

Create Your Own Voice Reel

Complete Guide & Templates

Created by CreateMyVoiceReel.com

Introduction	4
Chapter 1 - Creating An 'Effective' Commercial Voice Reel	5
What Is A Commercial Voice Reel?	6
What Is An 'Effective' Commercial Voice Reel?	6
The Aim of A Commercial Voice Reel	7
Understanding Your Market	8
Context is key	8
Chapter 2 - Reading Commercial Ad Copy Effectively	9
Reading Commercial Ad Copy Effectively	10
Listening Exercise	11
Performance & Delivery	11
Chapter 3 - Sourcing Your Scripts	12
Creating A Commercial Voice Reel With Impact	13
Choosing Ads For Your Voice Reel Script	14
Start As You Mean To Go On	14
How To Find Scripts For Your Commercial Voice Reel	15
Voice Reel Sample Copy Examples	16
Workbook (Script Template Blank)	19
Chapter 4 - Sourcing Your Equipment	20
Budgeting For Your Voice Reel	21
What Microphone do you need?	22
What Headphones do you need?	24
What Computer do you need?	25
What Software Do You Need?	25
Other equipment recommendations	26
Recording Equipment Cost Summary	27
Chapter 5: Recording Environment	28
Where To Record Your Voice Reel	29
Your Workstation	32
Your Comfort	32
Chapter 6: Recording & Editing	33
How to Record Your Voice Reel	34
How To Edit Your Voice Reel	48
How To Add Music To Your Voice Reel	54
Mastering Your Voice Reel	64
	2

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Chapter 7: Sending Your Reel Out To Agents	67
Identify Voice Agencies in your area	68
Emailing Voice Agencies your demo	68
Email template	69
BE PATIENT	70
Appendix	71
Article 1 - What Is A Voice Reel?	72
Article 2 - Why Do You Need A Voice Reel?	73
Article 3 - What type of Voice Reel Should you make?	75
Article 4 - Choosing your Voice Reel Script.	77
Article 5 - Understand Your Voice and Its Value	79

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Complete Guide & Templates

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Introduction

To ensure a smooth experience, we assume that you have already read and understood the following articles, which are included in the Appendix of this E-Book:

1. [What Is A Voice Reel?](#)
2. [Why Do You Need A Voice Reel?](#)
3. [What type of Voice Reel Should you make?](#)
4. [Choosing your Voice Reel Script.](#)
5. [Understand Your Voice and Its Value](#)

It's important to note that this Ebook focuses on creating a Commercial Voice Reel specifically for commercial and advertising copy. We won't be delving into Corporate texts, Documentaries, Audiobooks, Video games, or Animations.

This Ebook is intended for those who are new to creating a Commercial Voice Reel or are just getting started in the voiceover industry. Starting with a Commercial Voice Reel is an excellent way to kickstart your career because there is high demand for commercial voiceover work, it offers the most value for your investment, and it's relatively straightforward to create on your own.

By following the advice and tips outlined in this Ebook, we hope to help you create a top-notch Commercial Voice Reel that showcases your unique voice and sets you on the path to success as a voice artist. Don't hesitate to share your feedback with us and let us know how we can improve this resource.

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Complete Guide & Templates

Chapter 1 - Creating An 'Effective' Commercial Voice Reel

Overview

1. What Is A Commercial Voice Reel?
2. What is An 'Effective' Commercial Voice Reel?
3. Understanding *Your* Market
4. Context is key

What Is A Commercial Voice Reel?

A Commercial Voice Reel is a crucial tool for voice actors looking to break into the industry. It is essentially a showcase of your vocal range, ability, and versatility that allows potential clients or casting directors to hear what you're capable of.

In a Commercial Voice Reel, you will typically start by introducing yourself and stating your name. This helps the listener connect your voice to your identity and creates a more personalised experience. After your introduction, you should include five to six samples of your voice reading commercial ad copy. These samples should be carefully chosen to highlight different aspects of your voice and showcase your range as a performer.

When creating your Commercial Voice Reel, it's important to keep in mind that each sample should be approximately 30-45 words in length and no longer than 10-15 seconds when read aloud. The total duration of your reel should be around 90 seconds to ensure that it's concise and impactful.

Throughout your Commercial Voice Reel, you want to demonstrate the type and range of your voice, as well as your ability to deliver a compelling performance. This includes showcasing your vocal register, tone, character, and delivery style. It's essential to capture the listener's attention from the start and keep them engaged throughout the entire reel.

Overall, a well-crafted Commercial Voice Reel can be a powerful tool in establishing your voice acting career. It's your chance to showcase your talent and make a lasting impression on potential clients and casting directors. By carefully selecting your samples and delivering a strong performance, you can create a reel that effectively highlights your skills and sets you apart from the competition.

What Is An 'Effective' Commercial Voice Reel?

An effective Commercial Voice Reel is one that captures the listener's attention and leaves a lasting impression. It showcases your unique voice, range, and ability to deliver commercial ad copy in a compelling and memorable way.

In order to achieve this, your reel should have a clear structure and flow, with each sample demonstrating a different aspect of your voice and versatility. The audio production should be of high quality, with clear sound and no distractions or background noise.

It's also important to keep in mind the intended audience of your reel. Who are you trying to impress and what type of work are you hoping to book? Your reel should be tailored to the industry and type of work you are interested in pursuing.

An effective Commercial Voice Reel should also be concise and to-the-point. It should not exceed 90 seconds in length and each sample should be no longer than 10-15 seconds. The samples should showcase your ability to deliver a range of styles, from high-energy and enthusiastic to calm and authoritative.

Finally, an effective Commercial Voice Reel should leave the listener wanting more. It should create a sense of excitement and anticipation for what's to come, and make the listener eager to book you for their next project.

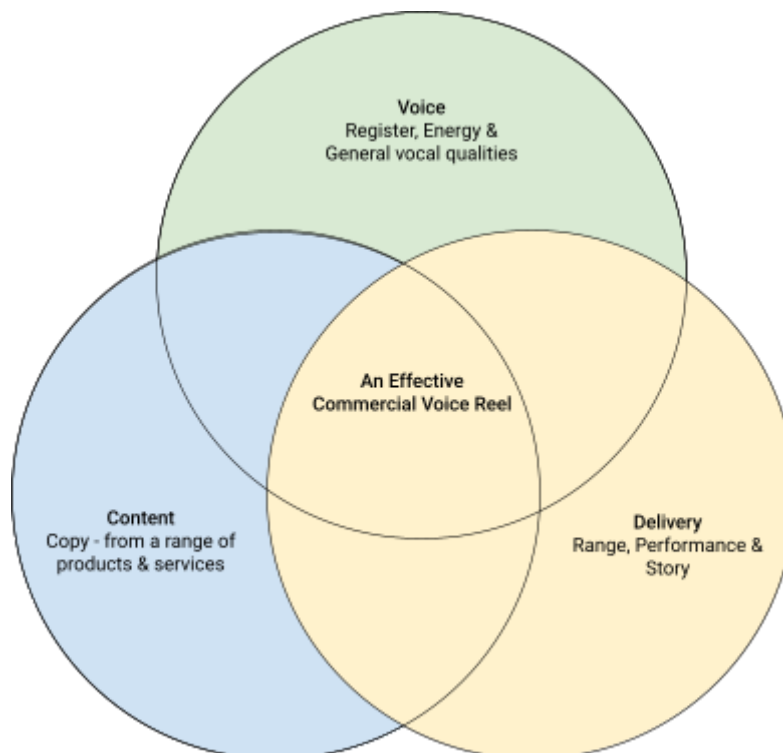
The Aim of A Commercial Voice Reel

The aim of a Commercial Voice Reel is to showcase your talent as a voice artist and secure representation from a voice agent, ultimately leading to contracts with clients in the commercial advertising industry. This should be the sole purpose of creating a Commercial Voice Reel.

Every aspect of creating your reel should be geared towards achieving this aim. The copy you choose to read, the equipment and recording environment you use, and the way you edit and send your reel to agents should all be carefully considered in order to make your reel as effective as possible.

The effectiveness of your reel refers to its ability to get as close to this aim as possible. A reel that effectively showcases your voice, your range, and your ability to read commercial ad copy will greatly increase your chances of securing representation and landing contracts.

Ultimately, our hope is that this Ebook will guide you in creating a viable Commercial Voice Reel that has every chance of success in gaining representation from a Voice Agent and securing contracts in the commercial advertising industry. With dedication and hard work, your Commercial Voice Reel can mark the beginning of a successful career as a Voice Actor.



Understanding *Your* Market

The advertising industry thrives on linking products with the right markets and audiences. Advertisers often start with identifying the "type" of customer who is likely to purchase their product. These customer types are then grouped together as "markets" or "audiences" based on their demographics, such as language, nationality, age, gender, and more.

