

## 1: Human voice - Wikipedia

*The single most important thing you can do to lower your risk of skin cancer is to avoid direct sun exposure. Learn more about how ultraviolet (UV) radiation can damage the cells of your skin.*

Vocal Anatomy So, how exactly does the voice work? Well, as we inhale, the diaphragm muscle contracts causing the lungs to expand and air to be drawn into the lungs. As we exhale, the diaphragm will relax and move upward reducing the size of the lungs and causing air to be expelled from the lungs. This exhaled breath is then forced out along the trachea, and through the vocal folds, which are capable of vibrating at an incredibly fast rate. For voice to exist at all, the vocal folds must vibrate and it is at this point that the vibration of the vocal folds, coupled with the power of the exhaling breath gives rise to the creation of vocal sound. This sound is then shaped by the manipulation of the various structures along the vocal tract, such as the position of the tongue, and the larynx, etc. The articulators are the cheeks, tongue, teeth and lips and they all contribute to vocal articulation, whereas the sinus, chest, laryngeal and pharyngeal cavities all act as resonating chambers for the voice. The Vocal Folds Sound occurs as a result of vibration. This is true throughout all of Nature and is evident in a myriad of different forms. The human voice is no exception. Current pedagogy, however, describes them as Vocal Folds, due to the malleable nature of their ligament-like structure. Here the folds can come together and move apart, allowing for breathing and sound production. The Larynx The primary function of the larynx is to protect the airways and stop food entering into the lungs. The larynx itself is protected in the neck by an increase in muscle, cartilage and bone. The provision of sound is a secondary function of the vocal folds. The vocal and vestibular folds close during the acts of swallowing, coughing, excreting, giving birth and when pushing or lifting heavy objects etc. This closing is called constriction. As we can see here, the vocal folds are suspended over the open space of the trachea, where they act as a sort of portal, through which all the air that comes into and goes out from the body must pass. We can also see the vestibular or false vocal folds which sit just above the delicate vocal folds, protecting them from damage through strain and swallowing. This is where constriction of the voice and the optimum retraction of false folds occurs. While humans are able to last weeks or more without food, and days or more without water, we can only last a brief few minutes without oxygen from the air. The Lungs and the Diaphragm Breath is crucial to the fundamental workings of the voice. Without breath there would be nothing to power the voice, or even to ensure that the vibration of the vocal folds can be heard. Quite simply, the voice cannot exist without the breath. The Thoracic Diaphragm is a trampoline-like dome-shaped muscle stretched across the abdominal cavity, separating the organs of the chest cavity from those in the lower abdominal cavity. The movement of this muscle allows the lungs to expand and contract during the process of breathing. The Sinus Cavities What follows is a Flash Movie designed to inform the viewer about the intricacies of the sinus cavities. These cavities are found within the bone structure of the face, where they act as acoustic resonating chambers, adding higher frequencies and increasing the brightness and vitality of the sound. The Sinus cavities are spaces in the skull which have various purposes such as airflow, drainage, etc. Another important purpose of these cavities is to act as resonators for the voice.

### 2: #1 Voice Over Marketplace for Voice Actors | [www.enganchecubano.com](http://www.enganchecubano.com)

*"The Voice" is little more complex than the classic "American Idol," and the focus a little more narrow than "The X Factor." If you're not sure how "The Voice" works, don't worry. We'll explain how.*

