

Podcast voice. So to really quickly let everyone know who was listening, I first met Casey, Aaron Clark and Julie Fog at a conference, I think it was in 2018. We all went to down in Palm Springs, it was called Bullon. And they gave this wonderful workshop on how to present well and present confidently.

And it was one of the most impactful. Workshops that I've attended, and I really took a lot away from it in terms of how to ground yourself and prepare yourself for speaking. So I am particularly excited to see this presentation today and for all of you to gain the benefit of their wisdom. So together they compose vital voice training at public speaking communication coaching company on a mission to change the conversation about what leaders are supposed to sound like.

So they help organizations revolutionize their communications culture and help individuals come up with their voice and create savvy communication. For themselves. So Casey, Julie, I'm so delighted that you're here. Thank you. And I now turn it over to you to teach us all how to find our podcast voices.

Awesome. And I am going to go ahead and share my screen here. And shut, there we go. Now I'm back to the beginning. Great. Cause I made a we made a PowerPoint presentation. We're all fancy here. Julie, do you wanna welcome everybody and get us started? Absolutely. So happy to be here. It's is it's an interesting format that we can't see you all and you can see our slides.

So just acknowledging that in the space of this odd place that we found ourselves, whether it's podcasting or being back in person or wherever you're finding yourself, everything looks a little different than you think it's going to, and there's a lot more adjustments that, that go into play. That's fine.

, we're really happy to be here. And Megan, thank you so much for that introduction. We are Vital Voice Training. I'm Julie Fog my business partner over there. We founded our company in 2014. During what we like to call the great moral panic over vocal fry. So there was a time that we started really noticing about the time we were committing to and coming up as voice coaches, a lot of disproportionate criticism of women's voices and of things like vocal fry and up speak and a certain kind of, Viciousness disguised as benevolence.

That really raised our hackles based in this idea that there was a right way to sound and it's not you. So we got together, we started a company. Here we are eight and a half years later and we're just excited to talk to you today about podcast voices. Podcasts are one of my passions. . And they're also one that I think we can really look at.

Of course there's fear around finding your podcast voice. There's a lot of criticism. Brought up women's voices in podcasting back in 2014 was when one of the hosts of this American Life pointed out that while

Ira Glass did all of those things, she as a woman got a lot of emails about her voice and that continues even on today.

Was listening to an episode of one of my favorite podcasts, hysteria recently, and the guest that was on does true crime reporting and has put herself in a lot of danger in order to bring her stories. To an audience, and she's really pivotal in a few cases, and yet the majority of her email is about if she would just fix her voice, then people would take her seriously.

And even if you follow all of the tips and tricks and whatnot, you've got Phoebe Judge, who as far as I'm concerned, has the quote, perfect podcast voice and she still gets teased and made fun of. We, as we do this, just acknowledging that we're walking into a space that does have a lot of inherent criticism.

So what do we. What are we doing? So I wanna officially also introduce myself and say my name as we always tell our clients to do. My name is Casey Aaron Clark. I have three names because of the actor's union. The other piece of our founding origin story along with this disproportionate criticism that women and people outside of the mythic norm are receiving.

They're getting a lot of advice and that advice seems to fall into two broad categories. There's the advice that is incredibly. General that sounds something like own the room or be more confident and what is the of that even mean or the advice falls into the category X words in Y tone of voice and you'll get Z outcome.

And that is not how any of this works. So we founded our company based on this principle of we wanna offer people solutions that actually acknowledge the truth of what's happening in the moment. That's what gets exciting. , with all of that said One of the unique stressors of podcasting is the fact that maybe for the first time ever, we actually have to listen to our own voices.

And if you're like any of our clients, you're gonna be very familiar with that moment of. What in the world am I listening to? That's how my voice sounds, and I wanna tell you why that has to do with two very important things. First of all, there's the technical element of it, inner hearing versus outer hearing, and I am not an ear nose of throat specialist.

So I'm gonna walk you through a very lay person's look into how this works. When we hear our voices out in the real world, we hear both from the inside of our bodies and we hear from the outside of our bodies. We hear the inside in that we feel our voices resonate. And we're gonna get back to a little more detail about that.

