



7 Mistakes Smart Theatre Singers Make — and the offensively easy ways to fix them, quick.

Video Transcripts

Intro: Singing is Weird

Hey there! I'm so glad you're here with me and that you hopped on this train to find out:

What are the seven Common mistakes that smart singers make?

and some easy ways to fix them.

I just want to give you a little bit of intro before we get rolling.

I think if you can remember this one strange thing, it helps with almost everything we learn in singing. And that is:

Singing is weird!

It's weird because we're moving energized, emotional, soulful, vibrating air through our bodies, and we're learning while some muscles engage, to soften and relax other muscles.

And that feels strange. It's not natural or instinctive to human sound making.

Think about any emotionally charged sound you might make. Be it shouting for someone to watch out, be it crying because you're overwhelmed with sadness, to even joking around with somebody – there's a little bit of constriction that happens in the vocal tract that manages and just naturally squeezes some of this emotional and vibrating vocal energy that comes through us.

So, the weird thing about singing is that we're training these muscles to soften and coordinate in a way that shapes sound, into an artful communication.

So, it feels weird when we learn new things about the voice. Or when we feel a new coordination that feels unfamiliar, just remember: If it feels strange and unfamiliar, you're probably right on track.

So open yourself up to new experiences. Remember that singing feels weird.

The ways that our body logically wants to. Process. Uh, what's the word, the way that our body logically wants to help sound get out of our face is often counterproductive.

So those are some of the things I'm going to go through in these seven short videos.

And again, I'm really glad you're here with me and here we go. I'll see it in the next video!

#1: More is Not Always More

Welcome to Mistake Number One.

The first mistake that we make as singers starts with the foundation of how we make sound, and that is


how we move air.

That includes how we take air in and how we move it out.

So the basic rule on this for most singers: When we learn to get air going in an energized way, most of the time what we do is we do too much.

We breathe in too much air. We think we need a huge breath in order to sing a phrase.

And then we often – because we've been told repeatedly by very well-meaning teachers – that we need to *support* our sound, we often move our air out in ways that are not helpful.

What I mean by that is we'll take a huge breath in, and if you think about a balloon  – think about if you fill that balloon to its largest capacity. Think about the air pressure that's inside. That's wanting to come out.

Now think about what's going on with your vocal folds. In your larynx when they come together in order to vibrate to produce sound – if you have a really, really stretchy, full balloon underneath there, there's a lot of air pressure that the muscles of the larynx are going to have to manage.

So a lot of times, We take this huge breath thinking we need to prepare big-time for a big phrase. Or even a small phrase, and we actually over fill.

So the rule of thumb on this is when I take a breath in:

Number One: Each breath is going to be appropriate for the phrase you're about to sing. So if I'm singing a really long phrase, I will take a bigger breath. If I sing a short phrase. I don't need a lot of breath. I need almost none.

You want to feel like when you breathe in, you want to let your belly soften to allow the diaphragm to drop down, filling the lungs. And you just want to feel a nice, comfortable, easy, soft release down into the belly sides and back.

I like to call it comfortably full. Like you've had a nice nourishing meal, not too much, just enough to make you feel nice and full. Your body will know that you've gotten the oxygen you need for that moment.

If I overfill. Then I probably have about three times more air in the tank than I need for the phrase. When I finish the phrase, I'll even have to blow the rest out in order to get fresh oxygen or I'll be stacking new air onto old air. And then that starts to build up a feeling of suffocation, really.

So, sometimes if you feel like you've been, if you're getting here in the middle of a song (*said with chokey, strained sound*), that's usually what's going on. You've taken really big breaths.

You haven't used the entire breath and then you're inhaling on top of old air. We call that stacking. So, the way to mitigate that problem is to go through your songs phrase by phrase and ask yourself:

“What amount of air do I need for this phrase? And experiment. If you don't take in enough air, then you know, you need a little bit more if you don't make it through that phrase.

So, think about those things when you are inhaling.

(Number 2) And moving air out.

