



MIND SOUL VOICE

A Path to Vocal Freedom

WORKBOOK

DOT TODMAN

MIND SOUL VOICE

A Path to Vocal Freedom



1st Edition

BY

DOT TODMAN

www.corevocalpower.com

MIND SOUL VOICE — DIGITAL WORKBOOK

by Dot Todman

(Previously titled **Finding Your Core Voice**)

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This superior vocal training method
will help you build the courage
to be vulnerable enough
to discover how naturally
powerful and magnetic
your voice truly is.



To gain the most advantage out of this workbook,
use it in conjunction with the companion book

Mind Soul Voice.

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INTRODUCTION

If you want to get to know your voice better from the inside out, to consistently perform the way you desire, and to take your voice to a whole new level, then this workbook is for you. Remember, the level you connect with yourself is the level you connect with others when you sing or perform.

The exchange that occurs between performer and audience is something that can't be faked. A powerful connection between performer and audience is achieved by doing the inner work. This is what I call “CORE work”, and it will strengthen you from the inside-out like an inner engine, creating your CORE Vocal Power®.

Before many singers even open their mouths, they've already faced self-defeat at a mental and emotional level, and have fallen into the trap they've created for themselves. Unaware of what's happening, many of them blame it on pitch issues, on bad tone, on lack of confidence, and on nerves. A few of them may even believe something is wrong with the way their vocal chords are working.

Hopefully, after you've read my book, *Mind Soul Voice*, you now realize that the vocal issues, or traps, are part of the *effect* and not the *cause* of the problem. If you really want to be an empowered singer with a consistently free voice, then you need to consider your entire instrument by allowing yourself to get to the core cause of the problem. This workbook is designed to help you do just that.

Once you are able to work through the first two-thirds [mind and soul] of your instrument [that most coaches don't address, yet every singer experiences], you will have created the most favorable conditions possible in order for your CORE Voice to emerge and blossom. Additionally, you will be able to continue developing your voice from a freer place and be able to sing with more presence, power, and confidence. It's one thing to understand something intellectually, but a totally different thing to apply it and experience a CORE level transformation.

For example, you can understand the mechanics of how to swim and the names of the different styles of swimming but until you are actually in the water—ready to deal with the realities of muscle memory, endurance, genetic disposition, and how the water feels—you won't know the truth of whether you will float or sink.

This workbook will launch your dive into your own self-awareness and discovery. It takes the principles from *Mind Soul Voice* and sets them into motion in your reality so that you can develop your CORE muscles in order to stay afloat. Just like swimming, the more you practice these powerful principles, the easier it gets. Please remember that change happens over time and not in a single flash. I encourage you to be patient and kind with yourself as you move forward.

As a Vocal Empowerment Coach, I work from the inside (core) out (vocal power) because I know that when you have a solid inner foundation, you can then create a solid outer expression that is not only powerful, but memorable. Building these core muscles today will create longevity and endurance for your future career.

For some of you, this might be the beginning of an inner journey. As you do this work, emotions and memories could show up for you that will feel uncomfortable. If this happens to you, this is a good thing. Embrace it! There is no way to create substantial change without a little pain. For example, when you work out with weights, you accept there will be soreness afterward because you know that in the end, this is part of the process of growing stronger.

Likewise, this inner CORE journey may bring up some emotional pain, because it might magnify areas of you that are showing up as a voice that is stuck. However, once you learn how to develop a powerful relationship with yourself, and exercise your inner-core, it will become stronger and easier. Soon, you will discover that an all new and empowered CORE Voice has emerged.

Your CORE Voice comes from within you because it is you. My ultimate hope for you is that as you go through this important process, you find that feeling of freedom and joy that comes from discovering how incredibly unique, powerful and remarkable your truly are.





MIND SOUL VOICE

A Path to Vocal Freedom

WORKBOOK | exercise 1

DOT TODMAN

exercise one

REFER TO EBOOK, PAGES 2-5

Discovering My Whole Instrument

We all want to play a guitar or piano that's in tune, right? The same is true for singers, actors, and speakers, who also want to sing or speak with an instrument that is in tune and ready for any audience.

In Part II of *Mind Soul Voice*, I discuss the seven states that singers experience as they are discovering their CORE Voice. Each state is related to a part of their instrument that is out of balance. Now, it's time to take a deeper look at yours and find out how to bring your instrument into balance. (Before you continue, you may want to re-read Part II, pages 27 through 56 of the ebook.)

Most of us do not have a perfectly balanced instrument because most of us are just beginning to explore our whole instrument. We have patterns and habits when we sing. If our MIND is imbalanced, we either zone out or think too much. If we're too much in our SOUL, we either feel too emotionally charged when we sing or emotionally shut down. When our beliefs around our BODY/VOICE are out of balance, we put too much focus on our movement (or vocal embellishments) or don't even feel like we're in our body.