But that's why you can actually, when you're fully on voice, when you're actually using your voice in the way it's designed to, you will feel your voice as much or more. Then you will hear it. That outer hearing is what we're hearing reflected back to us from our environment, and those two things combined give us a very different sense of what our voice sounds like than an isolated recording does.

So once we hear that recording of our voice and it freaks us out, then we get the other side of this, which is the more, let's call it the spiritual side of the stress of hearing your own voice. So we dubbed this the spiritual awkwardness of hearing your own voice. I was really influenced by a book.

Called cringeworthy on the science of awkwardness, and it laid out a definition for awkwardness as it is discomfort caused by having a version of yourself reflected back to you that you don't recognize, which does two things. Number one it makes it, it's just discomfort. And number two, it describes why there's that discomfort, both of which I find very comforting.

So if we can just acknowledge that there is an. Awkwardness in sort of an auditory mirror of our voice and that's normal. Then we kind of skip that first step of, I hate the sound of my voice and can move on to the more interesting parts of the conversation. So when we think of the voice, we think of it in what we call the four arenas.

Basically, our voice is this hugely complicated thing that's made up of all of these different elements. And so in order to organize that, we put them in these four arenas, the physical, the mental, the emotional, and the social. You do not have to read this slide. We will make sure that you have it in the follow up.

But what we're really gonna dig into today is a little bit on the physical and then a couple of tools that really encompass the mental, emotional, and social elements of voice to help you use that physical voice well. So let's talk about how the physical voice actually works. The physical voice is a four step process of creating sound.

That process begins with the impulse to speak. That's the thought. It's one of the reasons why the mental aspect of voice is so powerful, because the quality of your thought, and I don't mean the good or bad of your thought. Literally the quality, what it's like. Influences the rest of our physiology.

That thought sends a signal to our lungs to see if they have air in them, and we're gonna get back to the vital importance of breath more in just a moment. On the exhale, we begin step three, which is

vibration. And if in the comfort of your own homes, you wanna try this with me, you can lay your fingertips on the front of your throat and just give me a little hum.

And you might feel just a little bit of buzz underneath your fingertips. Those are your vocal chords vibrating. They vibrate up to 440 times a second, and they wave together like this. The sound that your vocal chords make on their own. This vibration is actually quite small. So what happens that amplifies it and brings it out into the world is when it hits your resonators.

And that's step four. So we have thought, breath, vibration resonance. Your resonators are all the hard bony places of your upper body that create the unique sound of your voice because we all have more or less the same resonators. But they're all different shapes, they're all different sizes, and we have different habits in how we put them together.

So very briefly, I'm gonna take you on a tour of your resonators, and you're welcome to do this with me again in the privacy of your own home. I, let's see. Do I wanna put on original sound? Can I put on original sound? I can put on original sound? Just for the moment. If you put your hands on the top of your chest and in the most low pitched sound that you can credibly make, that you can realistically make with your voice, just try giving me a ha.

You can try that again. Ha. You may have felt a little buzz in your chest area. Move your hands up to your face. You have all of this bony real estate in your mouth, including the arch of our hard pallet. Can move the pitch up a little bit and it sounds like, ha. Do you hear how the sound changed when I came out of my chest?

I can feel it literally shift into my mouth. The mouth resonators are a little warmer. They might be a little more comfortable for the women in this group potentially. Moving up even further into the nasal passages. Here's your chance to make ugly sound, man. Man. Yeah. , your nasal resonators. A lot of people come to us very worried about their nasal resonators, but nasality is actually necessary to how we hear the voice, and we can get into more of that in the q and a if you want.

And the last resonator tip top, shooting it off the top of your head, like you've just, you're squealing because you've just seen a puppy. Hey. Those are your head resonators. So you have all of these different resonators that combine in different ways to make your voice sound like your voice. And a lot of people have more access to some resonators than they have to others.

All of that's fine. You can develop all of that it works and it's fun to play.

Ready for breath? Yes. Let's talk about breath here. Fantastic. So you'll notice in all of those sounds Casey made, they were fueled by breath. And this is something, breath is the most important thing you didn't know was the most important thing. Breath is the fuel for speaking. And so many of us, we talk a lot in other conversations about vocal habits being part of the social arenas that we live in, and breath habits are as well.

