**Jeffrey**: Welcome to the Chalene Show. Your host is a New York Time Best Selling Author, the founder of Smart Success Academy, a social media maven and one of the first moms that knows that it was so not cool to use the word “swag”. Here to help you to turbo charger your life, your host, Chalene Johnson.

**Chalene Johnson:** So thank you for spending this time with me today. Your voice is either working for you or it's working against you. People hear your voice and I just make a judgment about you. We decide whether you're weak or strong or smart or ignorant or confident. I mean some of you might not even know what I look like but in your mind, you've pictured what I look like just because of my voice.

We can make assessments to people whether we think they're insecure or respectable or forgettable just based on their voice. Your voice influences how likeable you are, how much credibility you have, whether we can believe you. I guess that's important.

So you need to hear this episode. And if you have kids, they need to know the step. Kids don't talk anymore, right? They just text. Today's expert is a voice guru. When it comes to the voice, no one knows more than Roger Love.

He started his career with Motown Great like hello, the Jackson 5, Stevie Wonder. In fact, no other vocal coach alive today measures up to the success that this man has created for singers. Roger Love’s vocal coaching film credits include Walk the Line, Crazy Heart, Begin Again, and this holiday season, you will see any produce by Sony pictures and Roger was the vocal coach on that program as well as a little tiny TV show called Glee. Yeah.

He has trained everybody in the industry like I can drop a name and say, “What about these first names?” “Oh, yes, I've worked with them." People ranging from Jackson 5 to the Beach Boys, individuals like John Meyer to Gwen Stefani, to my home boyfriend, Eminem who's acting clients range from Keira Knightley, Angelina Jolie, Rooney Mara, Zoe Saldana, Reese Witherspoon, Jeff Bridges, Jennifer Lawrence.

It's pretty crazy but what's really cool is that speakers, people who use their voice to educate, to motivate, to lead are now using Roger to improve their instrument to get better. People like Glenn Beck, Suze Orman, John Gray and yours truly. So you bet your bottom dollar. I did my Roger Love vocal warm ups before this interview.

**[START OF PODCAST]**

**Chalene**: Roger Love, Chalene Johnson, how are you?

**Roger Love:**  I'm fantastic and excited to be with you over the next 30 minutes.

**Chalene**: Can I just be right off the back Caddie for a moment?

**Roger**: Caddie away.

**Chalene**: Okay. He really is a pet peeve of mine when women talk like little babies. Don't be a baby like this is just bug me or does it bug the rest of the world?

**Roger**: I think it bugs everyone and it bugs them when they record themselves.

**Chalene**: Oh.

**Roger**: If they buy a new IPhone or a new smart phone and they record their outgoing message and they listen back their first spot is, “That's a terrible microphone. I thought they make a better microphone in this new device,” but it's not the microphone, it's them and we're not used to hearing the way that we sound because unless you're professional speaker or professional singer, you hardly ever record yourself and then listen back and make changes based on that.

**Chalene**: That leads me to my first question because it's not just women. I mean I’ve had guest. I’ve had male guess even in my show that I think, "Gosh, it's such a powerful message", but their vocal quality didn't reflect the power behind the message.

How does somebody know if in fact, their voice is annoying or could be improved or gives people the impression that they’re weak or lacking confidence, how do you know?

**Roger**: Okay, if you have any conversation and people are interrupting you when you’re in mid-sentence, there's a problem. If they're asking you to repeat yourself, there's a problem. You didn't have enough volume to be heard. If they're saying things to you like, "Oh you're too loud," or if they're backing away from you, there's a problem but the main problem is people think that who they are as smart as they are, as funny as they are, the best of who they are just magically comes out when they open their mouth to speak and those people are wrong. You have to figure out.

What sounds you need to make so that you're actually showcasing your greatest talent, your greatest personality, the things that you know that people are getting to know you by the sounds that come out of your mouth and it takes some tailoring.

Look, I spent years training singers and that was my job. So from 16 and 1/2 years old, I was in charge of making singers sound great.