The good news is that **your balanced instrument lives within you!** It isn't something you have to find externally.

The first steps to finding and balancing your own voice within are to explore the following three questions:

- ❶ What does your instrument look like now?
- ❷ What is the biggest obstacle stopping you from bringing it into balance?
- ❸ What influences your voice before you even open your mouth?

Once you have identified on paper what these questions mean in your own words, you will then have a starting point for bringing your whole instrument into balance.



handwrite your thoughts here:

1

2

3

EXERCISE 1: DISCOVERING MY WHOLE INSTRUMENT

The next step will help you get to know your instrument better as it stands presently. You have already read about *The Seven States of Singers* and can already see how the three parts of your instrument play a role in your overall psychology.

Take a moment and ask yourself the following questions:

MIND (left & right brain) • Ask yourself: How much time do I spend in my head, thinking, when I sing?

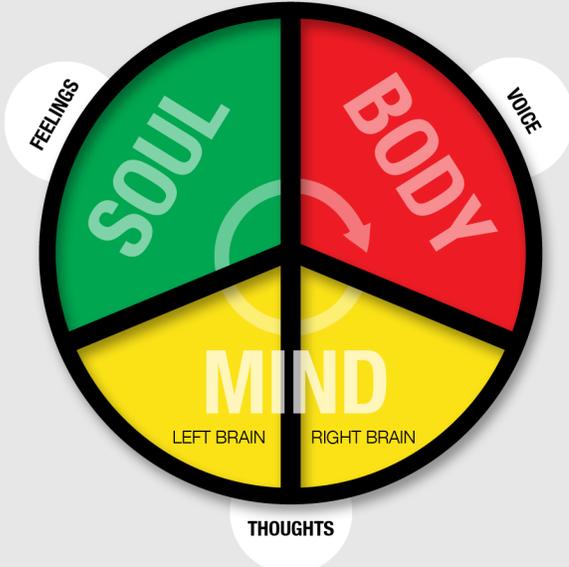
SOUL (your emotions) • Ask yourself: How much time do I spend feeling exposed or nervous when I sing?

BODY (your physicality, which includes the voice) • Ask yourself: Am I unaware or disconnected with my body when I sing? How much time do I spend on how I look or how I vocally stylize when I sing?

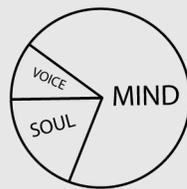
For an example of an unbalanced instrument, look at the small circle graph to the right. This person acknowledges that while they sing, they spend most of their time in their MIND (analyzing), which crushes the time spent in their SOUL, and the result is an overall restricted feeling of the VOICE, which is not being heard in its full power.

Now it's your turn to draw your instrument as you see it. Divide the blank circle into thirds as if it were a pie with three slices. Be honest with yourself by allowing each slice to represent one of the three parts of your instrument. The bigger the slice means you believe you are more dominant in that area, while the smaller the slice means less dominant. Draw how your instrument really feels right now when you sing.

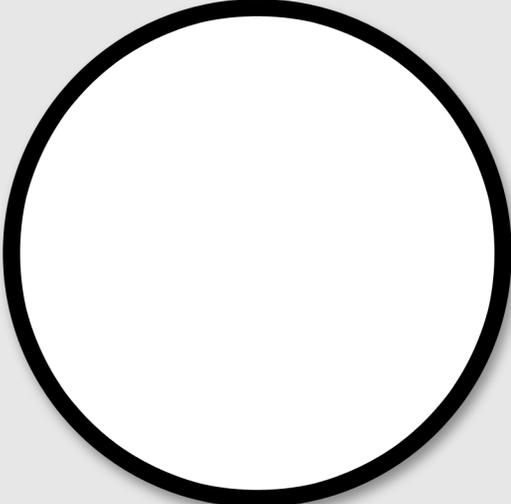
peaceful singer's balanced instrument



example of an unbalanced instrument



my instrument drawn



Now that you have drawn a diagram of your voice, answer these questions to continue with the exploration of your instrument:

what is the most dominant (largest) part of your instrument and why?

what is the least dominant (smallest) part of your instrument and why?



A series of horizontal lines for writing, consisting of 25 evenly spaced lines that fill the central portion of the page.



MIND SOUL VOICE

A Path to Vocal Freedom

WORKBOOK | exercise 2

D O T T O D M A N

How to Create a Balanced **INSTRUMENT**

Now that you have a visual drawing of your instrument, you will be able to see where it has imbalances. If this is true for you, there is no need to worry or feel ashamed. All that needs to happen in order to regain balance is **a shift in awareness and attitude**.

In the past, you may have only been paying attention to the effect, or how the imbalance was showing up in your voice. Now, we are going to get to the root of **why you are having the vocal issue**, and help you create a voice that is powerful on the inside and outside. Balancing the voice begins with giving each part of your instrument **loving attention**. Start by giving loving attention to the area of your voice that is the most dominant.