And currently in our time we have what I refer to as a post breath culture. We don't really we collapse and there's not much breath and. Comes across, which we'll talk a little bit about in a minute as our natural voice because we haven't experienced anything else. But here's the thing.

Breath is we are supposed to speak on an exhale. Breath is the way we both create the power for those resonators and all of that vibration to work. And there's also an energetic component to that breath. Even if you're just by yourself with your podcast, Mike, it really is the way our ideas come out of our body to meet the world.

So as vocal coaches, that's one aspect of breath we're really interested in. The other part is that breathing is key to taking space. When we talk about this post breath culture, breath gets really mitigated to this very shallow upper chest area. So we really don't even have access to much fuel there.

But breath is actually designed well breath. Is the byproduct of the lungs in our body that expand when we take an air, and those lungs are surrounded by a ribcage. So we really do have access to a 360 degree way of taking space, and it's the kind of space that matters. It's this core space that can really add presence to if you're in a physical room with someone.

But when you can hear somebody speaking, From that 360 breath, you really can hear a difference. So just remember, you, you are not just a person on a screen or a voice on a microphone. You are a 3D creature that can take a 3D breath and then speak on that exhale. . So with all of this, we can talk about it on a technical level and if we could just teach it to you on a technical level, we.

You can't because. All of this other stuff affects it. And the thing is that the biggest thing that we want you to take away is there is no one right way to sound. We've moved beyond the NPR era. We've moved beyond the Walter Cronkite era, which was its own thing. And then we had the NPR era, and then we had the original podcasting era.

And now we're moving to a place where we want all of these voices at the table. All of these voices are welcome. The landscape is. To all voices and we're here for it. But there's also another thing that's really important here, and that is. Whatever ideas we have about authenticity, there's no such thing as like my one true voice that I'm looking for outside of how I sound right now.

The simplest way to put this is nobody talks to a baby the same way they talk to their boss. Our voices are reflexive and responsive to what is actually happening around us. Actors know this. I get to explore and play all the time with the flexibility and the range and the color and the sound of our voice within specific situations.

So there's not a one right way to do this, and there's not a one way you do this. There's space to play. There's you plus what we're going to introduce you to very shortly, your given circumstances and then the space between and how we all navigate that. So we wanna give you a really big perspective shift that hopefully will be super helpful and Julie's gonna introduce it.

The best gift we can give you today is this shift and the tools adjacent to it. And that's instead of focusing on how you're doing. Focus on what you are doing. When we focus on how we're doing, this is when our nerves can really hijack us, and we really get this sort of internal feedback loop with ourselves.

But when we focus on what we're doing, we have the opportunity to access all of those things. Casey was talking about that reflexiveness. So when we talk about what we're doing, we are not talking about literally, I am speaking into a microphone because that's more that's the how, that's the how of the message, the what is, I wanna influence my audience.

I want them to hear this message, and I want them to hear it in a specific way. I think that's one of the. Beautiful things about podcasting is to introduce other people to our lens that we see the world in. So this, what are we doing? I don't just want you to hear the words. I want you to also hear the way in which I'm offering them.

So that's really more what we mean by the what. So we're gonna give you a couple of specific actor tools that are going to help you unlock that intuitive, flexible part of your voice given circumstances. And objective. So we're gonna talk about these. So let's talk about given circumstances here. This is the who, what, when, where, and why of your scene.

This is the first place that actors usually start when we're analyzing a script, and we can do this in real life too. So this is where, in the podcast context, we wanna get really specific on our audience, who they are, why they're listening to it. We wanna get familiar with what our format is. Am I doing interviews?

Am I a talking head the overarching goals for our podcast, right? Am I speaking as myself or am I speaking as a representative of a brand? When we dig into the who, what, when, where, and why, and we'll get into a few more specific ways to do that. That unlocks all kinds of answers, right? The vibe. The kind of conversation, how formal or informal of a style that we're going for, how deep we dive on topics, et cetera, et cetera, et cetera.

We wanna get clear on our given circumstances. One really specific part of our given circumstances to talk about is that when we're podcasting for a lot of us, our audience is not in the room with us. We're talking to ourselves except we're not. Podcasting gives us an opportunity for an incredibly intimate conversation.

