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Project title: Can voice acting strategies be useful when teaching extreme vocal effects?

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Project proposal form

1. Project Title

Can voice acting strategies be useful when teaching extreme vocal effects?

2. The context

Extreme vocal effects have long been considered something that is very simple to perform without having a true and in-depth understanding of the voice as an instrument. I am aware that this is quite a strong statement, however I decided to include it in this section since it is something that I have experienced in all my years of classical training and it is what inspired me to do this research.

Furthermore, as they were thought to be detrimental to the voice, they were excluded from vocal technique training in general.

Fortunately, as things are continuously changing, there is an increasing need for extreme/metal vocal instructors in the educational sector. The goal of this study is to introduce fresh ideas from the field of voice acting in video games, into the vocal training of these distorted sounds. For this purpose, I will collaborate with a collective of metal vocalists and teachers that provide rough effects for video games called "The Monster Factory".

3. The justification

Extreme metal vocal teachers, have developed schemes of exploring extreme vocals (Sadolin, 2021; DiLorenzo et al, 2016; Melissa Cross, 2005; Aaen et al, 2021; Tsai et al, 2010; Sakakibara et al, 2004). At the present time, there is no model for extreme vocal effects based on the use of voice acting strategies in video games. The reason I am conducting this study is because according to what I understand, talking to different metal coaches and vocalists that are all part of the Monster Factory, will inspire me to update my training material. And this will be beneficial not only for my students but for me as a teacher and performer of distorted vocals. I will be in a position to offer fresh perspectives and healthier ways of generating these sounds by extensive conversation with professional extreme coaches and vocalists about various approaches to heavy sounds and whether this affects their speech. I will also be able to provide evidence that all of these approaches can be performed safely. My aim is to answer on whether a mixture of voice acting techniques with classical approaches can be beneficial in the teaching of extreme vocal effects. Since there is very limited research specifically for extreme vocal effects I would like to contribute with my own study.

4. The intended impact

What I would like to achieve through this project is to team up with international extreme vocal teachers and singers from the Monster Factory collective and discuss extreme vocal techniques and whether they can be taught based on voice acting in video games strategies. This project will have broader effects because it will bring together individuals from many cultures to debate a topic they all are experienced in, which will serve as the foundation for the formation of a specialized team.

5. The outlined intention

As a part of this collective, I will collaborate with a group of experts from all over the world in the field of teaching and performing extreme vocal effects and I will collect data that will give an overview of the gaming industry and its need in extreme vocal effects as well as the current thoughts of those teachers on problems, solutions and popular extreme techniques. This research will be solely online via Zoom and Google email and will ensure anonymity. I will collaborate with twenty five participants max. They will be provided a document containing ethical guidelines and an outline of the project and they will sign a consent form (mid October 2022). A questionnaire with nine open questions will be sent to them online (end of October 2022) so they will have time to think through their replies. An online focus group will be shaped by the answers of the participants (end of November 2022). The number of my participants is manageable to allow for a wide-ranging and unrestricted discussion of the topic at hand without drowning out any individual views (Denscombe, 2003). The focus group will enable the participants to discuss ideas and challenge one another's perspectives, and this will help me to gather a more varied set of data than I would with individual interviews (Morgan, 1996). I will also conduct a maximum of four semi-structured interviews. Interviews still contain a set of questions intended to extract specific information, but the questions are open-ended and permit the interviewee to openly discuss the subject (Denscombe, 2003). By the middle of January 2023, a written report and presentation using thematic analysis will be accessible to participants.

6. The ethics and insider research

Since I will be recording the focus group and I will be transcribing the data, there is the risk to the participant of some personal data being disclosed. All data will be coded to ensure anonymity and securely stored in my computer which has a password and is only accessed by myself. All data will be destroyed at the end of the project. As an insider researcher, I choose to research within a group I belong and I will benefit from this in terms of having a greater understanding of the community being studied, not altering the flow of social interaction unnaturally and having an established intimacy which promotes both the telling and the judging of truth (Bonner and Tolhurst, 2002).

7. Personal learning outcomes

1. Gain more into depth knowledge on voice acting in video games
2. Form a specialised team that can meet from time to time and discuss new findings in the field of extreme vocals.
3. Create a course model for extreme vocals using the knowledge I gained through conducting research.

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Project report

Project Title : Can voice acting strategies be useful when teaching extreme vocal effects?

Introduction

I have always been fascinated by the human voice, especially with the extreme use of it. Due to the lack of literature in extreme and metal vocals, I needed to be creative and design exercises for my heavy metal students and how to explore this fascinating aspect of their voice. Extreme and monstrous voice effects have been a huge part of the gaming industry. Some of the most popular zombie/creatures video games such as Resident Evil, Last of us, World of Warcraft, The Witcher and God of War, have seen a huge increase in their revenues over the years according to popular gaming site Capcom (www.capcom.com). Gaming as an industry sees more money invested every year according to the Games Developer Conference, one of the oldest gaming conferences in the world. Additionally, the video game industry is growing at an exponential rate according to Palandrani (2021) and Witkowski (2021).

The Monster Factory / La fabrique de Monstres was launched by Sebastien Croteau in 2022 in Canada. It is a collective of extreme vocal teachers and singers aiming to enrich the digital sound that is normally used in video games with an organic sound made of real human mouths in order to communicate in a more efficient manner the primary feelings of anger, fear, despair and intimidation. I am a part of this team and in this assignment I will assess some of the techniques that are used in this field in order to enhance my teaching practises.

Aims

- Can a mixture of voice acting techniques in video games with more classical based methods bring something new in the pedagogical field?
- What are the possible drawbacks of this fusion of approaches?

The learning outcomes of this research incorporate the following :

- The development of an extreme singing course using the insights of this research.
- The formation of a specialised group that can occasionally meet and talk about fresh research in the area of extreme vocals.

Literature review

My goal for this literature review is to present some of the existing literature that sits in the wider context of extreme vocals. My approach lies in the emotional aspect of the voice and the way it functions in different social circumstances for both humans and non humans. Most of the published material that I found, deals with the human emotions and their expression through various sounds such as alarm, laughter and animal sounds. We use these sounds very often in both teaching rough effects and video game acting. I conclude this review with a general definition on the extreme vocal effects.

Human emotions and expressions

Emotions play a very important role in singing. Singers must vocally convey their feelings with tremendous intensity and control so that listeners can both relate to the portrayal of the emotion and appreciate the musical sound's excellence (Hakanpää, Waaramaa & Laukkanen, 2018). Together with understanding and practising technique, one needs to stay connected with the emotion in order to deliver a powerful performance or make the student understand the ingredients of a new sound such as growl, distortion etc. But what is emotion in the end?

It is possible to think of emotions as superordinate programs that coordinate physical and psychological factors to direct behaviour in a way that is functionally ordered (Al-Shawaf, et al., 2016; Cosmides & Toby, 2000). Affective vocalizations are the most phylogenetically ancient form of affective expression and are frequently included as a crucial subcomponent in the activation of an emotional program (Bass, Gilland & Baker, 2008). Numerous systematic relationships between voice behaviour's acoustic structure and general emotional categories have been investigated during a long research tradition in the study of humans (Banse & Scherer, 1996; Juslin & Laukka, 2003; Murray & Arnott, 1993; Russel, Bachorowski & Fernandez-Dols, 2003).

Humans are particularly cultural creatures, and as a result, many biologically based behaviours can emerge in a variety of ways as a result of cultural evolutionary processes. Additionally, humans have a remarkable capacity to convey tiny affective differences through their voices and features through nonverbal communication. For instance, recent research discovered that vocalizers are capable of expressing up to 24 unique emotions in brief vocal bursts, though with some gradients between the verbal label categories (Cowen et al., 2018). Any vocal signal's underlying physical structure is influenced by its communication purpose. This approach has been effective for comprehending nonhuman animal vocal communication, specifically vocal emotion signals (Morton, 1977; Owren & Rendall, 2001), in addition to vocalizations from humans (e.g., Bryant, 2013; Bryant & Barrett, 2007; Cosmides, 1983; Fernald, 1992).

Fear & cry sound

A fearful person's scream could resemble an infant's cries in terms of audible characteristics (Robin & Alpert, 1999). Their average pitches, diversity in pitches, and loudness all tend to be

rather high. However, the signals have these unique characteristics for slightly different evolutionary causes. Alarm signals evolved into fear screams because they are loud, sudden, and acoustically disordered, which are perfect for warning members of the same social group and evoking fear in them (Bryant, 2020). Infant weeping is a sort of alarm signal that, like screams, is difficult to get used to and is frequently motivated by a complex of negative feelings (Marler, 1955). Generally speaking, fear together with despair and sadness are the most common emotions used in the teaching of extreme vocal effects.

Different functions

Depending on the situation, different selection mechanisms may have contributed to the formation of a specific emotional signaling system. Below are some examples that show how diverse vocal emotive signals may have evolved due to quite different evolutionary processes :

Alarm calling in connection with anxiety has been described in many species as the outcome of mate selection dynamics in which the potential costs to the signaler are overcome by the advantages provided to closely related receivers (e.g., Sherman, 1977). However, alarm cries have also been demonstrated to occasionally be effectively constructed to convey to predators directly as a deterrent (Zuberbühler, Jenny, & Bshary, 1999).

Laughter has been linked to a variety of pleasurable feelings since play vocalizations first appeared (Bryant, 2020; Provine, 2001). Through the dynamics of altruism, laughter can serve as an honest signal of an intent to connect (Bryant et al., 2016; Bryant et al., 2018).

Angry vocalizations may strengthen genuine signs of formidability, and can therefore be seen as a way to mediate disputes through mutual appraisal in order to prevent a violent altercation (Sell et al., 2010).

Similarities with apes

For many animals, social interaction is mostly based on emotional communication (Bryant, 2020). From Darwin's time in 1872 onward, comparative studies have shown that the structures of affective expressions, such as facial and vocal emotions, are very comparable among species. All of the great apes exhibit sobbing and cry-like signals, which suggests that a common ancestor created a vocalization comparable to our own (Hauser, 1996). Human sobbing is functionally similar to chimpanzee whimpering and bonobo screams (Pusey, 1983; Oller et al., 2019), and it is most likely descended from a fear scream or crying signal made by the two species' common ancestor.

Extremes, what are they?

Singers in several genres, including Rock, Pop, and Heavy Metal, frequently employ vocal effects that sound strained, hoarse, or harsh without necessarily being hoarse themselves or having laryngitis or voice fatigue. In order to add more passion, expressivity, and/or emotion to singing, these effects are applied. They are known as rough vocal effects and refer to controlled loud noises added to vocal or spoken notes with the goal of appearing hoarse (Aaen, McGlashan, Sadolin, 2017). Most commonly, rough vocal effects are produced by controlled vibrations in supraglottic structures (Titze, 1998; Sundberg et al., 2004; Lindestad et al., 2001; Aaen, 2017; Caffier et al., 2018) and to some extent using vocal fry which is produced at the glottic level (Blomgren et al., 1998; Chen, Robb & Gilbert, 2002; Gibson, Summers & Walls, 2017; Holmberg et al., 2010). The main difference between voice actors and extreme singers/teachers, is the context in which those effects are produced. In the first case, actors need to deliver a character rather than the emotion as part of a musical piece like singers need to. In both cases, my aim is to find out if taking elements from both categories (voice acting and classical techniques) could be useful in creating new approaches in the teaching of extreme vocals.

Methodology

This qualitative work-based project aims to investigate the extreme vocal instructors of the Monster Factory community's experiences when it comes to teaching vocal distortions using vocal sound effects that are frequently employed in video games and motion pictures. It also looks at the experiences of extreme singers and whether or not they have employed voice acting strategies to uncover their distorted sounds. The Monster Factory community is a collective of extreme metal singers and teachers from all over the world aiming to bring more professionals to the field of sound creation, voice acting and sound design for many types of virtual monsters and creatures. Asking people to talk about their experiences as teachers and singers, describe how things are the same or different in the present compared to the past, and explain to what extent their experiences are similar or dissimilar, is necessary in order to examine the impact of voice acting techniques upon extreme vocal teaching and performing.

I used qualitative methods for this project as I find them to suit my research best. Qualitative techniques are typically inductive and exploratory, and they frequently require some kind of investigation in which a theory is developed from the collected data. Borg and Gall (1989) argued that this type of study promotes close interaction with the respondents. This is a crucial component of my research because maintaining relationships with other experts enabled me to gather the data I required. The possibility to improve practice through the study of experience is provided by qualitative research, which is context-specific and can deepen understanding of teaching and learning (Hoepfl, 1997).

The methods that I used to extract the desired data and achieve triangulation were a questionnaire with open-ended questions, a focus group and three semi-structured interviews. I

chose the open-ended questions option as I find it more challenging for my research. They also provide to the participants the freedom to answer as much as they like and are especially useful for researching complicated situations that reject simple solutions. The necessity to capture the spirit of the stories given by the narrators is one of the major issues highlighted by Dibley (2011) while analyzing qualitative research and that was one of my major concerns. I wanted to be able to draw clear conclusions and make sense of the data. In spite of the creativity and imagination that qualitative data analysis is known for, it still requires a systematic approach and high standards (Coombes, Allen & Humphrey, 2009). Since the Monster Factory team is an international collective of professionals, all data was collected online. Before signing a participant agreement form, a sample of 24 volunteer participants were provided with an information participant sheet (appendix 1) about my research project, its goal, and its intended techniques. They also had the chance to ask any questions they had (appendix 2). In order to prevent participants from being identified, all replies to the questionnaires were anonymised, and confidentiality rules were followed when transcribing the focus group discussion (Bell, 2005).

Smith and Dean (2009) point out that two related concepts are the root of practice-led research. In my case, voice acting techniques in video games and movies and classical vocal techniques. Firstly, "that creative work in itself is a form of research and generates detectable research outputs" (2009, p5). The end result of creative work itself helps to shape the course of a research project and helps to provide an answer to a research topic. Secondly, "creative practice -- the training and specialised knowledge that creative practitioners have and the processes they engage in when they are making art -- can lead to specialised research insights which can then be generalised and written up as research" (2009, p5). Since the team is international, and consists of more than 100 professionals worldwide, I did not know personally the participants and that was a helpful tool in order to receive non biased answers. Additionally, the participants did not know each other personally. The only thing we all knew we had in common is that we are a member of this team. The dynamics of the group may be severely disrupted by acquaintances, and this could prevent answers (Smith, 1972). I moderated the focus group discussion, but I tried to blend into the background as much as possible to let the conversation flow naturally, only intervening to make sure everyone had a chance to speak. Google Docs was used to test the questionnaire (appendix 3) and make it accessible online.

Participants were both extreme singers and teachers and were asked to describe in detail in the open-ended questions the most important aspects of teaching extreme vocals when dealing with beginner students, their opinion on mixing voice acting methods with classical approaches, whether they believe that the increased demand in extreme vocals has to do with the increase of video games with monstrous voices, their most favourable extreme vocal techniques and the difficulties they faced as beginners themselves. The online focus group consisted of five participants (the sixth one called off last minute due to illness) and they were admitted in order of arrival. I moderated the group conversation, and to give everyone a chance to think and reflect on what they each had to say, I used the "strategic use of silence" (Gill et al., 2008). By hiding

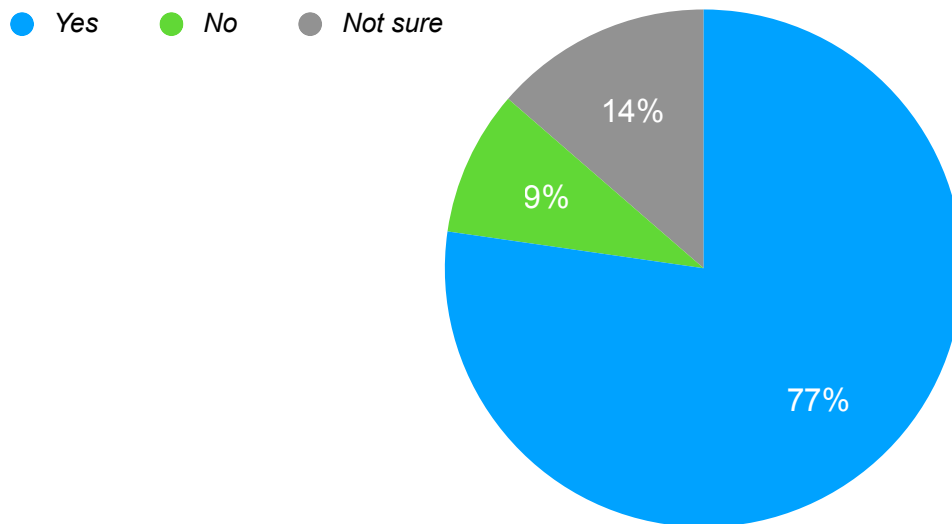
individuals, the transcription of the conversation (appendix 4) has ensured anonymity. Another tool that I used in order to gather more data for my research, was semi-structured interviews. According to Denscombe (2003), interviews are conducted if the researcher decides their project needs some in depth information from a specialist in the field they are researching. And that resonated with the core of my project since what I have been trying to do from the beginning of my MA journey is to start an in depth research on extreme vocal effects and examine the existing techniques and the various sounds, existing literature and collaborate with other passionate individuals. Although a semi-structured interview still has a set of questions designed to elicit certain information, the questions are open-ended, allowing the interviewee to openly talk about the topic (Denscombe, 2003). For the semi-structured interview, I had three participants taking part in my research. They were chosen based on their experience in voice acting in video games and their years of experience in teaching extreme vocals. Interviews are conducted if the researcher decides their project requires some in depth information from a specialist in the field they are researching (Denscombe, 2003) and to me it was essential to interview experienced extreme vocal teachers. So they had to answer and analyse questions like what is the most common problem they have to solve in their teaching and what is their favourite extreme vocal technique and why (appendix 5).

Findings presentation

Questionnaire responses

The online questionnaire was made available for a period of ten days and was completed by 24 volunteer participants, both extreme teachers and singers (appendix 3). According to Bailey (1994), open-ended questions are helpful when the possible responses are unknown, the questionnaire is investigative, or when there are numerous categories of possible responses and a closed question would require a very long list of possibilities. The majority of the questions revolved around vocal technique issues when teaching extreme vocal effects to beginners and if teaching these effects based on voice acting and gaming characters would be effective for them. There were also questions about whether extreme vocal effects are facing an increased demand due to the rise of the gaming industry and also questions about their most favourable extreme vocal technique. The remarks made by the participants led to the creation of the pie chart below. The chart shows the percentages of the participants' answers to whether they believe that a mixture of voice acting strategies with classical approaches would be a useful tool for finding vocal distorted sounds.

Figure 1. Questionnaire responses



The majority of the participants believe that this mixture can help significantly at the teaching of extreme vocal effects while only 2 of the participants were negative to this approach and 3 were not sure. Coding the data allowed for an inductive study of the longer responses such as “add the right intonation to build a personality” and “sometimes you only raise the tension and stress level”. I tried to use my intuition to determine which data “look alike” and “feel alike” when grouping them together (Lincoln & Guba, 1985, p.347).

The topics for both voice acting technique and classical approach benefits and drawbacks are displayed on the tables below.

Figure 2. Benefits of voice acting and classical techniques

Voice acting technique	Classical technique
Playful (it feels good)	Secure (I feel more confident)
Sense of freedom (helps to not overthink)	Posture (I need to have a correct body position)
Explore more (I am practising more)	Control (more confidence)
	Establish vocal routine

When practicing strong vocal effects with their traditional method, all participants reported feeling more safe and in control of their bodies and breathing whereas when practising voice acting and gaming techniques like creatures or zombies, they did not think about technique at all. They were just enjoying their practise.

In the same way, I created a table for the significant drawbacks of this mixture of techniques. All participants were asked to list any notable disadvantages of voice acting and traditional technique

in connection to obtaining their extreme vocal tone. Data analyzed inductively and classified similarly to benefits.

Figure 3. Drawbacks of voice acting and classical techniques

Voice acting technique	Classical technique
Lacking anatomy knowledge	Overthinking
Posture (not the “correct” one)	Too much constriction
Different perception (more mimicking than singing)	Limited sound

Other important findings from the questionnaire

During my research project, I tried to stay focused on my research question. Additionally, it is the first time that I had the opportunity to discuss with so many people about the subject of the extreme vocal effects in both teaching and singing/performing. I have included some quotes from the questionnaire participants.

Teachers perspective

According to the questionnaire responses, one of the most important aspects for the majority of the extreme vocal teachers when dealing with beginner students, is to be clear and analytical when explaining breathing, posture and basic anatomy and physiology of the voice. I have included some participants quotes.

“Breathing is the most important part for all beginners”

“Making sure that they have a fundamental understanding of the basics of voice - posture, breathing, resonance, etc - before getting into extreme vocal technique”

Warming up and understanding of the desired “vocal compression” is also a high priority when teaching. Other interesting points seem to be the feeling of playfulness in the class and the non discrimination of certain sounds that might sound wrong. Another question that extreme teachers needed to answer, dealt with the most common difficulties that beginner students face. The most popular obstacle to overcome seems to be the amount of constriction on the vocal folds and the lack of technique in order to support in an economic way their breath. Too much volume and pressure prevents them, most of the times, from reaching their mid and high fry screams. Projection for both fry and false fold screaming seems to be quite difficult to gain.

“Fry screaming was incredibly hard for me in the beginning, it felt like I had the right way to do bit but I couldn't get the volume and projection I wanted”

Some teachers argued that a problem that often occurs has to do with their voice type, especially when very bright voices aim for a very low and dark sound. What are the teachers most common advice on their beginner students? To stay open-minded and have patience since they need to understand that it is a heavy task and it needs time to build the desired muscle memory in order to get the screams in a safe way. Try and error is another popular answer always in respect to whether there is a feeling of discomfort or pain. Another advice for beginner students would be to perform short practise sessions and play with animal sounds. Comparisons with other singers should be avoided.

Would extreme teachers mix in their teaching, voice acting strategies? Considering that all approaches are interconnected, the majority of professionals was positive towards this option.

“It is a good idea. All vocal techniques, from the way you talk to the way you sing, are related to each other”

The significance of understanding how to act in video games in a more trained manner was also covered. Furthermore, teaching beginners based solely on monstrous voices was a challenging question for the teachers. Most of the answers were positive with the extreme teachers stating that teaching monstrous voices reinforces playfulness and experimentation. Others stated that it depends on the student while many teachers agreed that it is essential for the students to first learn the basics in order to move on with more advanced sounds. Finally, a good number of teachers put in the picture that anything could help a beginner.