If your mind is most dominant, try to have more loving awareness of the present moment not only as you sing but as you go throughout your day. When you sing, you want to be able to be present and tell a story, (instead of drifting off, or letting all the critical and controlling negative inner dialogue drive you crazy). One thing that will help you be more present is to do my **CORE Breathing** practice in the morning (learn more by reading *Breathe into Your Power*), and throughout the day (4x4x8 Grounding & Centering).

When you sing a song, you are expected to be comfortable and confident spending 3-4 minutes taking people on a musical journey. If you can't spend this amount of time feeling comfortable and confident by yourself, how do you expect to do it in the company of others? By grounding and feeding the heart through the 4x4x8 breathing practice, you discipline your mind to naturally have clarity and presence, which means you can free your voice from mental stress and tell a story.

If your soul is most dominant, try to show yourself more loving acceptance. You can do this by noticing what you do well when you sing and throughout the day, and choosing to amplify that. Most singers make the mistake of focusing on what bothers them about their voice, which in the long run works against them.

If your body is the most dominant, work on being okay in your own skin. One way achieve this, is to look in the mirror into your eyes while singing. Notice the beauty of your soul and who you are as a human being. Once you start to realize that your voice is the *sound* of your soul, and choose to feel comfortable in your own skin, your body and voice will learn to naturally work together in harmony.

Another helpful practice you can do is to spend time meditating on each part of your instrument, listening to what each part can reveal to you. In your meditation, simply ask, “What does my mind/soul/body need right now?” Then, listen to your intuition as if your mind/soul/body had a voice. Write down what comes to you for each of the three parts of your instrument. You might be surprised at what you learn about yourself and your instrument. There may be some hidden gems just under the surface that could really be beneficial to your own vocal empowerment.

With this new mind/soul/body awareness, you can work towards balancing each part of your instrument. Set a timer for five or ten minutes and do a meditation right now. During the meditation, shift the focus of your awareness to each one of the three areas of your instrument and softly ask, “**What does my _____ need?**” Then, sit silently, holding your awareness and wait for the answers or images to flow to the foreground of your mind.

Use the spaces below to document the thoughts that come to you for each of the three parts of your instrument.

what does my soul need?

what does my body need?

what does my mind need?

exercise two B

REFER TO YOUR SOUL ;)

How to get my VOICE to COOPERATE

Hopefully by now you are learning how to connect to your instrument and realize that your voice is only a small part, which is subject to how your mind and soul operate. You've also been paying more attention to what part of your instrument dominates your vocals when you're singing, and nine times out of ten, this may be affecting you while you perform other tasks as well. For example, if your mind is always trying to control the outcome of notes while you sing, you might notice that your mind also wants to control the outcome when you are facing a new situation. If you continue to do the following regularly, the next exercise will help you improve the overall quality of your performance and free up your voice. It has to do with your relationship to your voice.

If you are reading this workbook, there is a pretty good chance that you have been saying negative things towards it in your mind, and maybe even micro-managing it.

STEP 1

Answer the following questions.

1. How loud is the volume of the negative inner dialogue inside your head when you sing in an important situation to you? [circle one]
1 2 3 4 5 6 7 8 9 10
2. What percentage of the time does that negative inner dialogue show up for you while you are singing in an important situation? [circle one]
5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100
3. On a scale of 1-10, how much do you accept your voice the way it is right now?
1 2 3 4 5 6 7 8 9 10
4. On a scale of 1-10, how much do you trust your voice to show up the way you need it to, right now?
1 2 3 4 5 6 7 8 9 10

STEP 2

How would you feel if a friend of yours gave you the trust or acceptance level that you gave your voice? Would you want to have your best friend treat you this way? If you answered “No” to this question, or you’re unhappy with your scores, then this is a very important exercise for you.

Taking into consideration how you have been treating your voice in the past and the way you answered the previous questions, I would like you to **write a genuine love letter to your voice**. This purpose of this letter is for you to start anew with your relationship to your voice. If you want other people to love your voice, it’s important that you learn to love it first - unconditionally.

If you refer again to the diagram of the Singer’s Peaceful Instrument in *Mind Soul Voice*, you will notice that your voice is subject to how your mind and soul operates. I’ve shared that you want to create the favorable conditions in your thoughts and feelings in order to at least have a foundation for your true voice to even feel safe enough to emerge. The voice is the effect, not the cause of the problem. That means it’s up to you to change how you relate to it if it has been a negative experience in the past. Even if you sound great, there will always be underlying resentment in your voice and a lack of authenticity if you do not learn how to at least be “friends” with it.

Consider the following as you write the letter:

- What thoughts does your mind default to when you begin to sing, or right before you sing?
- How critical are you when you listen back to your voice?
- How do you treat your friends and how do you want to be treated by your friends?
- What do you say about your voice in front of other people? [I can’t sing! I’m tone deaf, etc.]
- If you were your voice, what would you need to hear in order to make vocal expression easier?
- How do you want to begin anew with your voice?
- Remember, your voice is the part of you that knows you better than anyone, and loves you unconditionally, regardless!