**Chalene**: Roger.

**Roger**: Yep.

**Chalene**: Can you drop a few names on these?

**Roger**: I started with Stevie Wonder and the Jacksons and Earth, Wind and Fire and groups like that and some of my current clients right now, John Meyer, and Gwen Stefani and even Eminem take singing lessons from me.

**Chalene**: Love it.

**Roger**: So I really was a singing teacher who realized early on that the way that singers were influencing their audiences when they would stand up on stage and they would sing millions of people were moved emotionally and I started thinking that there must be a way to train everyone to communicate in that same type of a system, a way to make everyone a master communicator and learn what I knew about music and just relate that to the speaking voice. So, I started looking at melody.

**Chalene**: That’s awesome. You just made me realize something. There’s a couple of podcast that I listen to which I would consider like almost, I have to really concentrate and take some notes. They’re highbrow. And a lot of times, the guest that they have on are what I would call “highbrow”, like so intellectual. Why I believe I have to concentrate so hard when I listen to those podcast episodes is because there is this almost professor-like quality where their voices stay very monotone. And so, my brain doesn’t know when to recognize “Oh, this is going to be important,” because I don’t hear a change in their inflection.

However, I recently had the author of one of my favorite books on essentialism, Greg McKeown and he’s definitely an intellect but he’s British. I’ve seemed to notice that the Brits really--their inflection goes up and down and up and down and it’s very melodic.

**Roger**: Let me tell you something. We live in a world that is content-based and you’re talking about a medium called podcasting. So, most people are thinking, “What do I have to say?” So, the intellectual is thinking, “I’m very smart. I have this body of work. There are things I need to share content that will make me a good podcaster, will make me a good presenter.” But the truth is that content doesn’t count until they like you and are willing to hear what you have to say.

The content doesn’t matter until the person listening decides, “I don’t know why. I don’t really know that person but there’s something about them that I like, and that I trust, and then, I’m willing to listen to the content.” But you can’t start with content first.

**Chalene**: This is so true. I mean, I just think there’s so many people right now who are interested in podcasting and they have to recognize what you just said is so profound. It is not just the content. It is the voice through which it is delivered. Roger, how old is your youngest?

**Roger**: Eleven.

**Chalene**: Okay. Is it I’m just a parent and this is something that teenagers have been doing since the beginning of time or is it because of the devices in their hands that kids, when they hit like about age 12, their jaw seems to stop functioning properly and “everything kind of sound like this.” “How is your day honey?” “I don’t know. It’s hard to explain.” Well, I mean, “Did you have a good day?” “Did you take a test?” “I don’t know. I guess so. I don’t know.” It’s like their muscles don’t move, number one. And every answer is, “I don’t know. It’s hard to explain.” So, what have you seen? Do you think that kids have forgotten or are that just to be cool? What’s going on?

**Roger**: I think that there’s a new way of teaching young people to be present, to be presentational. One of the interesting things that my wife and I did when I have a 19-year old daughter, Madison and I have a young 11-year old son, Collin. Before they were speaking, when they started speaking, we introduced that “Uh” and “Um” were swear words. They didn’t know the difference between a real swear word an “Uh” or “Um” so that they grew up without any fillers. Those horrible stupid sounds that we make that make us sound totally unintelligent. They grew up without fillers.

**Chalene**: I hope that you added “like” at about age 12.

**Roger**: I wasn’t smart at the beginning. Now, I’ve added “like” but it’s a little too late because they know “like” is not a swear word. But the truth is that, look, they are in an environment where video games and every hand-held device that they have is so vibrant, it’s so full of keeping their attention that they have less patience for sharing just normal conversation. It’s not as exciting to look at me and tell me what happened during their school day because they already know what happened during the school day. So there’s no real pay-off for them.

They’re used to devices that if they click some buttons, they just won rewards and they go to another level and there are bright lights. So, we have to do dances practically in front of our kids to be as interesting as video games. But that’s the world. But the truth is that it’s still very important to make sure that your children understand that they can’t speak in a monotone.