Singers perspective

Extreme singers were asked about their experience with extreme vocal effects in movies and video games and whether they have experimented with such sounds when they were trying to find their sound as beginners. Most of the answers were positive but in the general context of experimentation and not fully focused on video gaming (e.g.mimic animal and cartoon sounds). Others stated that they started experimenting with video gaming voices only after they had developed their sound and wanted to go further while some of the singers were inspired by the dark atmosphere of video games in general and not by the creature sounds. The majority of the singers admit to have been passively influenced by video gaming sounds and not directly.

“I've passively heard many monsters and creatures in movies and video games throughout my childhood, teenage and adult life”

The favourite techniques of extreme singers when it comes to sound, cover pretty much everything. From fry screaming to low gutturals and false fold scream to inhales and throat singing. Kargyraa and Khoomei traditional throat singing, growling and grunting as defined by Complete Vocal Technique, distortions and vocal fry. Extreme singers were also asked about the difficulties that they had faced when they, as beginners, were experimenting with distorted sounds. The most common answer was the lack of proper technique and sometimes not warming up the voice sufficiently.

"It's often a matter of losing the adequate coordination. It happens"

One person stated that starting with classical singing was not helpful when dealing with vocal distortions that required more laryngeal tension while more singers admitted to have struggled to find the balance between air pressure and volume. Some individuals confirmed to have faced problems with inhaling techniques and mimicking cricket sounds and stated that these specific techniques might sound better at different times. Projected sound in low volumes in a more resonated way appears to have been a barrier for beginner singers together with being able to switch between tongue/mouth shapes.

Some questions were mutual for both categories as all extreme vocal teachers were both extreme singers but not the other way around. In the question of whether they believe that there is a growing demand on extreme vocals nowadays compared to some years ago and if they believe that this is a result of the increase of video games, most of the positive answers connected this demand with the combination of video games and social media outburst.

"Yes, extreme vocals are definitely in more demand today than a few years ago. I can absolutely imagine that the increasing video game market plays a role in this"

Heavy metal music, according to some singers, has gained increased popularity in recent years, making people more accustomed to harsh vocal sounds. Some of the singers argue that the demand on extreme effects was always high and that popular culture has absorbed more characteristics from other less popular art forms resulting to this demand. Another strong point that derived from the questionnaire is that there is an academic recognition of methods like Complete Vocal Technique, putting extreme vocal effects on the map of "serious" vocal teaching.

Focus group responses

The verbal exchanges from the online focus group were captured and written down. In order to familiarize myself with the text's content after numerous reads, I underlined statements that referred to perceived advantages of playing a character in a video game as an extreme metal vocalist as opposed to the same role being played by a voice actor who is not an extreme singer.

We all agreed that the context of the performance is different. Data were coded by inductive analysis so that themes could be established. The topics that extreme metal vocalists identified the perceived advantages of voice acting are shown in the table below.

Figure 4. Advantages of metal vocalists and voice actors in video game acting

Metal vocalists	Voice actors
Natural sound	Flexibility (many different characters)
Musicality	Gender free sound (in specific tasks, e.g mimic a spider)
Body awareness	Imagination
Improved voice use	

Significant disadvantages were discussed too although I did not come to the point to ask specific questions on this matter directly. It derived from the flow of the conversation. For research reasons, sometimes stranger groups interact better than already existing ones (Gil et al, 2008) and I strongly believe that this is what happened with this group. Data were coded by inductive analysis in the same way as for the advantages so that themes could be established. The topics that extreme metal vocalists identified the perceived disadvantages of voice acting are shown in the table below.

Figure 5. Disadvantages of metal vocalists and voice actors in video game acting

Metal vocalists	Voice actors
Compression (too much at times)	Musicality (not so good at it)
Rhythm (sometimes off)	Lack of body awareness
	Limited knowledge of anatomy

The focus group meeting lasted for one hour and a half and various topics were discussed with vocal technique and playfulness when practising extreme vocal effects being the most important subjects to debate on. As the facilitator of the conversation, I tried to give some guidelines based on the information that I wanted to extract from the group. What came as a surprise to me was that staying silent, observing the dynamics of the group and listening to all opinions, I would very often find myself in agreeing with different opinions that seemed opposites at the beginning. But in the end, we would all agree on the way we experience the practise of extreme vocal effects and the way we try to communicate it to our students and also the way we try to practise and make the

best out of our personal sound for us as being singers too. Data has been displayed under the themes presented below:

Technical Issues

I will be reflecting on relevant literature to support the findings of my focus group discussion. Teachers and vocal artists have long been considered to be at risk for vocal damage due to the length and intensity of their voice use (Hunter et al, 2020; Pestana, Vaz-Freitas & Manso, 2017; Roy et al, 2005). Lately, actors who provide the soundtracks for video games in the "Action," "Shooter," and "Fighting" genres have gained increased attention from the voice care community. The actors that play the characters in many of these games must continually vocalize extreme physical exertion, danger, or agony because the characters frequently engage in or commit acts of physical violence (Cazden, 2017). Despite the fact that the video game business is expanding at an enormous speed, it is not well understood how these vocalizations affect vocal health and wellness (Palandrini, 2021; Witkowski, 2021). We discussed this issue in relation to the emotion of pain given as an instruction from some teachers in order to find distorted sound and we all agreed that this is not a method that can have a long term benefit. One of the focus group participants with years of experience in voice acting for video games, gave us some really useful insight in terms of delivering a game character and breaking myths concerning vocal distortions :

“One of the main thing I have to do with voice actors and actresses when I teach them in Montreal is to kind of break the myth right at the beginning regarding vocal distortion...at birth you were producing vocal distortion naturally without any guidance, any help of vocal coach. This is how natural vocal distortion is....most vocal distortion are negatively associated in our brain because as you all know we express anger and pain with vocal distortion and when we cough and when we vomit we are still also sometimes triggering vocal distortion.”

This is an interesting point that we as extreme teachers should always have in mind. To be able to play with certain emotions and actions such as being in pain, coughing, vomiting, being angry but not teaching it as a method that one must always use in order to have an authentic sound. It will probably lead to vocal strain and no authenticity in distortion. Apart from the negative emotions that are used as tools to find vocal distortions, we discussed about vowels and consonants and their importance in the deliverance of a character:

“...meaning that basically when you die in a video game, when you attack, when you do an effort, when you jump, when you fall, there's a really precise way to do those sound and to use vowel and consonants in order to make those sounds more realistic”.

What I personally found very interesting in this discussion was the fact that we went beyond talking about only breathing and posture and diaphragm and other important aspects of building

different sounds were addressed. We all agreed that when we deal with the technical aspects of extreme effects in gaming/movies and extreme effects in singing, there is a big difference in the context. In gaming the goal is to deliver the lines and get into the “skin” of the character and in singing the goal is to deliver emotions in a song-structured base.

What was also addressed here, is that all people have a different way of learning. Some learn easily when we talk more about technique and anatomy and breathing, while others can get stuck if they are taught this way and prefer something that is delivered in a more informal manner.

Significant drawbacks on both voice acting and classical approaches were identified by focus group participants such as: classical approaches tend to be more about “being technical” and the art of voice acting in the video game industry has not yet advanced to the point where an actor will focus more on voice variations and all the potential new ways to produce sounds than on their performance. Additionally, in terms of vocal anatomy, there is lack of knowledge in the voice acting community whereas in the extreme singing community there is lack of acting training instead.

We all agreed on the fact that both communities could learn from each other.

Playfulness

An interesting point that I would like to address here is the use of the word “play”. It was used many times in this focus group but also in the answers of the questionnaire. And I find it interesting due to the fact that we are a specialised team in the extreme vocal effects field, with many years of experience in teaching and performing, a high educational level varying from BMus and MAs to neuroscience studies. And yet, we all acknowledge the importance of being able to play with the sound and “have fun”. I have included some quotes of the focus group participants concerning playfulness:

“It's vocal expression in the largest meaning of the term”

“Within extreme vocals, you can be more creative or you can be more playful with the voice. regular voice lessons, it's very often about just being technical”

“But in extreme voice lessons, you're playing with the voice. And that is something that also addresses to the acting thing being actually more like playful”

“It's playing an emotion, representing an emotion and not being the emotion”

Play is viewed in literature as a distinct activity from daily life and labor, such as “free activity standing quite consciously outside ‘ordinary’ life as being ‘not serious’, but at the same time absorbing the player intensely and utterly” (Huizinga, 1949, p.107). Play is therefore a type of

reality or world with its own boundaries and deviations from the norm and that is my view on extreme singing, a different reality.

“And playing is great for that. For example, I had a collective singing circle with colleagues, teachers who are not into vocal distortions or vocal effects at all. And the game was that someone was an alien and the other one had to translate so someone had to invent a language and what was absolutely incredible was that vocal distortions, vocal effects were popping up without being demand. It was people who weren’t used to practice them used them without any problem and without conscious of it”

Being a part of a team

Through this research, I came in contact with so many people that I did not know personally. I was only aware of the fact that we are all a part of the Monster Factory. Having seen these people online for the first time was not weird or strange at all. I felt immediately comfortable and the feeling I got from the participants of both the focus group and the semi-structured interviews was mutual. We shared pretty similar backgrounds with the majority of the people and that contributed in developing trust amongst each other and exchange non biased information. According to Katzenbach and Smith (1993), teams are formed when members work together as a unit and have a feeling of shared commitment. And that reflects on the idea behind the Monster Factory community. It is not only about making weird noises or screaming. It is about bringing together people with the same passion for extreme vocal effects from all over the world with the purpose of collaboration and learn from each other.

Focus group participant:

“...but even more because we have all the speech therapists, we have the medicine doctors, we have all of that. So getting together is really the way to go ahead...”

Semi-structured interviews

I conducted and transcribed three semi-structured interviews with three extreme vocal teachers/singers from the Monster Factory. They consisted of five open-ended questions that evolved around common problems deriving from teaching extreme vocals, favourable distorted sound of the teachers and specific difficulties their students typically deal with. So it was more of an exchanging of ideas in more depth on the solving problems area and discussing different techniques. The questions and the transcriptions of the answers can be found at appendices 5 and 6.

My interviewees were all professional teachers and singers with a great understanding of vocal techniques not only in extreme sounds but also in contemporary styles. This was really helpful for me as their interviewer because it gave me more space to expand a bit my questions and get more information out of their responses. The most common problem that all of them will have to deal with at some point is the definition of the sound and the underlined technique. I have included some quotes of my interviewees:

“Right, so is it pure ventricular folds? Is it ventricular folds with area epiglottic folds added? Is it fry? Is it epiglottic distortion? Which one? Because they all have their own problematic things”

Like whether we are talking about fry screaming technique or false fold technique or a mixture of both. One of the participants mentioned the preconception of sounds which is related to the nature of the common problem. If they would have to pick only one distorted technique, two of them would pick false fold screaming and the third one would pick vocal fry and fry screaming as it is related more to his job as a voice actor and also voice acting teacher. Concerning the difficulty of finding a fry scream, I got a variety of answers deriving from the function of the brain to the “family of fry screams”.

“There's a family of Fry techniques but they all have in common. I think that they all have in common that the main identifying factor for it being harsh vocal is more in the frontally placed overtone, which would be the forward format where the audible thing happens”

We all agreed on the fact that there is no simple explanation to why a student will find difficult to fry scream and another student will not be able to false fold scream. It all depends on the person and the perception that this person might have for healthy compression levels or anatomy, posture and mouth opening.

“There's a lot of physiological factor to them. Some people have naturally a better grasp at it or they played with their voice a lot “

Conclusion

The aim of this work-based project was to approach extreme vocal effects from the perspectives of the extreme vocal teachers/singers and voice actors in video games and try to give an answer on whether it would be a good idea to do a mixture of classical vocal techniques with voice acting in gaming. Taking into account the amount of the received data and the fact that it was the first time for me to conduct such a report, I wanted to be clear and thorough with my results. It was very refreshing to meet with fellow professionals from all over the world and discuss so thoroughly on extreme vocal techniques and exchange ideas and I have so much material that I could use to write more and expand my initial research question. At various points in my research I felt

overwhelmed by the collected data but this did not prevent me from maintaining the initial positive feeling for my project. Overall, it was a positive experience for me mostly because I had the chance to meet new people and create a new network. It was not an easy task to try and fit in so much new information in a rather classical context and this resulted in further areas of future exploration for me as a researcher such as:

- Fry screaming and its frequent use in video games.
- Gender free distorted sounds in the gaming industry and whether it is a new trend in this field.
- The sound variations of a gaming character depending on the manipulation of vowels and consonants.
- The importance for voice actors of having thorough knowledge of anatomy and how this affects their interpretation of their gaming characters.
- The preconception of sounds as a barrier to beginner students of extreme vocal effects.

Continuing my education is extremely fulfilling and as this research journey progresses, I look forward to new difficulties.

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Appendix 1

Chrysa Tsaltampasi Research Project December 2022

Information for prospective participants from the Monsters Factory community

This document provides information about a research project I am currently working on. The project is part of an MA in vocal pedagogy I am undertaking with the University of Wales Trinity Saint David and Voiceworkshop. I am keen to examine the creation of a pedagogical course model for extreme vocal effects based on voice acting in video games.

I hope that some members of the Monsters Factory community will volunteer to participate in this study. This will involve :

- Providing consent to participate by completing a consent form.
- Completing an online anonymous questionnaire about your experiences that will involve open questions for your response.
- Possible participation in an online focus group (maximum of 6 participants) to further examine emerging themes from the questionnaire responses and debriefing will be provided prior to submitting the report.
- The final report/presentation will be made available to you.

If you have any questions about participating in this project, please get in touch by email on chrysavox@gmail.com or by mainline telephone on 00306934728688. If you are happy to participate, please complete the attached consent form with a digital signature (your name typed in the box) and email to me as soon as possible. Many thanks in advance for you time and responses! Chrysa Tsaltampasi, Singer/Songwriter - Vocal Coach.

Appendix 2

Consent form for participants to take part in research

Chrysa Tsaltampasi, December 2022

Project title : Can voice acting strategies be useful when teaching extreme vocal effects?

- I..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my questionnaire and/or focus group discussion within two weeks after completion of these, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves completion of an online questionnaire and possible participation in an online focus group discussion.
- I understand that I will not benefit directly from participating in this research.
- I agree to my online focus group discussion being video-recorded.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous. This will be done by changing my name and disguising any details of my responses which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my responses may be quoted in the written report and presentation and possibly in future published papers or at conferences.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original video/audio recordings will be retained in a password protected laptop until June 2023.
- I understand that a transcript of my responses in which all identifying information has been removed will be retained for two years until December 2025.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Researcher: Chrysa Tsaltampasi, chrysavox@gmail.com tel. 00306934728688

Signature of research participant.....

Date:

Signature of researcher I believe the participant is giving informed consent to participate in this study

Date:.....

Appendix 3

Questionnaire

1. What are the most important aspects of teaching when dealing with beginner students?
2. What are your top 3 “rules” when it comes to teaching extreme vocals?
3. What is your opinion on mixing voice acting techniques with more classical approaches?
4. Do you believe that teaching only in terms of “monstrous voices in video games” could help a beginner student?
5. Based on your experience, do you believe that extreme vocals are now in more demand than a few years ago? If yes, do you believe that this could be related to the increase of video games with monstrous voices? State your years of experience.
6. As an extreme singer, name 3 different techniques that helped you discover your sound.
7. As an extreme singer, what is your experience with extreme vocal sound effects in movies/ video games? Have you experimented with such sounds when you were trying to find your distorted sounds?
8. As an extreme singer, did you ever have any difficulties in approaching a distorted sound? If yes, what do you think was the main problem?
9. As an extreme singer, do you have a personal favourite distorted sound?

Appendix 4

Focus group transcription

[00:00:00.330] - Speaker 1

Okay.

[00:00:02.690] - Speaker 2

Jacobi.

[00:00:04.110] - Speaker 1

Okay. So again, thank you very much for helping me out with this project with some of you. We did some conversations today, but I'm going to say only some basic details for this group. Well, this is a part of my research for extreme vocal effects. It's a part of my Masters on vocal pedagogy. So my research question for this assignment is if voice acting strategies could be combined in a smart way, we will find the best way to combine it in order to create a pedagogical model for extreme vocal effects. So maybe in some time from now, in some years from now or decades, people at schools or colleges or something can have an option when they want to do extreme things with their voices, they can have the option to follow a structured pedagogical model. Of course, this is not going to happen, like with this assignment, but you have to start from somewhere. So we are going to do a discussion. Feel free to speak if you want to add something from the things you hear. It's like we're going to do a friendly chat. I will drop some questions and then we can say some thoughts on that.

[00:01:48.450] - Speaker 1

I am warning you that my English is not the best English in the world, but I will try to do my best. So we are here to discuss voice acting and video games in relation to teaching extreme vocal effects. First of all, if you could tell me your thoughts on that, do you think it would be a good idea to try and mix some things from video games and classical stuff that you have learned in the past? I don't know. We can start with this. Is it clear what I'm masking?

[00:02:33.330] - Speaker 3

What do you mean with classical stuff? Is it like just classical singing technique or like, traditional techniques?

[00:02:41.150] - Speaker 1

When I say classical, I don't necessarily mean opera, but things that you've been learned through the years. It can be also more modern approaches, but it can also be classical. If somebody is classically trained, it can be classical too.

[00:03:00.010] - Speaker 3

So basically just vocal techniques in general?

[00:03:02.520] - Speaker 1

Yeah, vocal techniques. And if you would consider a good idea to mix it with voice acting techniques, we can start from there.

[00:03:16.350] - Speaker 2

I would say what is interesting here, in my opinion, if I get too nerdy or weird! Okay. I would say that as far as singing, I remember yeah, I have found a simple way to say it. I remember my first lesson as a student when I took my first extreme vocal lesson. My vocal coach, who wasn't, I would say, top notch as far as technique is concerned, but he was very a very smart guy, and he told me, okay, first of all, **don't take it too seriously. After all, you're just imitating a monster.**

[00:04:22.050] - Speaker 1

Oh, okay.

[00:04:28.610] - Speaker 2

Yeah, that sums up what I think about the matter. And also in more classical approaches, **there's a mimetic element to take into account.** Even if you want to sing more traditional stuff, you are always inspired by someone who did it before you. And the models we have as extreme vocal.

[00:05:00.570] - Speaker 1

Artists aren't only singers.

[00:05:07.110] - Speaker 1

Example, **I've been inspired by a lot of cartoons or movie creatures or things like that.** So yes, and what is interesting in extreme vocal singing is that it is not immediately and not I would say you can expand your creativity outside the realm of music. **It's vocal expression in the largest meaning of the term.**

[00:05:45.310] - Speaker 3

Okay, yeah, that makes sense. Yes, I agree with that.

[00:05:49.940] - Speaker 2

But just to clarify something with your question, because there's a thing if you look at what is I'm sorry, I know I look silly, but yeah. What is offered in terms of voice acting? Coaching and classes? **Most of the stuff, the traditional stuff in voice acting is how to deliver lines and how to get into the skin of your character, how to how to pass an audition.** This is mostly general stuff that the voice acting community has developed in terms of teaching tools or methods. But they don't go. And

that's why I'll send you the vocal combat technique video just so you can see how much they have to learn from us in terms of not only vocal distortion, but also one of the things that I'm teaching in Montreal is environmental sound. [Meaning that basically when you die in a video game, when you attack, when you do an effort, when you jump, when you fall, there's a really precise way to do those sound and to use vowel and consonances in order to make those sound more realistic.](#) Right? And this is not even a tool that the voice acting community has developed.

[00:07:13.440] - Speaker 2

It came from me. Because if you look at the guy, the guy, when he's talking in the video vocal combat technique is talking about environmental sound. Or Onos is just saying, well, effort, the sound curve is down to up and attack. The contrary. That's the limit of his knowledge about something that is everywhere in video game. Like, you wouldn't ask a voice actor to do a character without a script, right? But when it comes down to environmental sound, they leave actors and actresses like, okay, well, just do your best. And that's why for me here, when I work with people now, [I work with what I call a a phonetic script. Basically, it's a bunch of vowels and consonances.](#) So instead of having to imagine 15 to 20 variation of a sound, because that's usually what you need to do in video game, then you can just do the script. [And then when you go through the script, you just have to think about the performance more than you have to think about coming up with new ways to do the goddamn sound.](#) And this is not something that is quite developed in the voice acting community, because people come to me to teach them that even if those kind of sound has been done to death for many, many years, dozens of years, and even more in video game, no one has the expertise to know precisely because they don't care.

[00:08:46.070] - Speaker 2

But we do. And that's one of the things that makes us special. But the thing is, the voice acting community has a few tools to help us on the acting part right. How to do a character. Because sometimes we do have script lines, monster. And characters like Goblins. Yes master. We do have lines. [So we need to have the ability to know how to deliver lines.](#) Right. And we also need, like, when we do an audition and we don't have it, they know how to deal with that. They have a lot of but this is the extent of what they have to teach us. [It's mostly the acting part, not the vocal distortion stuff and not the stuff that this is where they're not knowledgeable.](#)

[00:09:32.790] - Speaker 3

Okay.

[00:09:33.830] - Speaker 4

David, would you like to no, just a detail about this, because I think it's a great way to have this kind of pronunciation scales or, like, phonetic writings, because it helps you like, you say you don't want to have to be creative and come up with the sound, but when you see this, it gives you.

[00:10:00.090] - Speaker 1

A clue, and that starts your imagination and just being able to imagining the sounds. This is something that I use a lot when I teach and I try to train my students how to put it, the art of imagining sound in your brain. Because if you can't hear that in your mind, then you can never do it. Same with the melody. If you can't hear the melody, like, if you can't hear it in your mind, then you're just opening your mouth and just hoping that whatever comes out will be good.

[00:10:47.310] - Speaker 2

That's a great point.

[00:10:48.720] - Speaker 3

Yes.

[00:10:49.070] - Speaker 1

I very much like the phonetic thing that you described. There was something else that I was about to say, but I can't remember it, so I leave it to sudden.

[00:10:58.850] - Speaker 2

Okay. Yeah. Would you like to add something?

[00:11:06.290] - Speaker 3

You don't have your sound.

[00:11:12.070] - Speaker 4

Can you hear me now?

[00:11:13.100] - Speaker 3

Yes.

[00:11:14.070] - Speaker 4

Okay, great. So another thing to add is about the creativity, is that our brain works in 1 second.

[00:11:27.130] - Speaker 4

Okay, I don't remember what I used before last, but nonetheless, a big thing is that how the brain works about this is that we only have two ways of the brain working. Either we are at the stage of where or what? And exactly what you're saying, Sebastian, is that we cannot both be creative and do this at the same time, because we shouldn't. We cannot do that. Either you're asking, what is going on? What do I need to do for this to be created? Or you are seeking. So, seeking, like, when you say you have a script, like le, then you're just seeking this sound more than you are thinking about what you need to create it with. So it's two very different aspects of how the brain works and most definitely the right way to do it, because you cannot be both at the same time and beautiful. David, about the wolfgang listening to the melody.