STEP 3

Start your letter with “Dear Voice...” Speak from the most genuine part of yourself, and remember, your voice is already cooperating with you. It’s doing exactly what you tell it to. If you want better results, LOVE IT BACK UNCONDITIONALLY.

EXAMPLES of Letters to your **VOICE**

5/12/16

Dear Voice,

The last time I wrote you I promised to trust you more and as much as I've been doing that I know that there are still some insecurities and fears to work through. I'm not even really sure what I'm afraid of and I'm proud of all the ways we've moved through fear together. This year we've gotten stronger - you've gotten more willing to rely on you - to use you more - I speak my truth more thru paper, in lyrics, in person, in singing heard. I hope you feel more utilized, prioritized and present. My sense is to uncover - my hope is that I can lead

When it comes to singing I'm still learning. It is ultimately my greatest goal and what I want to know you so completely that my dream of is one for me to hit. I want to trust in my ability to flow through me. I want to simply show up and let order to get there I want to strengthen I'm less familiar with using. My bridge and those aspects of you more attention and more and to really feel strong and intention. I show up - to feel increasingly able to let water flows through, that you, voice, flow love this process and so I don't make these with a lot of concern on how to get there there. In the meantime I promise not to be come such a long way and there's so much for this adventure - for every moment I found couldn't have dreamed. I'm grateful for how

Thursday, Jan 5th, 2017

It's been almost 15 years since I started singing with you - I was living with my grandma at the time. I still remember practicing Celine Dion's "My heart will go on" a thousand times in the closet, so not to piss my aunts, uncles and cousins off while belting out the high notes. Since then I've had the habit of practicing by myself, preferably in the dark. Time passed by in a flash - I've had many practices, recording sessions, and performances with you since.

It never occurred to me how unfair I've been towards you. To me, you were something I owned, and should work perfectly whenever it was convenient. When you cracked or got pitchy, I'd get so mad, blaming you for being less-than... I'd compare you to other singers' voices, never understanding why you couldn't do what they do. I don't think I've ever acknowledged, especially not in writing, what I love about you. I especially love the way you feel in my throat and chest when I sing a low note, the vibration warms my soul, and keeps me grounded. I also love how it feels in my nose and forehead when I sing the higher notes, the soft and airy tone feels so freeing. While it still feels almost foreign to me belting out the high notes, it's so liberating that my heart beats faster just thinking about it!

You're a beautiful gift, thanks Voice. It's a blessing to have you as a lifelong friend, as a "constant" in my life when so many things change. Even then, I cannot expect to have you with me forever and always, and slack off on building our relationship. I look forward to seeing what we can do together!



MIND SOUL VOICE

A Path to Vocal Freedom

WORKBOOK | exercise 3

D O T T O D M A N

exercise three

REFER TO EBOOK, PAGES 6-17

Cause & Effect: *Discovering* My Beliefs

When you sing, do you think the effect of your voice is purely about what people hear? Actually, that's only one part of the singing equation.

You now know your voice:

- 1 Begins with your *thoughts*,
- 2 Carries the energetic component of how you're *feeling*, and finally
- 3 Creates the *sound* that people hear.

This means, when people experience your voice, the actual "sound" part that they hear is only about 33% of their experience. The other 67% has to do with the thoughts and feelings that are projected along with that sound, which originate from your beliefs.

This is why it is possible to enjoy and be moved by a singer's performance even when they don't hit all of the right notes. This is also why it is possible for a singer with perfect pitch to lack an emotional quality when they perform. Knowing your voice is a composite of three key components, wouldn't it make sense to examine your beliefs about your voice?

Let's learn whether your beliefs are empowering you or limiting you, and how they're serving you as a singer or speaker.

Print out several copies of the *Vocal Journal* pages from the back of this workbook and place them in a folder or binder if you have not already done so. Add as many sheets as you need to get through the exploration and discovery process.

IDENTIFYING YOUR BELIEFS

On a *Vocal Journal* page, write down your thoughts and beliefs about your voice. Let it all out. Do not censor or edit your thoughts in your mind before writing them down. Just let it flow. It might also be helpful to describe the images you see when you think of your voice or yourself as a performer. Beliefs can be positive or negative, like: "I am not a good singer" or "I have a strong voice."

Then, on another page or pages, ask yourself the following questions for each one of the negative beliefs you listed on the previous page:

Is this belief working for me?

*Is holding this belief giving me the results I want?
How would I sing, or what kind of singer would I be without this belief?*

ALONE VERSUS IN FRONT OF AN AUDIENCE

On a new page, explore in writing how you think or believe the energy or power of your voice changes from when you're singing by yourself compared to when you're singing in front of other people?

