

THE LOVING VOICE WITHIN:

An Exploration of Emotion and Vocal Sound

This paper explores how you feel about your voice reflects how you feel about yourself. By discovering and developing a true friendship with your sound you can gain wisdom and insight to heal and understand yourself. This paper explore very different ways to assess and dissect your own voice, from the muscles you use to produce sound and the effectiveness of your speaking voice to your connection with your emotional body through singing. I purposefully use the word dissect because as much as this is an emotional journey, it is also a scientific one. You are about to walk into a world of paradox. You may alternate between feeling intellectually and emotionally challenged, completely lost, and or numb. All these reactions are normal and encouraged. Give yourself the gift of space to explore all of them.

MY MUSICAL STORY

I have always loved music. From the time I was little I was a dancer and a ballerina from the age of three until I was five yrs old. I would walk into the dance studio and forget that anyone else was present. I idealized my teachers and mimicked their every posture. When it was time for me to demonstrate my poses I would glow from the center of my heart outward and forget where I was, I would simply be the pose, be the dance and enjoy the freedom of the expression. My mother had a breakdown at the age of five and I was not able to dance anymore in the studio. Instead I would sit next to my brother who played piano and watch him stroke the keys and dance and dream that I could make my fingers do the same. I would sit at my mother's baby grand piano for hours try to teach myself to play the beautiful instrument.

At the age of 8 we moved to Alaska and the piano stayed behind. I forgot about music in favor of the outdoors and spent hours in the forest and on the beach listening to all the sounds of nature and dreaming of faraway places. In school I learned to play the flute. I continued to play flute until 8th grade when I instead pursued singing with the choir. I sang and sang and sang. And at every audition I

failed to win solos. I still continued to sing. I lead music in church and sang solos there to satisfy my hunger. At a particularly brave peak in my life experience, I sang 'America the Beautiful' acapella for a State of Arizona Police Department Awards Ceremony and lived to tell the tale. I was surrounded by good friends who could see my abilities. However, I was sadly not supported by my new husband of 3 months. He chose not to celebrate my gifts; faced with ridicule of the gentle and beautiful gifts I possessed I stopped singing. I turned off my voice completely and stopped writing poetry and letters, put all my art supplies in long term storage, and would not sing even for myself.

After 5 years I separated from my husband and embarked on a journey to rediscover who I truly was. I could not see myself at all clearly and worked for the next 2 years in a daze to reconnect to some source of feeling that I could call my own. I began in the safest space I knew - the privacy of my own home - with authors in philosophy, energy, and psychology, many good friends that remain on my bookshelf to this day. I was attending lectures and seeking a teacher who could help me move energy when I found The McKay Method[®] and decided to become a healer. The structure that Bear McKay offered was exactly what I was looking for in a comprehensive learning program. I didn't want to learn a piece of this or a piece of that, I wanted to know everything and that is what The McKay Method[®] has given me. It is centered on self-healing and works to increase your awareness and consciousness to a degree that you can offer healing to others.

While working with The 7 Healing Chakras Workbook by Brenda Davies, M.D., I was challenged by her to use music to clear my space energetically. I was alone in my studio apartment and I spit out loud how ridiculous she was. Such a violent reaction to the mere suggestion! I remember thinking how inconceivable it was that music could clear space. "Stupid!" I said, "Ridiculous!" I was angry and I would prove her wrong. She was my enemy - she had dared to remind me of something soft and gentle and beautiful, something that had been cut out of my life and something it was too difficult to face as it meant softening to that grief. So instead I became angry. To show how stupid her idea was I would pour my heart and soul into this space clearing and I would do it with music. This would be no half-hearted attempt since that would not prove my point. I would do this right and at the end she would be wrong and I would be right.