[00:12:31.500] - Speaker 3

Exactly.

[00:12:32.200] - Speaker 4

Wolfgang says beautiful stuff.

[00:12:38.130] - Speaker 5

I hope I'm not getting too far away from the subject now, but there's one thing that I think that is, for me, the biggest difference between traditional technique and, like, extreme vocals. **Within extreme vocals, you can be more creative or you can be more playful with the voice.** So in, like, regular voice lessons, it's very often about just being technical. **But in extreme voice lessons, you're playing with the voice.** And that is something that also addresses to the acting thing being actually more like playful. The actors I've worked with, their education was very technical. Oh, we have to read the line like this. I have to do vowel exercises like this. And so it was not really playful.

[00:13:32.370] - Speaker 3

Yeah.

[00:13:32.710] - Speaker 2

I think that most of the times, we tend to forget that we have an emotion to deliver and we need to see it, like you say, more in in an easy game, in a fun game. And then most of the times, at least for me, because I want to deliver a very good result. **I'm thinking and thinking and thinking and never letting go.** And I see many people do that too, from my students.

[00:14:06.430] - Speaker 6

Yeah, it's really interesting, this, **because playing a role is not only living an emotion**, it's never leaving an emotion. It's playing an emotion, representing an emotion and not being also, I would say, overwhelmed by the emotion, which can happen sometimes when you teach extreme vocals. I know a couple of vocal coaches who, for example, give the advice to the student to really feel anger and pain before delivering, which is not my method. We're all like, it's not my method at all. And I wrote a kind of master paper about teaching extreme vocals. And I was criticizing a bit that kind of approach because in my opinion, **it can be dangerous not only for the voice, but also for psychology.** And there's another but sometimes it works. I mean, if you want to find, for example, I don't say it's bad from time to time you can use it, but it's as a system, really. It is maybe not exactly the most perfect one to use. There's another very quick thing I wanted to add after Sebastian. **When you make people work on vowels on a precise script, you also help their technique because the vowels are acoustic entities and they have an effect on the quality of the voice.**

[00:15:54.710] - Speaker 6

And one of the things I teach, for example, is to be able to deliver one effect on every possible vowel. Because when you change the vocal track shape, there are nonlinear interactions that sometimes prevent you from just managing to do what you want to do. It can work on an A and not work on an E. Yes.

[00:16:24.570] - Speaker 1

A fun detail about that. I accidentally called someone not a growler, but a Vowler when they only have one single vowel, they found one vowel that worked every bed. That's what I call a vowler instead of a prowler accidental pun. But one thing that is very important to me, I think, when we're talking about playfulness, because I guess we've all had voice lessons that weren't really playful yeah, for sure. And a situation and a teacher that didn't inspire to playfulness. So to me, this is a very important point. If you want to teach someone something that demands playfulness, then you must be able to invite them to be playful. And perhaps they have a background of a lot of classical training where you're like, stand like this. No, move your knee, 1 left, do like that. If you have that sort of background and you come to a lesson and that's what you're expecting or what you're used to, then we need to have, like, a hippie here. But we have to have, like, a welcoming sensation so we don't scare people off or like, people who are voice actors who are reading their Shakespeare stuff when they come here.

[00:18:10.590] - Speaker 1

We wanted to play.

[00:18:12.830] - Speaker 3

One of the main thing I have to do with voice actors and actresses when I teach them in Montreal is to kind of break the myth right at the beginning regarding vocal distortion. Like really to break them apart like this is what you've been caught. This is what people talk to you about vocal distortion but this is not what it is. And usually just saying that hey, at birth you were producing vocal distortion naturally without any guidance, any help of vocal coach. This is how natural vocal distortion is. And then I have to break down most of the myth regarding that and then I have to usually I make them play a little bit with some different kind of distortion. Not full volume, just basic sound so they can play with that and learn to enjoy that. Because this is basically what we were talking a bit about with Chris before we all met. As I was talking about that most vocal distortion are negatively associated in our brain because as you all know we express anger and pain with vocal distortion and when we cough and when we vomit we are still also sometimes triggering vocal distortion.

[00:19:34.010] - Speaker 3

So the body thinks it's not a good thing, the brain thinks it's not a good thing. So sometimes when you try and well I know I was looking at it but usually there's some negative association that needs to be broken down in order to reverse that kind of affiliation between hey, it's passed up. Because

sometimes I feel like the brain is putting obstacles to prevent you try it most of it with vocal distortion.

[00:20:07.090] - Speaker 6

And playing is great for that. For example, I had a collective singing circle with colleagues, teachers who are not into vocal distortions or vocal effects at all. And the game was to someone was playing an extranalian and the other one had to translate so someone had to invent a language and what was absolutely incredible was that vocal distortions, vocal effects were popping up without being demand. It was people who weren't used to practice them used them without any problem and without conscious of it.

[00:21:08.970] - Speaker 3

No but that's one of the things I know because one of the tricks that Cornelia taught me and this is now I use even more now some of this stuff and even other things is that instead of asking people to concentrate on the voice technique I ask them to play a character. And usually it's way more easier for them to trigger vocal distortion with that than just having to think oh okay. And you see that they're trying to look inside. Their eyes are up and they try to look inside and they're not in the moment. They're just in trying to look inside. And for me like right now when I'm mostly teaching stuff is okay, you're going to do a grandmother hello or are you going to do Crow or are you going to do x amount. So that way for me, this is the only way that for some people it works because they're not that's one of the aspect that also is lacking is the vocal in the voice acting community. They're not knowledgeable about vocal anatomy, most of them. And it's crazy for real. Because when we're discussing because I just want to go back real quick to what we were discussing before about what the voice acting community has to teach us.

[00:22:31.660] - Speaker 3

They don't know a lot about, you know, the guy that is teaching technique, the guy that is supposedly the specialist, he works he has a PhD. Whatever. And this thing, if you look carefully, he's talking about using the diaphragm when we are pushing sound. That guy is supposed to know about this kind of stuff and he doesn't. So in terms of vocal anatomy, there's a lack of knowledge in the voice acting community. But also about because I've seen a lot of voice actor trying to do environmental sound and they always struggle when they don't have a precise direction. When you don't work with a voice director who is knowledgeable about that. Because me, most of the time what I do is I okay, now you've done this, this this variation. Now I want you to do this and I do it and then the voice actor do it and then I do another one and the voice actor do or I just have the phonetic script that I place on the screen when I can. But the thing is again, that's come back to what Soren was saying is that they have to deliver performance and they have to think about, okay, what are the variation I did before?

[00:23:49.450] - Speaker 3

And they have to come up with something new. So this is a tedious exercise that they need to be in their head while they are in their body at the same time trying to and most people are freezing. Like even I have a voice acting lesson with one of the best voice actor in the state, Dave Fenoy. And he was telling me about how his students were amazing and deliver a script line. But when it came down to environmental sound, they were acting like a deer in a headlight. Do we say that they froze and they don't know also how to use their body because we have limitation. **When we do voice acting, we have to stand in front of the microphone because we always have a p something microphone that you can actually move with that.** But there are ways that I know how to use the body effectively to get the sound more realistic falling, **using the shoulder to mimic the impact.** **There's a lot of different things and you need to exaggerate even with satisfaction and with frustration, you need to exaggerate the facial treat in order to get those sounds right.**

[00:25:02.690] - Speaker 3

They don't know about that. It is not in their program. When they go to study theater or to study whatever, it is not there. And the thing is, it's the most common thing when you go into video game, this is one of the most common thing you will have to do. You will not get a first role as the voice actor of Lara Croft or whatever. You will be a secondary character. But they don't teach that. And this is one of the things that now they teach in Montreal through me, but they don't. And also, one thing real quick regarding the creative aspect of **what we do, what we do, especially regarding monster and creature, is that it is less gender oriented than traditional voice acting.** Traditional voice acting, you have a female character, they rarely go outside of that, contrary to creature. **Let's say that if I want to do the sound of a spider and it's, you know, whenever it's a man or a woman who was able to do the sound, doesn't matter as long as the sound matched a character, right? So it's less like, oh, the spider is a female, so we need a female.**

[00:26:23.910] - Speaker 3

No, we can be a lot more open than that. **It's not, again, gender specific.** And also, yes, we have to convey in motion most of the time because most of the monster I've done in all the video game I've been, we don't have script line, maybe sometime one or two. **So we have to deliver emotion through sound, through vowels and consonances, not through script.** So we don't have words to help us convey emotion. We are in the pure realm of sound without any language to help us finding. **And this is why most of the voice actors that are classically trained in voice acting, they struggle with that because their educational structure is very good for delivering lines. But when we go outside of that, they're lost. They are completely lost.**

[00:27:25.630] - Speaker 1

You can hear that in like not finished opera singers. The arias are amazing, but all the parts in between, this is something pretty new. I'm not saying that, you know what I mean, it's not new. But the voice actors that are working, how to put it? **When you want to do stuff, you want to take in the voice actors who are very experienced, but they're experienced in one field and here we have another field, just like you say.** But to go back to the original question, I think that voice acting and

extreme singing can both learn from each other, but at the moment they're like, what do you call it? It's a barrier group class in between because no one knows that they are related. I mean, we know, but no one else knows.

[00:28:53.290] - Speaker 3

That's our business model.

[00:28:58.170] - Speaker 2

Yes, I was about to compliment on that because now with this study, I saw that, for example, *I think the first developers conference, gaming developing conference or something like that happened like in 1989 or something like that and it had 27 developers and the last conference had 27,000 people as visitors. So there is a huge increase also in gaming industry.* And I think that right now with extreme effects, extreme vocal effects, people slowly starting to get us in a serious way, if you know what I mean. It is a thing and it is difficult. It's not only just screaming out of your mind and the more pressure the better. No, now we have the knowledge, we have education, but it helps the fact that it is a growing industry and now we can all have this discussion because if it wasn't, then nobody would care.

[00:30:12.680] - Speaker 3

It is and our biggest competition, and I've told you all that it's Animal Sound banks and software like Dehumanizer who modify the voice electronically. These are our biggest enemy in the sense that the thing is, and that's what I'm doing so much video game conference *and I'm traveling a lot is actually to go preach about the benefit of using metal vocalists instead of those lifeless animals.* Sound bang. And you know, I was at the game Scan, I gave a conference at Gamescon, the biggest video game convention in Europe. And everyone was like, well, metal vocalist and video game. *And once I finish my presentation, everyone was like, it makes so much sense because the video game industry is looking for realism and immersion.* And the thing is like, it's hard to get immerse when the goddamn monster and Creature are a mix of a chimpanzee, a tiger and a walrus sound. It's hard to be like, oh, it's frightening. The voice for me can do the most frightening sound. *Just think about the goddamn sound of the grudge, the inhale kind of cliquey sound. This is scary as fuck and it's just a small voice effect.*

[00:31:37.460] - Speaker 3

So for me, what we can do with the voice helps the player to immerse. Even if we do monster and creature with that, it helps the player to immerse and fully go in because they spend millions to have a huge score, huge voice actors and to be the most photorealistic as possible. But when it comes down to monsters, let's just take a goat sound and a chimpanzee. We're going to mix that together and it's going to be scary. Most of the client that we had, the new client that we had this year, some of them are audio company. They're not directly video game company, but they work for video game company. And all of them told us that the amount of time that they're saving by using us because they don't have to come up with the sound, it takes a lot of time to create a

sound from Animal Sound Bank. We already come up with something and then making sure that those sound match any video animation that they have, we can do that by doing voice match, voice acting on video animation. Everyone is like, well, you charge a price for your voice talent.

[00:32:51.340] - Speaker 3

Yeah. And you charge a price for what you do. But the amount of time that they're saving overall compensate for what we are charging them. And this is one of the things that's why now and you've seen in the video that we release, I'm talking about we are vocal stuntmen and stunt women. **Vocal stunt performers**. Because this is a link directly that they understand. Because they know that in the movie industry, they have stunt people. Why? Because it's too dangerous for actors to do their own stunt. They're not knowledgeable about that. **Same thing for us. We are the vocal stuntman, stunt performers for voice acting**. And this is something I came up with for my presentation in Germany. But now I'm just like and every time I have to explain what we do, I just use that and they get it right away. We are vocal stunt people. And they go, oh, yeah, all right. It makes sense.

[00:33:55.850] - Speaker 4

The biggest difference, really is exactly kind of what you're saying, that these programs and so on, they are actually emotionless. I am not disagreeing. **We don't yell or scream from emotion. We use technique**. And then emotion is layered on top so it actually means something. Because otherwise, for example, some bands, Death Core bands, it's just the sound where there's no actually actual feeling behind what we've all tried to sing a song we don't understand. Right? Like lyric that doesn't connect with us at all. And it will be the same in that case, like combining a unicorn sound with whatever.

[00:34:37.820] - Speaker 1

It's never going to be that.

[00:34:40.650] - Speaker 4

But when you really, truly, emotionally put yourself into that spot of being whatever it might be, it might be a gobbling, it might be whatever, but nonetheless, you are that character at that point. **So first technique, obviously, but then emotion layered on top of it**. And that also connects with what we know about the brain now. So it's not emotion first that always messes up the brain, the voice, obviously, but it's first technique and then emotion. And that goes back to exactly what we talked about, having these vowels that helps us, and then we can actually see, okay, I want to do tunnel throat and then say the words and add emotion on top of it.

[00:35:25.900] - Speaker 2

Yes. David? Yeah.

[00:35:29.510] - Speaker 1

I think one thing that voice actors could learn from singers is how we listen to our body and how we feel, what's going on. Because the few actors I've worked with, they don't have the anatomical knowledge, but they don't have the connection between the body and the brain. Because we can wake up in the morning and go like and we know exactly how this voice day is going to be. We know how the cake tonight is going to go just by going because we can feel, because we've been trained to do that. Okay, how did that feel? And that's something that I encourage in my students to okay, how did that feel? How did this feel? Okay. Describe it to me. To train them to always be aware of what's going on. And that is something that I think voice actors could really benefit from learning from how singers work. If you go the other way.

[00:36:40.430] - Speaker 2

Yeah, I agree.

[00:36:42.350] - Speaker 3

The thing is, as much as we have to learn and this I know and I probably told, like all of you, we need to be more trained as extreme metal vocalists to be more trained into the acting part. This is a skill that we sometimes lack because I've listened to most of the audio samples right by now that are on the website of the Monster Factory. Some of them are really good in terms of sound, but in terms of acting, in terms of earning the different action of the creature, this is something we lack in terms of skill. But again, this is not something that a part of voice acting community can teach us. But this is new for them, too. Doing a character only through sounds, with no words, no script, they can help with the scripted part, the script part. But for that, it's something that is totally new. So they are probably way less trained as we are on that aspect.

[00:37:49.990] - Speaker 6

Don't you think that it's something maybe people who do voices for cartoons or maybe a bit more trained for that?

[00:38:03.770] - Speaker 3

Absolutely.

[00:38:07.550] - Speaker 6

Maybe to answer your question, your first question, how could we transfer knowledge from voice acting to singing? Maybe I think one of the good model would be the cartoon dubbing. Because, for example, if you see The Simpsons or SpongeBob SpongeBob is a treasure. There are many incredible voices there for extreme metal and even to Cartman in South Park.

[00:38:51.130] - Speaker 3

Yeah.

[00:38:54.490] - Speaker 6

All those characters are not only interesting because of what they are or what is their personality, but their personality is embodied in their voices, in their voice. And that is something, as an extreme metal singer, I'd like to be able to do. And I think sometimes you have a heavy vocal imprint that makes you recognizable, but sometimes it's more difficult. For example, if you use only a generic, very technical you are talking about Death Core bands. I have nothing against Deathcore, but sometimes it's really difficult to tell who is who. But playing with characters, playing with personalities as they do in the cartoons could maybe help us and help our students just to create their own character and their own artistic personality, which is very important if you are a singer. If you are a singer, you're not just here to be there. You have to convey something, you have to carry something with you, emotions, but also something that is not purely emotional, but which is a personality. Just someone you are talking about. The fact that when you do monster voices, the difference between you and a computer, it is just because you're a person and the computer is not a person or the animal bank are not a person to they cannot do the performance.

[00:40:54.590] - Speaker 6

Yeah, they cannot do the performance. And when you hear them, you hear no one. If you want to be afraid, you are afraid of something or of someone, not just a sound.

[00:41:11.800] - Speaker 3

I would ask you which are the most memorable, fantastic character that you can think of in terms of voices? I guarantee you most of them are not done by animal soundbank. Why? Because the voice is more memorable. Think about with the exception of Chewbacca, of course. But this is one of a kind. This is really one of a kind. Most of the rest. When you think about vocal performances, it's directly related to a voice and to performance of a voice artist. Otherwise it's mostly generic. The stream of Godzilla is the same or a little bit modified than a few other creature and a few other Hollywood movies. But it's basically revolved around the same thing. And you don't get the performance out of and it's the same thing even with special effect. Why Gollum was so popular? It's not only because of the voice, because the guy was there doing that. And after that they added the digital effect. When there's an actor in the suit, the performance is always better than it's just fucking CGI. For me, I'm a sucker for Yoda as a puppet as contrary to Yoda as CGI. I love my puppet because if even if he has a hand in the ass, it's still absent.

[00:42:36.050] - Speaker 3

There's a human there doing the performance. Which for me, I relate to that much more than just something that is pixels. Right? And that's the same thing for me. It's the same analogy for animal soundbanks.

[00:42:53.670] - Speaker 6

I will have to leave this conversation because I have work. Okay, just before leaving, I just wanted to say maybe my point here would be that introducing acting in vocal lessons is interesting for many reasons. First of all, maybe because it could allow our students to approach the sounds

maybe in a more intuitive way. And second, maybe it's good also to maybe on a more artistic level to help our students to build up their own personality as artists, as voices, as voice. Okay.

[00:43:45.130] - Speaker 2

Okay.

[00:43:46.090] - Speaker 6

Thank you very much.

[00:43:47.560] - Speaker 2

Thank you for joining.

[00:43:49.090] - Speaker 3

And we've only answered the first question. No, I'm joking. See you, Arnold.

[00:43:56.490] - Speaker 2

See you. Bye.

[00:43:58.250] - Speaker 6

Good evening.

[00:44:00.650] - Speaker 3

Well.

[00:44:04.350] - Speaker 1

I came to think of just one very short thing. If we think about what's the difference between voice acting and extreme singing? In extreme singing, we have the context of music and we have the rhythm, we have a lyric, we tell the entire story and we have to align into the rhythmic and sometimes not pitches, but we have the lyric and we have the rhythmic parts and we try to amplify what's happening in the music. And when we're acting, we're not doing that we don't have that like blanket of something to hide behind. So to me, this is the big difference between voice acting and extreme singing. Because when you take away all the music and you only have your demands more, to me, it demands more when you don't.

[00:45:14.210] - Speaker 3

All the metal vocalists that have done a contract with us for the first time, they all said this is the hardest thing I've ever done, right? Because they're outside of the rhythmic. And it's the same thing when you're a voice actor and you do whatever character, most of the time you have the script, but you have the script not before you have the script right in front of you because of nondisclosure agreement. So you cannot prepare a lot before some of them have access to it, some of them don't because of confidentiality issue. So first they have to go in the studio and most of the time

they don't even have video animation and most of the time they don't even have the other voices that are interacting with them. They need to imagine it, right? So it's really in the fucking dark there, contrary to us, where we are mostly used to rhythmic putting stuff on rhythmic. And this is what we lack. We lack working outside of a rhythmical structure because this is what voice actors do. They don't have the visual of the character, they don't have the other lines. Of course, when they do mocap, sometimes they're like two or three people so they can interact and deliver script line in the context of mocap.

[00:46:36.610] - Speaker 3

But it's not everything that is mocap. So sometimes they need to redo the line also and sometimes it's just there in the dark. They don't have the other voice actor performance, they don't have the visual because the video animation is not ready yet or the cutscene or whatever. And they just have to deliver lines by imagining what would be the reaction.

[00:47:00.710] - Speaker 1

And you're used to having like triggers or then you make the noise. Now it's like please sir, make the nasty noise.

[00:47:14.490] - Speaker 2

The dirty noise.

[00:47:18.090] - Speaker 1

Yeah. Because you lack the context. Just like you say, we work in a rhythmical and like in a in a very precise context, we know exactly when to say what word in in reference to whatever is happening with the drums and bass and guitars and all of that. As a metal singer, we're used to that kind of structure. When you're an actor or a voice actor, you lack that structure. You have other things to tend to. So when if you're going from voice extreme voice acting to extreme metal singing, then we need to start to teach them musicality. And when you go from being a metal singer to being a voice actor, you need to learn basic dramatics.

[00:48:14.830] - Speaker 3

A.

[00:48:15.100] - Speaker 1

Lot of different because it's the same kind of sound but it's a different setting. Just like you use colours when you paint both in. Different kind of English. I think you know what I'm aiming for.

[00:48:39.910] - Speaker 4

I think what it lacks a lot of the time from someone who has been made in a band is dynamics. It's the main thing that I see everywhere and they come to me and they can make one growl and they think they are the king of the universe because they got this one sound. And that's the thing.

Dynamics is what creates this tension and these different things. And most people that's why I mentioned Death Core before us. Well, it's one volume and if you're lucky, one time they go up in a different volume or down and that's it. Like we need dynamics back in singing and especially when we talk about distorted stuff or vocal effects in this case, that's how you create these things and make them match with what's happening, as you mentioned, with like something you're happily doing it yourself as well as what's happening there to convey even more. But just that. From how loud does that have to be? If you only practice one loudness it will stay stale as much movement.

[00:49:48.490] - Speaker 3

Absolutely. **Because in voice acting you need to have different level of intensity.** You need to have to do small effort, medium effort, hard effort or different kind of efforts because sometimes the context of the effort changes the sound you will do. Let's say that basically efforts like you're lifting a huge box.

[00:50:10.130] - Speaker 4

And there is.

[00:50:10.930] - Speaker 3

An effort why it's mid volume exactly. But there are different levels of it. But if I were to tell you that the effort you're doing is basically trying to repair a generator it's not the same kind of effort. So the movement changed the rhythmic of the sound that you will do when you do an effort sound. And the thing is, again, it's the same thing for attack light, attack medium, attack hard and you have to be able to gauge yourself. This is one of the things that I say when I do a voice direction most of the time is that sometimes people start too strong. **They don't leave themselves enough room. So when they are at the heart attack, they cannot go more intense because they already started with something very intense. This is something like metal vocalists struggle with it's gauging different level of intensity when they go into voice acting.**

[00:51:10.310] - Speaker 2

Well, at this point I would like to say that as weird as it might seem to you this conversation has gone 100% ideal. It's an ideal situation because what I needed to do was to observe the group exchanging ideas, which is exactly what you did. And I had some questions just in case we would have silence, which is.