While the intricacies of how advertisers make these connections are beyond the scope of this Ebook, it is important to understand the relationship between voice, delivery, and content in this context. Your Commercial Voice Reel is your product, and your target demographic is Voice Agents. At this stage, your voice and its quality are only as relevant as your ability to demonstrate its suitability and appropriateness for specific contexts in the marketplace.

By providing the right context for your voice, you guide the Voice Agent's ear and help them hear where your voice fits in the marketplace. This enables them to position you in their roster and pitch you to clients accordingly. Therefore, it is crucial to understand the market and audience that your Commercial Voice Reel is targeting, and to tailor your reel accordingly. This will increase your chances of catching the attention of Voice Agents and securing representation, leading to future opportunities as a voice actor in the advertising industry.

Context is key

Context is key when it comes to creating an effective Commercial Voice Reel. Even if you have a great voice, if you place it in the wrong context, your reel won't land. Your voice must be relevant to the product and the market you are targeting. For instance, if you have a low energy, low register, raspy vocal quality, it would be incongruous to read copy intended for children. Similarly, if you have a high energy, high register vocal tone, you might want to avoid luxury food or premium automotive ads.

Accents also play a crucial role in context. North Americans may leverage their American accents in the British market, while Brits may want to leverage their authentic British accents in the North American market. But, before recording your voice reel, ask yourself, "what is going to be the most effective copy at demonstrating my voice in relation to the product and the market?" For example, is it effective for someone with a broad Essex accent to read copy for Jack Daniel's Tennessee whiskey?

When creating your voice reel, it's better to play it safe, especially if you don't already have a reel of genuine ads. There is no science to it, and things change all the time as advertisers are constantly looking to innovate and switch things up. As a voice actor, you must show that you can play the game by demonstrating your ability to fit into different contexts. Remember, your voice is the product, your voice reel is the shopfront, and Voice Agents are your customers for now. By considering the context carefully, you can ensure that your Commercial Voice Reel stands out and attracts the attention of Voice Agents.

Create Your Own Voice Reel

Complete Guide & Templates

Chapter 2 - Reading Commercial Ad Copy Effectively

Overview

1. Reading Commercial Ad Copy Effectively
2. Listening Exercise
3. Performance & Delivery

Reading Commercial Ad Copy Effectively

Reading copy is a skill and craft of its own that needs practice. It is not like reading any old piece of text. It's more like reading poetry, although, not as beautiful, not as grammatically correct and with the aim of selling stuff.

There are so many approaches to reading copy, each with its own aim and objective. In many ways, this section could be its own Ebook. Nevertheless, there are loads of useful tools and resources online on how best to understand and practise this very important skill. We're not going to spend too long discussing it here, however, as the purpose of this document is to teach you how to make an effective Commercial Voice Reel.

The best way to learn how to read copy is to listen to it. Listen to examples on commercial radio stations, listen to examples on commercial TV channels that have adverts, find these adverts on youtube and listen to them on repeat.

You can also listen to the commercial reels of voice actors in places such as: [Be Heard Voices](#), or [Yakety Yak](#).

Be careful not to compare yourself. Remember, your voice is your voice, you're not trying to mimic them. You just want to practise copying their phrasing and delivery.

Also, check out [THIS](#) useful video from Nancy Wolfson, a successful vocal coach for Voice Actors.

Listening Exercise

As you're listening to ads and commercials, remember to think about:

- Pitch - Low/Average/High
- Loudness - Quiet/Average/Loud
- Timbre - Soft/Average/Hard
- Rate - Slow/Average/Fast
- Pauses - Infrequent/Average/Frequent

Performance & Delivery

Other aspects of reading copy to listen out for include:

- Phrasing - where are the rises and falls in tone? Does it rise like a question? Or does it fall like an answer? Where is the tension? What is the problem trying to be solved? Where is the release? What is the answer to the problem being solved?
- What needs to be emphasised?
 - Product names
 - Brand names
 - Call to actions
 - Slogans - features, benefits (situational/adaptability)
 - Taglines - feelings, big ideas (permanent and add meaning)
- What needs to be lifted up? How is it being lifted up? Pitch? Loudness? Rate?
- What emotions are present?
- Can you tell the facial expression of the speaker? Are they smiling? Frowning?

All of the above impact the effectiveness of a vocal take when reading ad copy. In a real recording session, not only will you be expected to deliver on the above, but you'll be expected to take notes on it, and repeat it over and over again, in numerous different ways and with numerous different inflections until the client is satisfied with the material they have.

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Complete Guide & Templates

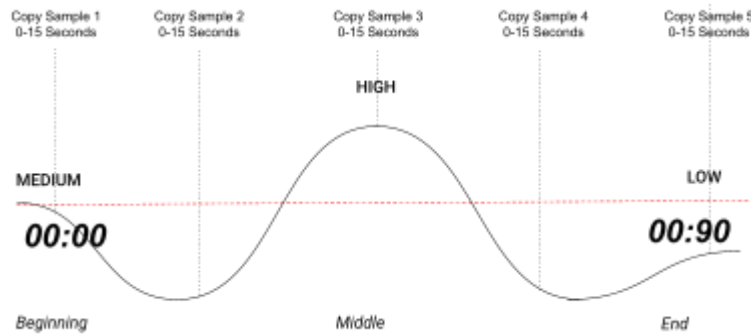
Chapter 3 - Sourcing Your Scripts

Overview

1. Creating A Commercial Voice Reel With Impact
2. Choosing Ads For Your Voice Reel Script
3. Start As You Mean To Go On
4. How To Find Scripts For Your Voice Reel
5. Voice Reel Sample Copy Examples
6. Workbook

Creating A Commercial Voice Reel With Impact

Now we've thought about the effectiveness of your Commercial Voice Reel as it relates to product and context, we need to think about it in terms of its overall impact. By impact we mean, how does your Commercial Voice Reel going to stand out above the others? How is it going to pop? We control the impact of your Commercial Voice Reel by considering its overall energy layout of your 90 second . By this we mean the peaks and the troughs. We call this 'the story' of your commercial voice reel. As a rule of thumb, to control the story of your voice reel, you should be thinking of the overall energy layout as follows:



It's a rule of thumb though. So it doesn't always apply. You should begin your voice reel with the best sample of your voice. "Hit 'em with it quick", as it were. You want to wow the voice agents and clients as soon as they hit play, and then you want to keep them there throughout the rest of the 90 seconds.

Lead With Your Strongest Voice

If your natural voice energy leans towards high, then this could be your USP (unique selling point), so you may consider leading with higher energy samples. Similarly, if your natural voice energy is low, then you might lead with your low samples. Wherever your voice sits naturally will most likely be your strongest voice. Be aware of this when you're finding your copy and when you're putting the reel together. You'll only get an idea of how to layout your voice reel 'story' once you've recorded each sample, but it's good knowledge to have as you go into sourcing your scripts in terms of creating variety and demonstrating range.

What you want to avoid is flatness. Flatness means a consistent energy over the whole voice reel. And it starts with your choice of copy. There might be a market for this ability, especially within the Corporate area, but if this is your first voice reel we need you to cover ground and show you can deliver in any market. As we've already mentioned, demonstrating a variety of ranges is the best way to cast the net wide and acquire voice work.

Choosing Ads For Your Voice Reel Script

Now we get to the fun bit. If the purpose of a Commercial Voice Reel is to help guide a Voice Agent in understanding where your voice sits in the marketplace through context, well then let's provide them with context!

Start As You Mean To Go On

We need you to make an impression. We need you to stand out. And we're going to do that by 'going big' and showing variety. We want your voice to be pitched to the biggest clients, the best, most financially rewarding gigs out there. So you're going to look for ad copy from recognisable brands and from a wide range of industries.



Organisations such as those listed in the image above spend fortunes on branding and marketing. They use large advertising companies like Saatchi & Saatchi, Ogilvy, Williams Lea and more, to design campaigns that reach millions of people. Advertising companies are the ones who contract Voice Agents and Studios, who then employ voice actors. **We need your voice reel to speak to them and those that aspire to be them!**

There are an overwhelming number of commercials out there, for an overwhelming number of brands. If you're not careful this simple task can become stultifying. It will also be ineffective to think along the lines of "I like Brand X, therefore I'm going to include their commercial copy in my voice reel". This doesn't work because it ignores the principle that providing context to your voice (first) is key.

How To Find Scripts For Your Commercial Voice Reel

Finding scripts for ads is not complicated. They're all over the internet. What's most important is that you find ads that match your vocal register and energy level as mentioned above. Use the table below to quickly identify brands as they associate with your vocal range and register; and then hunt for their ads.