You have to demonstrate melody by example that they can’t speak really fast so that you don’t understand it. And they have to use you as an example. How did they learn to speak in the first place? They were only imitating you. How your child speaks is how you speak to your child and have spoken to your child for all of those years.

**Chalene**: That brings up a really good point for me. Because I will hear people often say, “This is my voice. I can’t change my voice.” But then, I’ll meet their parents and realized that they’ve picked up not only their vocal inflection but their style of speaking. How much of it is genetic and how much of it can we change? How much do we have the ability to improve our vocal quality?

**Roger**: If you want to be a singer, it really helps to have one, the genetic lottery and have the right-sized vocal chords and the right-sized sinuses and the right-sized lips and the right-sized nose. Everything in the right-sized lungs and have every little physical thing that the sound might touch, be in some way shaped or formed in a way that just naturally produces beautiful sound. But in speaking, it almost matters zero what your physiology is because with technique, I can so dramatically change everything that the sound touches as it before it exits your mouth, I can take someone who has a really nasal voice.

Okay, like this sounds bad. I want to be a blogger or have a podcast and have a nasal voice because immediately they’re like, “Oh. Is that person having a cold? Is that person sick all the time? How do you have a nasal voice?”

**Chalene**: I listened to a podcast. It sounds exactly like the impression you just did. Go ahead.

**Roger**: And even though I exaggerate, even if I have a little of that nasal, I’d be too much. So what do we do? Are we just saying, “Oh? I cannot be a success in life especially as a podcaster with a nasal voice.” No. we realize that we can change the position of our Adam’s apple. If you take your index finger and you put it on your chin…

**Chalene**: Okay. Index finger to chin. Everybody, keep your other hand on the steering wheel or wherever it is currently.

**Roger**: Okay and then you slide that index finger back down to the very first bump you finding your throat.

**Chalene**: Okay.

**Roger**: That’s your Adam’s apple.

**Chalene**: Got it.

**Roger**: Women don’t normally think it’s going to be that high and they miss it. They go down too low. Remember women, it’s the first bump that happens as you slide your index finger down from your chin. Now, swallow. Everybody swallow. That bump should have gone up.

**Chalene**: It did.

**Roger**: When you’re speaking with a nasal voice, that Adam’s apple is up all the time. And so, you’ve gotten used to sitting in that position. What you don’t know is you can lower it very easily. You can lower it two ways. You can try to lower your tongue like try to pull your tongue down in your mouth, not back but try to pull your tongue down and you will feel that bump go down.

If you can’t do that, if you feel like you’re not ready for sword swallowing 101, then what you can do is, you can just add some Yogi bear sound. If you make this, “Hey Bo-bo. I think I see a picnic basket. If you’d make this kind of funny, low larynx sound, your Adam’s apple will go down or if you just spoke with a little bit of that yogi bear, the Adam’s apple would stay down. And then, when you let go of the yogi bear and you try to keep the Adam’s apple down as well, your voice would go from here to here.”

So, with just a very few minutes of low larynx exercises, lowering the Adam’s apple exercises or getting used to lowering your tongue a little bit, which sounds like it would be difficult but it’s not once you realize and you’re not driving and you can really focus on it, that takes away all of the nasal. And almost every other bad sound in the voice is just something that we’ve become used to and nobody has said, “Oh, I don’t like that sound. And here’s a way not to make that sound. Or here’s another choice when you don’t want to do that.”

So, that’s what I spend my life doing. I listen to people, singers and speakers and I say, “You know what? You sound like this.” And that is giving this impression. That is giving the impression that you’ve got a cold, that you don’t really have much to say, that you’re too young, you still sound like a baby, that you really don’t have great information, that you’re not passionate about what you’re talking, whatever it is. And then, I show them how to make sounds that go with their physiology, that goes with their mindset and that go with their content.