Take a moment and honestly consider, in writing, the difference between the two scenarios. How are you as a performer alone versus in front of people?

Do you observe any difference in how you perform when you're in front of others? If you answered yes, use the empty boxes on the next page to answer the following questions:

What is the difference in your **mind** when you perform in front of people verses alone?

the mind difference

examples:

"My mind feels more spaced out when I'm alone and overly analytical when I'm in front of people."
 "I do not notice a difference."

What is the difference in your **soul** when you perform in front of people verses alone?

the soul difference

examples:

"My soul feels more happy when I'm alone and more judged when I'm in front of people."
 "My soul feels more uncertain when I'm alone and more encouraged/outgoing when I'm with people."

What is the difference in your **body** when you perform in front of people verses alone?

the body/voice difference

examples:

"My body feels free when I'm alone and more tense when I'm in front of people."
 "My voice feels like it closes up when I'm with people."
 "My body always feels tense."

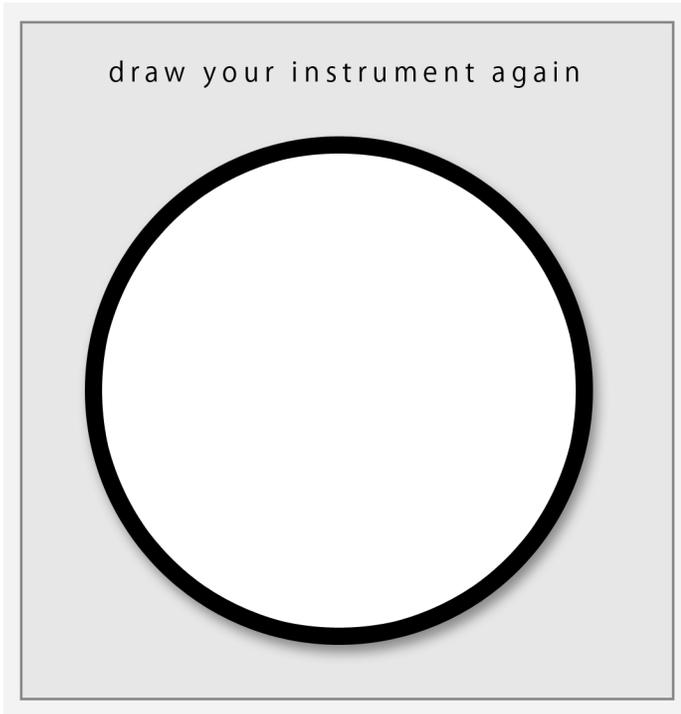
Now take a moment and observe what you wrote in each one of the three boxes. Is there one area of your three fold instrument where you notice more struggle than the others? If yes, which one is it? This is your most dominant part of your voice.

Now refer to the *Peaceful Instrument* diagram of your voice on page 3 of this workbook. Looking at your drawing, does the biggest area of your voice (or most dominant) coincide with the box on this page that has the most issues written in it?

If they are not the same, consider this: when you drew your instrument on page 3, were you imagining yourself singing alone or singing in front of people?

Take another moment now to draw your instrument again but this time draw it opposite of how you were

imagining it in the first drawing. In other words, when you drew it the first time if you drew it imagining how your voice is while performing, then draw it here how you imagine it when you are alone or vice versa.



Now compare the drawing on page 3 with the drawing above. Do they look the same?

You might notice your instrument looks different when you're alone versus when you're performing or around others. If this is the case for you, then this means that you allow others to affect your instrument. Take a moment and write down in your **Vocal Journal** any observations or insights this exercise may have sparked in you.

Now ask yourself, writing the answers in your journal, the following questions:

If I sound better when I'm alone, what subconscious beliefs might I be subscribing to that are allowing for me to give my power to others when I sing in front of them?

Example: "I get more nervous in front of people because I'm afraid of rejection....because I believe I'm not lovable."

Then ask:

Is it really true?

Is this belief helping me?

If not, *am I willing to let go of it and replace it with a new belief that will help me so in turn, I'll sing better?*

What is a new belief that will help me?

FACE YOUR FEARS

If you don't believe you can let it go, why? *What are you afraid will happen if you do let it go?*

In Your Journal, Write 1-3 things you can do differently to help you anchor these new positive beliefs into your daily awareness and learn to let go more in front of others.

Example 1.

Belief: I AM LOVED

Daily Exercise: Focus throughout the day, celebrating the things I do well. Celebrate them in my mind. At the end of the day, write them down.

Example 2.

Belief: I HAVE SOMETHING TO OFFER

Exercise: Find new positive ways to connect with people I usually wouldn't. Smile and make eye contact with the cashier at grocery store, teller, etc.



A series of horizontal lines for writing, consisting of 28 evenly spaced lines that fill the central portion of the page.



MIND SOUL VOICE

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WORKBOOK | exercise 4

D O T T O D M A N

How to Heal the Wounded VOICE

Most likely, if you are reading this, you may feel that there is something wrong with your voice. People have many beliefs about what is wrong with it, due to what I call a “vocal wound.”