And while ideally our podcasts are, reaching hundreds and hundreds of people, it's still is supposed to feel like a one-on-one conversation. Your voice is literally in someone's ear. Casey did this to me this morning, of course. It was very intimate. Not gonna say I hated it. So why are they listening?

What information do they want? What responses are they having in the moment to what you're saying? Are they surprised? Or if I titillated imagining one single ideal audience member can really help you kinda focus and galvanize this inner intention that you're getting across. Oh yeah. It's a challenge.

, it can be sometimes helpful to imagine that you're talking to someone you know, and you can do that. Like we are talking about how to create prompts in your environment that remind you that you're talking to other people. And one of the ones that, that I bring up is Tom here, if I need to.

Create a voice that is coming out of me and actually speaking to someone, or I'm looking for a specific tone. I will talk to Tom. Tom gives me exactly what I need. He listens, he gives me warm validation. That's a really specific, and yes it's kitchy, but the point really is anything we can do to create these things in our environment that make us feel like we are in conversation is only going to benefit the person on the other end that's hearing this, not in real time to make them feel like they are included in the conversation.

Julie, do we wanna talk about conversational posture as well in this part of given circumstances in creating an environment? Yes. One of the things that, that we know, because we also podcast, is how many of our podcasters are recording in all kinds of different. Positions in all kinds of different ways are you being under a blanket, , trying to block yourself out, all of these things.

So part of this, creating the feeling of a conversation. People can hear your posture that you're in. They can hear, they like you. You can hear a difference in my voice. I'm like talking to you from here. If we were doing this recording and you couldn't see me and you could see that I was like this whole neck thing, head thing, this would make a very different sound.

I can't even make my full power come cause it's got too many kinks to get through in order to get out. So pretend someone can see you in the room, that doesn't necessarily mean you have to go full formal, but it does mean. Unless it is part of your podcast to have that intimate just in bed sound, you don't wanna be just in bed.

So sometimes, of course, we're lucky enough to be talking to a real person or in an interview setting, or we have a co-host, and of course that is golden because you can do all of the things that you do in real life. When we actually listen to another person really tuning into them, that is what's going to, again, help unlock the intuitive connection to your voice as opposed to you feeling like you have to manufacture something.

But we also wanna give you another crucial element to this. We don't just picture our audience and then just randomly say things to them. We have a reason why we're saying what we're saying. We have a desire, we have something we're trying to accomplish. And this is where we get into the idea of the objective.

Oh, yep. Tell me what you want, what you really want. Whenever we are communicating as human beings in the world, no matter what, whether we've articulated it to ourselves or not, we have a reason we're talking, right? We have a desire. We have, we wanna get something from the other person. We wanna make them feel a certain way.

When we don't articulate to that, that clearly to ourselves, and nerves and stress come into the picture, that's often when the objective becomes something like, I hate everybody in this audience and I wanna destroy them. It can become something like, I just want this to be over with. It can also become, I just want them to like me.

Those are what we call primal objectives. And while they might be effective for survival, and we could go very far into this, but we don't have time, they're not very fun, and they're also not very effective. What we want is to create something that we call an artistic objective, right? So we're getting that clarity on what I want, how I want them to feel.

What obstacles I might anticipate getting in my way and how I'm going to solve for that in the moment. Clarifying that objective gives us that thing to do, right? We're shifting our mindset from how is this going to, what am I doing? That's the what? That's the thing that you're doing and getting that clarity.

Is game changing. Trust us. It's also a bit of an art and a science, and it requires some practice. So we can take some more questions on that in the q and a, but just trust us on given circumstances and objective. Another thing to bring up is how memorized do I wanna be? When we're working on speech, People have this idea that it's either something fully memorized or it's completely improvised.

It looks a little bit different in podcasting. I think some people write scripts and read from them, and some folks do go in fully improvised, but we wanna introduce you to the space in between and complete improvisation. Yeah, so you know, we've got this line here between impromptu and fully scripted.

You can have a few talking points. You can have a fully fleshed out outline that has a narrative structure to it. You can start to really fill in that outline, but still have room to improvise in it. You can. Likely script yourself and maybe go off the page here and there, or you can fully script yourself.

