



Ray Edwards Show, Episode 420

Your Perfect Voice, With Roger Love

Advertisement: [00:00:00] Ray Edward Show Episode 420.

Ray Edwards: Well, hello there. It's Ray Edwards. Before we start the podcast this week, I wanted to call your attention to an opportunity. For those of you who are interested in becoming a copywriter who gets paid big money for working with clients who will come to you looking for your skills. If you'd like to make money from your writing, you should check out this informative video conference. It's free and it happens today, Monday, December 16th at 1:00 PM pacific time. You should register for it. Even if you're not going to be able to attend live we will have a replay. Here's what you're going to learn during this conference.

I'm going to give you my permission to legally hijack my seven-figure copywriting secrets and become what we affectionately call around here, a blue-collar badass copywriter. You can get high paying clients almost on demand. Here's what you'll learn during this conference. Three main topics, topic number one, how you can become a certified expert in the exact direct response copywriting methods I've used to make my clients over \$300 million. Topic number two, why becoming a big money copywriter is not rocket science. You do not need a degree in writing to succeed but you do need a few important qualities and I'll describe what those are.

Then topic number three, how several of my certified copywriters have used the formulas and frameworks I'll teach you to write successful campaigns for their own superstar clients and you can do the same. Just one example, one of my students just this past week wrote an ad that got over 15 million views. This is good stuff. I hope you'll join us. You can register for the conference and you can watch the replay if [00:02:00] you missed the live one, just by going to rayedwards.com/action. That's rayedwards.com/action.

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The Ray Edward Show. This is the podcast for prosperity with purpose.

Ray: Have you ever heard your voice on a recording or maybe of a podcast or interview or maybe you've seen yourself on video and you just wished, I wish I had a good voice. Most people that I've met in life and in this business especially do not like the sound of their own voice. Yet it's possible to have your own perfect speaking voice. We're going to help you do that today. We've got Roger Love on the show. He's the number one vocal coach in the US. He's done this for over 30 years and his students have won Grammy's. People like Motley Crue, John Mayer, the cast of

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Glee, Selena Gomez, the Jonas Brothers, Eminem, Demi Lovato, Maroon 5 and so many more. This is the guy who can help you get your perfect voice, Roger Love.

So you're the top vocal coach in the world, Academy Award winners, famous singers, famous speakers. How did you get from being just a vocal coach? I'm not saying you're just a vocal coach. There are so many people who claim that title, how did you get to where you are now?

Roger Love: I was always interested in singing. I found out early on in my life that singing made me happy. If I was ever sad or depressed, I would just bust out my favorite tune and somehow it would make me happy. I knew that the rest of my life was going to have to involve something to do with singing because it made me infinitely happier. When I was 13, I convinced my parents to take me to the most famous voice coach in the world by virtue of the fact that he had every **[00:04:00]** huge celebrity already. He had Stevie Wonder and Barbra Streisand and Madonna, all the biggest artists.

I started studying as a student to make my voice better. When I was 16, he suddenly left for Canada to teach a masterclass in There was no one to take over the studio. He said, "Roger, do you want to come over after school and teach a few lessons?" I said, "Well, how in the world could I do that because you've never trained me to be a teacher. You've only trained me to be a student." He says, "Oh, don't worry about that. I'm going to pay you \$100 an hour." Somehow hearing that fee and being 16, all caution went to the wind. I said I will be there on Monday with business cards printed.

I showed up on Monday after school. I'm not even sure I was driving. I think my mother drove me to the studio after school. My first lesson was Brian Wilson of the Beach Boys. Then Earth, Wind & Fire, the groups. Then every major supergroup and artists that I had their records, one after the other. As you can imagine, I was extremely out of my element, shall we say but I decided that I was just going to fake it. Well, I faked it for six months because he was away.

When he came back, every single one of his students decided that they wanted to stay with me as their teacher because we all found that I had some ability to hear the way people sound and then make suggestions on how they could sound better. At that time, it was only singing. My voice teacher knowing that all of his students wanted to stay with me, he made an excellent business decision. He said, **[00:06:00]** "Roger, do you want to come in as junior partner?" Seemed logical at the time as basically there was really no reality happening in there anyways.