**Chalene**: I think sometimes, people don’t realize. In fact, it’s one of the common questions I get from my audiences. How can I improve my confidence? And there’s so many different ways that people can improve their confidence. It’s something that I’m dedicating myself to this year is helping people understand, through exercises, you can improve your confidence but the way the world receives you--when we look into somebody’s eyes and their face and we take some cues from them, that immediately impacts our confidence, like we can look at someone and go “Oh, they’re bored or they’re interested, or they’re not interested.” Our voice is a great way to build not only other’s confidence in us, but confidence in ourselves. Speak to me about that.

**Roger**: That’s a fantastic question. Thank you for asking that. First of all, people come to me and they sound like they have no confidence. And so, they’re presenting to me very low self-esteem and very low confidence. So, I give them the choice.

Do you want me to send you to therapy for 10 years or do you want me to change the way you sound? Because what if I could just make you louder to start with? What would happen if I took a person that is lack of confidence is basically a soft sound because you’re saying to yourself, “I don’t have the confidence to really showcase everything that I’m thinking or stand up in front of everybody and be the focal point.”

**Chalene**: I don’t matter what I have to say. Isn’t that important?

**Roger**: I don’t matter. So, everyone who feels that way is softer. As soon as you change the volume of the voice, what happens is you immediately sound more confident. Now, people are worried about speaking louder because they think that makes them sound angry but when you match, increase in volume with increase in melody, you don’t sound angry because if you’re doing melody the way I am doing, some high notes and some low notes, then the volume and melody come together and they’re the perfect example of confidence.

Most people speak as if they’re speaking to themselves, that they only have to get their voice from their lips to a mouthpiece for the phone but I’m explaining that literally, when you speak the volume you need is to fill up the entire space in front of you. And if you’re speaking to one person, your job isn’t just creating a volume that they hear you but you want the volume to go to the left of them, to the right of them and behind them and you want to engulf them in volume.

So, you need to be louder and once you add the melody to it, so then what happens is that they perceive you as being stronger and more confident because of the volume and the melody. And here is the absolute bonus which is what you just said. When you speak louder with more melody, people react differently to you. They don’t say, “What do you say? What did you say? Could you bring that up?” They take you more seriously. They listen to what you’re going to say.

So, they react to you differently. So, you feel differently based on their reactions to you. If someone comes up to you and says, “Great shirt Roger,” I don’t say, “It’s made out of paper.” I’m like, “Thank you! That’s thank you.” So, when somebody reacts to you positively because of the way that you sound, it makes you feel good. And then, you change the way you feel about yourself because you’re stronger and louder and you feel that energy and you feel the way other people perceiving you and then, you begin to think about yourself, the way other people are hearing and seeing you and that’s the message.

**Chalene**: Wow. It makes me realize that when I first started doing a lot of speaking, I know that I’m short on stature on 5’2”. I’m blonde. Those things automatically detract from my credibility. People are going to say, like I will sometimes hear myself described as a little girl. They’ll go, “Oh. Yeah. A little blonde girl just went through here.” I’m like I’m picturing myself with the sucker or a lollipop.

So, I know that my own physical stature automatically gives people an impression. So, I want to work really hard on my voice. I remember watching a speaker and she’s tall, she’s got shorter hair and her name is Dr. Pamela Peeke. And I remember thinking that when I stand in the audience at one of her lectures, I felt like, “Oh, she has controlled this whole room and I’m safe and I trust her and she’s in control right now.”

She’s leading this room and I’m not nervous at all. I don’t even know what she’s going to talk about but I’m not nervous. And I knew I wanted to give people that same feeling when they heard me speak. And it also makes me realize that when someone does sound meek, I’m automatically nervous for them. And as you’re just sharing that story, I can’t think of her last name but she used to be on the view, Meredith?