These are all realistic, logical, reasonable choices for you to make. But know that there's so much space between, I'm just gonna pull this out in whatever way, and I have to write down every single. But on those two continuums, we wanna get into, let's call it the benefits and dangers of scripts versus improv and what they do specifically to our voices.

Speaking of the benefits and dangers of scripts, I wanna talk about something that I call YouTube Expert Voice. And someone wrote an Atlantic article on this recently and I had that moment of dammit, I wanted to write that article. But what they're talking about is something that I have noticed because my husband loves to watch YouTube videos.

There's a sing song, overly enunciated quality to the sound. So it's I'm going to say a very interesting thing right now, and then I'm going to land the end of my sentence, and what I'm getting is all of the melody, the prody is the technical term. Sentence, structure of punctuation, of doing all the things that I'm told I need to do.

I'm enunciating, I'm slowing down. I'm emphasizing words, and somehow it remains utterly unconnected to text. And here's why. It's because all they're trying to do is sound like an expert. They're not actually clear on who they're talking to, what they're talking about. Why they're talking about it and how they want the audience to feel.

So all they're doing is imitating that kind of outside of ourselves. Version of what a smart person sounds like when we're talking about something and it's not alive. It's not, it shows me nothing about who they are. And I find it, and there's some specific technical things that come into that too, over emphasis on articles instead of actual words.

Like they'll really emphasize ah, and the, it's very strange. This is one of our dangers with scripts. What can you do instead? Get clear on your objective. Get specific. I just, I laugh cuz YouTube expert voice always makes me think of pilot voice and I just . Folks, we've lost our right wing out the window.

And you could also see the Rockies because these voices don't allow for the real meaning to hurdle underneath. I was gonna say bubble, clearly . So the other part this bullet point, this is where it gives you this opportunity to sound colloquial, sound casual. Which generally leads to one single run on sentence.

One thing we've noticed when people try and sound casual is that the periods go out the window and they're replaced by this very bizarre lilting and I call it the unhappy ending . So if we can keep in mind that we do still need to speak in sentences because that's how the human ear hears, and we don't need to create one onset one.

I like that one on sentences in order to sound colloquial. Then we can both help our audience hear us better, and then I think also create more clarity in our ideas as we lead people through them Again. All comes back to breath. When actors are going through a long script, we do. We put a breath score in a period at the end of a sentence.

That's where we naturally breathe. So if you don't have a period at the end of your sentence, you really are caught on this trampoline of getting just enough breath to say part of your sentence than having to go backwards a little bit more for a little bit more, versus I can end a sentence. So helpful for editing too.

We should know , we edit our own podcast. . Yes. So this idea of breath and specificity as the two keys to both sounding lovely to listen to and also sounding like. The person that you wanna sound like in this context, these really are the two keys. Obviously we could go into so much more detail about all of this.

I wanna open the flirty questions, but just briefly here's a QR code that you're welcome to. To scan right now, you can, if you wanna have a 15 minute conversation with us you can do that. We'll, we're happy to answer questions privately. Then we're also gonna do a little deal for our listeners and Megan, we can talk to you more about this later.

But we've got a code. For our 90 minute power session that I just realized, I have not put into the website quite yet, but I will do that this afternoon. So if you want to work with us on a power session we'll give you \$50 off of the price for coming and hanging out with us today and being a part of this.

So with that, I'm gonna stop sharing the screen. Oh, no. I'll keep it up for a little bit and then we can talk. What questions do we have? We've got a couple of questions, but first I would love you to also talk about, I know you've got a half day workshop that I think might be very valuable for people who really do want to.

Condense a lot. And if you could just talk about that for a moment that would be great for those of us who are here now and those of us who are listening to the recording in the future. Yeah. That we do a three hour intensive workshop, if that's what you were talking about, the in individual.

That's the one, that's the one that I wrote down. It's just like after

to come in, in, bring your content, get to play with some of these tools, practice in terms of getting. What you need in order to get on your microphone. That's a great amount of time for us to get to work with you. It's not so short that we send you off and good luck, but we get to actually work full play and solidify and then offer anything that we see that might be beneficial for you to start including in your routine or recordings going forward.