Suggested layout of your Commercial Voice Reel

	Ad 1	Ad 2	Ad 3	Ad 4	Ad 5	Ad 6
Range/Register	High	High-Moderate	Moderate	Moderate-Low	Moderate-Low	Low
Low	Automotive	Food & Drink	Travel	Tech	Finance	Charity
	<i>Toyota, Ford, Mercedes, BMW, etc</i>	<i>Maritin, Jack Daniels, Jamesons, Johnnie Walker, Bacardi, etc</i>	<i>Regent Sea Cruises, Four Seasons, Marriott, Hilton, Emirates, British Airways etc</i>	<i>Microsoft, IBM, DELL, Samsung, Intel, Cisco, Oracle, HP, etc</i>	<i>Amex, HSBC, Deloitte, Santander, Citi Bank, Barclays etc</i>	<i>RSPCA, Oxfam, National trust, The Salvation army, Save the Children, Mind, etc</i>
Average	Retail	Travel	Family & health	Sport	Subscription	Charity
	<i>Amazon, McDonalds, Starbucks, Zara, UniQlo, H&M, IKEA, eBay, etc</i>	<i>Virgin, P&O, British Airways, Easy Jet, Premier Inn, Holiday Inn, Etc</i>	<i>Pampers, Persil, Surf, tampax, gillette, Always,</i>	<i>Strava, Nike, Adidas, The north face, Vans, Puma, Converse, Lacoste, Etc</i>	<i>Apple Music, Netflix, Audible, Spotify Etc</i>	<i>RSPCA, Oxfam, National trust, The Salvation army, Save the Children, Mind, etc</i>
High	Kids	Retail	Travel	Food & Drink	Tech	Finance
	<i>lego, Barbie, fisher price, hello kitty, Hot wheels, spongebob, play-doh etc</i>	<i>Amazon, McDonalds, Starbucks, Zara, UniQlo, H&M, IKEA, eBay, etc</i>	<i>Disney Holidays, Disney Cruise, Trivago, Expedia, Booking.com Etc</i>	<i>Mars, Snickers, MilkyWay, Oreo, Starburst, Fanta, KitKat etc</i>	<i>Microsoft, IBM, DELL, Samsung, Intel, Cisco, Oracle, HP, etc</i>	<i>Amex, HSBC, Deloitte, Santander, Citi Bank, Barclays etc</i>

The items in the table above are just starting points to help you get off the ground. By no means do you have to follow the names or order as they are laid out. You can absolutely find your own and put them together however you like, just keep in mind everything we've spoken about so far regarding effectiveness.

Now you have your list of brands, hunt for their ads on Youtube. Don't worry if the ads you find don't fit the requirements of 30-45 words/10-15 seconds. Play with them, cut them down, add to them. Manipulate them in any way you see fit to best deliver what it is you want to deliver.

If you're still struggling to find ads for brands, search Google. But also listen out for ads wherever you go. Switch to Spotify with ads (i.e. not premium). Listen to commercial radio and/or television. Tear out ads from magazines or newspapers. The free newspapers you get on the subway are filled with sponsor ads. Use them to your advantage.

You will find a blank template workbook at the end of this chapter for you to document your scripts.

Voice Reel Sample Copy Examples

Prioritise your sample copy by matching your natural voice energy with what you believe the value of a product or service to be i.e. luxury, premium, retail, subscription, charity, etc. **Do not use the examples below in your voice reel, find copy that relates to your voice specifically.**

Low Energy Voices

"Do you dream in Chocolate? When Lindor's irresistible centre starts to melt, So will you. Smooth. Flowing. Lucious. The Lindor Truffle. From the Lindt Master Chocolatier."

Product - Lindor's Chocolate

Brand - Lindor

Category - Food & Drink

Value Range - **Luxury**

Demographic - US/English, Adults & Chocolate Eaters.

"Welcome to the Roastery. Where flavours are paired, blends are refined, and the taste of expertly roasted instant coffee comes to life. New, Nescafe gold blend roastery collection. Light and dark."

Product - Coffee

Brand - Nescafe

Category - Food & Drink

Value Range - **Premium**

Demographic - US/English, Adults & Coffee Drinkers.

"You don't think much about it. You never dwell on how it was made. It's just a blanket after all. But when everything else has been lost. The comfort it provides.. is immeasurable. The American Red Cross brings hope and help to people in need. Every eight minutes every day So this season, give something that means something. Support us at [redcross.org](https://www.redcross.org)"

Product - Donations

Brand - Red Cross

Category - PSA/Charity

Value Range - **Charity**

Demographic - US/English, Adults, socially conscious.

Moderate Energy Voices

"Stories that speak to you. Audible. Enjoy anytime, anywhere. Perfect while folding the laundry, exercising or helping you relax before bed. No commitment - cancel anytime. Start your free 30 day trial at Audible.co.uk."

Product - Subscription

Brand - Audible

Category - Tech

Value Range - Subscription

Demographic - US/English, Adults & people who read/listen to books.

"Wherever you are. Whatever you do. A company of the Allianz Group is always on your side. As one of the worlds leading global insurers our financial strength and technical expertise combine to make Allianz Group the partner you can trust. Allianz, The Power On Your Side."

Product - Insurance

Brand - Allianz

Category - Finance & Insurance

Value Range - Premium

Demographic - US/English, Adults & Financially conscious.

"Our trade in price won't be beaten by any other network's standard prices. With Vodafone EVO you get an unbeatable price on your current phone, so you can upgrade for less. Search Vodafone EVO.."

Product - Vodafone EVO

Brand - Vodafone

Category - Telecoms

Value Range - Retail

Demographic - UK/English, Adults & Mobile Phone users.

High Energy Voices

"Hello! I'm a box of Clipper Green Tea. Packed full of lovely anti-oxidants. And, if you click on the cup at the bottom there, you'll get ten free Clipper Green Tea bags and thirty pee off your next box. Say hello to Clipper."

Product - Tea

Brand - Clipper

Category - Food & Drink

Value Range - Retail

Demographic - US/English, Adults & Tea Drinkers.

"What if you could transform your skin to look pixel perfect? Texture feels silky soft. Pores look virtually undetectable. Tone appears more even. New, skin perfection by L'Oreal. Look photo ready from every angle."

Product - Skin Perfection

Brand - L'Oreal

Category - Health & beauty

Value Range - Retail

Demographic - US/English, Adult Females, people who wear maker-up.

"Have you heard the best kept Disney secret? Disney Vacation Club offers you an affordable way to visit your Disney friends during the Happiest Celebration On Earth – and for many years to come! Discover the best kept Disney Secret now!"

Product - Disney Vacation Club

Brand - Disney

Category - Travel

Value Range - Kids / Travel

Demographic - US/English, Families, adults with children, child at heart.

Workbook (Script Template Blank)

Category 1:	
Brand 1	
Copy	<i>30-45 words</i>

Category 2:	
Brand 2	
Copy	<i>30-45 words</i>

Category 3:	
Brand 3	
Copy	<i>30-45 words</i>

Category 4:	
Brand 4	
Copy	<i>30-45 words</i>

Category 5:	
Brand 5	
Copy	<i>30-45 words</i>

Category 6:	
Brand 6	
Copy	<i>30-45 words</i>

Create Your Own Voice Reel

Complete Guide & Templates

Chapter 4 - Sourcing Your Equipment

Overview

1. Budgeting For Your Voice Reel
2. What Microphone Do You Need?
3. What Headphones Do You Need?
4. What Computer Do You Need?
5. What Software Do You Need?
6. Other equipment recommendations
7. Recording Equipment Cost Summary

Budgeting For Your Voice Reel

Ok, we get it. If you're reading this it's unlikely that you've got buckets of cash to throw at home studio recording equipment. But if you're interested in recording and making your own voice reel then you're going to need something to record with. Remember, audio production is one of the big **THREE** factors of creating an effective voice reel. The ability to record great audio is essential to good audio production. That journey starts here.

Below we've outlined three tiers of pricing around equipment you might consider when you're at the start of your voiceover journey: (1) budget, (2) Semi-professional and, (3) Professional.

Whether you have to start at the budget end with the hope to gradually upgrade as your voice journey takes off, or you go straight in with the professional equipment; we want you to know we have **NO** endorsement from any of the brands below and get nothing from recommending them to you. We just know they work.

As a company, we have a proclivity to invest in assets as we can write them off over 5 years in terms of tax. We also need frequent and immediate access to the equipment for obvious reasons. But if asset buying isn't something you can get into right now that's OK. You can rent the equipment too. Check out Fat Llama. Or type into Google 'microphone rental' and you will be surprised at where you can rent equipment from to create your Commercial Voice Reel.

It's a worthwhile investment however, as post-pandemic a lot of Voice Actors benefit from advertising their ability to record from home. It reduces expensive studio time for the client and is very convenient for you, the voice actor.