[00:51:47.990] - Speaker 3

Not the case here.

[00:51:53.270] - Speaker 2

All the important bullets are there like that. We could work as a team, voice actors and extreme metal vocalists. We could learn from each other that's number one. Number two, sometimes with

the voice acting. Well, I'm not explaining it 100% correctly, but sometimes they lack the knowledge behind it and they think it's not so important vocal anatomy feeling vocal anatomy, certain.

[00:52:29.780] - Speaker 3

Sound and to be careful with it.

[00:52:31.410] - Speaker 2

Exactly. Because it's really important that we can play with the sound and not being blocked or too tense. So I just wanted to say that all the important stuff are there. The last thing I would like to it is complementary because it has to do with the strengths and weaknesses of teaching based on voice acting techniques. So, like we already mentioned a couple of stuff I do believe we cover.

[00:53:04.700] - Speaker 3

What are the strength of extreme metal vocalists?

[00:53:07.540] - Speaker 2

Yes.

[00:53:08.670] - Speaker 3

Compared to voice actor and what are also the weakness of metal vocalists compared to voice actor, but also on the other side of voice actor compared to exactly.

[00:53:19.710] - Speaker 2

I wanted to ask if somebody wants to add something on that as a strength or weakness or we all agree on what is already Satan. I totally agree on that. Ha ha ha.

[00:53:35.830] - Speaker 3

But even just like basic breadth management and pressure control, this is something that voice actors struggle with because we come down from a singing approach and we have to deal with that stuff.

[00:53:50.520] - Speaker 2

Yes.

[00:53:51.340] - Speaker 3

They don't like all the voice actor that I've trained and it's not even shown. Sometime a little bit when they go to study theatre or stuff, but they have like an hour of exercise that they learn. It's very minimal or basic. What people show them about their instrument that they will have to work with. They're mostly into how you create a character, how you deliver lines, how you do audition. If you look at all the different programs in your own country about theatre or acting or stuff like that, most of the time, the amount of time that they're spending on vocal anatomy, on breath

management or whatever, everything that we are teaching as vocal coaches, they're not touching that barely like scratching barely the surface of that.

[00:54:50.370] - Speaker 2

Yeah, but I think that the more people are interested in all this, then the more they will like to know. That is my idea at least.

[00:55:01.410] - Speaker 3

But that's basically one of the reason that I want to build an embryo of a program with all of you regarding how to teach voice actor, how to stream safely basically the frequency, like everything that we need to look at. And that's basically what's in the document that I've sent you. Because I know that we have different breathing exercises sometimes from each vocal coach to one another. But I'm sure that there are breathing exercises that are doing the most benefit that some of the exercises are just like well, but this is something that we have to look at and basically it's rare that vocal coach come together to talk about what they are teaching. Right. You all know that it's usually like for me, it's what I call an ideological church like this is mine, this is how I show it.

[00:56:12.070] - Speaker 1

This is my big passion. And this is also why I've been so engaged in the voice forum, because that's exactly that, but even more because we have all the speech therapists, we have the medicine doctors, we have all of that. So getting together is really the way to go ahead. But dammit, I lost it.

[00:56:37.870] - Speaker 3

I was talking about the vocal coach being in the ideological coaches don't get together.

[00:56:43.220] - Speaker 5

Collaboration. Do you want to maybe talk about collaboration? Because I really feel this is what we need as a community to grow stronger because there are so many singing teacher associations, but there's not an extreme vocal coaches association. And I think that we should also.

[00:57:01.110] - Speaker 3

Strive for well, just to tell you, I've already bought the domain name Extreme Voice Summit. I own it. Okay, right.

[00:57:14.640] - Speaker 2

Not to start yet.

[00:57:15.690] - Speaker 3

David and I already have a business project around that. But I wasn't going to tell you until but yeah, if you look at Extreme Voice Summit or different variation of that, I've bought the.com I've bought everything.

[00:57:35.680] - Speaker 2

I've bought all the names.

[00:57:37.530] - Speaker 3

Well, I bought also Streamartists.com, streamactors.com Throwing.com and French Chandragoff.com. I've bought all of them.

[00:57:48.950] - Speaker 5

Okay.

[00:57:52.790] - Speaker 3

The thing is, I know it's going to come in later, but that's one of the things and I already discuss it with AV Montreal because as you know, AV Montreal, we have a huge metal festival in Montreal and they are a lot into doing different things. And one of the things that I wanted to do with them because they have the money, because doing a summit for Extreme Voice Summit or something like that requires a lot of money, especially if we want to be online. And I'm sure David, you would know all about because this is one of the things that it's possible. But I want to have a partner with financially able to have international not only people online, but people coming like, hey, I'm going to drive Chris Soren, David and Cornelia here in Montreal. And we're going to be like 1012 metal vocal coaches talking about whatever doing demonstration, being able to offer individual coaching to people that there's a lot of thing. And again, I already develop, but when I say I develop, this is something that I've already spoke with some of the vocal coaches and this is something that we can also do together.

[00:59:12.770] - Speaker 3

Because if I wanted to have a program for voice actor and to do something, I would have done it on my own. I do believe that I have the most experience with voice acting extreme voices together. I have 17 years of that. But for me, it's not about that. **It's about building something together.** And again, I'm so grateful that you're all willing to participate in that and to exchange idea and teaching some of your teaching technique, just basically to look at all this thing that is for me, it's like Far West, right? I see a lot of not you guys, but I see a lot of people online like hey, this is false cord and it's not false cord. Or this is Fry screaming and it's not Fry screaming or this is something and it's not that. Or they're saying one of the guy, oh, you have to push with the diaphragm. You're not pushing with all kinds of things. And some of the people that are doing that are well known metal vocalists. **But you all know that being a well known singer doesn't equate with being a good teacher.**

[01:00:18.950] - Speaker 3

This is one of the things you just quoted me mostly pissed about. Vocalists are using their status in the community to start teaching what they don't know shit about.

[01:00:30.780] - Speaker 5

But that is the problem these days with TikTok and with social media that the people who are popular coach react. I want to seriously start a channel vocal Coach demonstrates instead of Vocal Coach.

[01:00:44.740] - Speaker 1

React, I did a reel where I did my Vocal Coach React, I was sitting like this.

[01:01:00.450] - Speaker 5

What I wanted to say is I think that's why the humble people and it's mainly the people with the most experience that are the ones that are not known. I was listening today to a podcast from John Henry. I don't know if you'll know John Henry. No, it's like a local coach, like Pop CCM. And he's basically the guy who learned from Seth Riggs speech level singing. And a lot of the popular vocal coaches now have actually learned from him. And he has a very fantastic podcast where he talks about singing technique. And then he also said, the problem these days is a lot of people just listen to the people that are the loudest outside, but not are necessarily the best. And that is a huge problem. And that's why we need to have a social media presence where we are teaching anatomy, where we are teaching not just demonstrating, oh, this is a monster sound, but maybe also how do you properly do that?

[01:02:12.890] - Speaker 3

Yeah.

[01:02:16.730] - Speaker 1

Now we're getting to the fun part because this is where we disagree a little bit, because I think that one thing we can learn from the classical world how not to do is to say, all right, now flip your blah, blah, blah, whatever. But I mean, just like Sebastian show, when you do the difference of and you get two different kind of sounds. But if you were to instruct me in what muscles I was supposed to use, I would be I know that's not what you're saying, but when you listen to, like, the Vocal Coach React videos now I'm getting fired up here, people. I met so many singers who've spent hours watching Vocal Coach React videos and they mistake that for practicing. I know, because they think that information is knowledge and knowledge is a skill, but all they have is another person talking about something. So information, we mistake information for skill.

[01:03:44.550] - Speaker 5

Yeah. And for experience.

[01:03:48.330] - Speaker 3

And for me, this is why I never went big on I'm going to do YouTube tutorial with all the step because and we're talking with that with Chris. There's different ways, even between men and women. Sometimes we do a sound and we activate something different than a woman activate, but the overall result almost sound the same sometimes. And the thing is, if we don't get a camera sometime in the truth of our student, it's hard to know precisely sometimes what is really happening. So this is one of the reasons for me, the YouTube tutorial kind of thing has a limit. And the thing is, this is what people value sometimes the most. They go there and they listen to whatever that the person has to say about it, even if it's wrong. Okay. And that's why, you know, for me and I don't want to criticize them, but doing like David Benitez, like 32nd out to sing, like and a lot of people are going into that. It just gives you the impression that it's just so easy. It doesn't teach you everything that's around that. And I think it's basically a marketing tool to get more people to follow his course.

[01:05:05.070] - Speaker 3

But is it the right approach? When we know it is so complex, and when we know that there's so much lack of research to properly categorize how we are doing, the voice effect that we do, then it's hard to come up. And sometimes I've seen name like the Ultimate Metal vocal and I'm always laughing about that because basically there's so much thing we don't know, scientifically speaking. I'm like, Dude, it's just for marketing. Right? Because when you know, you know.

[01:05:39.690] - Speaker 5

And it's also just that even like extreme vocals is just like a huge term for a lot of different techniques.

[01:05:46.840] - Speaker 1

Also like singing opera.

[01:05:49.410] - Speaker 5

Exactly. You don't get me wrong. It's not that I want to put out a step by step tutorial, but I feel like there needs to be more profound knowledge out there and researchable knowledge and people who have really also anatomical background scientific knowledge than just oh, yeah.

[01:06:16.390] - Speaker 3

One of the things that amazed me is like Soren and some of you guys, even other people, a lot of you guys did scientific research and Enrico have been doing scientific research. And it's like, I wish people would know more about it. And this is one of the reasons that with the program that we build that we're able to get into the voice acting business. So more people know about you. Because this is one of the things that saddens me is that, again, the most knowledgeable people I know are not the most visible. And they choose to work with Will Ramos to get the film camera. But even with all the people that wrote to Elizabeth and the charismatic voice, she never invited Enrico,

which is for me, like, if we have to name someone who has the actual medical knowledge and the goddamn fucking studies and medical studies about something, he's the guy. But no, we're gonna go with Will Ramos, because yeah, status. And for me, this is the problem, status versus actual experience and knowledge.

[01:07:21.570] - Speaker 5

But the problem is also Ingo Titze is like a big guy in that scientific scene. So everything what he says, everyone in the voice community, in the CCM voice community takes as a yes.

[01:07:37.280] - Speaker 4

Like if Sundberg says yes, you say yes.

[01:07:42.370] - Speaker 3

But this is one of the reasons that for me, I'm really looking forward that we all go to Italy to see Enrico and do that thing and try to have also MRIs and basically to look at everything. Because for me, I have a lot of questions, even on my own voice. How do I go from throat singing to another kind? What's moving? I feel it, but I want to see it because I want to make sure that the explanation that I'm giving to people are scientifically accurate.

[01:08:10.720] - Speaker 4

If you want to see Sebastian, I have a video on from nothing, from Kaika into the yes, please.

[01:08:17.870] - Speaker 3

No. But I have a lot of different things that believe me, like I've thought a lot about going from that and trying this and going that and going from youthful vibration, because I know the uvula is still vibrating. But there's something else.

[01:08:35.030] - Speaker 2

Yeah, but in any case, you can drop these links at our mini email.

[01:08:42.630] - Speaker 3

No, but I know, and that's one of the things I know he's done, like sort of and again, the first one of the last time we met, we were discussing about a lot of things. And one of the things is it's sad that more people don't know about what you're teaching and know about you, because god damn, I do believe. And we're lucky in the sense that if you look at the metal vocal coach, most in the monster factory, most of them are the real deal. Contrary to other people that are not in the monster factory, they're doing vocal coaches. But it's basically on status and on yeah.

[01:09:20.980] - Speaker 2

We are so underground. That's the reason I think by coming.

[01:09:26.120] - Speaker 3

Together we're going to make much more of an impact collectively.

[01:09:30.610] - Speaker 5

Question here, do we have a date set now, a proper date for the 14th?

[01:09:36.020] - Speaker 3

I'm sorry to it's going to be the 14th. A few people won't be there, but I will send an email.

[01:09:40.970] - Speaker 5

What time?

[01:09:42.490] - Speaker 3

I have to go back at the doodle and look at the doodle. And one of the thing is we need Enrico, so it's going to be the time Enrico is available for some people, but I'm going to record it because it's basically for that meeting, it's just to set up what Enrico wants to do in terms of research and the how. And because after that, I want to meet all of you to start discussing the program for voice actors and actresses.

[01:10:14.150] - Speaker 1

That kind of ties in a little bit to Chris's questions again, because one thing that I think is very important is to not put up a great big wall of anatomy and terminology as a sort of gatekeeper for starting to do extreme sounds. Because if you, like, give your student, like, a hundred page book, read this and learn the names of these, learn the Latin names of these muscles, and learn this and this. I learned that 17 years ago when I studied. I've forgotten all of it, 90% of it. But if you give that impression, and if you spend more time explaining anatomy and terminology than actually making sounds, trying things out, then in my opinion, you're doing it wrong. We need to know it. We need to know our terminology. We need to know to be able to hear the difference between whatever the fuck sounds. I'm like the black sheep in here because I felt the same when I was teaching. I've been teaching for a very long time, and I could do all the noises, but I didn't know what to call them. So I was very scared of teaching this because everyone was like, oh, is this Fry?

[01:11:49.180] - Speaker 1

It was like when people oh, I don't know if I'm an altar or if I'm a method. It was the same thing. Is this fry? I was like, I don't fucking know. I don't have a clue. But how does it feel? How do you think it sounds? That's how I started. And eventually when I decided to I don't give a fuck what people call things, that's when I felt more secure. And then I could feel like and then when I read and when I listened, then, okay, so this is blah, blah. At least for me, that was the way in, because I always felt the huge gatekeeping of both metal vocalists, the coaches. So I think if we are to aim at people who are not used to this kind of noises, we need to be careful with the first approach.

[01:12:47.270] - Speaker 2

There are some people that can learn more easily when we talk anatomy or other people they block when we talk very much about anatomy. So I think we need to find the balance, like, be aware of the people's, what they need.

[01:13:06.970] - Speaker 1

Yeah, I will preach now. This is what we need to be we need to be able to explain it in a way that the student understands. We can't have my way or the highway. We need to have ten different ways of instructing how to make a.

[01:13:34.850] - Speaker 3

You know yes, I know. I know Soren wouldn't agree with Cookie Monster, but I think we need to do both. Because the thing is, we need to do both different learning types because again, the knowledge about vocal anatomy for extreme vocal are kind of like I said, the Far West. So we need to kind of recalibrate that, bring back that to a certain balance in a sense that it's too far out. Right?

[01:14:14.060] - Speaker 1

Yeah.

[01:14:14.540] - Speaker 3

So there needs to be a balance in the vocabulary terminology in the common way we describe things. I do believe that because it's true for other kind of singing alto, mezzo, you do have formal name for different kind of voice. But we need yeah, but my point.

[01:14:33.590] - Speaker 1

Is that they don't fucking matter.

[01:14:38.310] - Speaker 3

Due to a certain extent yes, they do.

[01:14:40.620] - Speaker 1

Because if you are conditioning for a certain role in an opera or if you're singing in a certain part in a choir but if a metal singer comes to me and wants to sing like Simon Simons am I an alto or a suppress? Doesn't fucking matter.

[01:15:00.060] - Speaker 3

It doesn't matter because of the context, because it's not in the classical context. But what matters in terms of vocal distortion is knowing where the distortion is coming from and being able to properly name that. That is the only difference for me, the context makes the need to be as clear as possible and we don't need like for me when I teach in Montreal, I have a few video, I even show Enrico video. Last time I was teaching voice actor, I give them very basic vocal anatomy

knowledge that this is there, this is that and this is that. I don't spend a whole lot amount of time on it. I focus more on all the different exercise that they can do to warm up and stuff like that. But I do give that and for me this is kind of something that needs to be addressed, look at and come up with something that is more formal and true to what's happening than what's out there at the moment. Right?

[01:16:04.130] - Speaker 4

Yeah, I agree David, to a certain extent about voice type screw that. I get what you mean because it puts people in a box and they don't understand that they can go past that. But you can also be such a bright voice type that an actual growl does not happen. I have seen it once, twice in my voice teaching career where the girl is just so bright. Like one of them I think it took her six or seven years to finally by pushing by pushing, we cannot teach someone to do that and hopefully say oh, you want that Lara Croft or whatever thing, you're not getting that if you have to wait six years. So there are definitely limits to a certain extent, but but they are of course far fetched. Like are you crazy bright? Are you crazy dark? There will be a small limitation in that in that sense.

[01:17:00.560] - Speaker 3

I do believe we're all in agreement we need to strike a balance between what you feel versus this is vocal anatomy. This is how those sound are produced and explain the difference. This is hybrid sound. This is a sound where you use vocal cords that falls vocal cord and you mix distortion, you got distortion on both and this is what it sounds like with XXX type of voices. This is strictly vocal cord distortion. This is strictly false chord. This is uvula vibration. This is other stuff that we use like I was saying to Chris so when I do zombie sound it's really something up there that is actually vibrating. It's basically there's no involvement of the vocal cord because if I want I'm having a pitch but the distortion is slightly higher up. So there's other stuff that we know about that are capable of vibrating and doing distortion. Right. But we need to be knowledgeable a bit about that kind of thing to counter the lack of knowledge that we have in this metal community about that kind of thing because again, we're not the loudest and hopefully we will become the loudest but the loudest are people that are not going towards that.

[01:18:21.060] - Speaker 1

But I mean we need to know lots to be able to explain it in a simple way.

[01:18:26.880] - Speaker 3

Exactly. Absolutely. And again.

[01:18:34.850] - Speaker 1

I almost made an example of myself, of what I'm about to say. But people who doesn't know what they talk about, they always ramble on and they keep talking and talking until you lose them. And then you have, like you met them, you know them. The people who always scans things and just say, this is it. This is how we will do it. You've been trying to assemble something and your dad

comes in and says oh and he fixes it in a second because he has the knowledge I'm just rambling around trying to do something. That's basically my point. We need to know lots to be able to explain it in a way that the students understand.

[01:19:29.540] - Speaker 3

It even like subharmonic stuff because we produce subharmonics. How do you explain a subharmonic real quick which is easy? Well it's an old created under the fundamental and you have overtone because we use that also. But there's a way to really explain those things in a very simple way.

[01:19:49.760] - Speaker 5

Pictures all the visuals. We have to work also according to different learning types. I mean it's very easy to work with people that are auditive. Yeah, but what do you do with people that are super logical that you know, that visual yeah, sorry. Then we have to find other ways there also so I think this exchange I'm looking very much forward to this.

[01:20:14.220] - Speaker 3

Yeah, same here. I'm so glad you're all on board again. I was kind of afraid when I did the proposition that we would gather and talk about that I was like oh my God, maybe everyone is going to be like no, those of you have spent a good amount of time with me. I spent a couple of times more time with Cornelia than all of you because I had voice lessons with her she had with me and I'm never afraid to share like I don't care about hey this is my way. No I explained this is one of the ways that you can learn this is how I do it. I'm like if you want to use that as a teaching method afterwards. I don't care for some certain things. Breathing exercises. Well, this is what I do, because I'm going to be meeting Mary Zimmer voice hack in two days, and we're going to film a special about probably a couple of things that we discuss. And then status versus knowledge.

[01:21:18.290] - Speaker 2

And then you will say that it is your thing.

[01:21:21.370] - Speaker 3

No, I'm not talking about that research. I'm not talking about our project, because basically the project of building the program for voice actor is under nondisclosure agreement. So I'm not going to talk about that until it's ready to go and to announce and to sell to people. Because behind that idea there's a couple of just realization of how the metal vocal community is that I can discuss all about. I don't need to tell people about the idea that comes from those observation. I don't need to say that but I can still say talk about the observation, right? And I'm going to bring a few one of the exercise that you show me with the blowball cornelia, I'm bringing some of my boring adult toys with Mary because I want to show like, this is and again, this is the kind of thing that I will tell. This is an exercise that Cornelia from Poker Rock showed me. So I'm not because this is one of the ways I don't take, like, things and I say, hey, for me, it's important to acknowledge where this knowledge come from, right? Or did this hey, this is something that this or Tony when Tony and

Lincoln talk about like a subharmonic distortion and the way categorize different types of distortion through the sound, it's interesting.

[01:22:58.150] - Speaker 3

And so when I'm going to be talking about that with Mary. This is something that hey, I've seen this people or this people talking about that kind of thing. So for me, I think this is important. But we are dealing basically with knowledge about the body. If we are aiming towards something medical and scientific this is mostly a shared community more than a closed room community for me but I always try to acknowledge where the idea is coming from.

[01:23:26.210] - Speaker 5

We can learn from each other, we.

[01:23:27.760] - Speaker 1

Can learn from that's like a mindset aspiring to be better and if you're a teacher aspiring to be better then you try different things. You can have 1000 students and tell them the exact same thing and you won't evolve and you will blame the student for not being better. But I. Mean, if you have students and try 1000 different ways, then that's knowledge and experience.

[01:23:55.820] - Speaker 3

I just took a voice lesson of each week with Arno. Arno is giving a voice lesson about chaunceture saturated voices. And that's the way the French this is something that over time, I will most probably have a voice lesson with all of you, because for me, it's all about trying new things and experimenting, and that's usually what makes the difference between us and other people, is that we never claim to have the ultimate method of it's. Like, we still need to learn from from each and every one of us. So you cannot have them say, hey, this is the ultimate, ultimate, ultimate way of viewing vocal distortion. Even after 32 years as a metal vocalist, I'm still learning, and even as a metal vocal coach, I'm still learning.

[01:24:51.630] - Speaker 2

Yeah. Everyone has a plan in the mind and then has a methodology that is suitable. So, yeah, I guess we all have.

[01:25:00.270] - Speaker 3

Our way, but I'm just grateful for all of you, and thank you, Christopher, for inviting us to this project. And I know it's so pertinent to the things that we want to develop.

[01:25:15.590] - Speaker 2

Thank you for your participation in this. It's really helpful. And now I have to transcribe everything we said.

[01:25:27.930] - Speaker 1

Phonetically for all the sounds.

[01:25:30.030] - Speaker 3

You know, that there's a software that you can use with Zoom that's basically doing all the transcription for you.

[01:25:38.360] - Speaker 4

Yeah, science.

[01:25:40.770] - Speaker 2

Which one is this for real?

[01:25:43.920] - Speaker 3

I got to go also.

[01:25:47.870] - Speaker 2

Okay, thank you for being here on the 14th.

[01:25:52.190] - Speaker 5

Let me know because I have glasses, and I might change the dates when.