Awesome. So thank you for that. And for everyone, to go do check out the Vital list and of course their podcast. But I've got a question here from Jessica who's wondering do you have any tips for clear enunciation when people are talking, maybe when they're, especially on the spot having to come up with off the cuff answers.

Yeah. So enunciation as in insane words. So there's two sides to this. One. Microphones are incredibly sensitive. So partly because as a culture of USA 2022, we don't enunciate. So microphones are really sensitive to all of those sounds. It will pick them up. We actually have to use pop filters so we don't enunciate too.

Usually when we hear that question, and I don't wanna assume, usually that question comes in the context of somebody for whom English is a second language. So we really very much to say to our English as a second language speakers. You very likely understand English and speak English better than most native English speakers.

And the goal is not to remove any of the evidence that English is your second language. It's just to be understood. So when we work with people on things like accent modifications or something like that we're not looking at eliminating anything entirely. There are dialects that were invented for just that purpose, that have a bit of a colonial intent behind them.

That's not what we do. Focus on clarity. If there's specific sounds that you're finding are difficult for you reach out. We can certainly help with that. But for the most part, the enunciation, I think if. One caveat is let's go. I talk like that. Let you never actually close your mouth or do anything like that.

Yeah, we might have some trouble hearing you come see us. We'll, we gotta get some vocal happening. We gotta talk about getting your voice out there in the world. For the most part though, I would say that it's not as big of a deal as people think it is. So I hope that addresses the question.

I wanna add to that cuz I, I, while microphones are sensitive and they do pick up enunciation and consonants, I wanna say a couple things about consonants in general. First of all, consonants are, the way we hear words without consonants is pretty much it's not impossible to understand what we're saying, but it's really difficult.

As Julie said, we live in a post breath culture. We also live in kind of a post consonant culture, at least in, especially in certain parts of the country. It is, I think, worthwhile for people to explore what a more energetic pronunciation practice feels like on you. And that you can do that in dozens of ways.

There's lots of fun tongue twisters that you can practice. Just reading things out loud and overly pronouncing them. This is not how I want you to speak on your podcast because that would be ridiculous. But just knowing what that feels like is really helpful so that you have a bit of a comparison into how you normally speak in your casual existence.

Cuz we might wanna turn it up ever so slightly. There's also the joy of consonants. I'm a singer by trade. Voiced and unvoiced consonants and getting clear between what kind of consonant you're saying. Voiced consonants. Literally have voice going through them, duh. So here they come in pairs in English.

I'll give you an example. P. And b ba, I can literally sing a be. So that ability to really infuse your voice into voiced consonants is a way to instantly up the energy of your voice, the engagement of your voice, and how lovely it can sound to a lot of different people. That's a really fun, technical place to play.

It's also getting into my inner dialect nerd as well. We think of consonants as a stop, but the word for what Casey was saying with the p and t sounds, these are what's called stop closures. So there is still breath that goes through even to the end of that sound. , and that's what carries it forward and gives it that the crispness.

So interesting. I'm gonna try that that, that playing with the consonants sound, the reading alone is really fun. And that's also a good way, just everyone listening to to practice if you're very nervous about your first call or being a guest just getting some practice being out loud I think be very helpful.

Technical question is next. Do you have any MIC recommendations? I am pretty sure you do. I love my microphone. I'm gonna grab it. Sure. Let's see. The Vanguard, what is it? The Vanguard v4. I use this for both singing and speaking. And she's a Butte. She's not cheap, but she's also not one of the most expensive ones.

When I went looking for mic recommendations because I was doing so much singing, And speaking recording, especially in like in my own office during the pandemic, I could no longer go to a voice studio and do this. I got so many different recommendations at so many different price points, and I also heard.

Intense opinions from different sound engineers of the mics they love versus the mics they think are crap. And of course, all of those those were different , people violently disagreed with each other. I think the real the real answer on microphones is, The tamber of your voice is going to be picked up slightly differently by different microphones if you have the ability to actually go to a store and test them out.

That's what I would recommend. If you're like serious podcaster and you really want like a world class sound for yourself, see if you can go in person and test a couple different micro. Another thing that I learned the hard way that makes a difference. It's not just the quality of the mic, it's the quality of the cord that goes from the mic into your recording device.