I said, "Of course, I'd love to come in as a junior partner." I continue to go to school and go to college and pursue everything that I was pursuing. I also would teach in all of my free time. Literally, we stayed together for 17 years and then I went on my own. During those 17 years, I became a good teacher. I learned how to teach. I took the techniques that he had given me and then I created all new techniques that I



! thought made things better. 17 years later flash-forward, speakers started coming to me like Tony Robbins and Suze Orman and John Gray who had just done *Men Are From Mars, Women Are From Venus* which was the biggest book in publishing history next to the Bible.

They said, "We want to work with you as well. We heard you doing amazing things with singers." I said, "No, thank you. I'm just a stinking coach." Then I would send them on their way and say nice, thank you for calling or thank you for visiting. Then a few months later, they'd call me again, "Roger, we really want to work with you. We're having problems, the other vocal therapists and vocal pathologists, doctors, they can't fix the problems, we want to come to you." Then I thought to myself, these people are influencing millions of people with their speaking voice.

I started saying yes. Then I started realizing that I could create technique to teach my speakers, these influencers, these experts, the exact same things, I was teaching my singers because I'd gotten very good at helping a singer realize what sounds should come out of their mouth so they can influence hundreds and sometimes thousands and often millions of people. Why couldn't I do the same thing for the speaking voice? That opened me up to the rest of my life. [00:08:00] 50% working with singers, 50% working with speakers and when I say speakers, I say anyone who opens their mouth and sound comes out. That brings us to today with the both of you.

Tiffany Laughter-Twining: Wow. When you were going to school while you were working with this man and learning the trade, what were you going to school for?

Roger: Music. By the time I was 16 and a half, I was also voted the number one voice in the state of California. Every college offered me a scholarship to come and sing. I was still singing at that time, I was thinking I want to be an opera singer. Don't ask me why I was thinking that now. At that point, I was studying to be an opera singer and I got a full scholarship and I decided to take it from UCLA because I was already teaching full time. I could do both. I could go to school and I could teach all afternoons and evenings and all weekends.

Tiffany: Did you ever see yourself in the position that you're in now back then? Is this where you wanted to end up?

Roger: No, this is a million times better than I wanted to end up. I thought I was dreaming big at 16. I now know there are no limits too. If you're willing to work hard, there really are no limits to how big you can dream and what you can accomplish as long as you're willing to take your whole life to make it happen.

Ray: What was it like working with Jeff Bridges?

Roger: That was super fun because he's very intelligent. He likes to sing because some of the people I've worked with like Joaquin Phoenix had never sung when I did that movie with him when I did *Walk the Line*. When I did *Crazy Heart* with Jeff Bridges, he likes to sing, he like to play the guitar but his singing and guitar playing

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was just for himself. It was very internal. It was him just singing to himself, feeling cool, not singing loud, not presentational at all and it didn't sound like he was a big country superstar which he needed to be for the film. I helped him [00:10:00] go from closet guitar player singer to having the voice and the sounds that would make it believable that he was a huge star having other issues.

Ray: And it worked.

Roger: And it worked. I remember one great story with Jeff Bridges is there's a big difference between acting and singing acting. Jeff Bridges is a very naturalistic, realistic actor, an amazing actor and like I said, very natural, nothing over the top about his acting style. Very believable. When you try to sing that way, it doesn't work because you're competing with the drummer who is banging the drums as hard as he can and the guitar player that's plugged into every electronic device and distortion. When you just try to sing casually, you get swallowed up by all the rest of the music.

I had taught Jeff how to sing, but overact while he was singing and he was like, "No, I'm not going to do that. That's the worst advice I've ever received. I'm not going to overact that, I'll do the acting part. You do the singing part." And I'm like, "Jeff, just do me a favor, just pretend you're, this is Shakespearean theater. You're on the stage, there are audiences a quarter of a mile away. There's no microphone and you've got to project yourself all the way out there. Just over the top, the most unrealistic bad acting you could possibly do sing this verse and chorus." He sang the verse and chorus and I recorded it and then I played it back and he listened and it was exactly the right amount of acting with the music and he said, "Okay, you got me."

Tiffany: What was it like taking Joaquin Phoenix from not ever being a singer to being a singer?