We're not going to bore you with the technical elements of each piece of equipment we recommend. It would require its own Ebook and is a specialism in its own right. Just know, we've tried all of them. Options of semi-professional and professional we have seen used on very large campaigns for huge organisations. Our recommendation, however, would be to start with the Semi-Professional set up to begin with if that's affordable for you.

What Microphone do you need?

Option 1 - Budget



Brand - Blue mic

Product - Yeti

Link - [HERE](#)

Price - c. £120

Description - The Blue Yeti is an exceptionally powerful tool for its price range. It is super sturdy and produces a very warm, clear sound considering it is a USB microphone, which again makes it very user friendly. Very simple to use. Just plug it in. No driver needed. No hidden costs.

*Important, the side of the microphone with the mute button on is the front. Also, don't speak into the top of the microphone, speak into the side of it. There's a knob at the back of the mic, twist it until it's set on the upside down love heart.

Option 2 - Semi Professional



Brand - Rode

Product - NT1-A

Link - [HERE](#)

Price - c. £145

Description - The Rode NT1-A comes with XLR cable, shockmount and pop filter. It sounds great. Not quite as robust as the SM7B (next page). But it is a nice, warm microphone capable of multiple uses for the voice.

Warning. This microphone requires extra equipment to function. We've made appropriate recommendations in the table below:

Soundcard	Mic Stand
	
£99.99	£125
Scarlett Solo 3rd Gen	Rode PSA1+
XLR to USB Interface	Professional Mic Boom arm

The total cost for this professional mic set up is £369.99

Option 3 - Professional



Brand - Shure

Product - SM7B

Link - [HERE](#)

Price - c. £439

Description - This is a wonderful sounding microphone for the price point. It is a very adaptable and sturdy microphone that will last you a long time and cover every possible eventuality. You will have no issues when it comes to dealing with engineers in studios with this microphone.

Warning. This microphone requires extra equipment to function. We've made appropriate recommendations in the table below:

Mic Pre-Amp	X2 XLR Cables	Soundcard	Mic Stand
			
£175	£19.45 + £26.45	£99.99	£125
Cloudlifter	WBC	Scarlett Solo 3rd Gen	Rode PSA1+
Boosts the signal of the microphone	0.5 Metre - Quad Balanced & 3 metre - Quad Balanced cable	XLR to USB Interface	Professional Mic Boom arm

The total cost for this professional mic set up is £884.89.

What Headphones do you need?

First off, yes. You need headphones. You'll need them to listen back to your takes once you've finished recording. Also, if you're recording a remote session with a studio you can't record without them as you'll need them to hear the other people on the call. With these things in mind, here are our recommendations:

Option 1 - Budget



Brand - Apple

Product - EarPods with 3.5mm Headphone Plug (wired)

Link - [HERE](#)

Price - c. £19.00

Connection - 3.5mm Headphone Plug

Description - It is essential that you DO NOT record with Apple Airpods. They sound terrible, there's latency and it gets confusing with inputs and outputs when it comes to recording. We don't actually care whether they're Apple or not, just make sure they have a wire.

Option 2 - Semi-Professional



Brand - Beyerdynamic

Product - DT 240 PRO

Link - [HERE](#)

Price - c. £59

Connection - jack plug (3.5 mm) & 1/4" adapter (6.35 mm)

Description - Super durable, comfortable and reliable headphones, adaptable for most environments. Great in terms of noise isolation and sound leakage, so you don't get noise from the headphones going into your microphone.

Option 3 - Professional



Brand - Beyerdynamic

Product - DT 770 Pro 250 ohms (closed)

Link - [HERE](#)

Price - c. £139

Connection - jack plug (3.5 mm) & 1/4" adapter (6.35 mm)

Description - The Beyerdynamic DT 770 Pros are wonderful headphones. They are super comfortable with crystal-clear sound. When you have these headphones you don't need to worry about expensive studio monitors, these will cover you in most instances.

What Computer do you need?

There are two types of people in this world: Apple Mac users and PC Users. If you want to get into audio and voiceover work, we recommend you become a Mac user... sorry.

It's true that there are a very many useful and reliable solutions to audio for PC Users. Adobe Audition is an incredibly powerful tool for those who use PCs. But honestly, every professional studio we have worked in (and we've worked in a lot!) is run off a Mac. That being said, Apple's reputation around forced-labour and mining is questionable at best. It's understandable if you can't bring yourself to move that way. They're also an insanely expensive investment if you don't have one to begin with.

In this Ebook, we're going to be discussing recording and editing audio using a Mac. We may decide to add to it a section for PC users further down the line with, but only if there's a particular demand for it. Nevertheless, the principles of recording and editing, whether using a PC or Mac, are the same. And though the individual steps will be different on each system, the overall goal will be the same - that goal being to record crisp, clean audio.

What Software Do You Need?

You will need some kind of DAW (Digital Audio Workstation). Simply put, a DAW is a type of software/application that can record audio. Newer Macs often come with a free DAW called Garageband which is what we are going to use in this Ebook to show you how to create your own commercial voice reel.

There are other DAWs however. If you are a Mac user, you may want to upgrade your Garageband to Logic Pro X. Logic Pro X is an Apple product too and is the *logic-al* step up from Garageband, to the extent that they are very similar to use with the exception that Logic Pro is much more powerful and can get a lot more granular. Logic Pro X is downloadable from the Apple store, check the link [HERE](#) for up-to-date pricing.

As mentioned earlier, you might also consider Adobe Audition. Adobe Audition is a great tool for recording and editing audio, especially audio focused around the voice. It's great for creating voice reels, voiceovers, podcasts, sound effects etc and is just a good skill to have for anyone trying to leverage their voice. Adobe Audition is based on a subscription model, check their website [HERE](#) for up-to-date pricing.

Other equipment recommendations

The equipment recommended below is not essential, but it can help the quality of your recording. We've recommended only one retail option at reasonable quality, but you can also make these yourself. We've suggested how you might attempt to build these yourself cost effectively below.

Pop Shield/filter

Brand - Shure

Product - Shure PS-6 Pop Shield

Link - [HERE](#)

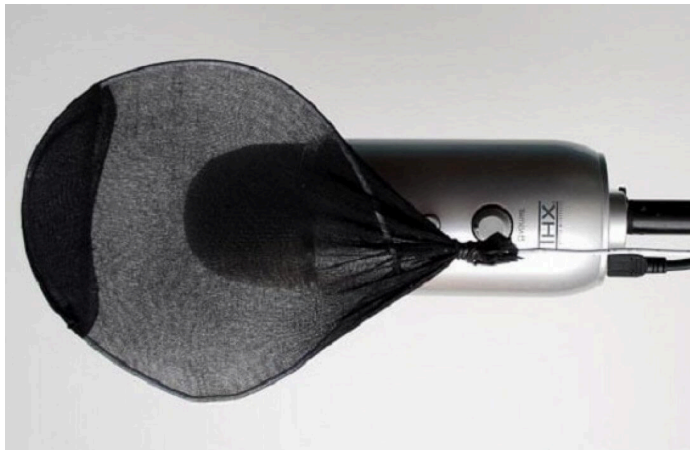
Price - c. £42.00

Description - A pop shield or pop filter attached to your microphone stand and curves round so that the fabric of the windshield is roughly 1 inch away from the microphone. The windshield protects the microphone from loud bursts of breath produced when you say the letters 'b', 'c', 'f', 'p', 's' and 't'. Hard consonant sounds that don't sound very nice on a microphone.



Pop Shield - DIY version

Easy work around, a thin sock or pair of tights wrapped around a wire coat hanger:



Reflection Filter

Brand - Marantz

Product - Sound Shield Reflection Filter

Link

<https://www.marantzpro.com/products/view/sound-shield>

Price - c. £109

Description - The reflection filter goes behind the microphone and reduces the amount of space behind it, thereby reducing the amount of echo from your voice off any walls behind it. We wouldn't go for anything bigger than this because you're going to want to make sure there's a place for your script and easy access to your laptop/computer.



Vocal Booth - DIY version

We'll talk a little bit more about this in the next chapter, but you can use anything soft behind the microphone i.e. pillows, foam, duvets etc.

Recording Equipment Cost Summary

	Microphone	Headphones	DAW	Popshield	Reflection Filter	Total
Budget	Yeti	Apple	Garageband	DIY	DIY	£139
	£120	£19	Free with Mac	Free	Free	
Semi-Professional	NT1-A	DT 240 PRO	Garageband	DIY	DIY	£428.99
	369.99	£59	Free with Mac	Free	Free	
Professional	SM7B	DT 770 Pro	Logic Pro	Shure PS-6	Marantz	£1348.89
	£884.89	£139	£174	£42	£109	

Mix and match microphone and headphones all you want within your budget. Apple headphones will require a 1/4" adapter (6.35 mm) to work with the NT1-A and SM7B set up. You could go for the Yeti microphone and DT headphones (either the 240 or 770). Or you could go with the NT1-A and the Apple headphones (not ideal, but it will work). Or you could go for the SM7B mic and the DT 240 headphones. Just because you go for the Semi or pro mic and headphones, doesn't mean you have to get Logic either. The NT1-A comes with a pop-shield.