During the Blind Auditions, the decisions from the musician coaches are based solely on voice and not on looks. Also returning this season is the "block," which adds another layer of excitement during the Blind Auditions. The coaches can only use their block buttons on one artist for the entire first round of the competition. When a coach hits the block button with the name of the other three coaches, the coach who hit it automatically turns around. Once the teams are set, the battle is on. The coaches dedicate themselves to developing their teams of artists, giving them advice and sharing the secrets of their success, along with help from celebrity advisers. This season the coaches enlisted music industry heavyweights to prepare their artists for the Battle Rounds. During the Battle Rounds, the coaches will pit two of their own team members against each other to sing the same song together in front of a studio audience. After the vocal battle, the coach must choose which singer will advance to the next round of competition, while the losing artist is available to be stolen by another coach. Each coach has two steals available during the Battle Rounds. Here, the artists will be paired against a teammate once more, but this time they will select their own songs to perform individually while their direct competitor watches and waits. One superstar universal adviser will be on hand to work with all of the coaches and their teams as they prepare the artists for this challenge. But the coaches alone will choose the winner, and the artist not selected will be available to be stolen by another coach. In addition to their one steal, each coach has the opportunity to attempt to save an artist they just eliminated during Knockouts. Each coach has one steal and one save available during Knockouts. Each team has six artists left. Artists will perform and the top two vote-earners on each team will automatically advance. The coaches will then have to select one of their remaining artists to complete their rosters and move on to the final phase of the competition - the Live Performance Shows. In the Live Performance Shows phase of the competition, the Top 12 artists will compete each week against each other during a live broadcast. The television audience will vote to save their favorite artists. The three artists with the lowest number of votes will be eligible for the Instant Save. These artists will each perform a new song that represents why they should earn the save. The singers with the lowest numbers of votes will be sent home each week. In the end, one will be named "The Voice" and receive the grand prize of a recording contract.

### 3: About The Voice | NBC The Voice - Official Casting & Audition Site

*Voiceworks offers three innovative real-time Unified Communications solutions that enables you to work smarter, more efficient and location independent. By integrating voice, video and chat you increase customer engagement.*

Principles of Voice Production. This is done by contracting the cricothyroid muscle, which pulls the thyroid cartilage down and forward on its hinge, away from the arytenoid cartilages, thus lengthening the vocal folds. This is done by contracting the thyroarytenoid muscle, which pulls the arytenoid end of the vocal folds closer to the thyroid end, thus bunching them up. The vocal folds on the left are singing rather high Hertz while the vocal folds on the right were singing much lower about Hertz. The cricothyroid muscle and thyroarytenoid muscle coordinate with each other to create different pitches. They can also coordinate differently to produce the same pitch with a different sound quality. The amount of airflow from the lungs also impacts the pitch. In addition, the other muscles in the larynx can affect pitch and loudness adjustments in very complex ways.

Vocal Fold Vibration and Loudness: You have to understand the glottis before you read about loudness. Loudness is pretty complex -- lots of factors affect loudness. The loudness of the sound coming directly from the vocal folds also called vocal cords; refer to our explanation to clarify this terminology has to do with one thing: This diagram shows cross sections of the vocal folds. This cycle is often referred to as the glottic cycle, and it is divided into phases: During the closed phase, the air pressure builds up below the vocal folds. The strength of that explosion determines the loudness of the sound coming directly from the larynx. Keep in mind that, depending on the pitch of the sound, each cycle of vibration can be occurring within one sixtieth of a second or at any speed up to nearly one two-thousandth of a second! Regardless of how fast the vocal folds are vibrating, each cycle is still divided into phases, and those phases can have different proportions. What causes stronger explosions of air going into the glottis? The longer the closed phase, the more the air pressure builds up -- thus the stronger the explosion.. The explosion is weaker. With loud phonation, the closed phase is proportionately longer, and the air pressure builds up more. Therefore, the explosion is stronger. How does the closed phase get longer? The muscles in the larynx that bring the vocal folds together contract more strongly, squeezing the vocal folds together harder, so they can resist the air pressure longer. Those muscles are the thyroarytenoids, lateral cricoarytenoids, and interarytenoids. The muscles in the neck may also help provide stabilization, or may actually help produce the squeezing effect. What happens to the opening phase when more air pressure builds up? When the air pressure builds up for a longer time, not only does the air explode more strongly through the larynx, but the vocal folds are blown more strongly apart, and that opening phase is more sudden. The open phase is actually shorter, because the forces that suck the vocal folds back together are stronger. The closing phase, therefore, is also more sudden, and the vocal folds snap back with high impact. The sudden closing phase helps produce a brighter, "ringier" sound but it is also harder on the vocal folds see our pages on Voice Disorders or Singers, etc. Explanations of why all of this happens are beyond the scope of this website. For more information on these subjects, please refer to an acoustics textbook. The other thing that affects loudness is how the sound wave is enhanced by the vocal tract. This difference in sound is similar to the difference of when the sound leaves the glottis and when it leaves the mouth. Sound happens when air molecules get moved, and the movement continues in a wave much more on that later.