**Roger**: Meredith Vera

**Chalene**: Yes. I love her voice and at the same time, I think of Elisabeth Hasselbeck. And every time Elisabeth spoke on a show, even if I agreed with what she was saying, I would immediately get nervous because her voice, her vocal quality even now when I watch her on the news, I hope she hasn’t take offense to this, it’s much higher pitch than what I want. I love her message but I’m nervous when she speaks.

**Roger**: Look. Everything that you’re saying, I couldn’t agree with more. When we dissect your voice, we’re hearing volume that is commanding. You have a strong voice. That isn’t 5’2”. More like 10 foot 4, okay? You didn’t want to sound like a little girl, so you lowered your voice and you have a lot of bass in your voice. So that beautiful bass quality comes through because you’re like a bass drum. And I have all the bass and I have all the volume and you move up and down. You have the highs in the femininity of what we call head voice, those very high places.

You have the lows and what we called chest voice. And you have those in-between notes called middle voice and you used that. And then, you used pace. Sometimes, you speak very slowly, then sometimes, you get excited and you move faster. But just like any great song, there are high notes and low notes and notes that are in the middle. I also want to give some hints though to the people that are listening so that they can make some changes in their voices. I want to offer a few more concrete tips.

**Chalene**: Excellent.

**Roger**: The biggest problem is most people are breathing into their mouths. They’re inhaling through their mouths. They’ve watched bad exercise videos, not the one that you put out, bad ones and they see people breathing into their mouths. If everybody right now listening could take a slow big breath into their mouths right now with me, let’s do it.

**Chalene**: Okay.

**Roger**: Do you feel the dryness in the back part of your throat?

**Chalene**: Yeah.

**Roger**: Do it again and focus on whether or not you feel that makes the back part of your throat dry. We are not born to breathe into our mouths.

**Chalene**: I literally have to go to drink water.

**Roger**: See? That was two breaths and you need water. Most people don’t realize is they’re taking almost all of their breath into the mouth but we were born to breathe into our nose. There are filters in the nose called [23:10], and when air goes in to the nose, it becomes moist air. So that when it goes to the vocal chords and to the throat, it doesn’t dry those out, so you could speak infinitely longer if you would just breathe the way you were born breathing into the nose, exhale through the mouth, into the nose, exhale through the mouth.

**Chalene**: What about for those people who they just know they have a terrible voice and they recognize it, what about impersonating someone, like I literally did that when I started trying to use that deeper vocal qualities, tried to almost impersonate her voice?

**Roger**: I love that. I tell speakers the same thing. You need to listen and imitate those speakers that you love and work so that you totally sound like that person and that you’ve recorded yourself doing that imitation. And then, move to the next speaker that you love and do the same thing. And do that a bunch of times and then your brain like any good chef who walks into a kitchen and sees what ingredients they have to make a particular recipe, you’ll mix all of those sounds together and the chef will come out with an amazing recipe that tastes good and sounds good.

**Chalene**: It’s awesome. It makes me realize like I’m thinking again about all of these things that you’re sharing. And I’m thinking now about talk shows that have been cancelled, specifically female talk shows. I don’t know if it’s a common thread but they all have kind of high pitch or nasally voices. When you think of Oprah, her voice takes care of you. When I think of Wendy Williams, her voice takes care of me. When I think of people who I listen to on a news, their vocal quality tells me, “I can trust you.”

And I just want people to know that no matter who you are, whether you’re doing team calls and you have a business and you’ve got to motivate a sales force or you’re doing YouTube videos or you want to reach more on Facebook then, you’re doing videos and your voice carries that message. Those of you who want to do podcast; those of you whom are going to have your first interview over the phone, your voice is everything. You’ve got to make an investment in improving this. People are so quick to plug down some change to change their physiques. It’s not your physique that influences your ability to lead others. Let’s face it.

We all know a lot of people of amazing bodies but our voice is such an important element to creating change in the world and getting people to follow us and to share our message. So Roger, I know that people have taken some notes and there are some I hope who are listening will say, “You know what? That’s one I can improve upon. I know I can improve upon it.”