Vocal wounds come from your past. Maybe you were hushed as a child or told you couldn’t sing. Whatever the wound is, please be informed that it is **not** you and you do not have to keep it or hold onto it. It’s simply a belief you have adopted that may or may not be true. In other words, it isn’t who you are.

Sadly, I’ve noticed that most singers (even the professionals) have negative beliefs about their voice that aren’t true! Negative beliefs are the reason why a slender person worries that they are overweight. They believe they are too heavy in spite of the reflection in the mirror. It’s why a rich person worries they don’t have enough because they believe they are poor in spite of what the bank statement says. Negative beliefs may have had their place at one time in your life but once the weight is lost and the financial stability is there, is it productive to continue holding on to the belief? No. You let it go. Otherwise, you will not be able to see what you have accomplished because the belief is blinding you from the truth of your present reality.

It’s always easy to notice how other people’s beliefs are affecting them, but now it’s time to look at our own beliefs.

In the following exercise, I would like you to consider the radical possibility that your voice may not need to be fixed or repaired. However, it is likely that your beliefs need repairing or adjusting. Consider the following questions:

What if my voice is not as challenged as I think it is? What if there is a belief in place that is preventing me from experiencing the greatness my voice has to offer?

Remember, it’s your subscription to your beliefs that affects 67% of your vocal performance. Adjust that part of your instrument first, and suddenly the odds turn in your favor! Beliefs can either work for you, or against you. And, I hope that by now you are opening up to the possibilities that there is a lot more going on with your voice than how the air passes between your vocal folds.

From where I stand as a coach, it’s imperative you understand that if you want to begin letting your beliefs work in your favor instead of against you that you need to develop a new skill: the skill of being **objective** with yourself.

Being objective about your voice is so imperative, that the “O” in CORE Vocal Power® stands for **objective**, which is knowing how to **observe yourself without judgement or an emotional reaction**. Most of the singers I have worked with are not objective. Instead, they are overly critical. Through research and my coaching experience, I have found that eight out of ten singers arrive in my studio with a strong belief that they are much worse than they actually are.

EXERCISE 4: HOW TO HEAL THE WOUNDED VOICE

This single belief makes the process of finding your CORE Voice very difficult because it puts you even further away from your goal.

Complete the following exercise. It will help you become more grounded in reality, more open to change, and more free in terms of how you think about your voice.

write down three things you like about your voice.

For example, what do you do well? What is unique about your voice?

1

2

3

How did that go? Were you able to objectively find three positive things about your voice?

Frequently, my students say "*I don't know*" when I ask them to list three things they like. If this was hard for you, it just means you aren't paying attention to what is working for you because you are only focused on what isn't working. In other words, you have a difficult time being objective when it comes to your voice.

In order for you to grow technically as a singer, you will need to first learn how to be objective. Here are a few tips that will help you to become more comfortable with being objective.

Tip: Discover how your voice **feels** by singing alone and without focusing on technique. Simply sing and feel. Then, write about your experience(s) in your *Vocal Journal*.

Tip: Sing along to one of your favorite songs. Record yourself singing the song but do not sing with a focus on technique. Again, sing with the intention to simply feel and enjoy the experience. When you playback the recording, only note what you liked about what you did. Then, write those things down in your *Vocal Journal*.

Remember, the beliefs you associate with your voice and how you perceive yourself have a huge connection to your overall vocal performance. Of course, you want to be a technically accurate and amazing singer. However, the doorway to becoming technically accurate, and amazing opens when you let go of **trying** to be technically accurate and amazing. When you are "trying" to be amazing, what you're really telling yourself is "I am NOT

amazing!" It is now time **trust** that you already are amazing, and let yourself be open to this reality.

Once you're willing to take that leap of faith and trust yourself, you will then have the capacity to move forward and create the powerful muscle memory in the mind, soul, and body that will deliver the voice you've always dreamed of. Because the technically accurate and amazing voice already lives within you, you don't have to **try** so hard, or force it any longer. With this new mindset of **trust**, you'll be surprised what you discover as your CORE voice begins to unfold and reveal itself.



Now, take a moment and thoughtfully answer the following questions objectively as possible.

write down the names of your top three favorite artists:

what qualities do these artists have that you like or admire about them?

what is it about them that inspires you as an artist?

Was it easier to do this exercise than the previous one? As you review what you wrote above, understand that the qualities you appreciate in other artists are the same qualities within you. Does that surprise you? If it were not so, you would not be able to spot those qualities in another artist. Have you ever heard the saying "*It takes one to know one*"? Take a moment to consider this concept. You might want to compare the list you wrote on this page with the list you wrote about yourself on the previous page. Are they similar?