Properties of Vibration  
The most basic example of vibration is called simple harmonic motion. Simple harmonic motion is also known as sinusoidal motion. A sine wave - like the beginning of "The Outer Limits," for you boomers. Think of a pendulum. It swings in one direction, slows and reverses its direction, swings back to its midline, and then swings in the opposite direction, the same distance as it moved in the original direction. Then it reverses direction, returns to midline, and begins the process again.

Movement of a Pendulum. There are only three properties that can be manipulated with a swinging pendulum, and these factors help illustrate the properties of vibration. Vibration terms Frequency is how many times per second the pendulum crosses its midline. Frequency measures the speed of vibration. Frequency is measured in Hertz the abbreviation is Hz, but we always say "hertz". In sound, frequency of vibration gives us the pitch of the sound. The faster the vibration, the higher the pitch that we perceive. So, we say that the perceptual correlate of frequency is pitch. [Click here](#)

to see the equivalences of pitch and frequency. Yes, vocal folds can vibrate faster than Hz, or vibrations per second! Amplitude is how far the pendulum swings away from its midline, in either direction. Amplitude measures the strength of vibration. In sound, amplitude of vibration gives us the loudness of the sound. The greater the amplitude, the louder the sound we perceive. So we say that the perceptual correlate of amplitude is loudness. Phase refers to the moment in time the vibration starts its first excursion away from midline. Usually this is in comparison to when other vibrations begin their first excursion away from midline. Phase is measured in degrees away from midline, just like degrees of a circle. If we could hear two simultaneous sine waves with the same frequency and amplitude but were out of phase with one another, we might only hear a slight buzziness to the sound. Phase differences are very important in voice though, because different portions of the vocal folds may vibrate out of phase with each other, resulting in very complex vibration. More about that later So far we have been talking about listening to sine waves. Rather, sounds that we hear are usually the result of complex vibration in which there are many simultaneous frequencies, amplitudes, and phase differences. A picture of vibration as it proceeds through time is called a waveform. A waveform shows properties of vibration. Waveforms of sine waves: Sine waves of different frequencies - the sine wave on the right has a frequency that is 3 times greater than the one on the left. Sine waves of different amplitudes - the sine wave on the left has an amplitude that is 5 times greater than the one on the right.. Two sine waves, 90 degrees out of phase A sine wave is a vibration at one single frequency and one single amplitude. Real-world vibration is complex vibration, made up of many sine waves occurring simultaneously. Movement of a Sound Wave Sound Wave - A sound wave is a disturbance of air molecules, propagated through air. For our discussion, assume the disturbance of air molecules will eventually disturb the tympanic membrane ear drum causing a vibration to go into the brain, where it is interpreted as sound. The journey from the eardrum into the brain is very cool. Go look it up online! Think of a slinky. If you hold one end still, and move the other in and out in a regular rhythm, each band of the slinky stays pretty much in place, just moving back and forth as much as you originally moved the end of the slinky back and forth. Each band of the slinky will run into the next band, and then move backward away from it. This will be repeated along the whole length of the slinky. It will look like a wave, traveling along the length of the slinky, over and over, as long as you continue to move the one end. Go buy one and play with it! The wave along the slinky is like a sound wave as it travels through air. Each air molecule stays in one place, bouncing back and forth, slamming into the molecule ahead of it, and then slamming into the molecule in back of it. Molecules moving in a forward direction will get bunched up, or compressed, and then more spaced apart, or rarefacted, as they bounce backward away from each other. In case this sounded too easy The molecules moving forward create compressions, and the molecules bouncing backward create rarefactions, BUT, when the backward moving molecules bump into forward moving molecules just behind them, that might create another compression, depending on how soon the next wave starts and how far the molecules are moving which depends on the amplitude of the original disturbance. And, if the air molecules run into a surface that deflects them, they can start a whole series of compressions and rarefactions moving away from that surface. This means that, as all the air molecules surrounding the disturbance are moved, the sound wave travels outward in ALL directions; those compressions and rarefactions can run into anything, anywhere, and be deflected back from who-knows-where. That all makes sense when you consider the sound you make when you yell across a large, open space. That ends up being pretty important. AND - all of this happens really fast. The disturbance of air molecules travels at the speed of sound: Since the average vocal tract is about 17 centimeters from vocal folds to the lips, the disturbance whips through your throat REALLY fast. Remember the waveform - the picture of a sound wave?? Think of the waveform as depicting compressions and rarefactions. The waveform shows how the compressions and rarefactions move through time, but remember that in any one place, the air molecules are alternately compressed and rarefacted. Wavelength - One more concept to think about: The compressions travel at the speed of sound, so the wavelength depends upon the frequency of vibration, that is, how quickly the next compression starts.