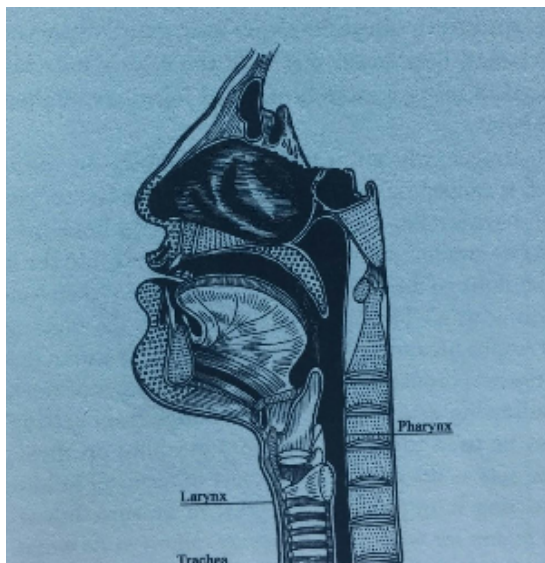
I selected a violin concerto of Mozart's and stood in the center of my room ready to have nothing happen. I grounded myself and as the first strains of music filled the air I let it sink into my skin. Instead of nothing I felt joy. Bliss really. The music was so beautiful! For the first time since I was 5 yrs old I felt again what it was to be lit up from the inside. I opened my eyes and proceeded to dance through my space, inviting movement to sweep all the energy stagnation from every corner, from every hidden space. I radiated light through my heart chakra and let that light pour its way into my home until it grew up the walls like lush green vines that hung above me in peaceful and blissful abundance. It had worked. Not only worked, it was to date the most powerful house clearing I have ever done. Whenever possible I always use music while clearing.

By the time I had finished I was laughing. How right she was and how wrong I had been! I laughed at myself. To this day I still get a chuckle at how supremely crazy I can be. I learned an important lesson about myself that day. I learned that I would resist that which I most needed. I had spent my life keeping myself safe, but I had slowly suffocated under the weight of restraint. I had cut myself off from those things that are gentle and joyful, take real courage to experience, and require me to let down my guard and experience life.

Physiology - our personal instrument

The human voice is in fact an instrument, a system designed to produce sound. I would like to start by getting familiar with the physiology of the voice itself. Understanding the components of your voice will help in knowing how to create a clear, full sound.

The vocal cords (folds) in the larynx (voice box) are what are actually producing the vibration using your breath. As you breathe, the muscles of the larynx bring the vocal cords together. They stay together until enough air pressure builds up behind them and a burst of air escapes separating the vocal cords. While the breath continues to flow, the vocal cords vibrate creating sound. Once you run out of breath the vocal cords come back together. The term vocal "folds" better describes the shape



of this anatomical feature as you can see in the picture on the left. These folds do not vibrate against each other to create sound like strings, rather they create a buzzing.

This buzzing of the vocal folds is very interesting from a philosophical perspective. When specialists place microphones in this area of the body what they hear is actually akin to a white noise. It is a culmination of all sounds in your body - right there in your vocal folds. The way that you position your body or tune that sound actually determines what comes out of your mouth. In this

way the vocal cords actually offer a selection of sounds for the singer to choose from. We are only limited in the sounds that come out by our skill in tuning our instrument. The position our tongue, jaw, lips, mouth opening, soft palate, nasal and sinus cavity, stance and even our eyes will determine the quality or resonance of the sound. The position and movement of each of these pieces will change the tone, pitch, and resonance of your voice.

Italy is known for the concept of singing with “no throat.” This means that there is no tension in the throat at all while singing creating a full entry into the resonating cavities of the body to make the purest sound. In his book, The Singer’s Companion, Brent Monahan describes the theory. “By standing in front of the mirror when breathing well, you will be able to note freedom of the neck and the larynx inside it. You will note no muscles or veins standing out on the sides, no pressing down or forward.” Professional singers will practice for a lifetime to achieve desired results for muscular discipline.

In the interest of improving vocal sound, avoid choices which dry the body or change the structure of the vocal cords and resonating chambers. This means no alcohol or tobacco and avoid dairy products 3-4 hrs before singing. Rest the vocal cords whenever possible. In this work prevention is the key. In the professional singing world, extreme attention is paid to dental and oral health. Singers will also ensure they get plenty of full-spectrum sunlight to keep up the Vitamin D and their mental clarity and

health. When it comes to the vocal cords, sustained prevention and care of the throat is best. There is no short cut for helping with the healing and opening of this area.

If using oils to help open the voice, try to think of what is keeping you from expressing yourself emotionally. The best start is to gently treat that condition in conjunction with using the voice to break up energetic blockages. Start small and build up. No change is too little to get you started. There are times when healing that a very simple action such as going a little slower, or listening longer will make the large breakthrough you are waiting for. If you try too large you may stir up more than you are prepared for and create more chaos than healing. So choose something easy to start with and keep building up simple changes. All these over time will accomplish enormous healing.