[01:25:56.680] - Speaker 3

I know that no problem. I will look at the doodle tonight, and I will send you all an email, because I'm leaving for Las Vegas for five days until the 10th, when I've gone back. So I want to do that before. And David, I've forgotten about the voice. Simple. You send it to me. I'm sorry, I'm busy as fuck, and I just finished my financial year, but I'll get to you ASAP, and yeah, I'm excited.

[01:26:25.690] - Speaker 2

Bye bye.

[01:26:29.690] - Speaker 3

Bye bye. I think the timing of your project and what we want to do is just.

[01:26:38.990] - Speaker 2

I will have more things, so you will be aware. Maybe I will need your help.

[01:26:44.280] - Speaker 3

But the thing is, I don't remember the name. I think it's ota O-T-T-A-I or something like that. That is a real time transcription services that you can connect through Zoom, and you have all the transcript. I don't know if I have to check back. I know it's somewhere.

[01:27:06.560] - Speaker 2

Okay, well, if you find it, you can send it to me. Otherwise, I'm going to be wake up all night.

[01:27:13.930] - Speaker 3

Yeah, no, I'll try and find it, but also there's a medical study. There's a study about extreme voice, extreme sound, and video games that is I have to find the guy, but because they're basically two, one done by the voice comeback technique guy with five people and and the claims he's doing, like, I was able to reduce 75% of the vocal stress of that person.

[01:27:44.930] - Speaker 2

Well, I've observed a lot, but I don't know which paper you take.

[01:27:51.660] - Speaker 3

So there's one paper about that. But there's also another paper about the lack of research in extreme sound and video game about another researcher that is really interesting. It's a huge paper about all the challenges of actors and actresses regarding extreme sound. And he's basically just naming one research and this vocal combat technique guy, and.

[01:28:16.130] - Speaker 2

It's basically like yeah, because there is almost no literature on that.

[01:28:23.650] - Speaker 3

Yeah.

[01:28:26.770] - Speaker 2

If you can find the link, then you can drop it in our chat, and then maybe you saw it in the video that you were talking about. Maybe you can also drop it there and yeah. Well, thanks again for all your help and at the time. Thank you very much.

[01:28:45.110] - Speaker 3

This was, for me, an amazing discussion. Thanks for all of you. Saran. David. Thank you. Because this is the kind of thing that makes me smile. For real. There's a lot of things that makes me smile, but this is like I love it. I know when we go in depth in what we're talking about, and we're, like, addressing points and issues about what we want to build. So thank you for that.

[01:29:09.530] - Speaker 2

We'll meet again for sure and discuss stuff.

[01:29:12.760] - Speaker 4

Smiling. And I'm sorry.

[01:29:14.240] - Speaker 3

Okay, no problem. I need to go. My girlfriend is on the phone.

[01:29:18.980] - Speaker 2

Okay. Thank you very much.

[01:29:22.130] - Speaker 3

Bye.

[01:29:22.470] - Speaker 2

Bye. Bye.

[01:29:24.540] - Speaker 3

Thank you, guys. Thank you.

[01:29:25.990] - Speaker 2

Thank you. Bye.

Appendix 5

Transcription of semi-structured interviews

Interview 1

[00:00:02.250] - Speaker 1

Yeah, leave meeting.

[00:00:05.010] - Speaker 2

Bye bye. Nice to see you. Okay, so some things that I should say for being typical is that this interview is a part of a research that I'm doing for myself, masters at Trinity University of Wales. I am doing a research in the Masters Factory community because we are a specialized team and it's very modern. This idea is very modern. People are starting slowly, slowly learning some things about it. Of course, my teachers didn't know what was that and they think it's a very exciting project. So basically what I want to do here is to say if it would be possible or if it would be a good idea to do a mixture of some voice acting strategies that are mainly used in video gaming industry because there are so many games with creatures and monsters, voices and stuff. If it would be a good idea to take some things from there and mix it with more classical stuff and then see what happens. Maybe create a pedagogical model course that could have some use in schools or in more official institutes so that it's not like yeah, okay. It's just screaming, like to put it more yeah, my English will suck from time to time.

[00:02:04.630] - Speaker 2

Okay. So I think it's a very good idea to talk with some people that are teaching this stuff and are educated with this and exchange some ideas. So basically we are going to do a conversation more about teaching extreme vocals. And in the focus group, a couple of questions will be more specialized with gaming. Although when I say specialized in gaming, I mean the general idea of gaming because I'm also not a gamer. I play Pacman. Okay. I don't know if it counts. Yeah. But we can all relate to a monstrous voice or an alien voice or something. So for start, I would like you to tell some things about you, like how many years you've been teaching and what is your background. If you want to stay for your education and everything. And just give us a small bio.

[00:03:15.150] - Speaker 1

Yeah, okay. So my name is Soren and I am originating from Denmark. I have been teaching voice since 2011, I think around there at least. I got headhunted by a Danish school called the Danish Metal Academy. They were looking for people to teach different instruments and of course, voice as well. And I didn't know much about it at that point. And I started educating myself as I've done with everything through my path, I focus on one thing and I keep on looking until I get all the information that I need.

[00:04:00.990] - Speaker 2

Great.

[00:04:01.710] - Speaker 1

So I do not have an education in voice pedagogy because when I had a meeting with a female from Denmark who just finished her degree at the Music Conservatory of Denmark, I asked her a simple question like what they got of information about the cricutyroid. And she looked at me like she didn't know what I was saying.

[00:04:27.770] - Speaker 2

Yeah.

[00:04:28.600] - Speaker 1

So at that point I knew, okay, I am not going to, sadly enough, waste my time in this case. So instead I focused on learning it myself. I have been in different projects, voicewise as a lead singer. We're talking death metal and progressive metal as the main styles of music that I have been a part of. I have created a

neuroscience method for voicing called the Master Key Vocal System, all built on neuroscience and how the voice and body reacts together. And yeah, I'm the head teacher at RMS Vocal Institute, where we focus on rock and metal sounds alike.

[00:05:19.450] - Speaker 2

Yeah. So you have a lot of experience with extreme sounds and teaching and you are constantly learning things and you try to stay updated. Yeah, that's great. And I think that we all should do that because things are evolving and we cannot stay in the past. And I also understand what you're saying about the more educational background. I also believe that the more you do it because you explore things on your own and then okay, there is a degree if you're going to go at an official institute. Okay, so when it comes to video gaming, would you say that you have an experience first as a gamer? Okay, then this would be the first question. Do you have an experience with videos playing?

[00:06:25.290] - Speaker 1

Yes, I have played video games as a teenager, mainly maybe up to mid 20s, but then I stopped playing video games. I sometimes do with my daughter now, who is very much into video games, but otherwise, yeah, it's not a hobby anymore.

[00:06:45.470] - Speaker 2

Okay. Would you bring an element, maybe of a voice acting character? I don't know if I'm putting this in a correct way right now. Would you take it as an example in your teaching? Would you try to describe to somebody how to do a distortion using these voices? Do you think it's useful?

[00:07:13.690] - Speaker 1

I mainly use video or movie TV shows, characters if needed. I had one example not long ago with a girl who had issues with her lower range while using her ventricular folds and instead I used the character Cartman from the park. And funny enough, instantly it clicked because she could actually speak like Cartman. So instantly we get a reference and the biggest thing is that as long as the mind knows and the brain knows what we're talking about, a reference is the biggest thing. It could equally have been, oh, do you remember aliens? Or what is the biggest guy in the universe? It can be many different things as long as they can connect with it. That's the biggest issue. Sometimes if we can't find a common but yeah, otherwise even SpongeBob SquarePants, the guy who has that deep voice that everyone oh yeah, that guy. I have not watched Bunch Bob much, but I soon have heard enough people mention him. So I was like, okay, I need to look up what this is.

[00:08:29.360] - Speaker 2

Okay.

[00:08:30.050] - Speaker 1

So, yeah, I don't use video games as much as I use actual movie or TV show characters.

[00:08:36.230] - Speaker 2

Okay.

[00:08:36.720] - Speaker 1

Personally.

[00:08:37.690] - Speaker 2

So sometimes it can be useful, of course, depending on the person that you have in front of you.

[00:08:46.090] - Speaker 1

Yes.

[00:08:46.810] - Speaker 2

Okay, my next question would be what would you say is the most common problem that you have to solve in terms of teasing? Extreme vocals.

[00:09:12.930] - Speaker 1

Yeah, you know as well what style, first of all, because stylistically there are many. Right, so is it pure ventricular folds? Is it ventricular folds with area epiglottic folds added? Is it fry? Is it epiglottic distortion? Which one? Because they all have their own problematic things. Right. I believe in somatic teaching as much as possible, we of course need to do the video scope and know if these sensations are something we can trust or not. Not every sensation we feel are trustworthy, but some of them are totally agree with ventricular folds. The hardest part is if they cannot. So I personally focus on supra and subglottic pressure the most. I think that's where probably 90% of the problem lives, in my opinion. But I am also a ventricle fold specialist, so that's where I get the most students coming wanting to learn these things. So, yeah, I would say that's probably the biggest one in my case.

[00:10:45.410] - Speaker 2

Okay, well, that you are addressing right now is one of the important points that I also wanted for somebody to mention that because I am doing very general questions and then like, okay, what is the most common problem you need to deal with? Extreme vocal effects. And then we need to say to define which extreme effect we are referring to. And then slowly we are delivering the message to people that, okay, it's not like, oh, extreme vocal effect. You have different approaches for different sounds and different things maybe are vibrating and blah, blah, blah. So that was very good that you brought it up because it all has to do with that specific thing you are trying to teach to the student. Okay, great. Then if you could pick only one extreme vocal technique, which one would that be and why? And yeah, most of the things are connected that we are saying you answered already, but you can add some things to that.

[00:12:09.420] - Speaker 1

Yeah. I want to add from what we talked about before, another problem that can happen is that simple voice type can be so far away from the end result of what they want that sometimes it could be a problem. If a female cannot go down into a specific area and she wants to sound like the big boys or whatnot, it can sometimes hinder them. Not all the time, but there are sometimes where they're just so bright that they cannot produce such a low note in any way or form. The ventricular folds will of course help go further down, but there is still a limit in that case, I've seen girls who could barely get much underneath their C four. When that's the case, of course, they then have a vocal range insane on the other end. But when that's the case, you just hi, my name is Thorn. I would like to learn how to cry. It just doesn't happen then there's nothing

down there to support them. So, of course, if you have a Frying vocal fold going around, then it might help. But pure ventricular folds, then it's a problem a lot of the time.

[00:13:22.710] - Speaker 2

Okay, so I'm guessing that you are discussing all these things. Then you try to tell them that maybe it is this.

[00:13:34.050] - Speaker 1

Yeah, like they will of course, everyone has a limit, right? Like with vocal range anyway, there are singers that I, of course, also look up to, but they are bass voices or they are maybe even activists. And what can I do to reach that? I can reach like an A one and that's about it. Right. But they can go down to their zero. I cannot do that.

[00:13:58.140] - Speaker 2

I would love to be able to do that.

[00:14:01.470] - Speaker 1

Just like a C zero in a row. That would be beautiful. But it's not for all of us. And we have to, of course, accept our own voice and love it for what it can do. So my favorite style I really truly love tunnel throat style. I was probably the first one who did research on this style when we did it with Natalie Heineck down in deep celebrity in France. And it was at its very early stage at that point. So there was, of course, people on the Internet explaining approximates and so on. But what we see now, so many new extra things have come out of tunnel throat. I think it's a very versatile style that has beautiful lows and can also go very high up and sound like animalistic type of hands. That is probably my favorite.

[00:15:11.810] - Speaker 2

Great. Okay. Why do you believe it's so hard for some people to fry? Scream? No, because everyone is talking about fried cream and everybody wants to fry scream. Why is it so difficult? I mean, if you compare it with false sound sorry. Sometimes most of the times it's easier for somebody to do a growl or grant well, depending on how you want to give a definition on that.

[00:15:48.350] - Speaker 1

I think that it's because it's a different ball. You have actual phonation and you have irregular phoneation. Right. So in those, when I've had students who first fry and that's what they can do, then they have a hard time with ventricular folds and opposite. So for me, I never focused my voice on fry. It doesn't do anything emotionally to me. It just feels like doing nothing. So it feels emotionless to me. Not saying it does for others, but for me, it just feels like I'm exhaling and that's it. So I stopped practicing it myself. I can teach people how to do it, but I don't do it myself anymore. I think that the biggest problem is that they think of it as being real phonations and regular phoneation sound production. I think that's the biggest, biggest problem and simply accepting it as being something vastly different compared to any classical or any other sound production.

[00:17:10.350] - Speaker 2

Okay, so it's like they don't exactly understand you mean the physiology of the sound or did I understand something?

[00:17:22.880] - Speaker 1

If you treat it as if you make beautiful vibrations, if we can call it regular vibrations, suddenly you have irregular that's all over the place. And that type of a sensation, first of all, is so different. So you have to throw everything away that you already know. And except this is something on its own. I always say ventricular folds and everything else and fry, they can connect and make amazing sounds together again. Frying vocal folds, ventricular folds added and even epic, lots of horn added on top. But nonetheless, it is two very different ball games in my opinion.

[00:18:03.590] - Speaker 2

Yeah, I agree with that too. Okay, based on your experience, is it more difficult for students to fry or to false fold screen?

[00:18:21.980] - Speaker 1

I will put it like this. Brighter voice types a lot of the time have an easier time doing fry. Lower voice types sometimes at least have an easier time doing ventricular fault sounds. Okay, why, that's interesting. But at least a lot of the time see this as a pretty common thing.

[00:19:01.160] - Speaker 2

It is very important to talk about voice types.

[00:19:05.880] - Speaker 1

I don't really dig so hard into fuck and so on.

[00:19:10.280] - Speaker 2

Yeah.

[00:19:12.360] - Speaker 1

But nonetheless, sometimes I think that it's at least needed to talk about it. Like you can of course stretch and you can stretch and you can stretch, but there will be a limit at a point for every voice.

[00:19:26.040] - Speaker 2

Yeah, because also I'm assuming that if you have somebody with a very full and base voice and the first thing he or she wants to learn is Fry, then maybe it would be useful to mention that the voice diabetes, the limitations.

[00:19:48.420] - Speaker 1

I also think that the biggest problem is that we don't talk about Fry as being three different sounds. That is a big problem, I think. Because every time I see anything on YouTube it's about the Bright version of Fry that can bring you up to whistle register. But no one is talking about the lower type of Fry. And that's one of the first things I teach my students who can already do Fry. That we don't just have one style there. Because that's why that when we go down to lower pitches and they still sing bright as if this is not the real pitch that you're in. You're you're overbrightening your voice into a pitch that doesn't really belong there. But of course, characters, voice characters is what we do as video game people as well. So it depends but I think that it's

been misunderstood for so long because we have bands like Kitty O Tip My Ruin that does low fries instead with almost like a growl sound to it at points and not just only these super bright Fry sounds.

[00:20:55.490] - Speaker 2

Yeah. I also believe that there is a huge misunderstanding with Fry. Like, okay, this is Fry, this is Fry and this is Fry, and this is as if Fry is only one. I totally agree with this. And it's very important for us as teachers to be able to distinguish the different characteristics and stuff because somebody can say, I want this Fry and meaning something totally different and then can spend time for nothing. For nothing. Okay. You know what I mean?

[00:21:30.930] - Speaker 1

They were still learned to fry, but it's a very different sensation being in the lower register. I have a boy who learned how to growl perfectly, but him doing a low Fry, even on a C three was hard for him getting it all the way down there. And it's sometimes.

[00:21:51.340] - Speaker 2

Okay. Yeah, great points I think we are addressing because we need to talk about this stuff. We need to talk about different categories. We need to talk about voice types because all these things, they are evolving and we need to develop a modern language. Okay. And my last question, what would you answer to a student who is complaining about the difficulties he or the other is facing when producing vocal distortions in contrast to other people doing effects effortlessly? Like you have somebody and he comes to you and say, yeah, it's so difficult for me to do that. Why for him it's so easy. Why? What would you say as a simple or non simple question?

[00:22:48.800] - Speaker 1

I love this question because every time I teach student to do Kaijira or kaikia, how you want to say it? Mongolian throat singing. It's funny because I remember the first time I heard it, I just did it. I didn't know anything about how to produce it. I just heard it and I did it. So when I had to then teach people how to do this, I was scratching my head for so long about like, why don't you just do it?

[00:23:18.760] - Speaker 2

It wasn't hard. I hate you, sir. And I hate you because I cannot do it. I don't know really, I can do.

[00:23:27.210] - Speaker 1

It with overtones and without or whatever.

[00:23:29.370] - Speaker 2

I have quite a few okay, I'm ending this.

[00:23:36.880] - Speaker 1

But yeah, it's really interesting to me, like, I know on a brain level why you first have to introduce the brain to this new language. So when we this is a big word. The docileringical motor cortex inside of the brain does this. It's the reason why when you move from one city to another and you get a new little different type of

Greek or a different type of Danish, a different type of English accents, right? That's why it's a part of our nature as humans, we want to be a part of a flock. That's how we survive. So we activate that and what I do is I make my students listen to Kaiki and say you have to listen to this pure Kaijira sound as often as you can for the next 14 days at least, type of a thing, just to slowly let the brain understand. Oh, you move to this place where they only speak like that.

[00:24:47.590] - Speaker 2

Yeah.

[00:24:48.250] - Speaker 1

And that so trigger the brain and the body to acknowledge that and say oh, okay, I need to learn this. Now, by doing that, you can at least remove a pretty big chunk of the learning phase because as for example, as a metal head or rock person who likes rock music, you listen to so many different sounds and by distorting the signal so much that now I heard this person. Is that Fry? Is that epiglastic distortion? Is it all these different questions should not be there when we're learning something new. You need a pure road that shows now it's this, now it's that. Just like when you sit and have a class, a math class, you don't suddenly talk about philosophy, you don't suddenly talk about other things. Right. You focus on math and it's the same in this case, we focus on this specific area and keep on listening to it as often as possible. So at least the brain accepts it first and then slowly. Okay, then the muscle parts want to help you get to that point as well. Yes, but it is definitely hard in the big picture to learn something new, no matter how we put it.

[00:26:10.740] - Speaker 1

But make it fun. That is the most important aspect because no one learns very well when you get yelled at. That's for sure. Yes, fun is a big thing. And have fun making the mistakes. It's okay to make mistakes, we all do it. You probably also tried where you are explaining something and you forget to breathe and then when you show it yeah, I'm sorry, I might just but I sound weird now, hilarious. And you feel so let's say it's stupid at a point there, but you know, that show them as well. We're just humans, we all make fun mistakes and it's okay to sound funny as well.

[00:26:56.320] - Speaker 2

Okay, that's a big aspect of it. Yeah. You would try then to leave the bad criticism out of the game if you would like to answer to that question. Because I think it is a multi thing. You know, what is happening, it's not almost never is one thing, it's many things connected. Like it's not simple to answer to that. Why is it so difficult for me? It can be various stuff. So from what I understand, the brain.

[00:27:35.430] - Speaker 1

Then starting with the muscle aspect of it, honestly, I only have students who I don't hear anyone cough. First of all, that's not a thing, at least in my case. I don't hear people complain about voice vertigue or anything like that because I take it one step at a time. Some might say, oh, that's so tedious, or but, yes, you are learning how to speak again, because it is a different aspect, you know, as well that just singing. How many aspects do we look into? We should start all over. When it's regular folds, I don't just throw them out on the deep end and say, I can't teach people to grow like that. That's fine, but that's not how we should do it. As a voice teacher, we should pull it apart, say, okay, we first need to talk about tongue, jaw, lips, so on, make every single aspect understand what's going to happen. And then you can be truly relaxed and do these things without any pressure or any too little pressure or too much pressure from the Supran subclodic

regions. But in general, I think it's about finding the balance between these two in general, when we talk about ventricular folds.

[00:28:58.590] - Speaker 2

Yeah. And also have the fun part in that, as you said before. Okay, so that was it for now. It was so fun, the conversation. I thought it was only for two minutes. Thank you. It was very nice chatting and yeah, we'll do it again at night in some hours from now. It is, I think, for us, it will be 1030 in the end, and then if you would have to leave for your lesson, you can leave.

[00:29:46.500] - Speaker 1

Yeah. Okay. 1030 instead. I saved that.

[00:29:51.000] - Speaker 2

Yeah. Because it took us some time to communicate correctly with the difference of time. But thank you very much for your participation. I really appreciate it. It was on such short notice and yeah, thank you very much.

[00:30:13.580] - Speaker 1

I hope you'll get an A. I.

[00:30:17.100] - Speaker 2

Don'T believe it, but yeah, I'm not used in writing so much academic that they want it's very new for me, and I have a very hard time, but in the end, I don't care. Whatever, as long as I pass. Okay. So thank you very much and I'll see you again in some hours from now. Okay? Yeah, thank you. Bye.

Interview 2

[00:00:02.970] - Speaker 1

Just a SEC. There you go.

[00:00:04.800] - Speaker 2

Okay.

[00:00:05.160] - Speaker 1

Hello.

[00:00:05.990] - Speaker 2

Hi. Thank you for being here.

[00:00:10.770] - Speaker 1

My pleasure.

[00:00:11.870] - Speaker 2

Thank you for all your help. Really short notice. I really appreciate that with no problem because I know you're very busy and still you are so willing to help.

[00:00:23.010] - Speaker 1

Of course, because it's an interesting stuff.

[00:00:26.490] - Speaker 2

So well, the typical details I need to give is that this is a part of an assignment that I'm doing for my Masters in Vocal Pedagogy at Trinity University of Wales. And since my research is focused on extreme vocal techniques, all the assignments I get I adjusted. I adjusted to that. So this time we had to kind of find a team, a team of extreme vocal teachers and singers and exchange ideas, which is basically what we are doing now and what we're going to do also at the focus group. So there are general questions on techniques and there are some more related to video games. Basically my research question is if we can use voice acting strategies used in video games and movies, if we can use that to form a Pedagogical course for extreme vocals and maybe we can have this course at school or somewhere for extreme vocals to start existing in a more in the educational field, so to say. Because as you know already, there is very little research and literature on that. So basically every time I have to do an assignment, I have to take things from all my whole life and all the books that I've read in my life in order to make an assignment.

[00:02:18.810] - Speaker 2

And yeah, from time to time it gets a bit discouraging when you don't have anything. So I thought it was a good idea if we make some interviews and group and then just discuss some things. So what I would like for the beginning is a small bio from you, like how many years you've been teaching and some things about your background.

[00:02:50.630] - Speaker 1

I've actually started doing metal voices 32 years ago. I started in 1990, to be exact, to do death metal voices. And then in 1997 so 25 years ago, I started to do trout singing and I started to do voice acting for video game in 2005. And I've been teaching broad singing and extreme voices probably for at least 15 years.