### 4: The Voice (franchise) - Wikipedia

*The Voice is an international reality television singing competition franchise. It is based on the reality singing competition The Voice of Holland, which was originally created by Dutch television producer John de Mol.*

As its name implies, the muted coach will not be allowed to speak, but they can still do all the kind of body language to convince the contestant to join their team. However, the Mute only adds excitement to the program, as contestant can still pick the muted team. The Mute can only be used when the chairs are turned, as the Block button will turn into the Mute. Each coach has only one Mute per audition [19]. The Wildcard round was introduced in the first two seasons of The Voice of Holland, wherein the selected failed contestants of the blind auditions were screened and would perform via radio program Radio. Some coaches will select if they want that contestant on their team to compete in the battles, but it was abandoned in the later seasons. It was reintroduced in the 15th season of the U. On it, a fifth coach will mentor six contestants that failed to make a team in the blind auditions, and they will compete against each other in a digital companion series, with the winner securing a spot in the Top. Contestants who won their battles or saved by their coaches will advance to the Playoffs. A coach has to ask and gets consent from both contestants. After getting consent, two contestants were retained and would become a duo they were not a solo-contestant, combined together throughout the rest of the competition; if a coach does not get consent, they must choose only one to advance to the knockouts as the original format. After the first 3 contestants perform a song of his or her choice, they will all sit in the three chairs. However, after these contestants perform, the fate of the fourth artist will be decided based on whether his or her coach would like to switch out an artist already seated in favor of this performer. In the case of a switch-out, the artist that was switched out will be eliminated, and this performer will sit down. If the coach would instead like to keep the performers already seated and thus not give a seat to this performer, he or she will be immediately eliminated. After all contestants have performed, those who end up seated will advance to the Live Shows. Most versions do not feature "Steal" buttons when using this method. Normally, The Voice have Knockout round come after Battle round. However, the sixth season of Australian version have the rounds swapped Knockout round come before Battle round. However, later, The Voice Brasil dropped this twist on its seventh season. In the fourteenth season of U. Each coach has three turns to "challenge" another coach by sending an act from their team into a battle, while the other act from the challenged team is selected randomly. No steals are available. As a result, the number of contestants advancing to the Playoffs might not be the same among four teams. This means that any contestant can be eliminated and no coach is guaranteed a spot in the finals. Along with this elimination method, there is an Instant Save in certain versions, most notably the US version, Israeli version, and Australian version, where contestants usually two or three who are in danger of elimination have to perform again and another vote is conducted to save one of those contestants. The third season of the Australian Version was the first to conduct a Wildcard round to give one eliminated artist in the semi-final a fifth spot in the grand finale. The Wildcard was then applied in seventh season of the U. The seventh season of the Australian version brought back the Wildcard, with a slight change: The Cross-battle was introduced as one of the live rounds in the fourth season of The Voice of Holland. The Cross-battles returned in the fifth season of the Dutch version, but later dropped in the succeeding seasons. The seventh season of The Voice Brasil intended to feature a instant save vote, to save one of the losing contestants in the Cross-battle [11], but that twist was abandoned before the phase begins. The Remix round, introduced in the fifth season of The Voice Brasil, is a way to balance the teams after the Cross-battle. On it, coaches will again attend the performance of the contestants at the end, and each of them will press the famous red button to choose who will move to the next phase, just like in the Blind Auditions. Contestants who have more than one button pressed will be able to decide which team they want to stay in. Coaches may use a wildcard, which guarantees Supreme Power at the time of choice. After all the performances, each coach can save one of the not chosen acts, and move them to its team. At the end of Remix each coach will have four, three or two contestants depending on the season for the following phase. In the seventh season of the same version, there is a fast pass, where each coach can ensure that one of its contestants stays on its team for the