Aromatherapy to assist opening the voice or 5th chakra:

White Patchouli reduces water retention and congestion.

Melissa calms hyper- and nervous tension.

Lavender balances the body systems and opens the pineal gland.

Sandalwood settles the nerves and increases oxygen to the pineal and pituitary glands.

Wild Orange assists with tissue repair and water retention.

Peppermint reduces inflammation, elevates the sensory system, and regenerates nerves.

Stones to assist opening the voice or 5th chakra:

Turquoise dispels negativity and prevents self-sabotage.

Green Fluorite grounds excessive energy and clears obsolete conditioning.

Blue Lace Agate clears the throat chakra allowing free expression.

Aquamarine helps you understand underlying emotional states and interpret how you feel.

Lapis Lazuli strengthens thyroid and encourages self-awareness.

Talking - the path to clear speech

Talking is a fundamental step in evaluating your emotional health. There are common habits that can be keeping us from being adequately heard. These same patterns can point to emotional or energetic patterns that we can work on clearing or balancing out. When talking, these emotional/habitual blocks can deter our message before it makes it past our lips. When we look at getting to the depth of who we are we must look at how we present ourselves to the world. Is our message muddled by any of the following factors?

Talking too Fast or Too Slow- Depending on your place of origin, you may talk at a far different speed than your audience. It is important to take this into consideration in order to facilitate true understanding with another individual or group. Normal speech is considered to be in the range of 120 - 140 words per minute. To determine if you fall into this category, you can simply record yourself reading aloud for one minute and complete the math. This speed needs to be slowed down even more when introducing new information or when talking with someone who is not familiar with your language. Give your audience time to assimilate that which they are learning. Adjust the speed of your conversation or speech to meet your audience. You can lose your audience quickly if you speak too fast or too slow. The mind will immediately be distracted by outside stimuli and you will lose your audience if you fall below this 120-140 wpm range speakers of your language.

Talking too Loud - This is a common issue with individuals who get “amped up” by their message or circumstances. It is common for their listeners to immediately feel attacked, sense aggression and shut down to protect themselves. You may not feel you are being aggressive, however loud volume is a clear warning signal to those around you that you are becoming aggressive and they will avoid you and your message. It is important to tailor your volume to the surroundings you are in. Practice your voice in libraries, office spaces, stadiums, etc. Become aware of visual clues from those around you to help you understand when you are losing touch with your volume control.

Too much emphasis and passion will get you into a situation where others no longer want to hear what you have to say.

Talking Softly - It is easy to feel intimidated by new people and new situations. When you talk softly you lose the core of your message. Others will stop asking you to speak up and instead will simply try to cover up the fact that they cannot understand you in order to be polite in social situations. When getting ready to make presentations or engage in an important conversation, practice what you want to say. The more you are prepared for a communication the more confidence you will have and this will come through in greater volume in your voice.

Raspy Talkers - Those with raspy voices can have a number of issues. First, those who yell to excess will strain and damage their voice. It is necessary to protect your vocal chords and get regular rest if you are in a profession that requires loud vocalization. Those who regularly experience raspy voices are actually holding their breath in the back of their throat when they speak. To change this pattern, you will need to work to shift the focus of your breath to the front of your mouth. Raspy talkers should practice feeling the vibration in their lips when making sounds such as mmmmeeeeemmmmmeeeeeemmmmeeee. All in one fluid sound fluctuating between the m and the hard e sound. When it is done correctly you will feel a vibration in your lips while sounding the m and a vibration in the area of your front teeth gums when sounding the hard e. This focused practice helps to bring the breath from the back of the throat to the front of the face where it should be.

Talking too High - This is one of the main complaints of those seeking treatment. They feel their voices are too high. This is understandable since we equate low pitched voices with sexual appeal and authority, however to talk too low is actually more damaging than too high and can result in serious medical conditions which should be treated immediately. Therapists often recommend that you pitch your voice 2 notes above the low end of the scale to achieve greater clarity and prevent damage. Carol Flemming, PhD states "Remember that 'high' and 'low' are relative terms when we are speaking about the voice. Your voice may be high relative to one voice but low

compared to another. Your judgment must be made in the context of other voices in your sex and age group.”