[00:03:21.090] - Speaker 2

That's a lot of experience.

[00:03:26.370] - Speaker 1

I'm old. I'm old.

[00:03:28.610] - Speaker 2

Yeah. No, you have a very young card. So this is connected also to what is your experience with video games. So you've been teaching for at least 17 years.

[00:03:44.150] - Speaker 1

Of 18 years of voice acting. And it's really more in the last two years, contrary to all my years teaching mostly metal vocalists. Now in the last two years I've started to train voice actor and voice actress on how to scream safely. Like, I'm teaching at the National Institute of Sound and Image in Montreal, which is fairly a very official training organization for different things. But they hire me to actually teach voice actors and actresses three different things, which is basically I'm teaching how to scream safely. And when I say how to scream, it's basically it's vocal distortion on the vocal cords when you do. I'm not really teaching false vocal cord or other technique because this is not their area of expertise and this is not usually what is required of them. They are required to scream but they're not required to do monster because this is basically metal vocalists who usually does.

[00:04:51.850] - Speaker 2

That kind of thing.

[00:04:53.210] - Speaker 1

I'm teaching what we call environmental sound. So this is basically how to do attack sound, dead sound, effort sound, jump sound, and what vowels and consonances to use for those sound to be the most realistic. But also how to do 15 to 20 variation because this is one of the requirements from the video game is that when you do an action sound, jumping, idle, running, walking, you're not only doing one sound, you have to do 15, sometimes ten to 15 to 20 different variation. So how do you do a different sound each time? And so I'm teaching that and also how to use the body because we are limited when we record, right, we need to be in front of the microphone. But how do we use the body in order to make the sound more realistic? Because there's a way, like for impact sound. Like when I'm doing falling sound and if it's not from high, I use my shoulder to mimic this sound of the impact. So there's a few things that we can do with our body when we record to be able to have more realistic sound. So this is one of the things that I'm teaching and also I teach, but it's very general about each type of voice associated with different creatures and monster.

[00:06:20.170] - Speaker 1

For example, zombies. Like if you want to send an audition for a zombie today, you don't send this is no longer the sound of zombies and video game, this is the sound of zombie. So each category of monster and creature has usually a very specific type of voice that goes with it.

[00:06:44.270] - Speaker 2

So this is you need to be updated. There somebody that wants to be there and needs to be updated on new characters, new voices.

[00:06:54.650] - Speaker 1

And this is why I play a lot of video games and I have a lot of movies because I want to be update, I want to be up to date on all those sound because sometimes sound evolves for different creature and monster, but sometimes they stay the same. Like if you think about a goblin voice, yes, mastery, it's usually eye pitch, screaming. And this hasn't changed since The Lord of the Ring the first movie came out. Now all the voice for goblin sound, eye pitch, screaming. So there's very specific voice type for a different creature and monster. So you need to be aware of that. So I teach that, but I don't teach all the voice technique related to that. Like I say, okay, this is like this creature, I use this, this creature, I use this. But I don't teach specifically the different voice technique for those, for them, I mostly teach about vocal distortion on vocal cords and how to scream safely.

[00:08:02.190] - Speaker 2

But it is, it is a very interesting point that you are brought up that bringing up that the sounds are changing. So because I'm sure that most of the people believe that we have one zombie sound and we have one creative sound and that's it. But there is an increase in the video games industry too, so things are constantly evolving.

[00:08:27.890] - Speaker 1

Absolutely. Like I was saying, zombie sound, but since the video game Day is gone, if you listen to the zombie voice and days Gone, they do inhales instead of they do so since days gone, they started to use inhale as a zombie sound. So this is kind of a new sound that was introduced very recently for zombies. So now they're like two new way of doing zombie sound inhale.

[00:09:14.210] - Speaker 2

I'm sure that this inhale will be a topic of great debate when we all meet like, oh, now what is it? Is it wrong? Is it right? What is it? Okay.

[00:09:30.390] - Speaker 1

I've been doing it for many years and for me it's like anything else related to vocal distortion, you need to train. You need to train in order to be comfortable with that because I use that all the time. And the creature and monster I'm doing.

[00:09:50.410] - Speaker 2

Yeah, I totally agree.

[00:09:54.270] - Speaker 1

A lot of people say wrong, it's not safe, but I haven't seen any real medical studies about that not being safe.

[00:10:05.130] - Speaker 2

Yeah, well, if you want to geek out, I can send you a paper that Soprano did for inhale. And I met here at the conference and see the classically trained singer and she teaches the classical very high notes with inhaling. So she's kind of a black sheep in the classical area.

[00:10:29.900] - Speaker 1

I love the black sheep.

[00:10:33.050] - Speaker 2

Okay, so question number one, what is the most common problem that you have to solve in terms of teaching extreme vocal effects? These questions will be more general and you can give your answer the way you understand it.

[00:10:53.730] - Speaker 1

You know, the way I was talking about being able to identify the right source of distortion, again, there's a lot of confusion because sometimes people do a voice technique. Like one of the guy I saw, and this is kind of pissed me off a bit when I see well known metal vocalists talking about their voice technique, but they don't know what they're doing and they're kind of saying, oh, this is false chord and yay, this is also false scored, which is not the case. So there's a lot of confusion in identifying where the distortion is coming from.

[00:11:38.110] - Speaker 2

Right, okay, this year would consider your most common problem, of course, because when.

[00:11:44.870] - Speaker 1

I teach a lot of people sometimes people do and I'm like this is not false vocal cord, it's something else. And sometimes people confuse all of those areas of distortion and that's why for me it's always anatomy and okay, this is how you do that, this is how you do that and this is not false vocal cord. People told you it was but it's not. It's something else, right? That vibrates. So for me this is one of the most common challenge about teaching extreme voices is the lack of common knowledge. Because just to give you another example most of throat singing is done on false vocal chord. But the thing is I can produce the same effect with my vocal cords. So if I do, of course it's not as loud as when I do it with vocal cord, with false vocal chord but I can actually have the same vibration pattern as in Trout singing. So sometimes, and this is what I know it's a different also between men and women. Some time we use different things to do the distortion but we think it's something else. But we can produce sound very differently sometime but it gives the same overall result.

[00:13:35.030] - Speaker 1

Right? So sometimes it's hard to say okay, you're doing vocal distortion on vocal cords when sometime it's not the case because it might sound the same but it's not.

[00:13:44.550] - Speaker 2

Yeah, because in any case the only precise way to see what distortion you're doing is if you do it with the camera on your throat exactly what's happening.

[00:13:58.350] - Speaker 1

And that's for me also another big problem in teaching and this is not a problem toward the student but towards the vocal coaches who are teaching. They don't take the time to really know or they don't have the tools to know. Okay, the person that I'm teaching this is how she is doing the sound. Because you don't know you go by hears, right? You don't see the way that person is doing the vocal distortion. So for me this is like we are in the dark most of the time so we just go okay, no, this is false chord, okay, this is vocal distortion sometime it's kind of a hybrid custom sound. We can hear that there's vocal distortion on vocal cord and we

can hear the false vocal cord but sometimes it's hard to know if we don't see it. So it's hard to teach something that we're not aware of how the other person is doing.

[00:15:03.910] - Speaker 2

Yeah. And that is why because we all have such a different sensation then you get all the different terminology and all the different techniques and blah blah because this one will give a different explanation.

[00:15:20.550] - Speaker 1

Exactly. As for the rest, usually it's easy for me to make people trigger vocal distortion. Like I have a few exercises that I just have and one of the things that I use now because when I see sometimes student they struggle to do the sound mostly because they are in their head.

[00:15:45.740] - Speaker 2

Yeah.

[00:15:46.610] - Speaker 1

Streaming is much more intuitive than we think. Right? Because we do trigger vocal distortion when we're coughing and where we are vomiting or when we're in pain. Ow. We do that naturally. But for some people when I'm teaching them it's like they're thinking too much about what is going on and they're no longer in the moment and they're no longer in the intuitive kind of bubble that you need to go in in order to be able to just do that. So now I'm basically asking people to imitate characters and animals because I found out that when you ask people to imitate or to do a character they're not in their head thinking about, am I right? No. Like one example that I got from actually Cornelia, I'm asking people to do a grandmother hello? Oh my God. Hello. Oh no. I like baking like for vocal fry. And the thing is when you do that you're not in your head thinking about am I doing it right? You're just in the character. Like I'm asking people to imitate a crow now they just think about imitating the sound instead of thinking about the technique. And this is for me always a challenge is to find the right way to actually explain or to make people do vocal distortion.

[00:17:30.830] - Speaker 2

Yeah, well, you pretty much said something that we are going to say again in reality, no problem. Okay, so if you could pick only one extreme vocal technique, which one would that be and why?

[00:17:50.070] - Speaker 1

Okay, so for me the most common one again in video game, the most common one is vocal cord distortion because it's in every video game. And this is why when we're talking like and even when I'm showing voice actors and actresses in Montreal, this is precisely what I'm teaching them. It's vocal fry and fry screaming because this is what they do in video game. And this is most common throughout all video game because using our voice to do Creature and Monster is fairly new. So this is not something that is common yet. I'm working on that but it's not common yet. So the most common thing will be vocal distortion on vocal chords.

[00:18:48.890] - Speaker 2

Okay, so that's again, very interesting point. Do you believe that there is no involvement at all of the false faults?

[00:19:01.230] - Speaker 1

Most of the time I don't think there is.

[00:19:04.670] - Speaker 2

Yeah.

[00:19:11.790] - Speaker 1

I don't feel as soon as some time in order to identify where the distortion is coming from I dial down the sound that I'm doing. So if I go, if I dial up this is distortion on the vocal cords and this is something I discussed with Mary recently is that sometimes it's confusing where the distortion is coming from. So sometime I play with it, I dial it down. So if I were to use my false vocal cord, when I do, I would hear it and I would not end up on vocal fry because this is when I take that and I just put a little bit more pressure. I don't feel that there's any involvement from and again, it's a feeling. I need to see it.

[00:20:26.480] - Speaker 2

Right, next year.

[00:20:30.090] - Speaker 1

Exactly, this year. But to me, I don't feel like there's a lot of false vocal cord involvement in what is mostly typically used in video game. Just basic screaming of pain and death and being burned alive or something and stuff like that.

[00:20:50.710] - Speaker 2

Okay, very interesting. Also, why this approach? So why do you believe is it so hard for some people to fry scream? I mean, this question is in contrast with false fault scream.

[00:21:10.250] - Speaker 1

It is, yeah, of course.

[00:21:11.660] - Speaker 2

Kind of like everybody admits that they have an easier time when finding a false fault scream and not so much of Fry scream. Why do you believe it's?

[00:21:21.300] - Speaker 1

That the thing is there's two difficulty with Fry screaming. First, when you use your false vocal cord, you're actually dividing the work between two different sources of vibration. I'm using my voice to do the basic pitch and I'm using a second source of vibration to create the distortion. Right. So I'm dividing the work. But when you do fry screaming is actually you're asking the vocal cord to do two things vibrate for the pitch and do the vocal, the distortion.

[00:21:59.410] - Speaker 2

Yeah.

[00:21:59.890] - Speaker 1

So the job is twice as hard for vocal cord. And this is what I found throughout my 15 years of training people. Most people that are using Fry screaming are most likely to have problems with their voice than people using false chord voice technique. OK. Because basically you're asking the vocal cords to do two things, pitch and be the source of vocal distortion. So it's twice as much work for the vocal cords instead of when you use false vocal cord, you are dividing the workload.

[00:22:40.690] - Speaker 2

Okay, right, okay.

[00:22:42.360] - Speaker 1

So this is one thing. Also, the second problem would be working with compression. A lot of people struggle with that. When you do that, you work with a constrict, a compressed larynx, right. And people have a hard time finding the right level of compression. Sometimes they compress too much and it's not going out. Sometimes they're not compressing properly or sometimes the compression is not stable. Right, and that's the analogy I'm making with trout singing. When you listen to Tuvan and Mongolian trout singing, they're using compression as a start ha. Or they're always using compression. And that compression needs to be stable because if the compression is not stabilized, it's going to be harder to stabilize the distortion. So people need to be able to train and have the right compression level because some time, if I go for a long time now I'm doing vocal distortion, but I need to be able to stabilize a compression. And for me, this is why I'm having such an easy time doing starting with eye pitch, trout singing because I almost have the same amount of compression in trout singing than I have in fry screaming. Okay, so compression is also a problem because people and again, people compress too much.

[00:24:47.720] - Speaker 1

But I also don't use the proper amount of pressure because people think that in order to be loud you need to push a lot of pressure.

[00:24:55.890] - Speaker 2

Exactly.

[00:24:56.320] - Speaker 1

But that's not always the case. Right. When I do yay.

[00:25:05.010] - Speaker 2

This is not loud at all.

[00:25:08.930] - Speaker 1

Yay, yay, yay, this is not loud. Contrary to.

[00:25:17.410] - Speaker 2

Yeah.

[00:25:18.020] - Speaker 1

So the thing is you have to adjust the airflow. But again, you need to have the right amount of compression and to be able to stabilize the compression.

[00:25:26.320] - Speaker 2

Yeah. Because at least from my experience, most of the times they compress too much necessary compression. Yes. And the sounds cannot go anywhere.

[00:25:39.670] - Speaker 1

Exactly.

[00:25:43.150] - Speaker 2

Based on your experience, is it more difficult for students to fry or to false, false PREMARKETS a bit what we said right now.

[00:25:52.290] - Speaker 1

Yeah, exactly. The thing is, in terms of difficulty, usually people can go quicker to the vocal fry sound. Meaning that if you don't ask to compress, if you're just asking someone to do they can do that sometimes quicker than why? Because people and this is something like when you know a little bit more about our daily use not daily use, but let's say our usual use of vocal distortion. Again, pain. Ow. Anger. Hey, contrary to coughing or vomiting, people have more experience in their lives with most people with pain and with anger. So they usually trigger most of the time vocal distortion on vocal cord than they do trigger do trigger false vocal cord. And even when you listen to babies, we naturally at bert trigger vocal distortion on vocal cords. Naturally. So this is something that's usually easier because we started there.

[00:27:23.390] - Speaker 2

Yeah, right.

[00:27:25.520] - Speaker 1

We all started there. We all did that kind of vocal distortion at birth. So usually it's a little bit easier to find that kind of distortion, the vocal fry than it is to find false vocal cord distortion.

[00:27:39.980] - Speaker 2

Okay, so it depends also on the situation also. Okay, last, and then I will leave you to go to another one. What would you answer to a student who is complaining about difficulties when producing vocal distortions in contrast to other people doing effects effortlessly? So like, you have a person, you know, and I come to you and I say, okay, I cannot do this and she can do this so easily. Why? What would be your most simple answer to that?

[00:28:20.190] - Speaker 1

Training.

[00:28:23.810] - Speaker 2

What if you have two beginners and then one beginner can do it instantly and the other one not at all.

[00:28:32.210] - Speaker 1

There's a lot of physiological factor to them. Some people have naturally a better grasp at it or they played with their voice a lot because a lot of times young people, we do crazy sound. So there are certain people that it's going to be easier because they have developed those kind of voice throughout the years. But most of the time, and for me this is even true for beginners, like a lot of the time everyone will feel discomfort, right? And a lot of people are afraid of discomfort. And I'm not talking about pain. There's a clear difference for me between pain and discomfort, right? And most people will feel discomfort. But the way that traditional vocal listen are given, they say if you feel discomfort, stop. But the problem is that is not true for vocal distortion. Sometime and this is all about training muscles and building muscle memory, sometime when you go to the gym, your muscle are going to be sure, right? When you train them, it's not going to be comfortable. Well, discomfort is part of training muscles, right? And sometimes discomfort is part of training muscle in our voices to do different kind of vocal distortion because they're doing something that they're not used to.

[00:30:08.310] - Speaker 1

Right? So again, for me, this is usually one of the big things that I explain to a lot of people. But the thing is, and again, some people are just more naturally inclined to play with divorce or I had a student recently and we were able to pinpoint the problem is that when she was screaming, she was pushing the larynx too high and that was not effective because that was compressing too much. But this is a tick. This is something she developed over the years thinking it was the right way to do the sound.

[00:30:52.240] - Speaker 2

Yeah, most of the time that is the case. We develop something we believe it is okay? And then we find out that there are also problems there.

[00:31:01.810] - Speaker 1

Exactly. I can understand. I'm trying to find ways to trigger false vocal cord. Usually she can do the side thing, but when she tried to go up there, she goes.

[00:31:19.850] - Speaker 2

Yeah.

[00:31:22.810] - Speaker 1

So sometimes people develop way and metadata that they think it's right but it's not the right way. And usually you have to spend a good amount of time with people to identify what is going to be the problem.

[00:31:37.180] - Speaker 2

I totally understand.

[00:31:39.310] - Speaker 1

For me, again, this is basically sometimes physiological advantages that people have or because again, this is something that I found and also a lot of students because all types of vocal distortion are usually seen as negative by the brain. Angry, pain, ow, vomiting, coughing, those are four things that you're sick, you're angry and this is not something that the brain like the brain has a sugar beam. So throughout the years a lot of people have linked the negative aspect of vocal distortion and it's hard wire in their brain. So when you want to go against that, it's very hard. It's triggering physical effect, physical blockage, because the brain don't want you to go there because it's associated with negative stuff. So in order to counter that, you need to produce vocal distortion very slowly with not a lot of pressure. But do that a long time in order to kind of deconstruct the negative aspect. That is hard. Why or in your brain about vocal distortion? And this for some people requires a lot of time, months and months of training or kind of trying to condition their brain that doing vocal distortion is a good thing, right?

[00:33:20.350] - Speaker 2

Yeah.

[00:33:20.750] - Speaker 1

So for some people that their brain associate vocal distortion mostly with negative stuff. For them it's going to be harder because the body is going to put obstacle naturally. Like sometimes when people are doing throat singing, what they do after that? When they start doing that, they cough. Why? Because when we cough we mostly trigger false vocal cord. So the brain is like oh, usually you use false vocal cord to cough. So I'm sending you a signal and you're going to have to cough.

[00:33:56.590] - Speaker 2

Okay.

[00:33:57.100] - Speaker 1

So this takes a while.

[00:33:58.830] - Speaker 2

Yeah. Okay.

[00:34:00.160] - Speaker 1

To go out of the window. That was the same for me. When I started to do that I was coughing because when I come I use false vocal cord. So it took a while before I was able to counter the negative aspect or the signals that my brain sent to my body because the brain confused. Are you coughing? Are you vomiting?

[00:34:28.390] - Speaker 2

What are you doing? Yeah.

[00:34:30.230] - Speaker 1

What are you doing? Yeah. So sorry for the long answer, but.

[00:34:35.060] - Speaker 2

Yeah, no long answers are the best because then I have things to write a lot of but now I have to leave you because I will no problem. Another one. Thank you very much for your time.

[00:34:51.100] - Speaker 1

My pleasure.

[00:34:51.940] - Speaker 2

It was a great chat, as always. Yeah, as always. And I will see you again in 3 hours, right?

[00:34:59.790] - Speaker 1

Yeah, at 330. Of course. I'm I actually I need to go to the bank to deposit a check and then I'll be back and then yeah, in 3 hours.

[00:35:08.530] - Speaker 2

Okay, we'll see you again. Okay.

[00:35:10.420] - Speaker 1

Bye.

[00:35:10.950] - Speaker 2

Thank you very, very much.

[00:35:12.760] - Speaker 1

My pleasure. Bye.

Interview 3

[00:00:00.410] - Speaker 1

Okay, great. Okay, so excuse me for my English. Sometimes they suck big time because I don't speak so often. But yeah, I'll try to do my best. So I would like you to give a small like a mini bio of you as a singer and as a performer and as a teacher because I'm aware of your work and it's pretty.

[00:00:34.400] - Speaker 2

Awesome so to say.

[00:00:36.380] - Speaker 1

And I know that you are teaching extreme vocals, so maybe you would like to say a couple of things about that. How many years are you teaching already? And this kind of stuff.

[00:00:50.690] - Speaker 2

Okay, yeah. So my name is Brutal. I live in Hanover, Germany. I am an extreme metal singer for almost 20 years. Shockingly, very quickly. And I started with zero knowledge of harsh vocal techniques. So my point was like I grabbed the microphone and I just screamed into it. There was no YouTube, there were no tutorials, there was nothing, no approach for me other than taking like classical singing lessons where most of my teachers said oh my God, you're going to destroy your vocal chords. So that's how I started. And yeah, I don't know. So I want to say I'm self taught in terms of try and error a lot and also speak with colleagues like other singers and ask them, but they had their advice. And then of course, whenever I ran into a problem, I would try to figure out why. And then I started working. I was working in telecommunication company to finance my studying. So while I was studying at university, I was speaking a lot on the phone with other people and tried to sell them stuff like a telemarketer. And I developed nodules, I developed soft nodules on my vocal cord because of that.

[00:02:20.450] - Speaker 2

It was in 2008. So I went to see a speech therapist and at first everyone thought it was coming from the screaming, but then later it was determined that it was coming from like this happy sounding sound that I was doing like for 7 hours a day to finance my university stuff. And so that was the point where I got interested in the vocal thing and how it really works. And this is also how I started to develop an interest, like how am I screaming? What am I doing? So they had it in 2008, they had this camera down my throat and I asked them can I do a scream and not just like talk? And they said, okay, go ahead. So I had a recording of my fault chords and of my Fryscream in 2008 and I was just fascinated by it and that's how like my deeper understanding like kind of progressed from there. So I'm singing continuously in these bands, touring albums, whatnot? And then I started teaching like six years ago now when someone on Facebook just kept annoying me about like teach me, teach me, teach me, please teach me.

[00:03:36.390] - Speaker 2

I'm not a teacher, but then I just tried and it went surprisingly well. And then I started doing workshops with up to 15 participants, especially for beginners. And then of course, I started teaching online because there are not so many vocal coaches like us. So I quickly gathered like a whole bunch of students and I am self employed and living up of this for three years now, starting my fourth years three days ago.

[00:04:07.630] - Speaker 1

Yay.

[00:04:08.990] - Speaker 2

This is my main occupation. And yeah, that's pretty awesome.

[00:04:16.610] - Speaker 1

It's pretty awesome what you're doing. Have good luck with the New year, with your staff, everything that you're doing.

[00:04:24.920] - Speaker 2

Thank you. Thank you.

