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ONE IDEA. ONE STEP. THIS WEEK.

Be Singular in the Face of the *Singularity.*

AI is the ultimate cover band. It can play every song ever written, in any style, on request. It cannot write your song. This week is about finding the voice that could only be yours.

The big *idea.*

Competent is now free. Tools that write, design, and compose are available to everyone, and the baseline of good enough is generated instantly, everywhere. If your work is merely competent, you are standing in the center of that collapse. The only way out is to become singular: to make work that could not have come from anyone else, and therefore could not have come from a machine trained on everyone else.

Dick Fosbury did not win Olympic gold by doing a better version of what everyone else did. He went over the bar backward, looked foolish for years, and kept doing it until the world caught up. Cover bands don't change the world. Your voice is the one thing in the room that cannot be a cover.

THE FIVE ELEMENTS OF A SINGULAR VOICE

A **Authenticity.** Skin in the game. Your work shows what you care about and what you are willing to risk for it, even when it costs you something. AI has nothing at stake.

U **Uniqueness.** Your pillars are where your passion, your skills, and your experience overlap in a way true of no one else. Build there.

P **Precision.** Say exactly what you mean, with the specific word, aimed at the specific moment. Generality is the sound of a cover band.

E **Empathy.** Create for one person, not an audience. When you make something for one human being, everyone like them feels seen.

T **Timing.** Know when to say what. The right words at the wrong moment land as noise. AI can produce the words. It has no sense of the moment.

THE TEST

Before you release your next piece of work, ask one question: could anyone else have made this? If the answer is yes, go back to it. Find the place where it stops being a cover and starts being your song.

Practices for *this week.*

Pick two. Do them before the next episode. Small and finished beats ambitious and abandoned.

Name your pillars.

Take twenty minutes and three columns. In the first, write what you cannot stop caring about. In the second, what you are measurably good at. In the third, what you have lived through that most people have not. Circle where all three overlap. That intersection is your ground. Write it as one sentence and keep it where you can see it.

Run the cover band test.

Open the piece of work you are closest to finishing. Read it as a stranger would and mark every sentence, slide, or decision that anyone in your field could have produced. Then rewrite one of those marked sections so that it carries something only you know, only you have seen, or only you would risk saying.

Put a face on it.

Before you start your next piece of work, write the name of one real person it is for. Not a persona. A person with a name, a job, and a problem you can describe in a sentence. Make the thing for them. When you are done, ask whether they would feel it was written to them, and change what would not.

Do a precision pass.

Find the three most general sentences in something you have written this week, the ones that could appear in any article on the subject. Replace each with the specific claim you actually believe, the example you actually saw, or the number you actually know. Precision is the quickest way to sound like a person and not a model.

Put skin in the game.

Say one thing publicly this week that you believe and that carries some cost: a position a client might not love, a conviction a colleague might push back on, a standard you intend to hold. Authenticity is not transparency. It is risk on behalf of something that matters.

Check the moment.

Before you send, post, or present, ask whether this is the week your audience can receive it. If they are exhausted, grieving, or buried, hold it. Timing is a skill the tools do not have, and it is one of the surest ways your work will stand apart.

Questions to *reflect on.*

FOR YOU

Where in my work am I playing someone else's song because it is safer than playing mine?

What is one thing I have earned the right to say that nobody else in my field has earned in quite the same way?

When was the last time my work cost me something? What did that cost signal to the people I serve?

If I could only make work for one person for the rest of the year, who would it be, and what does that person need from me right now?

FOR YOUR TEAM, IF YOU LEAD

Which of our recent work could any competitor, or any tool, have produced? What would it take to make it unmistakably ours?

What do we actually believe that we have been too careful to say out loud? Where might saying it cost us, and is that cost worth paying?

Who is the one person we are making this for? Can each of us describe them in a sentence, and do our descriptions match?

Where are we rewarding fast and generic over slow and precise? What would change if precision were the standard?

MY ONE STEP THIS WEEK

WHO I WILL TELL, AND WHEN

Go *deeper.*

This episode draws on the first principle of VERVE from The Infinite Lever, Todd's keynote and workshop on the human skills that become more valuable as AI gets better, and on the core ideas of his book Louder Than Words, a playbook for uncovering, developing, and bravely using your authentic voice.

Louder Than Words **The Infinite Lever** **Daily Creative**

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REMEMBER

Cover bands don't change the world. Be singular in the face of the singularity. Go make something only you could make.

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