Monotony - This is one area where you will lose your audience quickly. Monotone denotes a lack of interest within yourself and therefore fails to engage the interest of your audience. One can learn to fluctuate their expression and emphasis on key words. This is through practicing the high and low tones in your voice. Practice with this sentence and see if you can modulate your voice to fit the message that is being conveyed. Can you feel how pitching your voice up and down helps to place emphasis on certain words and therefore creates interest?

Talking with Staccato - Some do not talk too loud or too soft, however they release a burst of breath at the beginning of most words that exhausts their vocal folds. This will result in vocal fatigue and recurrent illness with the voice. Think of speakers who spit. Becoming aware of the habit and practicing fluid delivery helps to overcome this habit.

Too much Breath - Think Marilyn Monroe. Those who employ this technique will seem more weak or vulnerable and possibly even sexually suggestive to their audience which can get them into difficult situations professionally. Practice speaking with full sound and do not allow your voice to turn into a whisper. Sometimes it is our culture or family that discourages us from talking in full voice and teaches us to soften the breath so that we do not seem too aggressive, prideful, or egotistical. If a subdued or breathy voice is not working for you professionally, try using a different voice in the workplace that is more confident and assertive. You may use your normal speaking voice at home.

Fading - These individuals begin strong, and end with nothing but air. They fade right off the end of the sentence so the audience does not hear the message at all. This is very similar to monotone, soft, and raspy speech patterns and will see progress by practicing the same techniques to develop the breath and the full resonant voice.

Practice clear speech to allow the delivery of your words to become natural and second nature. In this way you meet the world and the people in it where they are. You remove all barriers between yourself and them. You make it easy for them to connect with your message. When I decided to learn about voice healing I worked first to understand what I considered the easiest part - how we talk. This was to become much more of a lesson to me than I had thought. I found that I was a loud talker. I was the one amped up by my emotions and I was the one that was carried away with myself and needed to temper my moods to match my situations. I started to become aware of clear body language signals from others that said I was getting out of control. Wincing and widened eyes. I learned to apologize and start over. My passion was no excuse for threatening behavior. And that is indeed how it came across - threatening.

I became aware of a more subtle belief operating when I talked - a fear of being abandoned by others. I realized that to protect myself I had already decided the outcome prior to meeting with anyone. I was not even giving myself and others the chance to have a conversation because I had already decided how it would end, good or bad. It sounds ridiculous but ask yourself if you have ever done the same. It is my guess that this is much more common than any of us give credit to. Are we listening and responding from the moment or reacting from a prescribed script? A prescribed script is not communication which is defined as the imparting or exchanging of information or news. Practice listening to the other person and respond appropriately.

I had the opportunity to ask help from a superior at work in applying for a promotion. I felt so unprepared for the advancement that I almost did not take the time to ask for help. I was that certain I would be denied help. To get through the experience I sat in his office and talked with him while chanting in my head reminders over and over like a cheerleader: "Amy, he wants to help you, let him help you. Be willing to let him help you. Breathe, Amy, Breathe. Be willing to let him help you, he wants to help you, let him help you." I thought the world was ending when he not only helped me, he coached me step by step through all the interview questions that other candidates would not hear until the day of their interview with the department. Until that day I did not know I held the belief that others did not want to help me. Now when I am entering into a difficult conversation I remind myself

that I am not talking with my enemy. I open my heart and listen very carefully internally as well as externally. They could have something to offer me. I don't have to do everything myself. When we don't hold a preconceived the conviction for an outcome, something different can happen.

Speech pathologist, author and personal communication coach of 30 years, Carole Flemming, PhD, communicates beautifully what it is to develop a good speaking voice. She said, "A good speaking voice offers variation in the stream of sound. This is the feature that communicates your personality. These variations reinforce meaning and increase the intelligibility of your speech. The amount of change you produce in your speaking appears to reflect the extent of your emotional involvement. The sound of your voice carries your attitudes about what you're saying and about the persons to whom you are speaking."

Others will judge your emotions based on your ability to converse, to communicate and to present yourself. These are truths that begin to get us to the depth of assessing how we use of our voice - are we truly connecting with our audience and allowing them inside our world? Or are we closed off and hiding from everyone around us? The fact is there are larger, more difficult barriers to being heard than pronouncing our words correctly and speaking at the right speed or volume. Often times it is not the words we say that are heard, rather it is the intent in our hearts that speaks louder. There is more humanity to be found in our voice and the using of it than any of us can realize. When we break through the beliefs and fear contained in our own heart, the humanity in our words will help establish a connection with others.