A lot of times we feel like we have to move air out with a lot of dynamic force. There are a lot of factors that come into this, which varies singer to singer, but the general rule is in order for the folds to come together and then vibrate, the air needs to be quite minimal. We don't need a lot of air to vibrate the folds.

So, you can experiment with this in many ways. But the rule on this is always try it with less air, and see what happens.

The way to gauge this is – Notice how much air you were moving through by the muscular engagement in the different parts of your torso.

So, if I'm singing,

♪ "I dreamed a dream in time gone by," –

that doesn't take a lot of air.

If I were to really support that like my choir teacher taught me. –

♪ "I dreamed a dream in ti..... (sounds chokey)"

you can feel the weight coming in to that sound and the extra work that I'm making this (indicating muscles around larynx) do.

So, those are the two main questions to ask yourself about breathing in general:

1. How much air do I really need for this phrase?
2. And then when I am singing the phrase –. How can I deliver this air as gently and as efficiently and as generously as possible?

And those are things you can experiment with.

So, those are your two primary questions to ask about your breathing:

1. How much air do I actually need? (Probably not as much as you think) and
2. How much air do I need to move out in order to make the honest, authentic sound that I need to make?

All right. Thank you. And I will see you in the next video.

#2. Believing There's One Right Way to Move Air Out

The next mistake that we make as smart seniors is thinking that there's one right way to support to move the air out of our face.

So this word, already: *support*

is very loaded because it can cause all kinds of tensions and rigidity and over muscling various muscle groups, which – That's a longer conversation, but know this:

There are different ways in theatre singing that we move air.

We have different styles, different decades, different genres altogether within musical theatre.

So, the way that you're going to move the air out of your face playing Carrie Pipperidge in *Carousel* is very different than the way you would move air out of your face if you were in the cast of *Mean Girls*.

I want you to feel two different ways of how your body instinctively moves air out.

I want you to pretend that you're seeing somebody that you're just so happy to see.

So, I want you to see them. Feel the joy light up in your face.

And I want you to say, "Hey there! Hey!"

I say that, and I feel my belly button moving that air out of my face. "Hey there!"

Even as I laugh. "Oh my goodness. It's so nice to see you!"

It's actually, I'm getting a little bit more squeeze on that, because I'm really delighted, but that's from my belly button.

So, that kind of movement is used a lot in our more traditional styles and are more flow phonation, Western, classically-informed sounds.

So if I were to sing:

♪ "But somehow I can see just exactly how I'd be,"

that's all belly button.

There's a different way to move air out of the torso as well.

If you think about it, the abdominals, they can get smaller. That moves air out.

But you also have your rib muscles, your intercostals. So they also get bigger and smaller. So think about when a baby cries.

😭 "AAAAAAAAAAAAANNNNNHHHHHH!"

Yeah, the ribs are really closing in to get that cry out of the body.

And a lot of times the ribs will close and the belly goes *boop* out a little bit.

So if you think about squeezing a balloon. If I squeeze the top of the balloon, then the bottom of the balloon will expand. If I squeeze the bottom of the balloon, the top of the balloon will expand.

So if you have a body with air in it, making things smaller will make other things bigger. Yeah. So think about it that way.

But say if I were Elphaba, right. And I'm excited about my future with the wizard.

I'm excited about that. It's like,

♪ "And I'll stand there with the Wizaaaarrrd!"

Yeah. So that's interesting too. That's excited and yelled. I definitely feel more of a rib squeeze on that one. Yeah.

So the way to map this is to ask yourself on every phrase:

How, how does my body want to express this phrase?

And sometimes it might be very pedestrian. You'll feel almost nothing. As you move air out of your face.

♪ "It started it out like a song. We started quiet and slow with no surprise."

That's like. That feels like extended talking. So.

There will be different ways to move air out depending on the intention. Who you believe you are as the character and what's going on in the situation.

So that's the other big mistake we make. We think there's one way to move air out. Some teacher said, "Lift your ribcage. Move with the navel back to the sternum." Or a teacher might've said, "Keep your belly out." A teacher might've said a lot of things. Breath management is one of the toughest things to teach because there are so many moving parts.