Roger: And Reese Witherspoon, I did both of them for that film and Reese won an Academy Award for her role. It's great sometimes working with actors because they work hard. Joaquin Phoenix was [00:12:00] a very good student because what I told him to practice, even though he didn't start with a singing voice when I told him to practice, and if he had to sit in front of Johnny Cash records and listen for 10 hours a day, he'd do it. If they're willing to do the work, they can achieve great results. I'm going to supply the great technique, I'm going to supply the motivation, I'm going to make sure it happens, but they've got to do the work and together, I've so far never met anyone that I couldn't give them an amazing singing voice or an amazing speaking voice. So far I haven't met my match.

Tiffany: Who is your favorite one to work with currently?

Roger: I really did enjoy working with Bradley Cooper. We did the movie *A Star Is Born* and he's again, very smart, hard worker, super nice guy, a very good friend to the people he cares about and they're very structured. He would show up every single morning. It's 7:30 AM for six months, was never late one time. Never canceled one time. Talk about dedication, another one of my favorites is John Mayer because

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he's one of the most entertaining people on the planet. While I'm teaching John, John is yes, a singer. Yes, a composer, but yes, a comedian. I hardly ever laugh more than at the lessons where I'm trying to teach John Mayer while he's trying to be the funniest person in the world because he is one of the funniest people in the world.

Ray: What's the difference between working with actors and singers and working with the speakers? At first you even refuse to do that.

Roger: Yes, I refuse to do it because I didn't think I had the skill set and I couldn't charge them money feeling like I was doing a good job. I wasn't going to be able to live with myself if I couldn't be a great teacher. What happened was, I studied and studied and studied in between not accepting them and accepting them and realized that there was absolutely nothing out there [00:14:00] that could help them, so then I started creating it.

I started thinking that singing speaking was very different and I started making all these techniques to work with the speaking voice and after a ton of work in creation and I'm still doing it, I realized that singing and speaking is the same thing. We were all born singers. When the doctor pulled me at the right time out of my mother's womb, I knew exactly what to do. I took a diaphragmatic breath. I busted out the only tune, nine I knew [singing] or something that sounded like that with long phrases, nothing short, that was singing. I was doing great breathing and I had all these really long-held out phrases, that's singing, with melody.

Yes, I was crying, but it also had melody and duration and all the things that singers do. I was just a little early to rock and roll, so I believe we're all born singers and then what happens is we grow up and we lose all of the musicality in our voices. We take out all the melody, we take out all the volume changes and we basically strip it back so that now when people are speaking, they mostly have no emotion. They talk like this as if they were one note on a piano, Roger, I'm very excited. I love my wife, I hate my wife, I love my dog, I hate my dog, and people are like, Roger, I don't talk like that.

I'm like, yes, you do. Record yourself and realize that you're only, you're only one note on a piano most of the time and you're making it through life. Speaking the worst song that could ever be, no one would buy this, no one would stream it, no one would stand at a concert and go, yippee and get up on a chair hearing a song like this and there. Then I'm like, sometimes you get really excited and you change the one note and you're like, okay, I'm really excited and [00:16:00] okay, I'll go to this, and then I'll go back to that safe note, but the average person, the average speaker literally has a maximum of three notes on a piano if they're pretty good. Most speakers are usually two notes, one little white one, one little black one, which is right next to it and they think somehow that that's enough musicality in a speaking voice. I'm standing behind two people at the dry cleaner and they're talking like this, "How's your wife?" The other guy says, "She's fine. What are you doing?" "Nothing



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today." "Are you going to lunch?" "Yeah." "What are going to have?" "I don't know." Conversations like this and somehow this is living?

No, I believe my job is to put the musicality back into people's voices so that when they speak to one another, they communicate emotionally and make people feel things and I'm really good at that and that's why, I don't know if you've heard, but I have this little vision, little tiny thing that I can't get out of my head. I have to save the world.

How am I going to do it? [chuckles] I got to do it one voice at a time because I figured if I could make everyone communicate in a way that showcases the best of them, showcases what's special about them, shows emotion and then they're drawing those emotions out of other people, then if we sound the same and we're having emotional, authentic communications, well then maybe we won't care if we're a different religion or a different political stance or we come from two different countries. We can put all that aside and maybe just make the music of speaking and connect better.

Ray: Could you please do then?

Roger: I'm on it. Man, I am on it.

Ray: I'm a little intimidated to speak now because I'm afraid I'm just going to be one note.

Tiffany: Me too.

Roger: Everyone is a little bit intimidated to speak to me and then they realize I'm the best audience they could ever have.