When we begin to look at the effect of the voice and healing the emotional body, we need to remember that we are looking at a system which interacts with all parts of the whole. One approach to healing the emotional body through use of the human voice. Creating this vibration will move energy both inside and outside the human body, effectively clearing stagnant energy in and around ourselves. In addition to these uses, our voice will release emotional memories and help us process our human experience.

HEALING YOUR EMOTIONS WITH YOUR VOICE

It is an unavoidable reality that true and clear self expression comes from an awareness of ourselves. This is greatly helped and facilitated by the human voice. Your voice. That part of yourself that is not like any other person. The pieces of you that are held inside and communicated outward. When we sound we transmute what is in our hearts and our heads and project that vision to others. Knowing this we can use the amazing conduit of sound to explore our inner landscape. We can connect with the pieces of ourselves that are not comfortable for us or that we are not comfortable with. We can explore and heal them. The act of sounding your voice thus becomes an exercise in self-discovery.

When we are able to connect to the love within ourselves, we feel the naked voice within. It flies effortlessly from the base of our feet, to the top of our crown, and out our mouth; creating a resonance which connects us to others. Your voice is actually a super highway to travel both within yourself and to connect you to others. This is healing; this is the reason we all seek solutions and methods for change. If you sing from an emotional connection, the true sound of your discovery will come through. It may not always be pretty. It may be a sound only for your ears, but in the end you are connecting with yourself and clearing through years of fear and programmed belief.

So where do we start in this vast universe of exploration? You begin and end always in the same location - with unchanging awareness and silence, a beautiful description of where all things start and complete in sound. This was first introduced to me by through the work of Chloe Goodchild, a renowned vocal healer who has spent her life exploring the experience of sound. All the following exercises and techniques are taken from Chloe's course in vocal healing "Awakening Through Sound." So let us begin to explore using Chloe's methods. We will start with our ability to observe and hold unchanging awareness within ourselves.

Exercise - Free Sounding:

1. How do you feel right now, in this moment? Close your eyes and sense how you feel inside.
2. When you are ready open your mouth and on a sigh - perhaps the sound of "ahhhhh." Let out that feeling as a sound.
3. Good, now do it again.

How did that feel? Did you enjoy it? How are you feeling now?

Exercise - Movement:

1. Try some movement to get your body engaged. Shake your feet one at a time. The right and then the left or the left and then the right.
2. Let that movement wiggle up your body to your hips. Shake your hips and let that wiggle move up your body to your shoulders.
3. Swing your arms and shake them out. Roll your shoulders forward and then backwards. Stretch your neck and let the tension escape.
4. Now stomp your feet on the ground. Imagine that motion starting and building energy in your belly. Feel a fire rising within you. Inertia ready to escape.
5. Now open your mouth and let it out on a vowel. A soft a is always my favorite... Ahhhhhhhhhhhh. When I do it with you it feels like so much tension escaping my body, like a big PUFF of nerves is being released. Ahhhhhhhhhhhh. Like a sweet hug after a hard day, a nice comforting release. Ahhhhhhhh. Play with that sound. Practice letting go of your tension and getting in touch with your relaxed self.

Was this easy for you to do? You may not be there yet and that is okay. Keep practicing. So much of this vocal work contains insights that arise as you listen to and express your voice.

While working to shift my own patterns I began singing in this free style. Singing for no reason, singing for myself. I sang to make noise, I yelped and grunted and screamed in my car. Whatever I was feeling