This year, I lost my voice. I got sick and had to do a seminar in the middle of it and I called you and said, “Help. I’ve got like two more days and I’m losing my voice.” But because I have those techniques, I am able to speak for four days continuously and I couldn’t have done that, had I not learned to improve my vocal quality, and the exercises and the drills. I mean, we talked a lot of concept today. But for those people who specifically want to learn, they want to train, where can they learn more about what it is you offer?

**Roger**: First of all, I just am so grateful to be speaking to you. Thank you so much for this time because I really come in contact with people all day that are at a point in their career, they might be the head of a company, they might be millionaire, billionaire, they might be so successful but when they open their mouth to speak, they’re having trouble getting their message out. And if there’s just too much at stake, if you can never really find a voice that works for who you are and what you want to accomplish in life, whether it’ll be business or relationship or the way other people perceive you or the way that you perceive yourself. So, I want to make everything that I have, so much of what I have available to people.

If you want to learn more about the speaking voice and the things that we’ve spoken about today, you could go to theperfectvoice.com and I have four free speaking videos for you to watch that will go into greater detail of how to control melody, how to control volume, how to fix the breathing, how to get rid of the things the sounds that are not working for you and realize what sounds would work for you.

I do very, very select speaking seminars in a year. I do one called “World’s Greatest Speaker Training” which I do with Brandon Buchard who was also your friend. And we do a thing called “World’s Greatest Speakers Training” as I mentioned and that we do in Sta. Claire but I also have a live event coming up at the Grammy museum, January 30th, 31st and February 1st, 2015 called “The Voice of Success.” And people are going to come spend three days with me and if they want more information about that, they can go to rogerlove.com or they can go to voiceofsuccess2015.com. Don’t wait until you have something important to do, an important speech to make, an important interview, an important life-changing moment and you don’t have a voice. What are you going to do then? Let’s put it all together before that happens.

**Chalene**: Fantastic. Roger, this has been amazing. I can’t wait to see how this affects people. Please send us a tweet. Let us know what you thought about the show, Roger. What’s your Twitter handle?

**Roger**: @rogerlove1.

**Chalene**: How can they find you on Facebook?

**Roger**: Roger Love Vocals.

**Chalene**: Yeah, awesome Roger. Thank you so much for being a part of the Chalene show.

**Roger**: Thank you so much. You’re a joy to be around.

**[END OF PODCAST]**

**Chalene**: Wow. I was totally a try hard in that episode. That’s what my kids call it when it’s really obvious that you’re trying really hard. I just relisten to the interview. I’m like, “Wow.” I was really trying very hard to use my best vocal inflection. I was trying hard and you have to try hard especially when you’re talking to your coach because his voice is like amazing. He’s such an incredible teacher. Credit where credit’s due. I’ve learned so much about preserving my voice and using my voice to just better deliver my message.

I hope you love this episode. Thank you so much for listening to it. And we didn’t get to this little nugget, but it’s something that I think is really important to share with you. We talked about it after we stopped recording. And that’s just to take your iPhone or your android phone or whatever phone you have and record yourself. Just speak into it and just turn around the normal conversation. And then, play it back. Don’t do it as if you’re going to submit it to Roger Love. Just talk the way you normally do. Give it your own honest assessment.

Please take advantage of Roger’s incredible offer to share those tutorial videos. Go to his website and if you didn’t write those names down, well, there’s a great reason for you to visit my website. It’s chalenejohnson.com/podcast and under the Roger Love episode is where you’ll find all the incredible links that we referenced in this show.

Lifers, it has been a treat for me to share this information with you. So, thank you for spending this time with me today and with Roger. And I just want you to know, until we have a chance to spend some time together again, it is because of you that I wake up and feel so blessed.

**Jeffrey**: Thanks for listening lifers. Chalene invites you to join her for a free coaching program designed to help you get organized, productive and laser-focused on what really matters. To sign up for a free video coaching program, please visit 30daypush.com.

**[END OF THE RECORDING]**