Even if the qualities these artists possess are only seeds within you, they are there; and, with a little watering and nurturing they can blossom and grow. What is important for you to recognize right now is that these qualities are the parts of you that want to be expressed as an artist and singer. All they require to manifest is

your faith, courage and persistence. If you are able to use **objectivity**, you will resonate with the possibility that these seeds can blossom and shine forth from within you. This is the plot twist in your vocal journey. The ah-ha moment when you realize the hidden potential that rests within you. By shifting out of the self-critical beliefs into the possibilities of your greatest potential, you set yourself up for the greatest singing adventure of your life.

Hopefully by now you are beginning to grasp that CORE Vocal Power® isn't strictly about the volume, tone or range of your voice; It's about the whole instrument. By understanding what the whole instrument is and how you can ignite that three fold engine within you, you will always perform at optimum capacity.



MIND SOUL VOICE

A Path to Vocal Freedom

WORKBOOK | exercise 5

D O T T O D M A N

exercise five

REFER TO EBOOK, PAGES 10-17

How to Surpass the MIND

The hard truth is that the brain is much more complex than simply the right (intuitive) and left (logical) hemispheres. However, for the sake of helping you understand your instrument, this model provides a foundation for you to work from. Your goal is get your brain wired for empowered singing and speaking, which means you feel safe enough to surpass the mind and tap into a much deeper place called: your CORE.

Now, complete the following activity box:

check only one box per row, whichever one is more dominate:

- | | | | |
|--------------------------------|--------------------------|----------------------------------|--------------------------|
| I use logic | <input type="checkbox"/> | I use feelings | <input type="checkbox"/> |
| I am detail oriented | <input type="checkbox"/> | I am "big-picture" oriented | <input type="checkbox"/> |
| I use facts | <input type="checkbox"/> | I use imagination | <input type="checkbox"/> |
| I use words and language | <input type="checkbox"/> | I use symbols and images | <input type="checkbox"/> |
| I live in the present and past | <input type="checkbox"/> | I live in the present and future | <input type="checkbox"/> |
| I prefer math and science | <input type="checkbox"/> | I prefer philosophy & religion | <input type="checkbox"/> |
| I comprehend easily | <input type="checkbox"/> | I can "get it" (i.e., meaning) | <input type="checkbox"/> |
| I am knowing | <input type="checkbox"/> | I believe | <input type="checkbox"/> |
| I acknowledge | <input type="checkbox"/> | I appreciate | <input type="checkbox"/> |
| I use order/pattern perception | <input type="checkbox"/> | I use spatial perception | <input type="checkbox"/> |
| I know object names | <input type="checkbox"/> | I know object function | <input type="checkbox"/> |
| I am reality based | <input type="checkbox"/> | I am fantasy based | <input type="checkbox"/> |
| I form strategies | <input type="checkbox"/> | I present possibilities | <input type="checkbox"/> |
| I am practical | <input type="checkbox"/> | I am spontaneous | <input type="checkbox"/> |
| I play it safe | <input type="checkbox"/> | I like risk taking | <input type="checkbox"/> |

Now total how many boxes you marked in the left column and right column.

fill in the totals below from each column above:

Logical

Intuitive

Now, turn to page 3 and 9 where you have drawn the *Peaceful Instrument* diagram. Add a line that splits the mind area of the instrument into two parts: one for the left brain and one for the right brain. When you draw the line in, make it in proportion to the totals in the boxes on page 13.

Note: Even though it's easier to sing beginning with the right brain, the balanced instrument has both sides equal. If you already have both sides equal note that it's not just a numbers game. It's great to have access to both parts of your brain but we want to make sure those sides are working for you the way you need them to, as you sing. In other words, you need to be "wired to sing."

The day you tap into your CORE is the day when your Logical Left side says to your Intuitive Right side, "Okay, you're in charge and I surrender to you." When this happens to you it is amazing. I'm going to explain it in an abstract/figurative way. The right brain joins with the left, and they merge. Together, they drop down through your heart and into your CORE, forming a higher kind of intelligence that doesn't really involve thought. You're no longer in your mind. Now, you have access to the place where you improvise from, harmonize from, and create miracles from. You tap into what I call your *Musical Intelligence* and it lives in your CORE. For most people, this is a learning process that requires trust.

After reading that abstract explanation, it might be more obvious to you why one of the first things I assign my singers and speakers is my CORE Breathing. CORE Breathing will immediately begin to train your brain to relax, let go, and surrender to what you want it to do, instead of what it wants to.

For more information about your CORE Breathe, read the Ebook *Breathe into your Power*.

Here are some helpful tips and information about the brain and what to do with your results.

Myths about the Brain

- One half of the brain is good and the other is bad.
- One side of the brain is smarter than the other.
- Women tend to be more right-brain dominant and men tend to be more left-brain dominant.
- Most people only use one side of their brain.