Tiffany: You're considered one of [00:18:00] the top voice coaches in the world.

Ray: The top?

Tiffany: The top.

Ray: The top.

Roger: Are you talking to my mother again?

Tiffany: Yes, she's pretty proud of you. It seems like it's been easy for you. From a teenager until now, but like what's been a struggle?

Roger: Not one day was easy. Every day was amazing. Not one day was easy. Imagine, first of all, having all of these stars, which you know are clearly a million times better than you at pretty much everything, and you've got to teach them something that they don't know. Well, first you got to figure out what they don't know. That was hard every day and then imagining doing that for 17 years and then doing the same thing with speakers, that every single person comes in and they all have a

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! different issue. Some people are losing their voices and it's a challenge to show people how not to lose their voices.

Some people stutter, I can take care of that. Some people have no melody, some people are really soft, some people seem to speak really nasal and I have to cure that. It's exciting every day, but there's never an easy day. I basically, at this point in my life, I figure everyone that comes in that door is expecting a miracle. They've spoken to my mother, she's passed now, so it's kind of a psychic thing, but maybe if spoken to my mother's somehow and then they've paid a fortune to come in here because I don't even offer private lessons anymore.

My stuff's just online, my stuff is available through programs, so they've jumped through every hoop that they could to get in this door. Now they come in and they expect a miracle for what they've already sacrificed to get here. I figured I have to give them a miracle, so I literally go into every lesson as silly as this sounds, and I think I've got to make a miracle. Well, if you go into every lesson thinking you got to make a miracle, it's tiring. I don't think Jesus did water into wine and Moses parted the red sea on the same day in the same outfit. [00:20:00]

[laughter]

Tiffany: Are you ever terrified to talk to certain people that come through that door?

Roger: Am I? No. I'm not sure if I talk to anybody. You know what, people used to ask me all the time, you work with all these really famous speakers and singers, some of these people are notoriously known as jerks. I said, "Nobody is a jerk to me, because they think I'm the doc. They realize I'm the doctor and I have the cure." Nobody is mean to the doctor, if you think that's the only Doctor who has the cure for your ailment, and then people say to me, "Aren't they just being fake-nice?" I said, "It's fine with me as long as they're fake-nice all the time."

[laughter]

Ray: This is a tangent, but in the movie, *I'm not Your Guru*. There's a scene where Tony Robbins is doing vocalization. Was that you? Did you teach him to do what he was doing there?

Roger: Of course, that was me and that was my voice leading him through those exercises. I've been Tony's voice coach for maybe 30 years. Pretty much if you went backstage anywhere for any huge public speaker or singer, you'd hear them doing stuff like this, [sings] "Go, go, go, go, go, go, go. Mom, Mom, Mom, Mom, Mom, Mom, mom, no, no, no, no, no, no, no." Vocal exercises that are literally telling their vocal cords where they should be and fixing how the air should get to them so that they can get out on stage and influence millions of people.

Ray: I'm going to take just a moment and ask you a deeply selfish personal question. I have Parkinson's disease, and I'm losing my voice. I've been working on



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not doing that. I'm sure you're familiar with what happens, you get softer, you lose tonality and melody.

Roger: Michael J. Fox is a friend of mine for a long time. I've known Michael for over 30 years, and we're supporters, of course of the Michael J. Fox Parkinson's foundation. I'm familiar with things that you say.

Ray: What should I do?

Roger: Here's one of the things that you should do. **[00:22:00]** You should realize that your ability to speak is dependent upon your ability to send a solid stream of air out of your mouth. As it feels like it's more physically difficult to do that, you have to focus on the ways to make that happen. Most people speak with attaching words and a little bit of air to some words, and they come out a little bit of air, and then a little bit more air attached to some words. That is actually hard on the listener, but that's hard on your body.

If you speak that way, those pauses and air gaps will allow the Parkinson's, I believe, to make it more difficult to do that. Whereas, I train all my speakers to pretend there's a solid stream of air and connect all the words to that air. I say, "What's your favorite color?"

Ray: Blue.

Roger: When I'm speaking, I'm imagining that there's a solid stream of blue air coming out, [exhales] solid stream. [exhales] On top of that solid stream, the words are writing. It's all the words are writing on the air. How do I make that happen? By showing them what the secret is to diaphragmatic breathing and how it relates to even airflow. Everybody's heard diaphragmatic breathing, they go to yoga classes. It's out in the universe. If one more expert tells you though, "I can fix you by teaching you diaphragmatic breathing," it makes me want to vomit and run out of the office.