And it's very easy for the mind to latch onto one thing. So, it's a nuanced thing. I don't think I really understood how breath worked for me until my mid thirties. I think that it's very possible to have a clearer understanding before then, but I tried a lot of different things. And, I learned a lot from experimenting.

So just know there's not one right way to do it. There's the way that you need to do it in that moment. That leads to the most efficient sound. And it lets the most of you come through.

All right. So not just one way to support. There are many ways. And in theater singing, it is story driven.

All right. I will see you in the next video.

#3. Eyeball Problems 🙄🙄

So one thing that we learn as theater singers – there's a thing that all of us learn at some point when you take a performance class, and I will take off my glasses for this to show you. So let me scoot closer so you can see what's happening.

So. One thing that happens is we're taught that, say, if I'm in a room alone, singing a song alone, but I'm singing to another.

We learned that we'll pick a spot on the wall. I'm looking at a little divot in a brick across from me right now.

And we're going to pretend that that point is my scene partner.

So then we do all of this crafting and this homework: we create a moment before. We create our space. We do all this homework with the relationship with the person.

And we proceed to sing that song and stare at that point on the wall for the entirety of the song.

Nobody does this, right?

Humans don't do this.

When I'm talking – if I'm talking to you right now, and I just continue to stare right into your eyeballs as I'm talking, it gets a little uncomfortable. You need me to look away, right? So, I think you can, (I'm feeling uncomfortable right now, just staring into your eyeballs. So, I bet you're feeling a little like...) there, and it's a little intense, right? Yeah.

So you're going to want me to grab a thought. So you feel the relief coming into that situation?

I'm going to think about something. And then I'm back to you checking in. I'm going to think about something, and then I'm back to you. Oh, I'm going to think about something, and I'm back to you.

So, EYE movement.

It's crucial, and it actually convinces you that you're being a real human in the moment.

So, whenever you're singing a song, think about the images that you're grabbing from your own internal bank of memory from your own subconscious. That's what we do all the time. If I'm trying to think about something.

Right now, if you think about what you had for breakfast yesterday – I think about, I just remembered, I didn't have a lot of breakfast this morning.

But what did you have for breakfast yesterday? And I'm actually trying to remember what I had. I think I had toast with peanut butter and honey. I think that's what I had.

But you see me thinking about it and what my eyes do.

This is what humans do. Our eyes go back into memory. We grab thoughts. We think about things. A terrific tool to learn this for yourself, I think, is watching Disney movies.

So, if you watch a Disney movie or a Pixar movie, the animators, the eye movement of characters is fascinating to see because they're masters of conveying expression through this animation.

You'll see a mixture of outward focus. I'm thinking about *Frozen II* when Elsa is singing "Show Yourself." In that song, I think she goes out on the balcony. She's looking out to the hills, looking for the thing, and you can see her eye movement exploring and trying to find it. So if you know what your intention is, if you know what your story is, then you can let your eyeballs do all kinds of things.

The other part of this is – It also draws your listener into you.

So if I'm, if I'm singing the beginning of, "If I Loved You" And I look at the point on the wall and I sing. "But somehow I can see. Just exactly how I'd be," honestly, I've got to tell you, I'm so frustrated that I'm just looking at that point on the wall and I feel disconnected from what I'm saying.

So if I'm in the room and I see my created Julie Jordan as my scene partner, and I see her, I'm checking in. And then. I'm going to see where I would see that. "But somehow I can see (is she listening?) "Just exactly how I'd be."

I'll check back in and you'll see the eye movement.

You'll draw somebody into your internal world, which, that's captivating. Think about how you feel when someone's (demonstrates inward eye movement.) *What's going on in there?*

So give yourself the gift of letting your eyes move, and find thoughts, and find the story.

The other sort of cheap and, it's, yeah, it's kind of a trick. But sometimes if you haven't had time to do a lot of homework on something, this is gold because you actually already have a very rich internal subconscious world waiting to come up for you in a song.

So just giving yourself this human ability to grab thoughts and think about things – It just reminds you that you're a person having an experience, and it humanizes you and it just brings honesty and heart to the equation.

Think about that and, you know, look at your point on the wall, but look everywhere else, too.