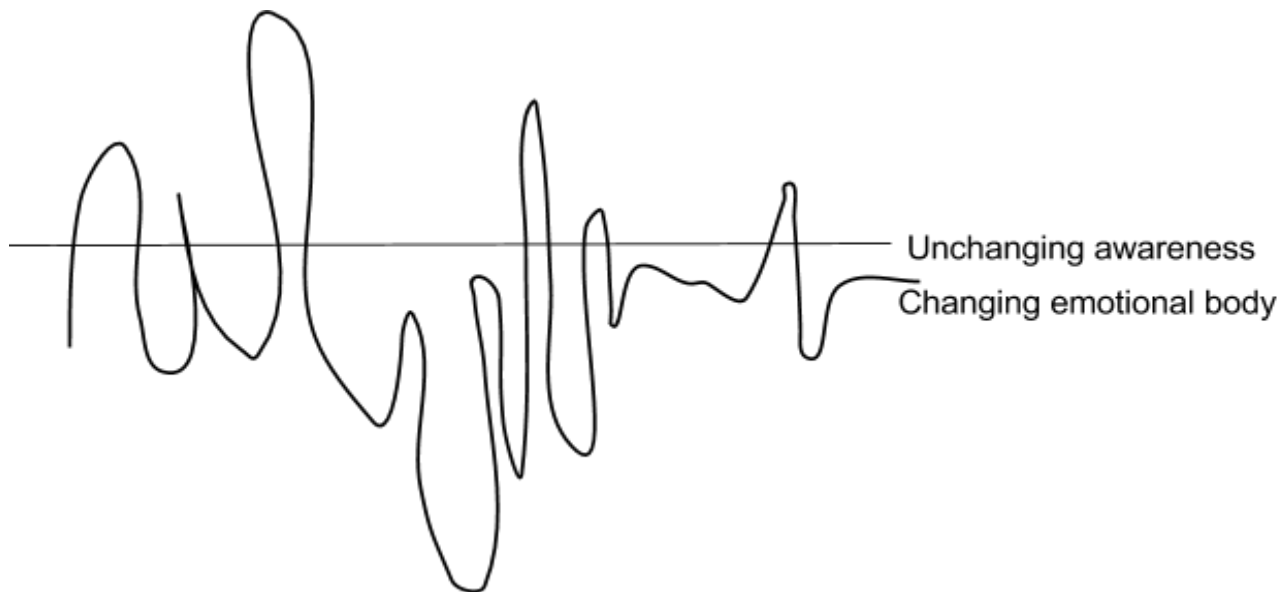
I turned it to sound. I played with the way I positioned my body. I sang to the floor hearing it reverberate the sound I made. It is very enjoyable and is still my favorite experience for singing! Imagine - Lying on the floor to sing! But now when I sing it is for me. I make a sound and listen to the thoughts in my head play out. At each thought I can feel where in my body that thought lives. It could be an achy shoulder, tightness in my hips, or in my constricted throat. Then I will sing just to that one thought or feeling, releasing it and the physical tension that accompanies it.

There are also structured strategies to sound to help balance the body so that you feel fewer ups and downs in your week. Today we are going to talk about one strategy for experiencing this connection to yourself through your voice. It is the technique I learned from Chloe that made the most change in my perception of myself and my voice. It is the structure she creates around the Indian musical scale, or as she refers to it: the 7 sounds of love. They actually correlate to your 7 chakras and help you fully express your connection to each chakra.

In Northern India they use a raga or scale with the following vocalizations: sa-re-ga-ma-pa-da-ne-sa. You may recognize the correlation between this and our western scale of do-re-me-fa-so-la-ti-do. I feel that the raga provides the singer with a more open throat and so we will follow Chloe's guide and use it rather than the western scale. In Indian music the authenticity of the voice is key. The exploration of the sound becomes a journey of experience. They may spend years exploring the vocalizations contained in one scale of music and they have six different scales of music which correlate to emotions in the human experience!

To begin exploration the presence of an unchanging sound - always at the bottom of the scale you are working on - is to give you a welcome point of reference. If we were together now we would put on the unchanging sound of A and let it continue throughout our session in exploring the sound of the Indian raga. This unchanging sound holds quite a bit of symbolism. It is the sound of silence and nothingness. It is the unchanging awareness within. It is that place from which all things are created and where all things come to an end. An unchangeable witness. From this sound we will explore our changing emotional body or our improvised melody. That melody represents our thoughts and ideas

which arise from our mind, and which always return to silence. This picture I have drawn helps me to see the relationship:



We can witness and observe these changing emotions within ourselves from the balanced line of the unchanging sound and at the same time be on the roller coaster with them. As our understanding grows and develops, the way we interact with the sounds we make will change and the experience with each one will change. This process of simultaneously being the observer and the participant will help build a deep relationship with your voice, with who you are expressed through voice.