next round. Starting from the seventh season , The Voice of Holland implements new system in the live shows, Scoring. The Scoring system is usually used until the semi-final. As mentioned in the section "Blind Audition Twists" above, the 15th season of the U. Each team performed on one night. In a new twist, the team receiving the most public vote would be declared safe and would have all team members advanced to the next round, while the two other coaches must eliminate two contestants from their teams. Stage Design[ edit ] The appearance of coaches names on the floor after pressing the buttons in the blind auditions was first introduced in the eleventh season of the U. The design was adopted in the following versions:

### 5: The Voice Works Studio – Vocal training for singing and public speaking

*The Voice Work is inspired by many folk, including Kirsten Linklater's 'Freeing The Natural Voice' teachings, meditation and mindfulness studies, a basic understanding of skeletal, muscular and vocal anatomy, Richard Pochinko's Baby Clown training, as well as, Alisa Kort and the Breath Experience.*

What is the best way to breathe to support my voice? How can I have a more commanding, resonant tone? How do I maintain my vocal health? How do I breathe with my diaphragm? How Your Voice Works is a seven-part online course that answers all of these questions and so much more. Built as both a complete and thorough foundation for voice students, as well as a great way to fill in content gaps for teachers, this course will dive deep into the science behind how your vocal mechanism actually works, as well as healthy usage and maintenance. My name is Elissa Weinzimmer. I started teaching voice because I lost my own voice when I was 21 years old. While I was getting my undergraduate degree, I was pushing my voice past its limits and not taking good care of my vocal health. It felt like I had shards of glass in my throat, and I was very scared. I had to go on vocal rest for a month and it took years to understand what had happened and why. I love bringing things together in a cross-disciplinary way, so this information comes from my many areas of research including: In order to create this course, I need a team to help me produce it, a location to have the shoot, camera and sound equipment and operators, and a beautiful website on which to host the class. Think of it as investing in the gift of knowledge for the New Year! Anything and everything helps! I am delighted and extremely honored to be bringing this content into the world. I promise to make the science not only digestible but really fun. Learn even more about the course here on the Voice Body Connection website: My team is talented and dedicated, but needs to be just a bit bigger to make it all happen by our promised release date, February Questions about this project? Thank you so much for your support!

### 6: The Voice - [www.enganchecubano.com](http://www.enganchecubano.com)

*Short animation explaining vocal production. Allah Made Everything - Zain Bhikha (Official Video) feat. Omar Regan & Islamia School - Duration: Zain Bhikha Recommended for you.*