All right. There is solution number three, right? So I'll see you in the next video for solution number four.

#4. Taking Yourself Thoooo Theriouthly

So this is a big one and it's, this has been a big journey for me, too.

This one is – taking yourself too seriously.

What we do is important. I believe it with all my heart. That's why I teach music theatre singing. That's why I've made my life in the theatre. I love what we do. And I love that we get to share and process emotions and pain and joy through the medium of beautiful singing.

And we can also get really serious about it. And the reason I think we do is because it means so much to us. We attach a lot of meaning to what we want to achieve as singing actors.

And we work hard at it, so we want it to count.

We have to find a way to have some carbonation, to have some joy in what we do.

And I think there are several ways to do this.

So before I go onto the solution –

When we take ourselves really seriously, then the ego is really in charge. We care about how we appear. We care about outcomes. We care about making things happen. We care about competition, being the best.

Those are all products of taking ourselves really seriously. And even as I talk about it, I can feel my body starting to get kind of clenchy.

The thing that I've found. That has been really helpful to me is – I learned this from Michael Kostroff who is the author of *Audition Psych 101* and also (coauthor) *The Theater Actor's Handbook*.

Brilliant actor, brilliant writer. So I recommend his work to you, Michael Kostroff.

And he taught me this technique called the index card technique where you have an index card and I'm not sure what his initial use of this was, but the index card came from him.

And so what I recommend is that you have an index card. You have it wherever you will be performing. So, be that an audition in your audition book. Or if we still have audition books, things are changing, right? So in your audition book or wherever, you can just have it handy, folded up in your wallet. But. I have three things written on this card:

Someone that you love, who are your closest people? And this can be your people, your pets. Who who brings so much love and meaning to your life because of your relationships?

Number two is, Who (sorry. I was just distracted by someone warming up.)

Number two is something that brings you joy. Something outside of singing that brings fulfillment and love to your life. (She's getting up there.)

Number three is something that's just silly or embarrassing. Something really just funny that just makes you kind of laugh at yourself.

I mean, we're talking like farting, we're talking, I'm forgetting someone's name. We're talking, saying something really embarrassing in front of somebody. I mean, just stuff that's just silly. That just makes you remember, oh my gosh, I'm a human right?

Then just, and so, seriously, even just thinking about those thoughts, you can feel the energy lifting and changing. So if you walk into a room and you're remembering the time you farted on an escalator, I mean, come on, that's pretty human. I mean, You know, I don't know. Farts are just always funny to me.

So, um, something to take yourself less seriously because that's going to free you up then to have joy and, joy and freedom and confidence in what you're doing.

So anything you can do just to laugh a little at yourself and just take all of this pressure off that we build up.

It's huge, and then if you walk into a room with that kind of spirit, it's contagious.

Other people will start to take themselves less seriously, because guess what? Especially in an audition situation, table, people are scared.

They want to find a solution. If you're casting director, you want to look good to a director. If you're a director, you want to look good to a producer.

If you're a producer, you got money on the line. I mean, so all of these people, if you could walk in and bring that kind of joy and humanity for a moment, What a gift. What a gift, no matter the outcome. All right. I'll see it in the next video.

#5. State Teleportation Attempts

Another mistake that smart singers often make (and just humans.)

We try to get ourself into a different state than the one we're in.

And I mean, energetic and emotional state. We. I think that we need to be in some sort of calm. Balanced place in order to sing. And of course I love a calm and balanced place.

But we're not always there. If you're coming to an audition for instance, and your train was late, it's a hot humid day in the city and the elevator got stuck, and you're rolling in seven minutes late, even though you left with plenty of time – I would not be able to be in a calm, balanced state in that moment.

Not only are we trying to get our body regulated, but we're telling ourselves that we should be regulated now.

We don't give ourselves the grace to have a process to get from A to B.

I'm remembering something that my acting teacher in New York, Joan Rosenfels, would always say, and she would always say: *Take it from where you are.*

That means you can only take it from where you are, and if you're dysregulated and you're agitated and you're adrenalized and even anxious, that's where you are.