There is one thing about diaphragmatic breathing, aside from it being super healthy for you, that you need to learn **[00:24:00]** and everyone who's listening to this needs to learn. That is, we have to focus on the exhale. Everyone is thinking about diagrammatically breathing like this. If I could just stop raising my chest and shoulders, breathe into my nose, and pretend I had a balloon in my tummy and fill it up, I'd be the richest, happiest, healthiest, most kissed person on the planet.

What you have to do is, it's about the exhale, you have to breathe in through your nose. Pretend you have a balloon in your stomach. Stop raising your chest and shoulders. Just pretend you have a balloon in your tummy. The balloon fills up when you inhale, and then when you exhale, [exhales] the stomach has to deflate, and most people don't do that. You've got to train your tummy to come in when you speak. "Roger only wants me to speak while my tummy is coming in." Do that with me. Take a breath.

Ray: Roger only wants for you to speak when my tummy is coming in.

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Roger: That's even airflow. Do it again.

Ray: Roger only wants me to speak when my tummy is coming in.

Roger: When you practice that, and you only speak while your stomach is coming in, it's very difficult for muscles to get in the way. It's relying on the air flow. With Parkinson's, I firmly believe that if you can just blow the air out evenly, the words will ride out. I've never met a stuttering person who I couldn't fix. Never. Because do you know, when people stutter, the worst stutters in the world when they sing they don't stutter. Why? Because it's a solid stream of air when you sing. You're not singing, "The hills are alive with the sound of music."

Ray: Unless you're William Shatner.

Roger: Yes. [laughs] That's funny and true. **[00:26:00]** You're going to learn to breathe in through your nose, fill up the balloon, the pretend balloon in your tummy. I'm only going to speak while my stomach is coming in, and that's going to maintain much better speech for years and years and years to come.

Ray: I'm going to do that Roger.

Roger: You're not supposed to stop till you get to a comma. This whole, [stutters] Idea of breaking up words and phrases because you're not breathing right, we shouldn't be doing.

Ray: Your turn now.

Tiffany: Do you feel different?

Ray: I do. I feel very conscious of my breathing.

Roger: You're speaking better now.

Ray: Can you hear a difference?

Tiffany: No, not yet.

Roger: I can. You're not stopping in the middle of a sentence.

Tiffany: What do you say about monotone speakers?

Roger: I say that monotone speakers need to learn how to walk up and down stairs. Let me explain. The key to melody is, you're either going up or you're going down or you're staying on the same note. This is for singing and speaking. When you stay on the same note, what happens is, people think they know exactly what you're going to sound like next. When they think they know exactly what you're going to sound like next, they think they know what you're going to say next and so they stop paying attention to you because they think they're smarter than you are.



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[laughter]

Melody is used to keep people's attention, to keep their focus, to let them know when you're done, to create anticipation as to where you're going. That's what music uses melody for, to create emotion, to lead people from emotion to emotion. On its own, only has one sound so it only has one emotion. I tell people, they have to learn how to walk up the steps. Now I'm walking up the steps, I'm going from a low to high note. Now I'm walking up the steps, do that with me.

Tiffany: Now I'm walking up the steps.

Roger: Now I'm [00:28:00] walking down the steps.

Tiffany: Now I'm walking down the steps.

Roger: Now I'm walking up the steps.

Tiffany: Now I'm walking up the steps.

Roger: Now I'm walking down the steps.

Tiffany: And now I'm falling down the steps.

Roger: And now I'm on the landing, just staying on one note.

Tiffany: Just one note. Wait, I didn't even stand on one note.

Roger: Now I'm on one note because Roger asked me to.

Tiffany: Now I'm one one note because Roger asked me to.

Roger: Now, all you got to do is mix it up. I'll be talking and walking up some steps. I might even walk up a few more, and then I might walk down a little, and then I may stay on the landing for a while, and then I'm going to walk up a little bit more. Maybe walk up a little bit more, maybe walk down a little bit. All you got to do is in your speech, practice going from low notes to high notes and going from high notes to low notes and then sometimes staying on the same note and getting used to recording yourself doing that. Learn to put melody in your voice.