Pin1 44 Shares When I started acting I never really understood voice work. Of course during high school drama school we would do the occasional spinal role or lip trill, but it never really clicked that it might actually help my acting. After I left high school I started working with other acting coaches and they kept coming back to my voice. I wanted to learn scenes and monologues and they wanted me to walk around the room singing scales in tights. It was only when I began performing in bigger theatres and working with professional actors that I started to see I was getting eaten alive by these trained actors. It was how they connected with text, how they expressed that text using their full voices, and how they resonated and articulated in any space. The first truth you have to accept during your training as an actor is that voice, movement and acting are not three separate fields. They all work together to express the truth of the text and tell a great story. Storytelling is what it all comes back to. If you have tensions in your shoulders that limit how you can tell that story then that matters. If you line droop lose the energy at the end of your sentences then you lose the energy of the scene and can unravel a whole production. So, though this may take a while to sink in, trust me. Working on becoming more expressive vocally, will make you a more expressive storyteller. Language dominance Read great works out loud. The more relaxed and comfortable you become with the language the more fun you can have with it. If it remains an archaic scrabble of words, then when you come to an audition or performance, the audience will hear it that way. The more you work on monologues, poems and scenes from a diverse range of writers the better your text chops become. Being heard Projection is a word that gets bandied about in theatre circles a lot. And I hate it. It implies pushing and can lead to some pretty presentational acting. When someone is expressing themselves fully they will be heard. Know who you are talking to in a scene and what you are trying to say. If you commit fully to your intentions you will be heard. What you can do to work on unlocking the full potential of your voice is a daily warm up. Include plenty of work on resonance, breath and articulation. These are the key areas to work on if you are struggling to be heard in large theatre spaces. If you resolve something vocally you will resolve it in your acting and the way to do that is by resolving it in your life. The voice is intertwined with how we perceive ourselves. If you lack confidence, your voice will often be thin or higher than it naturally sits. These issues can also be linked to physical issues. Depression and insecurity can cause us to fold inwards and hunch, ruining our natural posture. Working on these issues and becoming a more open and direct person will allow you more freedom in your acting. Invest in your voice Hopefully this article has gone some way in motivating you to take voice work more seriously. Getting into the habit of humming in the shower is a great start. Remember the value of reading, and if possible, reading aloud. Work on texts that challenge you and push you outside your comfort zone. Start making your voice an asset not a liability.

### 7: The definitive guide to getting started with voice over work

*This is why voice scientists have been doing research to help explain how the voice works and to help us make the sounds and music we want to make.*

The latest version has some nice improvements but added some other issues. I like the ability to send photos and use emojis. It should suggest numbers that have been used even if the archives are deleted and allow us to delete a suggestion we no longer need. The opposite is true for phone calls. It not only archives the phone numbers of calls you make but there is no way I have found to remove them from the archive. If these two issues were resolved I would rate it 5 stars. Defects have been corrected and it is easier and more reliable to use. I especially like the ability to easily and permanently delete conversation and call history. Totally non functional for texts. Also, after you enter the destination number you cannot get back to the message without starting over. This is a total train wreck. Using iPhone 6s with latest iOS update. The app is constantly crashing, especially when trying to write text messages. I just tried to write the same message three times in the app and it crashed every time, so I finally gave up. I often have to write the text in another app and then copy and paste it into Google Voice for sending purposes, which I will have to do with this latest message as well. I like the fact that pictures can on be sent through the text message part of it, and that the functionality has improved, but not at the expense of basic functions. The app is also loading much slower, takes a lot longer for messages to show up as well as taking longer for keyboards and functions to show up. All of which wastes a lot of time. The only reason it has a three star rating now is because of that. Otherwise, it really deserves a one or a two star rating as it is now. I would gladly pay for the app if it still worked appropriately. It crashes several times a week. I cannot send or receive video messages. A new message notification may pop up, but then when opening the app it may be super delayed in appearing. I regularly click on one text message and it opens a different one. I have to forward my calls instead, which works well. There are a couple of pictures I tried to send once and failed, but the app still shows them as pending months later and there is no way to delete them without deleting the whole conversation Google obviously does not care to invest hardly any money or time in improving Google Voice. If I knew of a reputable and more reliable free phone and text service, I would use it instead.