If any of these myths affect you, realize that they are false beliefs and not serving you. Release these idea because the human mind has the potential to do whatever we train it to do. Now you're learning to re-train your brain

Music and the Mind

It's interesting to take a look at what parts of the brain control the different elements of music. I included the following list to help you understand more about how your brain works in relation to music.

Left Hemisphere:

Form
Tempo
Rhythm
Reading
Writing
Sequence
Analysis

Right Hemisphere:

Melody
Timbre
Emotion
Loudness
Intervals
Creativity
Intonation

Advice for Left Brained “Logical” Singers

Generally speaking, you guys need to lighten up! You may be practicing too hard without the kind of feeling and quality you need.

Remember, it's not about WHAT you practice, but HOW (the energy and attitude behind it). So, make sure when you're practicing that you are not becoming overly analytical. It is proven that those who spend too much time focusing on their mistakes and weak areas while they sing, take much longer to progress than those who focus on what they do well.

Your instrument isn't just your voice. It's connected to your soul. Therefore, be kind to yourself, and don't listen to the critical mind-chatter or micromanage while you sing. First, commit yourself to having fun and then record your voice so you can let go and experience the present moment. The recorder becomes your ears. Let it catch your mistakes, while you rewire your brain to stay present in your singing exercises. Use some of the tips below for extra help. Later, after you've had your fun, you can listen back to the recording and use your analytical skills, alongside self-acceptance in order to be objective about your voice.

Advice for Equally Right & Left Brained Singers

It is possible that your results show that you use both sides of your brain equally. This is actually more common than you might think. Unfortunately, it doesn't mean you are perfect. You may find that even though you scored equal parts on both sides,

you're still experiencing vocal challenges. This could be for a number of reasons, but when related to the mind, it means that even though you have more access to your brain than most people, it still might not be wired to your advantage.

Tips for All Singers

As a result of acknowledging and addressing the first and most important issue in singing: BRAIN CHEMISTRY. I have created CORE Vocal Power® products to assist singers to surpass the mind and tap into their core. For starters, I highly recommend you do brain balancing exercises.

Here are some examples below:

- Every morning for 2-4 minutes, do the cross crawl exercise and snapping fingers right and left alternate to your favorite song
- In 2005, I created something called DFT (Dot's Freedom Tapping), which modifies EFT (Emotional Freedom Technique) for singers. You can use the points to tap, “Even though [what is bothering you about your voice] I completely love and accept myself”
- Every once in a while experiment with brushing your teeth with the opposite hand you normally hold your brush with.
- Use any of Dot's Call & Repeat products.





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A series of horizontal lines for writing, consisting of 28 evenly spaced lines that fill the central portion of the page.



MIND SOUL VOICE

A Path to Vocal Freedom

WORKBOOK | exercise 6

DOT TODMAN

exercise six

REFER TO EBOOK, PAGES 18-21

How to Trust My Vocal Expression

Learning how to be at ease and trusting your vocal expression begins with understanding how uneasy and distrusting you are when it comes to your own instrument.

On a blank page in your *Vocal Journal*, answer the following questions:

- 1 How much do you feel you need to control your the events of your daily life?
- 2 What is your relationship with control? (Where would you be without it?)
- 3 How would you function in your day if you spent less time trying to control the outcome?

Now consider the following about singing and write your responses down in your *Vocal Journal*:

- 1 How much do you feel you need to control your voice when you sing?
- 2 What is your relationship to control when you sing?
- 3 How would you function when you sing if you spent less time trying to control your voice?

Let's compare and review what you wrote. Nine times out of ten the answers you wrote down about singing will be very similar to the answers you wrote down for your daily life. This is because our life-habits show up when we sing. If we're accustomed

to being controlling in our daily activities, then we will sing that way. Who we are and how we function follows us into every area of our life.

The point of this exercise is to help us reflect on how you might use control to force outcomes in your singing, instead of allowing your voice to be exactly what it is, and letting it grow from there.

Here are two additional questions you are encouraged to reflect upon. Take time to note down your thoughts inside your *CORE Vocal Power Journal*:

- 1 What is the core feeling behind my desire to control? Is it **fear** or **peace**?
- 2 Knowing this, how can I create more **peace** when I use my instrument and sing?

Always remember, if you have the desire to sing, you have it for a reason and purpose. You deserve to express yourself through your voice!



This workbook was created to help you open the doorway that gives you access to singing with your *CORE Voice*. I invite you to enjoy your voice, to see your potential as a performer, and go easy on yourself but consistently on the journey ahead.

I recommend that in three months after completing these exercises, you print out this workbook again and redo it as a way of measuring your growth. You will be able to see how the process of **Mind Soul Voice** allows you to transform into a more present, loving, and free singer.



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A series of horizontal lines for writing, consisting of 25 evenly spaced lines that fill the central portion of the page.



For more information about **Dot Todman**
and the **CORE Vocal Power®** method
or to learn about private vocal sessions,
please visit www.corevocalpower.com or
call (310) 497-6193.

Thank you.