we obtain a different quality when we return to our normal speech.

If you drive to work, sing along to your favorite artists. If you are a parent, sing with your child. If you sing in the shower, let it flow. If you are outside, sing to nature. There's an ancient vocal tradition from Korea called "story singing," where practice would include singing against waterfalls, in caves, at ocean waves, and to mountain's echoes. Let yourself be inspired, any time and place that allows you to use your voice is a good time to use it.

Join a choir, or take some voice sessions. One of my clients was a soft-spoken medical doctor who joined a postgraduate in women's leadership with my voice sessions. We had a couple of group sessions and an individual one. Here's her account of what happened: "I can't remember when I started to have a conflict with my voice. As years passed, I realized that it had turned into a kind of rebellious resident, not accepting the orders from my mind. And so I started mistrusting

it, and when I felt betrayals coming, I kept it locked inside. One day I found myself in a voice session, doing things I had never done with my voice. By the end of the session, each one of us was singing a song by ourselves. My voice was flowing—powerful, beautiful, vibrating, truly mine. Now I realize, our voice is a reflection of our most authentic self. And I am progressing: During two important meetings last week, my presence was improved, and I could make myself heard naturally. The before and after effect of the training is immense.” The good news is that most of us only need a few sessions to heal a weakened voice, making it body connected and strong. Try it out when you have the next chance.