Ray: Just do that going up and down the steps while I'm also breathing.

Roger: That's exactly right. You think, "Maybe I'll sound like a cartoon character if I go up and down the steps, or like a phony radio announcer," but you won't, you'll actually keep people's attention. Watch, if I say, "I really like red. Um I really like green. Uh I like yellow." Or I say, "I really like red and I also like green and then I'm quite fond of yellow," and then when I paused and when the melody kept going up like that, when I said red, you thought of something red. It gives you the opportunity to start to feel things and imagine things when I use melody, just like a song.



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Tiffany: That's cool. I'm going to practice that.

Roger: See, yes, that's cool. "I'm going to practice that. Roger. That's cool. That's cool. I'm going to practice that."

Tiffany: Roger, that is so cool. I'm going to practice that. All of your courses are now online. **[00:30:00]**

Roger: Yes, I stopped doing private lessons several years ago. I now do seminars where I'll have 500 or I just did Calgary where I shared the stage with Tony Robbins. It was me on the venue, my student Rachel Hollis and then Tony Robbins and there was 8,000 people in the audience. I do seminars where I'll speak. Then I do events. I've brought my programs online so that everyone can learn how to speak.

By the way, I know that your big thing is also about you. A lot of people that listen to you are about writing things or about creating copy, and that kind of stuff. Let me say because I work with some of the most famous copywriters in the world, let me say that when you find your voice, it changes the way you write or copy. Let me give you an example. If a singer comes to me, and they only have a limited range, well, then the songs they write, they can only write when they're composing them. They're limited to the way that they can actually sing what they're writing, so they have very limited range.

Bob Dylan couldn't write like Freddie Mercury, because Bob Dylan couldn't sing like Freddie Mercury, so Bob Dylan wrote in his range and found his voice. Fine, but when I teach a writer, an influencer, a communicator who is writing when I teach them the right sounds of voice, they learn how voice and emotion work. They learn how the sounds attached to those words, really move people emotionally, so when they write them, there's a different implied voice. There's a different emotion attached to the words and the way they write to move people emotion to emotion instead of words a word by just understanding the right sounds that are perceived to be attached to them.

Ray: I find that fascinating.

Roger: Right. I think **[00:32:00]** it got a lot of things. [laughs]

Ray: This may seem off-topic, but how do you work with 500 people at a time?

Roger: I teach them technique and then I literally bring people up and I do transformations. I have them do group breathing exercises, and then I have them do group warm-ups and I have them sit, we sing songs together, and we say phrases that teach them about pitch and melody and volume and tone. I do a lot of interactive sound work while I'm teaching the technique.

Ray: You make miracles.



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Roger: I try. At least I try to fit at least one in every hour. I've spent 30 years creating content, more than 40 years creating content that actually works. We have a zero return rate and we have a guarantee on all our products. We have a zero return rate. You know why? Because people get our products and it actually teaches them to speak and to sing and to influence and it changes their lives, so nobody sends it back.

Ray: They wouldn't dream of sending it back.

Roger: Well, because it works. People buy all kinds of stuff online, and they bought it because it was yellow, or some salesman managed to convince them that they needed this. Then they either did or they never open it, or they open it and I realized right away, it doesn't work. Well, that doesn't happen because I spent my whole life figuring out how to do it, how to teach this without me being there.

Ray: You can influence more people and change more people's voices and the way they speak and bring more music into the world?

Roger: Let me also tell you this, it's science because you have to understand how the brain works. When you speak to someone, those sounds, invisible sound waves leave your mouth and they vibrate the bodies of the people that hear you. Those sound waves go into that person's ears. The first part of the brain that they encounter **[00:34:00]** is called the amygdala.

The amygdala is like an amazing executive assistant or a bouncer at a club. The amygdala decides what gets past he or she and goes to the prefrontal cortex, the part of the brain that processes information and puts it into memory and acts upon it. The language of the amygdala is emotion, not words. If the amygdala doesn't think it's emotion-based content, the amygdala doesn't send it to the brain, the rest of the brain. If I say to you, "Hey, Ray, I want you to meet my brother, he's really fine." Then the amygdala says like, "Are you talking to me? What? Your brother? You don't even know. I can't even think about that."