### 8: How Your Voice Works by Elissa Weinzimmer â€™ Kickstarter

*Information for patients and visitors How the Voice Works: What is voice? Voice is the sound produced by the vibration of the two vocal cords. The vocal cords are.*

How do I get started with voice over work? I wanted to write this guide because I hear this a lot. The great news is that even though the voice over industry is competitive, there is plenty of voice over work out there for everyone. This guide will give you a good idea of where to start. Things you should know before you begin reading: You will spend money getting into this industry. Professional recording equipment, training, demos, marketing, etc. This guide will help you get started relatively inexpensively. You will spend lots of time getting into this industry. You will have lots of fun in this industry. Your voice acting career is what you make it. There are so many different kinds of projects, from audiobooks to cartoons, to medical training videos and phone systems, you will need to find and focus on the areas of voice over you are good at and enjoy. While it sounds like talking into a mic for a living is all fun all the time, just like any career, if you are not interested in your work as a voice actor, you will burn out quickly. Ask yourself why you want to do this. If you know upfront what your goals, expectations, and motivations are, you will be more successful. Setting small achievable goals and placing deadlines on them will make sure you stay on track, even if you only want to do voice over as a hobby instead of a full-time career. Okay, ready to get started? Hone Those Acting Skills! Before you invest tons of money in home studio equipment and a demo reel, head to your local theater and jump on stage! I have worked with many people who have a great voice, and usually, one of two things happens when I hand them a script and put them behind the mic for the first time. OR They try too hard. They over enunciate all their words and try to imitate those old school radio announcers they grew up listening to. Here are some first steps you can take to prepare for your new career as a voice actor: Take an improv class at your local theater Attend an acting meetup in your area there might even be a voice actor meetup group near you! Our voice actor community is a great place to ask for advice when selecting a coach. A coach should get to know you and your voice for a while before producing a professional demo. More on demos later. Volunteer to read for LearningAlly. Use the search feature to put in the keywords and parameters that you think match your voice. Figure out what it is that makes you like or dislike a demo. You can also listen to voice actors on Voice Keep in mind that our clients typically listen to about 9 seconds of a demo before deciding to keep listening, hire, or move on to the next voice actor! First, figure out what you like to do! Some people love doing character voices. Some just want to do commercial, announcer, or presentation style reads. Now, you should get some honest, professional feedback on your work. There are a few options here. Before spending tons of money on professional recording equipment, I suggest finding a voice over coach in your area who will let you use their studio to start practicing and give you some feedback on your voice. Yes, this does cost money, but this investment is much smaller than what it will cost to set up your home studio step 4 will cover this topic , plus the feedback and advice you will get just on your first session is priceless. Now, if you already have some decent equipment at home something other than a USB headset, see Step 4 , you can jump behind the mic and start practicing. I suggest posting your recordings in our community Feedback Forum to see what other voice actors think. This is a free option, and you will get honest, but constructive, professional feedback. A few things to think about: Breathing â€™ are your breaths distracting? Do you take big inhalations or exhalations? Do you sound like you are running out of breath mid-sentence? Take natural pauses â€™ Just speak at your normal conversational pace. Unless you are voicing a monster truck ad or a fast disclaimer, most clients just want a normal speaking pace. It will not talk back. Maintain the same volume throughout your read. Speaking at an angle on the mic instead of directly in front will help. Warm up your voice, throat and tongue before beginning a session. Back in the day, people liked flashy demos with sound effects and lots of compression and EQ, but today, all those agents and potential clients want to hear is you. More than a great voice, they are listening for a great personality, and if you are covering it up with tons of effects, you will be costing yourself jobs. Different jobs will require different demos. There are several reasons for this. They just want to hear commercials. I suggest making a demo in each of the categories of work you

want to do. Another reason is that many clients will only listen to about ten seconds of an audition or demo before moving on to the next. Our demo production expert Deb Munro recently wrote a great two-part series on this topic. All this being said, VoiceBunny works a bit differently. You should upload a sample in each category commercial, audiobooks, etc. Something to keep in mind, when a client hears your sample, they assume that you can deliver that same audio quality when they book you for a gig. If you have a professionally recorded demo, but no way to deliver high-quality audio for the jobs you do book, there is no point in auditioning or posting those samples. I have spoken to many frustrated VoiceBunny clients who booked a voice actor based solely on their sample and were very disappointed to hear sub-par quality in the audio that was delivered to them. There are blog posts, forums, and discussions in social media all about audio equipment and setting up a home studio. My recommendation is to start small and reinvest the money you make into upgrading your equipment and set up. All clients, whether they are Pixar or just a guy who needs a voicemail message, expect crystal clear audio recordings. You absolutely **MUST** be recording in a professional recording environment with professional equipment. They are **NOT** going to settle for less than perfection. Does this mean spending thousands of dollars? Maybe, eventually it does, but not today. A quiet space to record in, away from traffic noises, appliances running, kids, dogs, etc. Professional soundproofing materials XLR cable most mics come with one Mixer.