Chloe Goodchild states, “The journey means having courage to build relationship with ALL the different voices of your spirit using the 7 levels of love. It means engaging with all polarities of self or the light and shadow; passion and uncertainty. Your response is the means through which you shape and craft your individual voice as reflected to you by the 7 sounds or intervals of love.”

We are about to explore the aspects of love within ourselves through sound. I will stress, however, that the difference between actually sounding the notes themselves and reading about the process here is the difference between reading about bears and actually walking through the forest and coming within fifteen feet of a large black bear. There is no substitution.

Chloe talks about 3 categories of love, where they reside in your body and how to explore each relationship separately and together. She also details 8 specific types of love and how to access them. I think best in charts and pictures so let us look at the Categories of Love in the following way:

Category of Love	Associated Chakra	Attributes
Instinctual	Root	Strengthens the hara, is the relationship of "me", grounds you and explores the internal space of your soul.
	Sacral	
	Solar Plexus	
Intuitive	Solar Plexus	Strengthens intuitive love, is the relationship of "you", connects yourself with others and explores relationship with humanity.
	Heart	
	Throat	
Insightful	Throat	Strengthens compassion, is the relationship of "that" is where uncertainty resides, explores relationship with source.
	3rd Eye	
	Crown	

Now let's look at each note individually and their placement in your body.

Musical Sound	Chakra	Type of Expression	Who Guides
sa - A	root	instinctual love	my will
re - B	sacral	awakening love	my will
ga - C	solar plexus	willful love	my will
ma - D	heart	devotional love	thy will
pa - E	throat	companion love	thy will
da - F	3rd eye	sword of love	that will
ne - G	one breath from god	mystical love	that will
sa - A	crown	divine love	that will

As you look at each sound and the placement in the body; you begin to understand why it is that so much emotion is contained in each note you produce.

Exercise:

Sing the Indian scale using the constant A as your starting point.

1. Play the unchanging sound of the A note (available on CD from Chloe, or a way you chose)
2. Sing up and down the scale twice: sa-re-ga-ma-pa-da-ne-sa
3. Now Sing up and down the scale replacing the Indian Raga with the words, "How I love you" repeated over and over: i.e., How-I-Love-You-How-I-Love-You
4. Good, now sing the 'How I love you' scale two more times.

By singing you are actually expressing love in a very simple way. You are eliciting emotion from yourself! Give yourself a great big YAAAAAAY!! Remember, the work here is about the interchange between the unchanging awareness or witness and the many changing colors of the emotional body. This is why we play the unchanging sound in the background of our exploration. It represents our beginning and end. It gives us root.

Exercise for Instinctual Love:

Use the knowledge of the categories of love to explore these relationships more fully.

1. Sound sa for about 30 seconds. As you sound the note, bring your awareness to your internal environment; notice how you feel in your body. Then immerse yourself in the silence and the internal vibration of the sound of sa.
2. Sound re. Repeat sounding re while alternating with sa for 30 seconds. Feel this awakening into the sound of re from the sound sa. Re is a birth place. An extraordinary amount of energy is needed to create something from nothing.
3. Come back to sa and bring your awareness to darkness and silence. It can be quite tumultuous to sound re from sa. Stay here in the silence for a moment.
4. Now start with sounding sa and jump up to ga, the place of willful love. Repeat sounding ga while alternating with sa for 1-2 minutes. This sound relationship brings inner stability to your belly. Ga nourishes your core, filling your abdomen with light and life-force energy. It

calms and balances your nervous system. It changes negativity into positive human groundedness and love. A strong GA leads to relationship balance by helping to define what is ours and what is not ours. It helps to strengthen your own boundaries without pushing outward into the space of others or collapsing in.

5. Now sing sa-re-ga up and down the scale several times. When you are ready, sit in silence in preparation for the next relationship exploration.

Exercise for Intuitive Love:

Now we will continue on from the instinctual love and move into intuitive love. That place where you move from me to you.

1. Bring your awareness to the center of your chest. Picture an unfolding here. An opening.
2. Sound sa and jump up to ma, the place of devotional love. Repeat sounding ma while alternating with sa for 1-2 minutes. Begin to feel the wonderful wealth of new feelings that open up in your soul as you sound ma, and the potential of relationships. Here you are centered in love.
3. Sound sa and jump up to pa. Pa is where you and I become we. This is where you speak truth, where you share and are nourished by another. Repeat sounding ga while alternating with sa for 30 seconds. Feel the stretch thru your body - from your throat all the way into the root as you sing from pa to sa and back up again. The sound of pa will strengthen all areas of your body and open you to connection with others. It is companionship love that is expressed by pa.
4. Now sing ga-ma-pa up and down the scale several times. Sit in silence and feel the vibration of your body.