Create Your Own Voice Reel

Template & Guide

Chapter 5: Recording Environment

Overview

1. Where to record your Voice Reel
2. Your Workstation
3. Your Comfort

Where To Record Your Voice Reel

We're taking it that if you're reading this Ebook, you're not interested in hiring a commercial studio to record your voice reel. That's ok. We're also assuming you don't have thousands of pounds or square feet to experiment with sophisticated acoustic treatment for your living situation. So we're not going to waste your time exploring those options. We're going to look at some quick, easy steps to help improve the acoustics of your space.

For the moment, this is where you become experts in audio. Put your actor/performer hat away. Think like an audio nerd. Our ears need to be super attuned to the environment and we need to listen. Our objective here is to find and create the **optimal space for audio quality**.

We think it's great that you're putting in the time to learn how to improve the acoustics of your home recording space, it will make you a better voice artist in the long run. Understanding audio and the process of recording from the ground up will massively help you, not just in creating your voice reel, but also in any recording situation. You will be able to apply the steps we outline in the succeeding sections and chapters to any recording situation including: recording audiobooks, podcasts, radio plays etc.

Sound Isolation

Sound isolation is actually a science. It is a specialist field and to get absolute isolation and control over it requires huge amounts of knowledge and resources. All *you* need to think about for your purposes is "what is the quietest room?". 'Quietest' in terms of noises from the outside. Things to think about:

- Is there any traffic outside? Loud motorbikes, trucks?
- What time is your Amazon delivery arriving?
- What time are the dustbins being collected?
- Will there be any roadworks at the time of recording?
- What's the weather like? Rainy? Windy? Can you hear it?
- Do you have neighbours walking up and down stairs?
- Who's in the house? Will they be slamming doors?
- Does Terry walk his yapping Chihuahua on Saturday morning?
- Low rumbles

Obviously, you can't do anything about the above, but you can be aware of them and plan ahead. Honestly, the worst thing in the world is focusing all of your attention on a performance, to then listen back and realise you've also recorded the aeroplane flying over ahead. You especially can't have the above going on when you're recording remotely for a studio. So walk around your flat/house/apartment, find the quietest room (under the stairs, broom closet etc), set up shop. Close the windows. Close the doors. It doesn't have to be permanent, just a place you know you can go to at any time for that illustrious peace and quiet.

Sound Attenuation

Now you've found your spot, it's time to think about improving it. It isn't good enough that you have a quiet room, the room itself will be full of surprises acoustically that will impact on the quality of your audio. We've called this 'attenuation' because you'll never be able to get it perfectly dead acoustically, and also be comfortable at the same time. It's a balance. All we're after is to take appropriate steps with the aim of reducing echo.

The thing about echo is that it is extremely, if not impossible, to get rid of in post-production (See Chapter 6 Recording and Editing). Undesirable echo on voice recordings will take your voice reel from good to bad very quickly. So we need you to take steps to remove the echo, before you hit record. The main issues are - hard surfaces - you need to cover them as much as you can.

To remove echo you need to think about the following:

- Curtains - are there any curtains you can close? Don't worry if not.
- Carpet - does the room have carpet? If not, can you get a rug?
- Are there big, heavy soft sofas, pillows, beds, mattresses in the room?

If the answer to all the questions above is 'no', that's ok. You can still do things about it using the steps in the next section.

Sound Reflection

Remember in Chapter 4 where we discussed off the shelf Reflection Filters? This is where they come in. We think this can be a fun, creative element, because there are so many ways to do it. Essentially, we're barricading the microphone from echo in the room. All you need to do is put loads of soft stuff behind and around the microphone. We're not going to talk about it, we're just going to show you some solutions we've seen over the years:



Your Workstation

We're not going to stretch this section out unnecessarily. You'll have covered most of this ground by following the steps in the previous chapter. But there are a couple items you might consider:

Do you want to sit or stand?

Now, don't get us wrong, sitting or standing does have an impact on vocal delivery. That being said, the purpose of this document is to teach you how to make an effective commercial voice reel. We think the best way for you to do this is by sitting down. Sitting down will relax your nervous system and provide for a much more comfortable take, which is much more suited towards commercial voice work. Nonetheless, there may be times in voice work where you would want to stand i.e. higher energy pieces, character work etc. If you would rather work in this way, that's absolutely no problem, just ensure you take the same precautions with your mic set up as if you were sitting down at your desk.

Sitting to record your voice reel

If you're going to sit down whilst recording, which we recommend, just apply the following logic to your furniture:

Chair/Desk/Table

1. Make sure it's solid i.e. it doesn't move, shake or squeak.
2. Try not to kick the table or chair with your feet or rest your elbows on it whilst you're recording - the microphone will pick it up. It won't sound good.

Electronics

If you're putting the microphone and your laptop on the table, make sure to put a towel or blanket down first. Often you'll find that the microphone will pick up the sound of the computer fan as you push your computer to do more work than it usually does (recording etc). It's best to keep the computer as far away from the microphone as possible whilst also being within reaching distance. The main thing is for you to be able to see the copy/script you need to read - you might want to print or write it out instead of using the computer screen. Oh, and turn your phone on Airplane mode.

Your Comfort

Your comfort is paramount. Make sure as you come to record with a glass of ideally warm water. If not warm water, just warm and/or warm lemon or mint tea (nothing with dairy). You're going to need it. It warms up your vocal chords and removes saliva which sounds horrible on tape unless you're into ASMR. Wear comfortable shoes. Wear comfortable clothes. Give yourself some time to settle into recording. Ideally you'd set up your recording space the day before so that you're not rushing when it comes to hitting record. It's just good practice and better for your mental health.

Create Your Own Voice Reel

Template & Guide

Chapter 6: Recording & Editing

Overview:

- How To Record Your Voice Reel
- How To Edit Your Voice Reel
- How To Add Music To Your Voice Reel
- Mastering Your Voice Reel

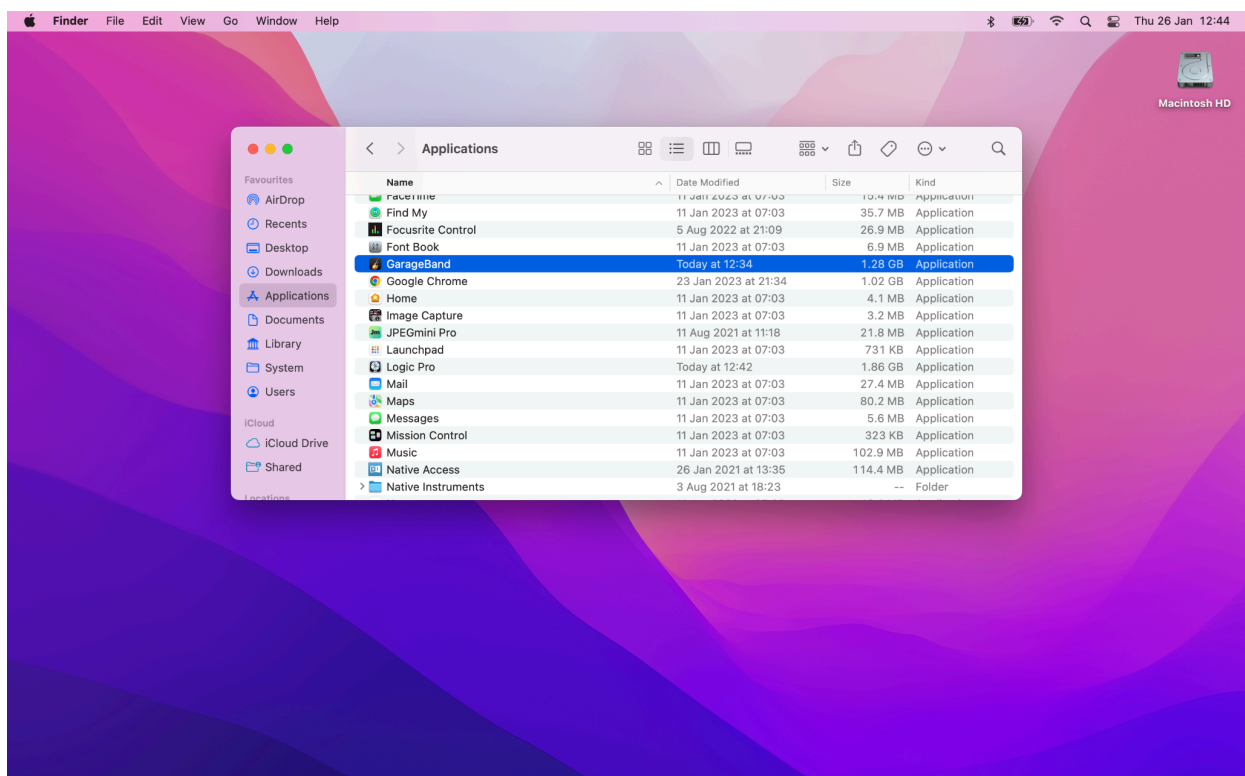
How to Record Your Voice Reel

You have your scripts. You have your equipment. You've planned and prepared your recording environment. It sounds like you're ready to start recording.