If I say, "Ray, you got to meet my brother. He is fine." Then both of you say, "Okay, we will both have lunch with him tomorrow." Then the amygdala says, "Boom, past that right onto the preform cortex because it's emotional." Sound is emotional. Sounds are emotional, not words. I love you, I hate you. There's no emotion in that. I love you. I hate you. You suck. You're amazing. There's emotion and sounds, not emotion and words.

Most people are communicating in what I call shallow communication, which means you're speaking, but it's not even getting into the proper part of the person's brain, because there's no emotion attached. I specialized and I've created a technique which I call deep communication, which means it goes to the part of the brain were the person who thinks about it remembers and then acts upon it.

Ray: I want to do that. Where do you teach that?

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Roger: I can help you easily learn how to do that and anyone that's listening because I came with a gift. I usually come with two gifts. I come with the gift of always being in a good mood. [00:36:00] I come with the gift of happy. Did I deliver that gift today?

Ray: You delivered. You made me happier just by your presence and your voice.

Roger: Awesome.

Ray: And your smile.

Roger: Thank you. I always come with the gift of happy, but along with that, I'll come with something equally as tangible. That is, I brought a gift certificate to my program called *The Perfect Voice Collection*. I've spent my lifetime figuring out exactly how to teach people, so they know what they sound like right then, speaking voice and what's right and what's wrong and what needs fixing, and then show them how to take it step by step to fix those problems. If you're losing your voice, that's not going to happen again. If your voice is nasal, that's not going to happen again. If your voice is quiet, you're not going to have that problem. If your voice sounds funny, if you can't control your air, you're not going to have that problem.

I came with a \$50 coupon for my perfect voice collection if you're people will go to theperfectvoice.com and they'll sign out and at the end, it'll say do you have a coupon and they'll type in Ray, all capitals. R-A-Y, because your people know how to write, R-A-Y. That's going to give them \$50 off. The thing is, I've priced the whole collection, the whole program so affordable that there's no excuses.

Most people hate the sound of their own voice, by the way. I don't know if you realize this, but most people don't like it. They buy a new phone, and they're like, "Whoa, look at this, iPhone 11. How cool is that?" This isn't, of course, but I'm dreaming of iPhone 11 if I ever get there. I forgot it's price is amazing. Everything is amazing. I just spent a million dollars for it. It should be amazing and so I'm going to record my voicemail message. "Hi, this is Roger Love. I try to be as cool as I possibly can be. Leave me a message." Then you listen back and say [00:38:00] boring, boring, boring why would anybody call you loser?"

Then you're like, "Huh, I can't believe that I phone 1134 BDFLA is not got a better microphone than iPhone 10654320. Why did I buy it?" Then you spend about a half an hour trying to record the perfect voice message and you give up because you're an adult, and you're like, "I'm an adult, and I cannot spend any more than 30 minutes on recording my voicemail message or I'm going to hate myself." Then you walk away.

Stop hating your voice, stop thinking that you're the voice you were born with and there's nothing you can do about it. There's everything that you can do about it. If I can teach Bradley Cooper and Reese Witherspoon and all the artists that I work with to sing from a lot of them from scratch, well, I know that I can teach each and every one of you to have a better voice, and I know it is voice. The sounds coming out of

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your mouth, that is making people perceive you the way that they perceive you and not always favorably. I know that when they perceive you the way that you want, I know they will want to be in relationships with you. They'll want to do deals with you. They'll want to be your friend. They'll want to take you out to dinner, so it's an investment in being taken out to dinner.

[laughter]

Ray: You will stop telling me I'm boring.

Tiffany: Oh, my gosh, the monotone.

Roger: You'll add more melody. Ray, you need to walk up more steps. Why do you want to stay in the basement? You could be walking up the steps, you know you got a roof garden. You just haven't been up there.

Ray: I'm going to go up there more often.

Roger: People will love it and she will love it.

Tiffany: Yes. Yes. Roger, is there anything that you're working on? Besides, the voice coaching stuff that you--

Roger: I'm working on everything. I have a podcast myself, it's called *Love Your Voice* with Roger Love. I got together with iHeartMedia and we did our first season. There's actually seven episodes up right now wherever people listen to podcasts [00:40:00] at iHeart radio, and on Apple, and Squeaker and wherever you listen to podcasts. I'd love for people to go and listen to *Love Your Voice* with Roger Love. I'm also working on-- I'm working on a TV show. I'm working on a reality show with Freemantle, the people that do *American Idol* and *America Has Got Talent*. I'm working on a special TV show where I actually help people that have vocal issues and try to do at least one or two miracles an episode. I'm excited about that.