Exercise for Insightful Love:

Use the knowledge of the categories of love to explore these relationships more fully. This is the realm of compassionate love.

1. Sound sa and jump up to da. The d is a soft d, not a hard D. You will notice as you do this that the sounds draw you up and up and out through your crown chakra. This is why it is so important to have firm grounding in sa. Without the sa you are unrooted, you are not in the body. It can be a disconcerting shift for some to move into the da and feel this pull. Bring your awareness to your 3rd eye chakra, right at the center of your pineal gland in your brain. Make the connection between this internal 3rd eye all the way down to the root chakra.
2. Bring awareness to your root and sound all the levels from sa all the way up to da - sa-re-ga-ma-pa-da and down da-pa-ma-ga-re-sa.
3. Now repeat sounding da while alternating with sa for 1-2 minutes. Feel yourself waking up, who are you right now? The vocalization of da cleanses the mind from reactivity making room for true discernment, compassion and wisdom.
4. Ne is not the crown chakra or top of the head; it is the space at the back portion of the top of your head where the hair swirls in a circular pattern. This area is referred to as one breath away from God. Now, fill the top of your lungs with the feeling of ne. Let the sound come to you rather than creating it. Now sound sa and jump up to ne.
5. Ne is ecstatic love; it is in the realm of mystical love. Ne brings the awareness away from the face. Repeat sounding ne while alternating with sa for 1 minute. Feel lightness coming in. The electrical sound of ne lights up our brain cells. It is so important to build a **STRONG** integration from earth to heaven by balancing the connection of sa and ne. Now sing pa-da-ne up and down the scale several times.
6. And now we move into the integration of all the sounds of love with the completion of the scale with the high sa. Sound the low sa and then the high sa. Repeat these two sounds high and low at least 2 times.
7. Focus on low sa and then the golden light of ne and up to high sa.
8. Sound the low sa and up the scale to the high sa and back down again.

9. sa-re-ga-ma-pa-da-ne-sa.

10. Which sounds are less comfortable for you? Notice these areas in your body.

This is one way to experience the scale of sa-re-ga-ma-pa-da-ne-sa and does not limit you in experiencing each sound in an alternate way. Perhaps you find you are uncomfortable with the sound of ga, willful love. You can sing the whole scale through this sound of willful love to heal this part within yourself. Sound is one format for exploring your inner landscape.

In her program, "Awakening Through Sound," Chloe has several exercises that assist in connecting you to your naked voice. I have walked a path similar to your own and while I have come a long way on my path, I still work with my core wounds. I feel delightfully off kilter at times, but thankfully I do not doubt the direction I walk any more. I know more fully the strength of my own voice and who I am. I can now modulate my voice for healing, relationship and personal exploration. I am finally able to hear my own voice; I am healing, one step at a time. I am able to express myself through my voice- in relationship, at work, with my children.

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Online course in voice healing

Awakening Through Sound (An Online Course In Voice Healing) by Chloe
Goodchild

Chloë Goodchild is an international singer and innovatory educator. She is the founder of The Naked Voice (1990) and its UK Charitable Foundation (2004), dedicated to the transforming practice of self-awareness and conscious communication skills, through spoken and sung voice. Chloë studied Music, English and Education at Cambridge and Norwich universities (1972 – 76) where she graduated as a Music-English teacher with a B.Ed Hons degree. From the late 70's she evolved her own East-West vocal research, influenced by travels through Africa, India, Turkey, Europe, USA and Canada. Chloe's encounters there with indigenous wisdom teachers, spiritual and classical Indian music masters, ultimately led to a transformative 'no-mind' experience in Northern India, inspired by the great luminary and saint, Anandamayi (1896-1982) This gave birth to the unique method of sound and voice, which Chloe eventually named, ***The Naked Voice*** in 1990. Her autobiography, ***The Naked Voice – Journey to the Spirit of Sound*** tells the story of these formative early years. (Originally Rider Books 1993; Amazon)