Yes. I definitely had some episodes that was, I was wondering, why does this sound so terrible? And it's cuz my cat likes to chew cords. And when I looked at the cord I was like, And that's why, yeah, all these details do matter. Yeah. And fair warning I learned at the last podcast conference my business partner and I went to when you do test mics and listen to the differences, that's how you end up with a \$500 mic.

So they're fair warning to. And I had a last question I wanted to get your insight on. And this is, a lot of people are working for home and a lot of people are starting to change the way they're working in terms of sitting versus standing. Should you be preparing to speak or doing anything differently when you're going into an interview as a guest or a host, sitting versus standing?

Is there a better one or are there, like, how do you optimize both basically? I think, as we've been looking at people going back in person, they're. Great. Where sitting becomes, I think a challenge and in a different way, standing too really has to do with what you're doing with your body when you're in those positions.

. So for example, sitting or standing, if you're squeezing your butt, you're going to both create sort of a cascade nervous effect. And if you listen to how my voice sounds, when I just squeezed between the cheeks, it gives it, I've got this like higher pitched sort of weird sound. So we have a mantra.

It's on all of our merch , but be big. Which is both, a proclamation to the world of I will take my space, but also a technical note to not squeeze off your channel in the middle. Trying to either look smaller or just because you're not noticing that you have some nerves. Love that.

I'm gonna start repeating. I'm gonna remember I'm. Everyone listening is gonna be hearing about, is gonna be saying that to themselves, I think, before their interviews. And can yes. I'm very interested in talking about vocal health. Yeah. I'd love to hear, I wanted to, yeah. I just wanted to throw that out there.

In case anyone has experienced vocal fatigue, that is actually my very first speaking voice client was a podcaster. Her name is Christy Harrison of food. She was losing her voice cuz she was recording up a lot of episodes in a day. And she was noticing that she was vocally fatigued. So if anybody in the audience has experienced that, I wanna put out there that podcasters are what I would refer to as vocal athletes.

You are using your voice in a way that is a greater demand than the general population, and so that means you have to take care of it. That means that we need to learn how to warm it up and cool it down. A couple of exercises that I can give you really quickly to help with that. It's also gonna help connect your breath with your sound is what we call a semi occluded vocal tract exercise that's a technical term for your mouth is partially closed.

So what's happening is we're getting breath from the bottom and we're getting back pressure from the top. So what happens when two systems of air pressure meet? What happens in the middle is the eye of

the storm, everything relaxes. So our vocal chords love semi occluded vocal tracked exercises. I'm gonna go original sound again here for a second.

Making a sound on a V as in victory,

it is a wonderful way to warm up. You can also try it on a Z or a like Jaja, Gabo, and you can play with pitch too.

This way, you're intensely connecting the process of sound creation with the process of exhaling. It's very gentle and it will go such a long way, especially if you've woken up with phlegm on your vocal chords or you're a little vocally tired. It's a really efficient way to both warm up and cool.

There's also bonus evidence that shows that humming soothes your nervous system before. Even though I'm not a singer as Casey is, I absolutely do my humming ahead of time because it's soothing. I do that and then I do some singing to heart, cuz that's how I warm up my resonators. That's so interesting.

And I, I'm muted cuz I could do it along with you. And for those of you who are catching this in the. And if you are tempted to not actually try the different exercises, feeling the resonators and doing the practices, try it. No one's watching you. It does feel really interesting and fearless.

Sound creation. Yes, fearless. Perfect. Julie and Casey, this was so interesting. Thank you for sharing so much. Really interesting technical information and then helping us apply, to the podcast that we're recording every day. This was absolutely fantastic and I know everyone here has learned something and everyone watching it in their homes in the future is also getting a lot out of it.

Thank you again, Megan. Thank you for welcoming us. Yes. Marvel. For everyone who is here, we've got our next call. It is happening in about 15 minutes with Christina. Marcella. We're gonna be talking about capturing good sound now that we know how to create good sound as we're talking. So we'll see you there.

And again, Casey and Julie, thank you and see you around the conference. Thanks.