So it's important to name your state. With love. And I even find that it's very helpful to talk to yourself, using your name in second person.

“Dan, you're agitated. You are anxious. You're upset. You're mad at the train. You're sweaty and pissed off about that.”

And that's where you are. Just taking the moment to tell yourself that you recognize how you feel starts you on the path to getting back behind your own eyeballs to finding a place where you can work.

This happens a lot as well inside of a song. If something goes not the way we want it to go, if it doesn't go according to plan, if we crack on a note, if we were out of breath, if we go up on a lyric.

That starts a whole cascade of fun thoughts that we have to deal with. I can only take it from where I am. I can't make myself jump from anxious, nervous, angry to Zen, calm, and peaceful in a moment.

I have to go along the path if that's where I want to get, and then I can employ tools to get to a place that feels better.

And if I don't get to a place that feels better. That has to be okay too.

A lot of times you will do work that doesn't feel very satisfying to you. That feels like you weren't connected.

That feels like it didn't feel the way you wanted it to feel or expected it to feel, and that work can still be very good.

I've experienced it myself where work that I thought was subpar was received by somebody who thought it was excellent.

So guess what? It's not your business. Your business is to show up, to breathe, to take it from where you are and realize that moving from one state to another takes some time. And to give yourself that grace. To let a process of time happen.

So, that is a big mistake we make – thinking that we can just jump or just leap from one state to another.

Think about how you feel if someone says, “oh, just cheer up” when you're not in the least cheery. So why would that work? When we try that on ourselves, it doesn't.

So, even as I say it, I feel, I feel the anxiety of that.

And then when I take just a breath, I am where I am, and this is the only place that I can come from. That's where authentic *you* can come through.

And who knows? That authentic place that you are in that moment. That's gold, and that can bring in a whole new choice that you never planned. So. Think about that, take it from where you are and give yourself grace and a process to move from A to B.

I will see you in the next video.

#6. Getting All Either-Or About Your Technique and Storytime

This one's a biggie, and this one trips all of us up and has tripped us all up and will continue to do so.

This one is thinking that your vocal technique and the conveying of the story that you are telling are two separate things – thinking that there's the acting part and there's the vocal technique part.

They always have to go together.

A student that I had the privilege of teaching last year, who graduated from the Masters of Fine Arts program (Evan Rees www.evanreesmusic.com), wrote his thesis on this very thing, and he described it as a double helix – that the story and the technique have to operate like this double helix that are interdependent and inseparable.

The reason for this is as a theater singer, every sound that you make is informed by who you believe you are and what you believe is happening.

If I'm an Irish farmer in the 19th Century, my ego identity will be very different than if I'm Eliza Doolittle, or if I'm Dot in *Sunday in the Park with George*. That will change a lot of things about the way my vocal tract is shaped and the way that breath comes through my body.

It's a huge determiner of the sounds we make and the sounds we make are not just about the way breath moves through a vocal tract shape. It lives inside an entire body energy.

So just think about different, if you just think about someone who speaks with an Italian dialect, a Chinese dialect, an Australian dialect, a West African dialect – so, just those four ideas of people and how they embody the energy of their language and the soil that they grew up on.

That's how you determine style. Style is a dialect.

So, when you develop how you sing a song, the amount of air that you move through, where your soft palate is, the formation of your vowels, the vocal mode that you choose to sing in for a certain phrase or part of a phrase, is all determined by who you believe you are and what you think is happening.

That is the crucial idea.

So there is a place for working in mechanics, obviously, but mechanics divorced from an intention and a belief and a need to communicate are just mechanics. That's why you can hear

a singer do a great job making the sounds and your ear will think, “Well that's pretty,” and you just won't care.

You will start making a grocery list, you will think about that thing that you had to get done because it's not compelling. It's a nice sound, but it's not connected to emotional honesty and reality.

When the sound we make is connected to that, then the human heart reaches out and joins with that other human heart that was so generous to open the door and invite you.

That is the beginning of that idea, but I want you to really absorb that.

The vocal technique that you develop and what you decide to use from role to role, from song to song, is determined by who do I believe I am and what do I believe is happening?