[00:04:27.190] - Speaker 1

The truth is that we as extreme vocal teachers, we are starting to be more visible now because there is more demand. And I believe that many people see it more professionally now because from what you are saying, I'm assuming that we are almost the same mate because also when I started there was nothing and I also started with classical singing and my teacher would say hey, don't do this, you're going to destroy your voice as if it was like a forbidden thing. So I'm seeing that it has nothing to do the 90s with now. Like now you can see all these tutorials on YouTube and you can find also people that are very passionate and they are educating themselves and they are saying the right things. So I think it's very important for the whole vocal how to say vocal vocal factor, I don't know. But it's very important for us that we are visible now and we are not a joke. Like now you are only screaming as if it would be something so simple. Okay, so when it comes to video games, were you a gamer anyway? Do you believe that? Okay, the first question is this do you play video games now?

[00:06:02.560] - Speaker 1

Did you play in the past?

[00:06:05.190] - Speaker 2

No, like when I was younger, maybe on my Nintendo or something like that. But I am not playing any games.

[00:06:13.760] - Speaker 1

Okay. During your teaching, would you give examples from voice acting things or video games if you wanted to describe something?

[00:06:33.470] - Speaker 2

No, not particularly. But whenever there is a student who is struggling with their own voice in terms of I don't like my voice, I want to sound like Will Rheimos. I don't know, like they struggle. I try to give the example that I always say, all creatures in metal are welcome. So we will find a purpose for your voice and make it sound appropriate for this little creature. So we either imagine a little creature or we come up with like fantasy monsters or something like that. And then sometimes from movies or even from video games, some characters come up that the person I'm teaching can relate to other than like these phenomenal singers that we have up there. On the ellipse of singing at the moment, it's like for that. But as in terms of describing sounds, I feel very attached to the musicality in it. So I would always compare it first to an existing singer or in many cases the student has their own band and then we can talk about that.

[00:07:55.660] - Speaker 1

Okay, so sometimes you can use it as a tool and yeah, you don't need to be an avid gamer to do that. We are just describing sounds.

[00:08:07.210] - Speaker 2

Yes, we're just describing sounds.

[00:08:09.080] - Speaker 1

Great. Okay, so I also have some questions that are generally for teaching in the extremes. Like, what would you say is the most common problem that you have to solve when you are teaching extreme vocals?

[00:08:30.050] - Speaker 2

The most common problem is that, okay, there's two sides of the same coin. Some people think it is damaging to the vocal cords per se, and they are very careful. And they are so careful that while being so careful, they actually produce more harm than they do their vocals good in terms of getting hard here on the neck and whatnot. And then there's the other side of that point where people think it sounds as if you needed like a superpower to do it and so much strength to do it, that they over exaggerate every possibility where they can and put too much force on their voice. So to find that balance between how much strength or how much compression and how much breathing power do you actually need, and then how is the sound actually coming out. So this is the most common misunderstanding. Either the common misunderstanding is it will damage your vocal cords because everyone who's not doing it says so, or you need too much force.

[00:09:44.430] - Speaker 1

Yes, I totally agree. It's like all the tension that student has, they put it on the voice and then, yeah, it's going to sound more aggressive, which is not happening, but it is just the opposite. Okay, great. Now, if you could pick only one extreme vocal technique. Yeah, I know this is a tough question. Which one would that be and why? Like only fried cream or only false fault scream or something else? What would that be for you?

[00:10:26.730] - Speaker 2

That's such a tough question. I say I would pick false chord technique for myself because the music that I'm enjoying making the most is probably more.

[00:10:46.270] - Speaker 1

It's so difficult. I wanted to make your life difficult, Britain.

[00:10:56.930] - Speaker 2

I think I would take false chord technique. I think I would pick false. Okay.

[00:11:03.910] - Speaker 1

When it comes to video games in general, do you believe that the sounds there are more connected to the false faults to fry, scream or to both? Yeah, I don't know.

[00:11:20.010] - Speaker 2

I would say definitely to both because there's this issue that the false court technique, of course has false courts involved, but there are so many other techniques that have the false vocal folds involved that are not called the false court technique. We have this body part called the false chords, and then we have the technique called false chords. So I would say the false vocal folds known as false chords are involved in many, many techniques. Far more than just the fault chord techniques. So I would say they are like a very important body part to produce this kind of vocals.

[00:12:06.800] - Speaker 1

Yeah, I totally agree. Also, there are so many mixed sounds and people tend to either call this only frice cream or only falsehoods. I think this is one of the most challenging things we as teachers have to do to our students. Like make them understand that they can have both. Like okay, it's not only this or only this. There is also a mixed sound. And because everything is connected so heavily, you cannot just isolate like now you're tiny. I'm glad that we are agreeing on all this stuff. Okay. Why do you believe it's so hard for some people to Fry scream?

[00:13:06.570] - Speaker 2

I have made a funny observation. I don't know if more people came to the same conclusion that I came to when making the distinction between what is dry scream and what is false core scream. Because I don't go by which tissue is vibrating, I go by sound. So when it's the classical typical false chord technique, the false chords will vibrate in half the frequency than the vocal cords. And that gives us that below octave underneath the original pitch. And it masks the pitch so that we think we don't have it, but we have it. So in Fry scream the vibration pattern is faster. But I have seen my false chords doing a fry sound on camera. So I know that they can not only do this motion, but they can only just like when being compressed vibrate at the very rims and then this lower octave disappears. And we only have like a spectrum of overtones above the original pitch making the harshness or making the audible part of the harshness. I think there is not this one Fry technique. There's a family of Fry techniques but they all have in common. I think that they all have in common that the main identifying factor for it being harsh vocal is more in the frontally placed overtone, which would be the forward format where the audible thing happens.

[00:15:02.610] - Speaker 2

And this is determined whether or not the person is able to keep the frontal placement from an enemy while they are compressing. And many people tend to open the throat too much and then they have this back poster as compared to the frontal posture. So people in Germany who lives up north, they tend to speak like that. So they have like this natural nudity in their speaking. And for many of them it's much easier to keep that frontal poster and over exaggerated so that they can place their Fry on that sound as opposed to people living in south. In Germany we used to speak like that and they have like a back placement and so they favor the backward placement and for them it's much harder to come to the front and to have these very thin symbol like fry sounds on top of it. It's a mixture of like keeping the compression things were a kind of little wall that you create and then having like the frontal placement. It's like three very difficult things to keep in the right. It's like when you cook a recipe, there are recipes that are very forgiving.

[00:16:27.140] - Speaker 2

You can take one spoonful of this and one spoonful of this and it will just create an awesome meal. And this for me is the false court technique. So it's more like you can more sway from left to right while fry is like really you're walking on a thin rope there and whenever you open it totally agree. Does that make any sense?

[00:16:48.530] - Speaker 1

Yes. I thought that all the people in Germany had this back placement. I didn't know that. Yeah, I didn't know that the difference would be so big. Okay. A very interesting point that you're addressing that we must take into account also sometimes where the student is situated, like in the world because we all speak differently and with a different I don't know the word right now, but yeah, we speak differently. So we should have this in our minds because maybe that is a difficult thing for somebody to find a specific sound.

[00:17:37.170] - Speaker 2

Maybe, yeah. Sometimes whenever I have a student who is struggling with finding the fry, I train the frontal, the nasal sounds and make them read long paragraphs, just keeping that frontal thing so that their tongue learns how to stay in that position that it needs to be in a relaxed way. So that's like the frontal placement and many people don't know what placement is and they try to push a sound forward, which is possible. So that's a hard thing. So when I have students that are complete beginners that have never made a harsh sound in their life, I have made the observation that within the second or third lesson they can pretty stably find into a false chord. It doesn't sound great yet, but it's a false chord and it's probably around less than 14 to 16 to 20 when they find their first fry sound, like their mini fry is where it starts to come out. So it takes a lot longer usually. Yeah. Okay. Sometimes you are blessed just like that and then they have it like yeah.

[00:18:50.650] - Speaker 1

Well, what you are saying actually is connected to my next question and this has to do with your experience. Based on your experience, is it more difficult for students to fry or to false false cream?

[00:19:06.890] - Speaker 2

So it is connected a bit to.

[00:19:09.550] - Speaker 1

What we said right now. Like you have some students that from the third lesson they can find false, false cream and it could be decent for three lessons. And then with the fry do you experience that also? Like maybe after three lessons they can have a decent fry or is it easier to approach a false fault scream.

[00:19:42.970] - Speaker 2

For people who have never done any of these sounds? I would say it's much easier to learn the false chord first. And for many people it's very difficult to find the fry. So it takes a longer time. There are, of course, always exceptions. Some people cannot do the false court and they can fry for whatever reason. But yeah, I would say when I think back to my students, I have 60 students at the moment and for the 60 years I've met so many people, I would say that it's a common thing that false code is much easier and fries much harder.

[00:20:23.710] - Speaker 1

Okay, yeah, totally agree. And last question. What do you answer to a student who is complaining about difficulties, about difficulties that he has to face when producing vocal distortions in contrast to other people doing effects effortlessly? What would be your response? Like, I'm having so much trouble with that. Why this guy can do it so easily and I can't. What would you answer to that?

[00:21:00.530] - Speaker 2

I would answer let's reverse engineer and find out. So if it really comes down to that, I don't really like to work with so much comparison to other people, especially at the beginning. But I start from the bottom up. I look at which poster is the person in and which poster are you in, how much breathing power can we see the other person use? Maybe when we have the recording on YouTube and it's a live recording, another video production, can we reverse engineer? Does it look very effortless in the breathing area or is it a more powerful thing? Then I'm looking at the throat, like do I see a lot of this and a lot of head motion forward?

[00:21:52.050] - Speaker 1

Yeah.

[00:21:52.900] - Speaker 2

How open is the mouth? And for some sounds real lucky when they produce with a wide open mouth, we can also see the tongue shape. So I reverse engineer and I try to work my way up from down here and then we just compare what we see to what we hear. And then I asked the student on which I make a distinction between pitch and overtone. So which pitch is the person really on? And thus maybe when it's a really high sounding sound, I ask my student is it a lower pitch with a super high overtone that peaks out like leaning towards the pig squeam more like these zombie Fryish, whatever screams that we hear in Descore so much. But the underlying pitch is what kind of like speaking level or is it really pitch high? So are we looking at head voice sounds? And so I kind of reverse engineer the anatomy of it and focus on that.

[00:23:02.090] - Speaker 1

So you are trying to make them more like to observe more what they are doing?

[00:23:11.710] - Speaker 2

Observe and to compare? Yes.

[00:23:13.810] - Speaker 1

Yeah, because it's very easy to ask such a general question like why I have this difficulty and he doesn't have it. But then you find out that not all the people are so motivated to experiment with the sound and to put the effort it's like, yeah, why I'm not doing it. And they don't practice at all. They don't experiment at all. And then they are waiting for something to happen.

[00:23:42.630] - Speaker 2

Yeah, they are waiting for someone to knock on the door and hand them their fry. Hi.

[00:23:52.000] - Speaker 1

I'm your Fry.

[00:23:54.650] - Speaker 2

It's Friday here. Some people ask me, yeah, but when you do it, it sounds so much better, and then I'm like, yeah, I would hope so, because I'm doing it for so many years. And I mean, of course I struggle sometimes with sounds, especially on certain vowel changes, on certain pitches. Everyone probably has their favorite easy sounds. Why would I focus on singing only the hard stuff on stage? I want to shine at some moments where I pick my songs and I can sing. That makes it the longer. Okay, yeah. Reverse engineering and help with that would be my answer. To get some knowledge into the person that it's not magic, it's training, observation, and practice, like in every other sports or physicality.

[00:24:55.870] - Speaker 1

Yeah, exactly. Totally agree on that too. Okay, so that was about it. Thank you so very much for your time. It was a really nice conversation, and I will transcribe everything we said and yeah, maybe at some point I will get back to you.

[00:25:22.310] - Speaker 2

Yeah, feel free. And also, if there's any conclusions or anything that you would like to share with me as far as the outcome of all this, I'm very interested to read that.

[00:25:33.450] - Speaker 1

Yeah, okay.

[00:25:35.610] - Speaker 2

Thank you so much for doing that.

[00:25:38.750] - Speaker 1

Thank you for your time and your participation. Well, if you want, you can leave our meeting, then I will try to see if I have everything recorded, and I will leave shortly afterwards. Yeah, thank you very much. Have a great day, and we'll see you again sometime.

[00:25:59.830] - Speaker 2

Yeah, I have fun on the focus.

[00:26:04.690] - Speaker 1

Thank you very much.

[00:26:05.750] - Speaker 2

Bye bye.

[00:27:22.820] - Speaker 2

Thank you.

Appendix 6

Semi-structured interview questions

1. What is the most common problem that you have to solve in terms of teaching the extremes?
2. If you could pick only one extreme vocal technique, which one would that be and why?
3. Why is it so hard for some people to fry scream?
4. Based on your experience, is it more difficult for students to fry or to false fold scream?
5. What do you answer to a student who is complaining about the difficulties he/she/other facing when producing vocal distortions in contrast to other people doing effects effortlessly?

Appendix 7

Questionnaire answers

1. What are the most important aspects of teaching extreme vocal effects when dealing with beginner students?

The health and be as clear as possible in explanations and demonstrations

Making sure they have fun while learning a hard task.

Emphasizing on finding a base "growling" sound, then practicing that sound enough so that the body remembers this "sweet spot" and is able to automatically produce the sound on command.

Understanding what they are asking their body to do

Providing a safe context to allow them to feel comfortable and overcome inhibitions.

Making sure that they have a fundamental understanding of the basics of voice - posture, breathing, resonance, etc - before getting into extreme vocal technique.

Warming up

N/A

Don't Hurt yourself

Making sure, they understand that they need to learn how the anatomic parts operate, before they try to sound as brutal as possible.

Dealing with the beliefs.

Teaching breath support, proper breathing techniques, adequate warm-ups and vocal health.

To not pushing their vocal chords too much and Hurt themselves.

Breathing is the most important part for all beginners

Looking for the background of the student.

2. As an extreme singer, name 3 different techniques that helped you discover your sound.

- The scream

- The growl

- The whispers

Like learning techniques? Try and error, listen and repeat, always consider someone else might know better :)

Singing techniques? Learning what breathing support really means (took me ages, game changer!), healthy compression, how and when to rely on overtones and not pitch.

Harsh techniques? False Cord, Fry and mix of False Cord and Fry

false fold, fry scream and throat singing

Fry, fry scream and throat singing

Kargyraa, liprolls and humming.

low guttural growls, inhaled techniques (low and high), tuvan/mongolian throat singing (khoomei)

Study of anatomy, kargyraa throat singing, laryngeal position in Western classical singing

False Cord Scream/Death Growl/Grunt, Pitched Fry/Yell Scream/"Chris Liepe Style", Hyper-Compressed Scream/"Poop Muscles"/"Grandpa Compression" (oh god what even is terminology)

Vocal distortion, vocal fry, throat singing.

Sign over the song of metal band that i love, try to imitate animals sounds and reccord my self to listen to it

Inhale, deep growls and high fry

False chord screaming, guttural screaming and throat singing

Screams, growls and inhale

Breathing, practice, tryin to sound like

Opera singing, Throat singing, and mimicking other voice colors as close as possible - record and analyze back where to adjust on the anatomic movement to chage colors.

Imitating a barking dog, angry cat and a baby crying

Grunt (as described by CVT), Creaking (as described by CVT), and the continuum from glotta aperta to to pressed phonation to hypercompression.

False cord, fry screaming, mimicking sounds

False Cord, Fry , Inhale, throat singing

Classical singing, growl, fry

Throat singing, fry Scream, Growls

3. As an extreme singer, what is your experience with extreme vocal sound effects in movies/video games? Have you experimented with such sounds when you were trying to find your distorted sounds?

Hum not really, but the dirty atmospheres of this type of stuff helps to develop sound ideas

Yes and no. Movies and games have never been my focus in that regard. As a kid it was animal sounds.

I never worked with movies or video games but I like to experiment when trying to give that different twist to my usual screaming tone by partially imitate creatures I might see in said movies or video games.

Yes, in search of my sound, I found myself imitating monsters, noises and characters from movies and games. And that became my new job, creating new monsters and effects for games.

Never done video game or movie sounds, however I always loved to reproduce characters in movies etc.

I've passively heard many monsters and creatures in movies and videogames throughout my childhood, teenage and adult life. Some specific sounds have stayed with me, such as the sample from "Exorcist III" found at the beginning of Cryptopsy's Crown of Thorns. This is an example of sound effect which has stayed a reference for me and which I frequently emulate to produce a certain effect. Creature sounds are a big influence when I sing live for the band Chthe

No

I recorded different characters like; undead, barbarian, monk, human, archer, spirit and other monster of many kind.

With them, I had to perform; scream of pain, attack, leap, death, breathing, growl, invocation, war cry, fear, burning alive, get electrocuted, drowning, infected by poison, freezing, blocking, being pissed off, taunting, running, walking.

Yes, I have for the undead sounds and growls.

Definitely! I have done several sessions recording vocal-effect-based character voices.

Not while I was developing as a singer but definitely as I continued experimenting with my voice.

I used to listen to a lot of video and sound from video game to find the good sound and practice it

It was 38 years ago and had a kid i was making creatur sounds with my toys !!

Absolutely. I was always fascinated by the sounds people can produce with their voices. Every time I saw some alien creature on screen or a zombie in a video game, my first reflex was to imitate it.

Yes of course I was always curious about the non-human type of sounds. Trying to learn or see in "the making of" how they were doing these sounds. Then I was trying to replicate zombies or creatures sounds like predator for exemple.

No

Wolfenstein New Colossus, I was casting the entire German Soldier crew with Metal singers only and took myself part in that. I regularly use guttural vocals in sound design for video games.

Yes, being playful with my voice imitating monsters, creatures and animals

Imitated a lot's of movie and cartoon characters, yes.

Yes! Experimentation when preparing wascso fun. I had some guidance for things to try, so manipulating my voice and mouth shape to create distortion was fun. Breath support and distortion was huge when working on sound effects in studio for video games. It helped me prolong my session smd make the sounds safely and sustainably.

I did more video game creature than movies but it's never the same things. I am focusing on what the creature looks like and I ajust my voice by his morphology. And yes I did experimented a lot with the distorted sounds and actually I did a character the "Talon" in the video Game : Batman Gotham Night . And the character did only inhale voices. It was sooo fun ! I discovered many variation by creating this character.

I have done several video games characters in the past years. Yes, I mostly use growl and fry to make the characters

None yet, but yes I trying to find these distorted sounds... the key it's look for the caracteristics of the distortion, and build per "vocal layers".

4. As an extreme singer, did you ever have any difficulties in approaching a distorted sound? If yes, what do you think was the main problem?

Yes, and the main problem it's to not knowing your body, its capacities and its limits

I wanna say I learned how to reverse-engineer sounds quite quickly. Nevertheless I found it challenging to find the right balance between breathing power and compression for certain sounds.

And of course, alternating quickly between difficult tongue/mouth shapes for contrasting sounds is always a challenge at first.

I would not say many but my approach to false fold was and still is less direct than I feel it is with my fry approach due to probably some lack in the support but I am getting back into shape.

Yes, I struggled to find the balance in air pressure, volume and some more robust distortion settings like throat singing

Yes, sometimes voice-type can play a role, so you won't get the exact tone, but very close to it though.

In most cases, when trying to produce a new sound by imitation, I find myself spending a few days doing the wrong technique or approaching it incorrectly. Usually, that allows me to eliminate some of the things NOT to do and after a few days I can narrow down my options until I practice the proper things. So yes, I've often experienced difficulties but these have often helped me understand my voice better.

Some techniques, such as inhaled vocals and cricket sounds, seem to work much better on certain days, or after eating certain foods. I've had days when I was unable to produce high-pitched inhales for no apparent reason. That has also been true for cricket sounds, until recently where I've found this technique to be much more consistent all of a sudden.

Yes. I was originally trained classically and distortions require tensing of laryngeal musculature which classical singing avoids

Inhale, I don't practice them much.

Yes, often it had to do with either using the wrong vocal tract setting (for example, too constricted for false cord or too open for fry) or applying the wrong air flow/air pressure to it (for example, too breathy for fry or too pushed for hyper-compression).

Being able to project and replicate sounds I could make at low volume in a louder, more resonated way. This came from a lack of understanding of fundamental singing form & technique that I was able to eventually learn & overcome.

No

No

Finding the right "spot" in my body to produce the sound. Imagine trying to use a muscle you can't see and you didn't know you had.

Warming up and practicing are 2 very important parts of the process.

Lack of technique

Only when the voice was not fully there or already tired after hours of recording.

Yes, of course. Mainly related to tension and having not enough warmed up before

It's often a matter of losing the adequate coordination. It happens.

Yes, fry screaming was incredibly hard for me in the beginning, it felt like I had the right way to do it but I couldn't get the volume and projection I wanted. I think the main problem was just practice, loads and loads of practice and getting comfortable making weird mouth-shapes and mimicking sounds.

Not really but it can happen if you didn't take care of your voice in your day routine life or if your vocal chords are too tired because you recorded for too long like 6hrs..

I learned most of the techniques I know by myself. At first, I always struggle in learning how to produce the specific sound correctly. I think the main problem is learning a new vocal technique is mainly experimenting and trying different things to really figure out how to do something, so it also makes it hard to teach.

Yes sometimes takes time to the body understand what you are searching for, focus and patience is important, one thing that helps it's build in small phases and try again and again.

5. As an extreme singer, do you have a personal favourite distorted sound?

I like to imitate zombies more and more

Pig Squeal and Tunnel Throat

I like very much the clarity and the impact of false fold tones and the texture of the fry but I don't know if I can pick a favourite.

I'm in love with fry scream 🥰

Tunnel throat

My specialty are low and guttural sounds, but I also love rattling/cricket techniques (I currently use 4 techniques to produce variations of that sound) and kargyraa/khoomei throat singing.

Yes

Mid-low growls and high pitch.

Death growls

Yes the growl

Low and high inhale vocals

Not particularly. Every one of them has their uses, although I'm often complimented on my low guttural growls.

I really like zombie sounds because it can contain many different variations, technics and dynamics.

Kargala+ pig

High Growl with Opera singing vibrato, gives a nice round volume and sphere to it.

Aryepiglottic Distortion & Low Growls

Yes, I have.

I honestly love them all, I love hearing what the voice is able to do and I love pushing mine to fine new sounds.

Low Growl and inhale high pitch ... hard to choose here !

My main technique is growl, it's the one I've been using for the past 12 years

I love all, extreme to rock or sweet harsh vocals for acoustics. I work day by day to do all of this stuff, and use them in songs.

6. What are your top 3 "rules" when it comes to teaching extreme vocals?

Always stay open minded - there is not this ONE best way to learn = teach something. It's very individual.

Help the student to maintain a healthy vocal routine.

Beasts aren't „made“ in a day :) Gove the student the feeling it's absolutely okay things take time. Teach patience (hate it myself). Practice routine.