### 9: The Importance of Voice Work | StageMilk

*You can make voice over a part-time hobby, but just keep in mind that working with clients, finding voice over work, auditioning, training, etc. can be very time-consuming and, not to mention, you might just fall in love with voice over work and want to make it your full-time career!*

Vocal folds and Voice types A labeled anatomical diagram of the vocal folds or cords. Adult men and women typically have different sizes of vocal fold; reflecting the male-female differences in larynx size. Adult male voices are usually lower-pitched and have larger folds. The folds are within the larynx. They are attached at the back side nearest the spinal cord to the arytenoids cartilages, and at the front side under the chin to the thyroid cartilage. They have no outer edge as they blend into the side of the breathing tube the illustration is out of date and does not show this well while their inner edges or "margins" are free to vibrate the hole. They have a three layer construction of an epithelium , vocal ligament, then muscle vocalis muscle , which can shorten and bulge the folds. They are flat triangular bands and are pearly white in color. Above both sides of the vocal cord is the vestibular fold or false vocal cord, which has a small sac between its two folds. The difference in vocal folds size between men and women means that they have differently pitched voices. For example, among men, there are bass , baritone , tenor and countertenor ranging from E2 to even F6 , and among women, contralto , mezzo-soprano and soprano ranging from F3 to C6 and higher. There are additional categories for operatic voices , see voice type. This is not the only source of difference between male and female voice. Men, generally speaking, have a larger vocal tract , which essentially gives the resultant voice a lower-sounding timbre. This is mostly independent of the vocal folds themselves. Voice modulation in spoken language[ edit ] Human spoken language makes use of the ability of almost all people in a given society to dynamically modulate certain parameters of the laryngeal voice source in a consistent manner. The most important communicative, or phonetic, parameters are the voice pitch determined by the vibratory frequency of the vocal folds and the degree of separation of the vocal folds, referred to as vocal fold adduction coming together or abduction separating. Consequently, the muscles that control this action are among the fastest in the body. If an abductory movement or adductory movement is strong enough, the vibrations of the vocal folds will stop or not start. If the gesture is abductory and is part of a speech sound, the sound will be called voiceless. However, voiceless speech sounds are sometimes better identified as containing an abductory gesture, even if the gesture was not strong enough to stop the vocal folds from vibrating. This anomalous feature of voiceless speech sounds is better understood if it is realized that it is the change in the spectral qualities of the voice as abduction proceeds that is the primary acoustic attribute that the listener attends to when identifying a voiceless speech sound, and not simply the presence or absence of voice periodic energy. Thus, a speech sound having an adductory gesture may be referred to as a "glottal stop" even if the vocal fold vibrations do not entirely stop. It is this latter aspect of the sound of the voice that can be mimicked by skilled performers. Humans have vocal folds that can loosen, tighten, or change their thickness, and over which breath can be transferred at varying pressures. The shape of chest and neck, the position of the tongue, and the tightness of otherwise unrelated muscles can be altered. Any one of these actions results in a change in pitch, volume, timbre, or tone of the sound produced. Singers can also learn to project sound in certain ways so that it resonates better within their vocal tract. This is known as vocal resonance. Another major influence on vocal sound and production is the function of the larynx, which people can manipulate in different ways to produce different sounds. These different kinds of laryngeal function are described as different kinds of vocal registers. A register in the human voice is a particular series of tones, produced in the same vibratory pattern of the vocal folds , and possessing the same quality. Registers originate in laryngeal functioning. They occur because the vocal folds are capable of producing several different vibratory patterns. The term register can be used to refer to any of the following:

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