[I have a more extensive video.](#) On this that I will, I'll put a link to on this page. This is something that I talk about all the time and it's crucial. It's changed the way I sing and the way I teach. So yeah, use your storytelling prowess to inform every technical choice you make, and let technical choices inform the other way.

All right, I'll see you in the next video.

#7 Neglecting Your Warmth Dial

So number seven, this is one that we're often really not aware of, and it makes a really big difference in how we feel when we sing and how our audience receives us or is drawn into us, or repelled.

All right, so this is just about what's going on with your face.

A lot of times, especially if we're singing a song that is sad or mad or conveys any of the trickier emotions – If there's a problem, if I'm sad or there's a conflict, (which if it's a good musical, I hope there is a conflict and a problem to be solved.) the honest feelings from our body to our face will often turn into expressions that look like this.

Or even just a neutral expression that's a little down can convey a sort of stiff arm feeling from us, and it's really counterintuitive to dial up the warmth factor in our face when we're singing something that is obviously a sad song.

So I'm thinking of that song from Parade. “You Don't Know This Man.”

Think about how you would feel if you were defending the love of your life to people who were trying to use his situation for profit and for entertainment. I'd be quite pissed. So

♪ "You don't know this man," that feels very natural to me.

My face would, so I'm gonna try.

♪ "You don't know who this man," I'm not sure how that read to you. And it felt a little funny to me, honestly.

It's interesting, too, because – I'll, I'll try it again. Because when I started, I felt my emotions start to bubble up around it, how vulnerable I felt and how scared I felt, and then I became self-conscious that I was on camera.

And so things happen. So, that's the process, right?

♪ "You don't know this man. You don't even try."

So I'm just dialing up a little bit of warmth in my face and, and it's really, I feel it in my face. I feel it in my guts.

It's a counterintuitive thing to do, but as a singer, as the artist, you, what you're doing with that is you are opening up a soft and vulnerable sharing in you that wants to convey this experience.

If I clamp down like this, the muscles of my body get more rigid, I get tighter, and it actually blocks flow. What I'm not saying, I'm not saying is that you can't have natural, angry, sad, fill in the blank expressions on your face when you're singing. I'm just saying that as you craft, dial up warmth in your face.

So even if you're in a neutral place and I just turn up the warmth a little bit, I can feel my heart change. I can feel the energy change here. I can feel my connection to you open up and it's like more of an express highway.

So we're always looking for, human beings are always looking for skill and competence and warmth.

Can you do the thing? Check.

Are you a warm and kind and loving presence that I can trust?

So those two components are what will open your heart and allow. Your natural essence to flood through. It feels weird. It might even feel dishonest and unfamiliar. I want you to try it and I want you to notice the singers who really captivate you, and I would bet some money that they're full of warmth and love when they sing. I think it's a really tremendous tool and it opens your heart

because whenever we sing, we want to sing with love because I really do believe that if we're not singing with love, then what's the point?

I think that's what makes musical theater stupid – is when people make the sounds and there's not honest connection and there's not the desire for my heart to bridge to your heart and connect.

So, dial up the warmth in your face. You'll feel it. And you know, I'm not, let me caveat, I'm not talking about fakey fakey smiles. I'm talking about. Letting an inside-out warmth reach your facial expression, and I think you'll find all kinds of amazing emotional material just rising to the surface for you to share.

Give that a try. I'd love to hear about your experience with that as well.

Does it change your singing? Do you like it? Do you hate it? I'd love to hear what your experience is.

All right, those are the seven mistakes.

So I think I'm gonna make another video. I will. So actually, I'm gonna give you a couple of little bonus videos that I wanted to add on. So yeah, keep watching and I'll see you in the next. Bonus extra credit.

BONUS! Three More Mistakes Smart Theatre Singers Make and how to fix them

So just like in lessons, I've always got something else to say, but I wanted to give you three more bonus mistakes that we make as theatahhh singaaaahs.

One huge mistake that we make is we think thatm– okay, a coach or a well meaning teacher said, “Sing, like you talk.” Um, yeah, “less singing, more talking, more talking.”