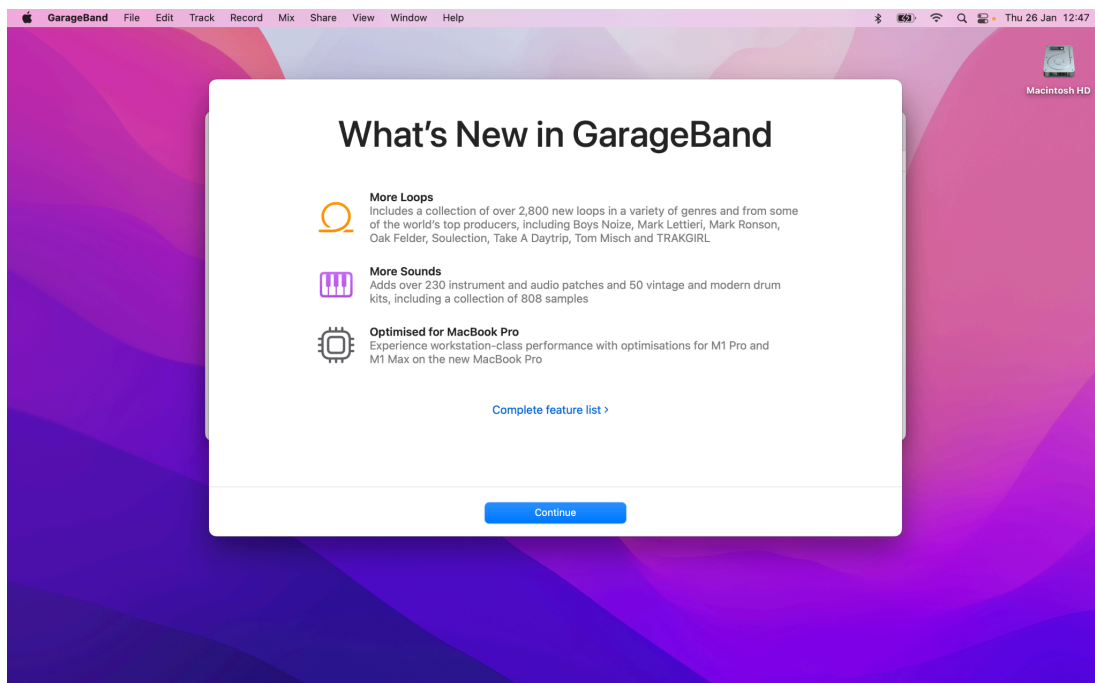
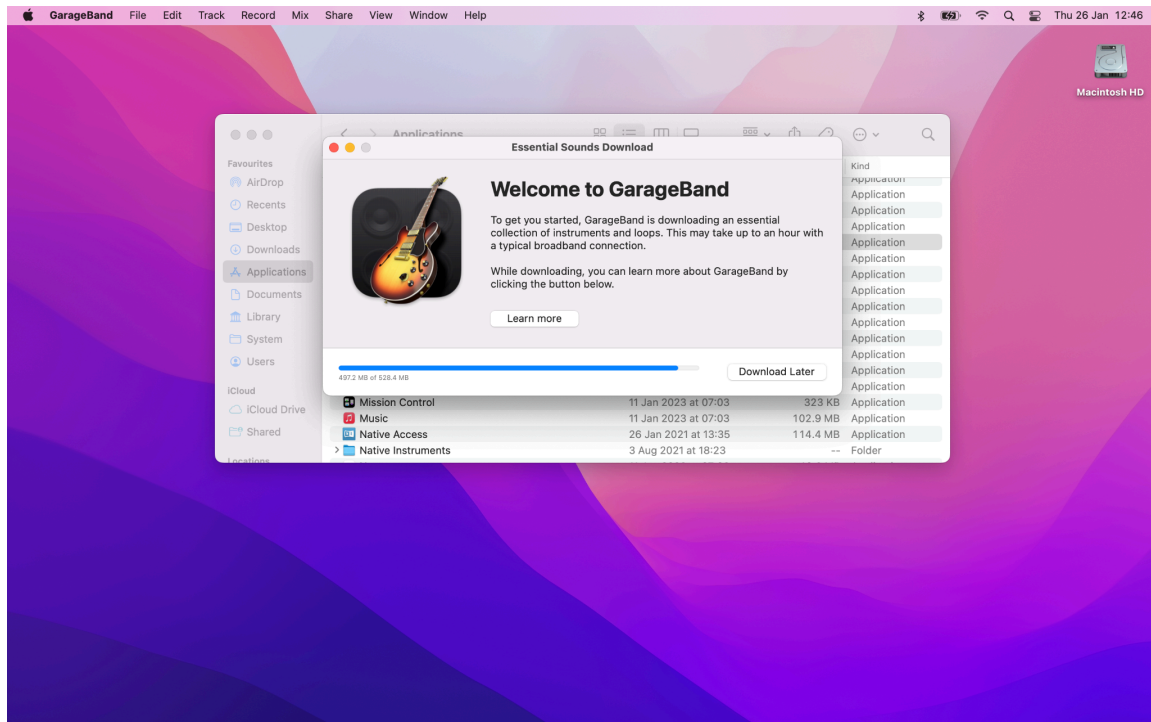
As mentioned in Chapter 5, we will be using Apple's free audio application called Garageband to show you that you don't need expensive studio software to make your voice reel. The most important elements to recording your voice reel we've discussed in the previous chapters. Are you ready?

Part 1 - Opening Garageband

Locate the Garageband app in your Applications folder.

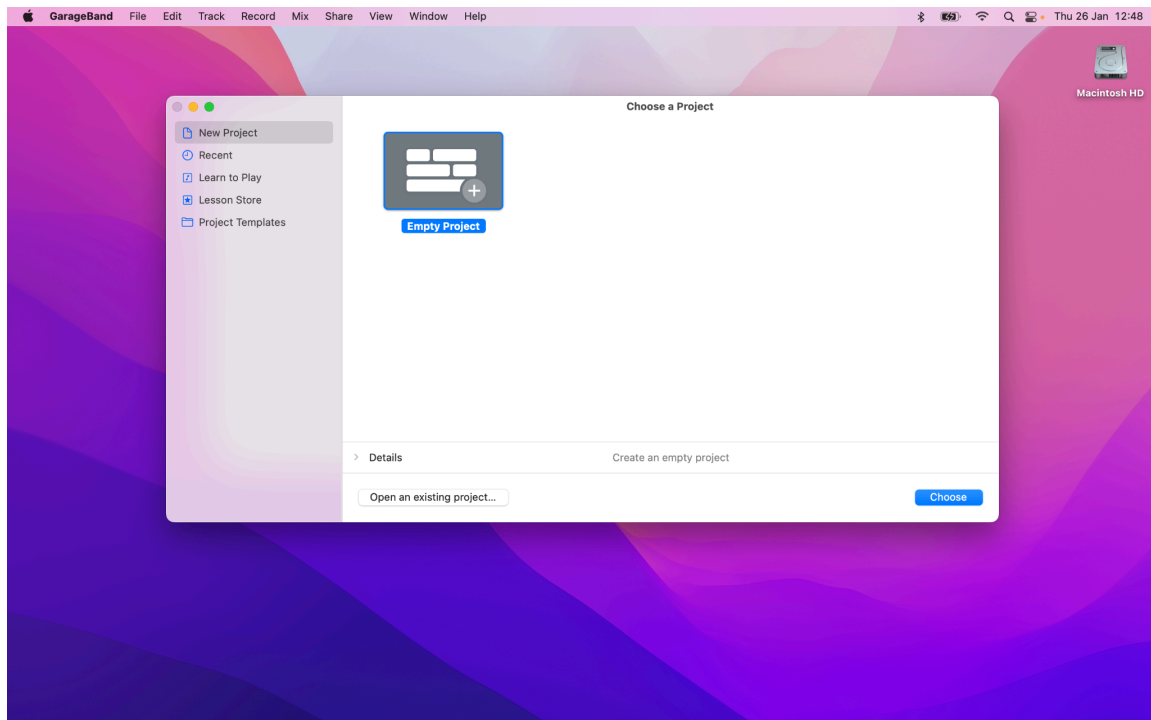


If you have opened Garageband for the first time you will be presented with the option to download digital musical instruments. This might be useful to you further down the line for creative purposes, but if creating music isn't for you, you don't need to do this now.