1- good conscience about the fry

2- respiratory awareness

3- patience with the process

Patience, hard work and listen.

Emphasizing the trial/error nature of extreme vocals, managing expectations so that the student understands it is a longterm process, teaching a basic growling sound from which all other voice exploration will stem.

1) Know the anatomy, 2) know the red flags, 3) know that we, as teachers, can only hear probability based on our experience, not reality

1) Approach the techniques in a space where you feel safe to make loud and silly sounds.

2) Start with the coordination, not the sound (so do an easy version of the technique very precisely but don't try to sound cool yet).

3) Everything that feels comfortable is fine, everything that hurts or tires you out isn't.

1) Learn the basics. 2) never sing if it hurts. 3) practice, practice, practice.

Experiment , imitate and don't scream

N/A

I don't

short practice sessions, playing around with the voice imitating animals, cartoon characters, having a solid foundation in clean singing and breath management

There are no rules. There are a couple of principles. First of all, start with what the student CAN do, and come back to the coordination she/he masters when he is lost. Second : take time to experiment and experience. Last

Warmup, practice, and do not compare yourself to other vocalists.

1-Warm up for minimum 10 mins

2-Drink water and have water when you practice

3- Pay attention to your voice,If you feel that it's hurt or you lost your voice Stop!

4- BE PATIENT AND PRACTICE!!

Breathing, clean singing (YES!) and patience

1 - Understand the goals of the student

2 - Understand the background in vocals of the student

3 - Take care of the student's Health

Bonus:

4 - Work hard understanding the limits

7. What is your opinion on mixing voice acting techniques with more classical approaches?

New ways are great ! You have to try new experiences to find amazing things!

I am not sure if I understand the question correctly. But I love the versatility human voice and mixing all kinds of input and looking at it from different angles is probably a very healthy way of learning, sound development and

coming up with more good ideas.

I think that there is always, or almost, something to learn from different approaches that would benefit something someone is trying to accomplish, or execute: an aspect that has been overlooked or an addition to be done

I think it's a vocal revolution that paves the way for singers and actors, having much more possibilities for effects that match each character more and even stage performance, making us more complete artists

All styles of sound has its place.

I'm not sure how to interpret this question. Are we talking about classical music? Classical singing? Classical way of acting or voice/acting?

Generally, I'm in favor of decluttering techniques from their supposed musical genres. I like unusually sound combinations and I think there is still much that metal hasn't explored or exploited. A personal favorite is "guttural spoken word", something which I've used in my band Sutrah. I was inspired by Disgorge and Flesh Consumed who've used it a bit in some albums.

I don't particularly love either, both are too technically vague

Not sure what's meant by "more classical approaches", but I'm always for mixing up stuff.

I think the incorporation of classical voice techniques into ANY other medium of vocal performance can only help the vocalist have better understanding and control over their voice.

I'm totally for it

It is a good idea. All vocal techniques, from the way you talk to the way you sing, are related to each other. Imagine trying to paint something only using the color red. If you start using green, the red starts popping out a lot more, and vice versa. It's all complimentary.

It's interesting

What ever gets the job done to satisfy the product's needs will be used, in my opinion, there is never a one approach fits all rule.

Haven't given this a thought yet.

It's a vry good idea, but we have to study first what is acting. There are people who can't act without really living the emotions they play. Same problem with approaching the tone through negative emotions : sometimes you only raise the tension and stress level. Acting is a tool among others.

I am all for mixing, I think that's how we're able to evolve and find new ways to distort our voice and make sounds.

A lot of respect! To create a character you have to go deeper than the voice you have to create his psychological profile too and add the right intonation to build a personality that will match his apparence too. It's very physical and it asked a lot of control and knowledge about our personal habilities.

I mostly teach music, so in that sense I'm more classical myself. Voice acting can help develop extreme vocal techniques!

I dont understand what is "classical approaches" of vocal teaching?

8. Do you believe that teaching only in terms of monstrous voices in video games could help a beginner student?

For video games, yes. For singing, not so much. Applying harsh vocals in a song or band context is very different than in other contexts. But I do think that vocal advise from video game voices artists can be especially beneficial for advanced students.

of course, because I think that the route between a monster dubber and an extreme singer is the same, the only difference is that on one side we have emotions in the form of sound and on the other side emotions with melodies, but technically it is the same thing

no, always need to understand the voice first, and then add vocal effects.

Anything could help a beginner student

It depends, I wouldn't dogmatically rely on exclusively character voices, but incorporating them into teaching can certainly help.

No. I think using your voice in an extreme way needs to be taught to intermediate or advanced students and could potentially hurt beginner students who don't have good vocal technique well-practiced.

Yes

Maybe,

Diversity is king, what ever you can learn will help.

Definitely as it allows the student to be playful and discover different voice qualities within their own voice

As a tool among other tools, no doubt.

I think the sound bank for monster voices in video games is do incredibly vast that it would be cool to show beginner students just how many ways the voice can produce sound.

Yes but it's always depends on the student capacity.

I believe that extreme vocals need a strong musical background, like how to breath properly, but it's still very possible to learn by trying to imitate monsters or creatures

Yes for sure.

I don't think starting with monster sounds is the right approach. It will not cover parameters such as breath control, stamina, dynamics and enunciation. I would rather suggest to learn extreme metal vocals simultaneously with taking drama/acting lessons. In any case, it's better to learn how to scream and growl before.

Yes. Learning how to evoke certain emotions and intentions without the use of words, or learning how to do certain emotions that would "contradict" the vocal technique you are using

9. Based on your experience, do you believe that extreme vocals are now in more demand than a few years ago? If yes, do you believe that this could be related to the increase of video games with monstrous voices? State your years of experience

Yes, yes I think, and I think metal music help to highlight distorted voices and the usefulness they can have.

I have 17 years of experience

I mean the connection is quite logical in my opinion and I honestly believe that it would make a lot of sense seen the amount of video games in general with monstrous elements.

absolutely yes! And that makes me very happy!

I noticed the growth in popularity of vocal distortions and people interested in making such sounds in recent years, and we certainly owe that to games, advances in vocal science and also extreme bands today, which have been influencing people from all musical niches to study these techniques

No I do not believe it is because of video games, it is because metal music is more common now, and they even use it in hip hop now.

I have been a voice teacher since 2011.

I have been teaching for 10 years.

Yes and no. No, because the demand was always high. Yes, because popular culture has absorbed more characteristics from other less popular art forms. Video games added voice actors slowly and it is true that the increase in voice acting in

I've been doing voice-over for almost five years.

Yes, I think extreme vocals are in more demand now because of the increasing number of video game releasing per year.

yes, I think it is really relates to the increase of video games with monstrous voices, I got about 10 years of experience as a voice actor in this domain

I think the demand is caused by the new trend of using meta singers.

Yes. With the incredible rise of video game quality over the last decade and a half, more and more creativity is being poured into this interactive art form, which asks for better graphics, better gameplay, better AI, better everything, including sound design.

Coincidentally, metal music has started to resurface quite a lot in these last few years, with acts like Spiritbox and Lorna Shore quickly rising up to popularity.

Being able to naturally produce distorted and unorthodox sounds gives video game creators an immense potential for sound design and character creation.

Not yet.

Yes, extreme vocals are definitely in more demand today than a few years ago. I can absolutely imagine that the increasing video game market plays a role in this.

I've been teaching for 8 years. There is an increase in the demand but not linked to the video game industry, from what I experience.

Yes , yes and yes!! I did 7 video Game in 5 years 3 movies and there is more demands because yes the videogame world is growing since 2020.

I now have 12 years of experience as an extreme vocalist, and yes, I believe that extreme vocals are much more in demand today. I think video games have contributed, but also metal music.

Yes for sure, in my opinion professional the heavy metal public is growing too and it helps a lot!

I have 20 years of experience as a singer, 6 years as a teacher. There is definitely a growing interest and therefore demand. I blame it on social media and all the great vocal artists out there. In my experience as a teacher, especially YouTube and Instagram artists are mentioned. I have never heard anyone mentioning video games.

Yes, I think there is both a massive increase of metal bands and artists worldwide, but also a bigger exposure of metal vocalists in mainstream media (Talent shows, commercials, cameo in movies, mainstream music festivals, voice acting in movies/videogames). As metal grows older, it becomes more accepted as a genuine music genre and an increasing number of age groups listen to it.

Although I've only joined the Monster Factory recently, I've been wanting to do this for many years and I've observed the Montreal market. From my perspective, voice acting puts a seal of legitimacy on extreme voice when speaking with people unfamiliar with metal music or working in other artistic and tech fields. I often find that people understand my "career" much better when I explain that I've joined an agency specialized in monstrous voice acting.

For transparency, I've done a few volunteer sound acting gigs before being hired in the Monster Factory. It is quite modest, but I do have some experience.

video games could affect an increase in demand but not more than a few years ago.

Yes, they are becoming "mainstream" for various reasons: the usage of vocal effects in various genres outside of extreme metal as well as the digital range of YouTube tutorials and the academic

recognition of methods like Complete Vocal Technique and other pioneers in formal training of extreme vocal effects have grown within the last couple of years. The video game aspect could be true too, but I'm not sure about that. I have been screaming for 13 years and teach

I would say yes. I think that voice directors who have worked with extreme vocalists for monstrous sounds in games have realized how valuable having voice actors who are able to perform these sounds are and have communicated this to other directors thus increasing the demand. I have 20+ years experience as an extreme vocalist and 3 years experience as a voice actor.

I would say yes because extreme vocalists have been able to show on social medias different techniques and sounds that only "human" can articulate in very specific ways. There's also more games being created year after year so we are becoming a very useful and profitable tool for companies who need these kind of effects in their productions.

It's not just the regular screaming anymore, it's about giving the listeners the exact emotions you want them to receive. Fear, pain, joy or even fictional dialects. I started to do extreme vocals 17 years ago.

The demand was always there, the tolerance for those sounds was not, that's now just coming in the last decade. 25 years of experience as a metal singer, 14 as a freelance singer, composer, sound designer, voice actor in metal, opera, performance

Yes! I definitely believe extreme vocals are in more demand and becoming more widespread. I think that companies like the monster factory have really pushed into the public eye of what benefit real voices have to offer in video games. I have been doing extreme vocals for 11 years, and video game vocals for a year now.

Appendix 8

Ethical approval

APPLICATION FOR ETHICAL APPROVAL

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: “creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications”. As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the “principal researcher”.

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

SECTION A: About You (Principal Researcher)

1	Full Name:	Chrysa Tsaltampasi				
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐	
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐

3	Institute/Academic Discipline/Centre:	WAPPAR
4	Campus:	Carmarthen
5	E-mail address:	chrysavox@gmail.com
6	Contact Telephone Number:	+306934728688
For students:		
7	Student Number:	2029618
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/ Supervisor:	Louise Emanuel/ Debbie Winter

SECTION B: Approval for Research Activity

1	Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	X	NO	☐
		Date			
2	If Yes, please indicate source of approval (and date where known): Approval in principle must be obtained from the relevant source prior to seeking ethical approval	Research Degrees Committee	☐		
		Institute Research Committee	☐		
		WAPPAR Ethics Board Representative	X		

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.	
1	UWTSD Research Ethics & Integrity Code of Practice	X
2	UWTSD Research Data Management Policy	X
3	<i>[List any other relevant documents here]</i>	☐

SECTION D: External Collaborative Research Activity

If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

1	Institution				
2	Contact person name				
3	Contact person e-mail address				
4	Is your research externally funded?	YES	☐	NO	
5	Are you in receipt of a KESS scholarship?	YES	☐	NO	
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO
7		Employed	YES	☐	NO

8	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)?	If YES then the permission question below does not need to be answered	YES		NO	☐
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

Where research activity is carried out in collaboration with an external organisation

10	Does this organisation have its own ethics approval system?	YES		NO	☐

SECTION E: Details of Research Activity

1	Indicative title:	Teaching Extreme Vocal Effects based on Voice Acting strategies: a course model			
2	Proposed start date:	19/09/2022	Proposed end date:	05/01/2023	
3	Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how Existing Research has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance</i>				
4	Purpose of Research Activity The purpose of this project is to develop a course model for teaching Extreme Vocal Effects based on voice acting strategies specifically used in video games. (this box should expand as you type)				
5	Research Question Can voice acting strategies be useful when teaching extreme vocal effects?				

6	Aims of Research Activity To develop a course that will combine classical singing exercises with voice acting strategies. To develop my own knowledge as a teacher and a performer with new tools and teaching strategies.
7	Objectives of Research Activity • To meet with professional extreme voice teachers from all over the world and exchange experiences. • To review carefully the existing literature on extreme vocal effects and voice acting strategies specifically for video games. • To use the new information to structure a course specifically for learning how to approach extreme vocal effects. • To increase my own knowledge on the matter and be able to be more flexible when giving vocal exercises for practise.
8	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.
9	I will collaborate with a group of experts from all over the world in the field of both teaching and performing extreme vocal effects. I will use the collected data to structure a course for approaching extreme vocal effects. Methods: 1. Focus Group The data collection for the expert group will be in the form of a focus group that will be recorded and transcribed. I will act as a facilitator and we will discuss teaching strategies for extreme voice and the problems and barriers faced by those of working within this area. I will aim to identify a group of at least 6 people and the session will take place online for one hour. 2. Questionnaires I will use a list of questions to gather data concerning experiences and opinions of the respondents. I aim to elicit rich data so the questions will be open ended. I may introduce a small number of likert scales to enable the questionnaires to be expediently completed. In the main, the questionnaires will be qualitative. I will include a follow-up option for semi-structured interviews to follow. 3. Semi-structured interviews Semi-structured interviews will be recorded and transcribed. These will be open ended to elicit rich data. There will be some structure to facilitate consistency but the questions will be designed for further probing. I will limit the time to 30 minutes in order to contain the data as I am conscious of it becoming too vast. 4. Reflective diary I will keep a reflective diary documenting my own teaching strategies and how I will
10	Location of research activity Identify all locations where research activity will take place.
11	The research will be conducted fully online. I will use zoom platform and google email.

12	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.
13	http://www.eurecnet.org/information/greece.html Greece does not have as rigorous ethical codes as the UK and regulation so far only extends to biomedical research. The context of the position in Greece is laid down by the European Network of Research Ethics. The research project does not contravene the laws of Greece and ethics approval in the UK is above and beyond what would normally be required.

SECTION F: Scope of Research Activity

	Will the research activity include:	YES	NO
1	Use of a questionnaire or similar research instrument?	X	☐
2	Use of interviews?	X	☐
3	Use of focus groups?	X	☐
4	Use of participant diaries?	☐	X
5	Use of video or audio recording?	X	☐
6	Use of computer-generated log files?	☐	X
7	Participant observation with their knowledge?	☐	X
8	Participant observation without their knowledge?	☐	X
9	Access to personal or confidential information without the participants' specific consent?	☐	X
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	X
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	X
12	Investigation of participants involved in illegal activities?	☐	X
13	Use of procedures that involve deception?	☐	X
14	Administration of any substance, agent or placebo?	☐	X

15	Working with live vertebrate animals?	☐	X
16	Procedures that may have a negative impact on the environment?	☐	X
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.	X	☐
	I will be using a focus group. (this box should expand as you type)		

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

If there are no participants then do not complete this section, but go directly to section H.

	Who are the intended participants:	YES	NO
1	Students or staff at the University?	☐	X
2	Adults (over the age of 18 and competent to give consent)?	X	☐
3	Vulnerable adults?	☐	X
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	X
5	Prisoners?	☐	X
6	Young offenders?	☐	X
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	X
8	People engaged in illegal activities?	☐	X
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.	☐	X
	Details of any other participant groups: (this box should expand as you type)		

Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?

10	How many participants are expected?	I expect a maximum of 10 participants. <i>(this box should expand as you type)</i>
11	Who will the participants be?	There will be 6-10 teachers and performers of extreme vocal effects. <i>(this box should expand as you type)</i>
12	How will you identify the participants?	They are all part of "The Monster Factory", a voice acting company for video games. <i>(this box should expand as you type)</i>

	Information for participants:	YES	NO	N/A
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	X	☐	☐
14	Will you tell participants that their participation is voluntary?	X	☐	☐
15	Will you obtain written consent for participation?	X	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	X	☐	☐
17	If the research is observational, will you ask participants for their consent to being observed?	☐	☐	X
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	X	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	X	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	X	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	X	☐	☐
22	If NO to any of above questions, please give an explanation			
	<i>(this box should expand as you type)</i>			

	Information for participants:	YES	NO	N/A
24	Will participants be paid?	☐	X	☐
25	Is specialist electrical or other equipment to be used with participants?	X	☐	☐

26	Are there any financial or other interests to the investigator or University arising from this study?	☐	X	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	X	☐
28	If YES to any question, please provide full details			
	I will be using my Mac computer with an external usb microphone to conduct the focus group and interviews via zoom.			

SECTION H: Anticipated Risks

Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.							
1	<table border="1"> <tr> <td>Full risk assessment completed and appended?</td> <td>Yes</td> <td>☐</td> </tr> <tr> <td></td> <td>No</td> <td>X</td> </tr> </table>	Full risk assessment completed and appended?	Yes	☐		No	X
Full risk assessment completed and appended?	Yes	☐					
	No	X					
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information						
	<table border="1"> <tr> <td> Risk to participants: I will be recording the focus group and interviews and transcribing the data so there will be the risk of some personal data being disclosed. Compromised data through experts withholding information either through feeling intimidated within the focus group or through protecting valuable commercial information. <i>(this box should expand as you type)</i> </td> <td> How will you mitigate the risk to participant I will mitigate this risk by ensuring I use a code for all the participants and having all data stored on my password secured computer of which only I have access. I will read extensively on how to facilitate a focus group. I will give everyone a chance to speak before inviting free dialogue. I will reveal the full context of the project enabling people to make an informed judgment before agreeing to take part in the research. I will also inform them of their rights with the data. </td> </tr> </table>	Risk to participants: I will be recording the focus group and interviews and transcribing the data so there will be the risk of some personal data being disclosed. Compromised data through experts withholding information either through feeling intimidated within the focus group or through protecting valuable commercial information. <i>(this box should expand as you type)</i>	How will you mitigate the risk to participant I will mitigate this risk by ensuring I use a code for all the participants and having all data stored on my password secured computer of which only I have access. I will read extensively on how to facilitate a focus group. I will give everyone a chance to speak before inviting free dialogue. I will reveal the full context of the project enabling people to make an informed judgment before agreeing to take part in the research. I will also inform them of their rights with the data.				
Risk to participants: I will be recording the focus group and interviews and transcribing the data so there will be the risk of some personal data being disclosed. Compromised data through experts withholding information either through feeling intimidated within the focus group or through protecting valuable commercial information. <i>(this box should expand as you type)</i>	How will you mitigate the risk to participant I will mitigate this risk by ensuring I use a code for all the participants and having all data stored on my password secured computer of which only I have access. I will read extensively on how to facilitate a focus group. I will give everyone a chance to speak before inviting free dialogue. I will reveal the full context of the project enabling people to make an informed judgment before agreeing to take part in the research. I will also inform them of their rights with the data.						
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the appropriate authorities.						
	N/A						
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest						

	Risk to the investigator: There may be some conflict of interest with the expert participants as they are also educators that provide courses on extreme vocal effects. <i>(this box should expand as you type)</i>	<i>How will you mitigate the Risk to investigator</i> The expert participants are in different parts of the world which will minimise any conflict of interest that might arise from an eventual course offered. The full context of the project will also be disclosed, and any conflict of interest will be transparent. Participants will be informed of their right to withdraw.
5	University/institutional risks For example: adverse publicity, financial loss, data protection	
	Risk to the University: The risk to the University relates to data protection. <i>(this box should expand as you type)</i>	<i>How will you mitigate the Risk to university</i> This will be mitigated by all data being coded to ensure anonymity and securely stored in my computer which has a password and is only accessed by myself. All data will be destroyed at the end of the project.
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: N/A <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to environment:</i> <i>(this box should expand as you type)</i>

	Disclosure and Barring Service			
	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
7	Does your research require you to hold a current DBS Certificate?	☐	X	☐
8	If YES, please give the certificate number. If the certificate number is not available please write “Pending”; in this case any ethical approval will be subject to providing the appropriate certificate			

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will provide my contact details to the participants so that they will be able to contact me for further details or results.

2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	I will inform all participants prior to gaining formal consent via email and give details of their time involvement and what information I am seeking and its purpose. I will send a formal consent form via email for them to sign. <i>(this box should expand as you type)</i>
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	I will use a code for each participant, the key to which will be stored in a password secured file on my computer. <i>(this box should expand as you type)</i>

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 “GDPR” and the Data Protection Act 2018 “DPA”)?	YES	NO
1	“Personal data” means any information relating to an identified or identifiable natural person (‘data subject’). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.	X	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	Personal data that will be collected includes the email addresses and names of participants, the signed consent forms and the audio/visual recordings made and the transcription of these.		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),	☐	X
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	N/A		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	“Cloud” storage or websites?	☐	☒
11	Other – specify:	☐	☒
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected computer storage on my personal MAC laptop which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder.		

	Data Protection		
	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☐	☒
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		

	All data will be encrypted and kept in password protected personal MAC computer which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.		
22	List all who will have access to the data generated by the research activity:		
	Only myself, the principal teacher.		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Only myself, the principal teacher.		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on my personal Macbook laptop which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	N/A <i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	X
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	X

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.		
	In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	Signature of applicant:	Chrysa Tsaltampasi	Date: 08/08/2022

For STUDENT Submissions:

2	Director of Studies/ Supervisor:	Louise Emanuel	Date: 13-9-22
3	Signature:	Louise Emanuel	

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		Date:
5	Signature:		

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

X	I have read the guidance notes supplied before completing the form.
X	I have completed ALL RELEVANT sections of the form in full.
X	I confirm that the research activity has received approval in principle
X	I have attached a copy of final/interim approval from external organisation (where appropriate)
☐	I have attached a full risk assessment (where appropriate) ONLY TICK IF YOU HAVE ATTACHED A FULL RISK ASSESSMENT
X	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
X	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.

RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name. You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

This form is available electronically from the Academic Office web pages: <https://www.uwtsd.ac.uk/academic-office/appendices-and-forms/>

Appendix 9

Permission letter

Chrysa Tsaltampasi Vocal Coach

9th August 2022

Dear UWTSD,

Re : Teaching Extreme Vocal Effects based on Voice Acting strategies: a course model

I confirm that I approve of the research proposed into “Teaching Extreme Vocal Effects based on Voice Acting strategies” to be carried out by Chrysa Tsaltampasi, of Chrysa Tsaltampasi Vocal Coach during private Zoom sessions between September 2022 and January 2023.

Kind Regards

Chrysa Tsaltampasi