So there's a lot to be said about speech connection and singing. Absolutely, theater singing is a vernacular art. It's supposed to really mimic speech. Yes. Where we get screwed is when we don't understand how acoustics work.

And how certain vowel shapes in the mouth will cooperate with certain ways of making sound. And certain vowels will not. For instance, I'll give you this quick and dirty one. The [i] vowel. If I sing a true [i] vowel.

(demos)

It doesn't want to stay in what I'll call Mode One for very long, I can start it here.

(Demos again)

So you hear that little breaking point. I can either squeeze the crap out of it, or it will want to move over into Mode Two.

It'll want to move over into, into a thin fold production into Mode Two.

What I have to do in order to maintain Mode One is to modify that [i] vowel into an [I]/ih vowel as in sit, but a very forward if I was not like our Americans sit, sit like *bitte* in German.

So I moved that. I'm really saying [I] –

But it sounds like an [i] when it dances with these higher frequencies.

If you're trying to sing an [i] vowel, especially in a higher note in a contemporary song, it's not going to work out. Same with vowels, like, [æ] and [e] – those vowels like to twang and mix high.

But if I'm trying to sing something like ah or oh, it won't happen.

So understanding how vowels work. A lot of times when we're trying to sing everything, like we talk, those speech vowels will really frustrate us and the sound won't come out. That's one thing. So, understanding your acoustic vowels.

Two other little things.

One thing that we do is try to force an outcome. When we sing, we want to, you know, if it's in an audition or in a performance, trying to force an audience to feel a certain way.

That gets really stressful and really manipulative and you know what it feels like to be manipulated. It's no fun for anybody. So we have to let the outcome of how our audience responds to us. That has to be their business.

Your business is to prepare with as much skill and confidence that you can muster. And then show up with your open heart. And the rest is up to what happens. You have to trust that moment.

And in the same vein, another thing that we do when we're smart singers is –

You'll do a lot of preparation. You'll prepare the crap out of the song. You'll know exactly where you are, who your scene partner is, what the set setting looks like your moment before every

meeting of every nuance you've, you've pulled out every color word. You know how you want to phrase everything, how everything sounds.

Then you get into the moment and your subconscious mind starts throwing up stuff. And that's not according to your plan. So. What I would encourage you to do is know that you made the plan. And know that the plan will change. That is the truth for life. Make a plan, knowing the plan will change. 'cause you'll start singing the song and then your subconscious will serve up something you probably don't even want to think about.

Maybe something painful, maybe something that you'd like to just forget. In that moment, your mind and heart are bringing that up. And I want to encourage you to let that wave go. Because that is what being human is. We get blindsided by our own minds all the time. And think about what it is to be a theater singer on a stage, and you open yourself up to that reality.

I think of what the people in the audience who are fighting like hell to keep all that suppressed. Think about the opportunity that they're going to have to join you. And to let their own, their own things process through.

It's really a healing thing that we get to do. Singing is healing and sharing. Singing is healing. And when you do it with an open and loving heart and a spirit of generosity, there are just few things better than that.

So I want to encourage you on those three points, 1. knowing your acoustic vowels, 2. Letting the outcome go, trusting that the outcome that actually happens will be better than anything you could ever force. And number three, what was number three? Oh 3. Making the plan, knowing the plan will change and opening yourself up after you've done all the work to let your beautiful subconscious heart and mind serve up all kinds of goodies for you.

All right. That's it.

If you have any more questions or you want to find out how to work with me, just hop right over on the site. You could email me dan@dancallaway.com, and we'll talk. You just let me know what you need, and we'll find the best way for you and me to work together. And I'm really grateful that you've joined me for this series of videos.

I'm really grateful that you have invited me into your world, into your inbox. And really it's a privilege for me to share with you in this way. And it's an honor for me to get to share the path that I've walked, circle back and walk next to you, tell you what I'm seeing, what I've seen and to hear what you see because you're going to see different things than I do, and your experience will teach me. So I just want to say thank you for your time for inviting me in.

And again, I'm here for you. Reach out anytime. dan@dancallaway.com. All right. I'll see you soon. Thanks.