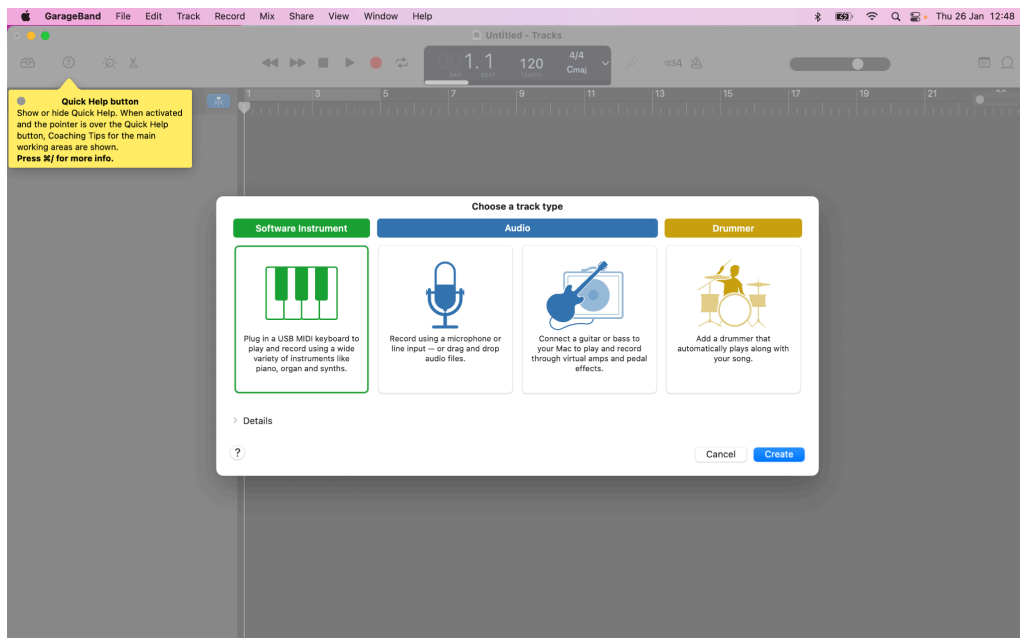
Click continue on this page.

You should be presented with the opportunity to create an 'Empty Project'. Make sure it is selected and hit the 'Choose' button in the bottom right corner.

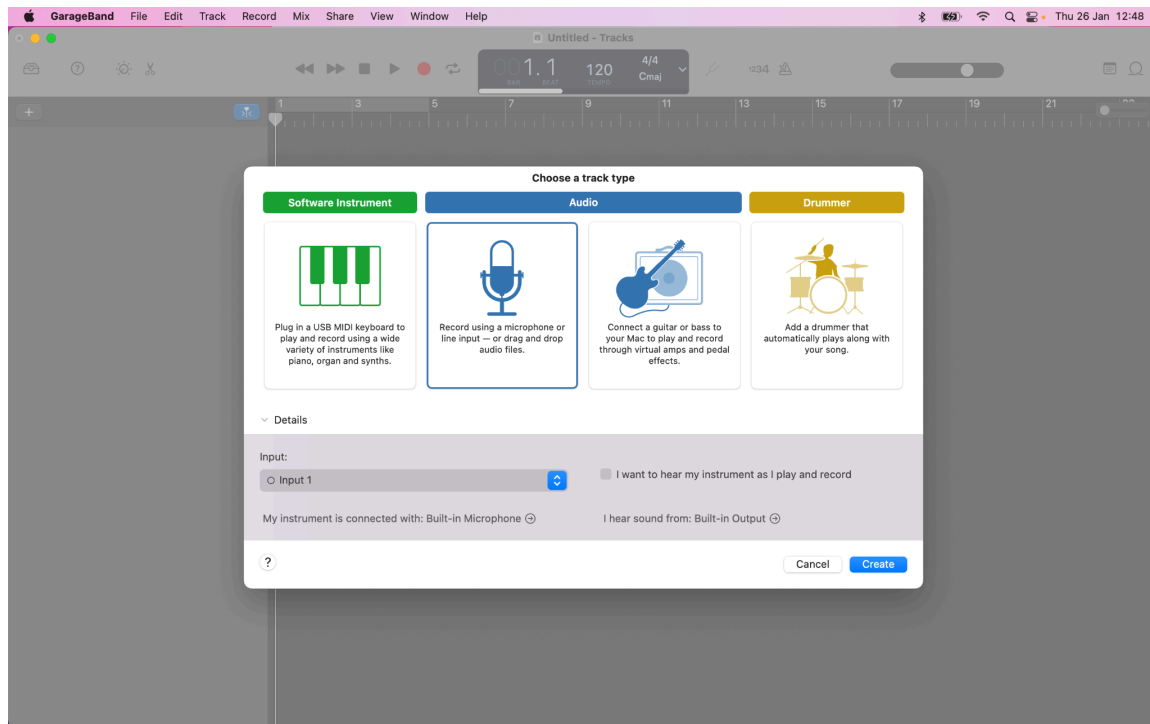


Part 2 - Selecting your input and output

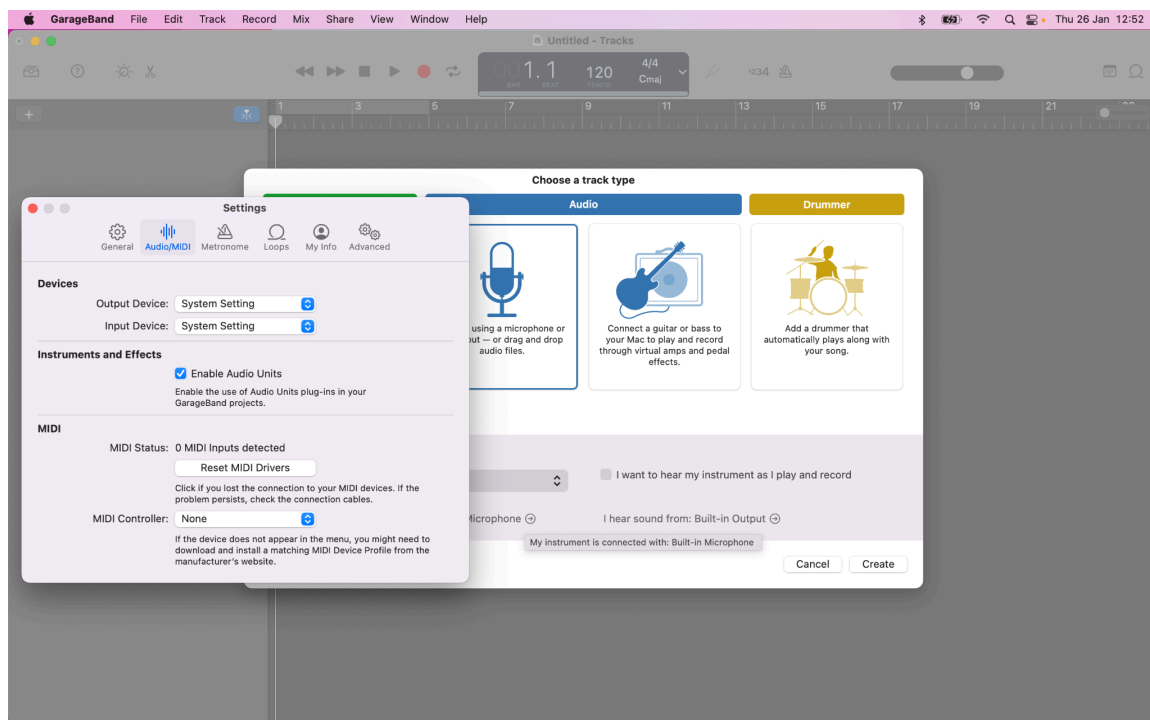
You should be presented with this window. Click the blue microphone.



When the blue microphone is selected, a dropdown menu should appear.



Where it says 'My Instrument is connected with: Built-in Microphone', click the little arrow next to it and a new window should pop up. We need to change the 'input' and 'output' device of your laptop to match the microphone and headphones that you're using.