Ray: Wait, when does that come out?

Roger: Probably still months away, but it's going to happen. I'm excited that I have a very close relationship with Forbes and one of the first iterations of that is Forbes has a university of business and technology, Forbes School of Business and Technology. 18,000 students go through every six weeks. You probably didn't even know about the Forbes School, but I now, I'm the content for the business communications course. I'm excited that I'm now working with different schools. I'm working with Forbes College. I'm working with the MNT program at Walton. I'm now putting together a half program instead of moving into place in some of the biggest schools in the world who have finally realized starting with business communication and general communication, starting with understanding that they're all teaching business communication based on words.



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They have no idea how it should sound and they're turning out people that could be more successful in business if they understood how business communication has an oral element. I'm excited about the university level, I'm excited about so many things.

Ray: So much stuff that you're doing. You really are trying to change the world.

Roger: You only have one life, I got to try to fill it. There's only 24 hours in a day, so I got to try to make the most of it.

Tiffany: Is there anything that you wish you could be working on right now that you're not currently?

Roger: [00:42:00] Retirement? No. No, I'm working it across all platforms one voice at a time, one directive at a time. Really, I'd have to say there isn't anything I'd like to be working on right now that I'm not. I'm very content with the things that I have on my plate now and making those all reach fruition and popularity and actually help people.

Tiffany: Would you say my voice is nasally? Does it sound nasal to you?

Roger: No. If you'd like to get rid of the next level of it, you could drop your jaw a little more.

Tiffany: When I'm talking?

Roger: Yes. When you get to a vowel that you could drop your jaw, you have a tendency of not dropping your jaw a lot so what happens is the sound comes to inside of your mouth and then it finds the teeth and it says "Well, those teeth are blocking me even though I have a beautiful smile, those teeth are blocking me." Then the sound says, "Hey, I heard they're two holes someplace else, do you want to go look for them?" One sound says to the other sound, "Yes, let's go hunting." Then they start looking and they find the nasal passage. When your teeth are too close to one another because you're smiling a lot trying to be friendly, then the sound goes a little bit more towards the nasal trying to get out of those holes. If you drop your jaw a little more when you can, it will remove that next level of nasality.

Tiffany: Like when I say can?

Roger: Yes. When I say, "Roger wants me to drop my jaw." Say that.

Tiffany: Roger wants me to drop my jaw.

Roger: Nice. That's how to get rid of that. You do not have a nasal voice, you just keep your mouth a little too closed and then it sends too much air towards the nose. That will fix it.

Tiffany: Okay. Thanks, Roger.



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Ray: I'm now in love with you [00:44:00] and not in a weird way. You are an amazing person. Thank you for all the things you've shared with us today.

Roger: Thank you for having me and allowing us all to be amazing together today. [music]

Ray: We love Roger Love. That's it for this week's podcast. Check out Roger's stuff you will not be sorry it will help you improve your voice, I'm going to work on mine right away. See you next week.

[music]

Female Speaker: Thank you for listening to the Ray Edward's show.

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Male Speaker: Each week we bring you a message of prosperity with purpose and freedom remembering that true freedom is available to all through Jesus Christ.

Ray: Hey, wait a minute. Before we go, I just wanted to remind once more about the free and informative video conference on how you can become a high paid copywriter and I'll give you my own seven-figure copywriting secrets. We're doing a live video conference today Monday, December 16th, 2019. If you happen to miss the live version, you can watch the replay which you will need to register. You need to go to rayedwards.com/action. That's rayedwards.com/action. What you'll discover during this live video conference are three main things. First of all, how you can become a certified expert in the exact direct response copywriting methods I used to make my clients over \$300 million.

I got well paid in the process. Topic number two, we're going to cover why becoming a big money copywriter is not rocket science. You can do it. I can teach you the qualities you need in order to succeed. Then topic number three, how several of my own certified [00:46:00] copywriters have used the secrets that I teach to write successful campaigns including our very recent student success story where she wrote an ad that got over 15 million views in less than two weeks. Wouldn't you like to know about that? Well, join us by going to rayedwards.com/action. That's rayedwards.com/action. I'll see you there.

[00:46:28] [END OF AUDIO]