39

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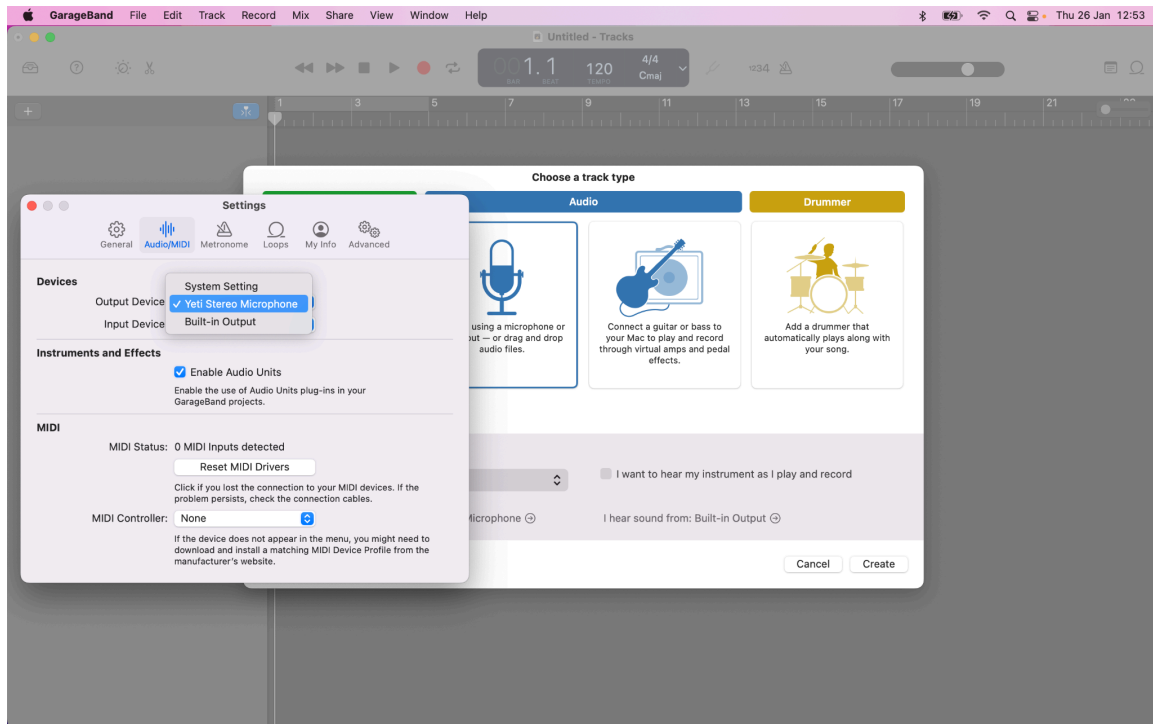
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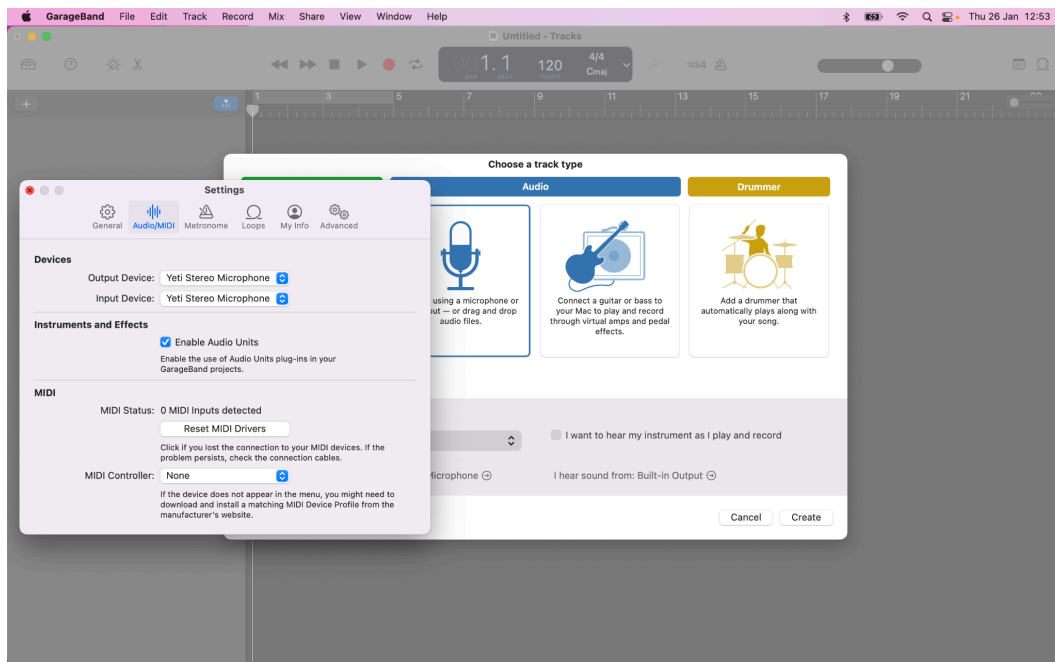
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For the purposes of this document, we're using Yeti microphone and DT770 headphones (plugged into the Yeti). So we need to change the 'Output' to 'Yeti' and the 'Input' to Yeti.



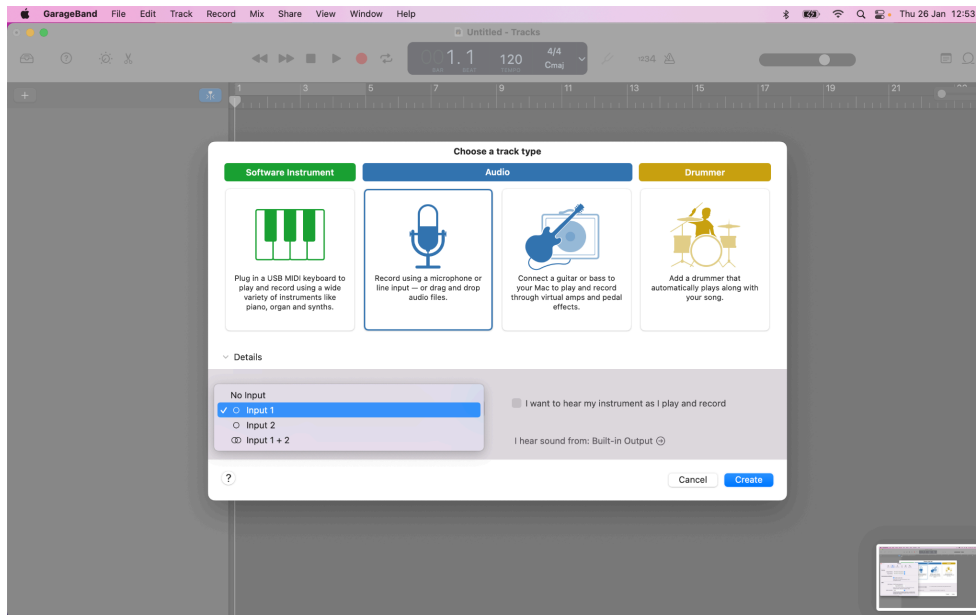
Once you've changed both settings it should look like this.



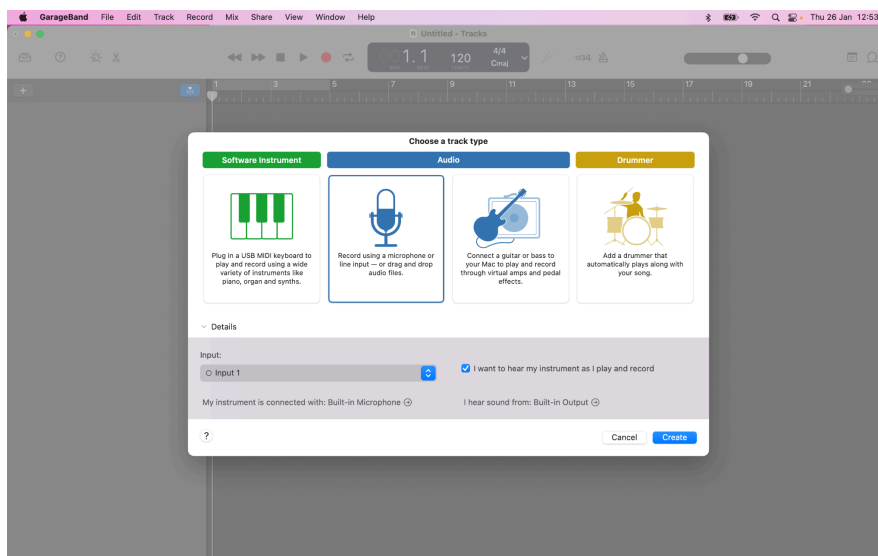
You can also plug your headphones into your laptop if you want. In which case you would need to select your 'Input' as 'Yeti' and your 'Output' as 'Built-In-Output'. If you're using the other set ups as listed in the previous chapter (NT1-A or SM7B), you will want to select the 'Focusrite' or whatever external soundcard your using for your microphone and headphones here.

Close this window by clicking the red cross in the top left once you have selected your microphone and headphones.

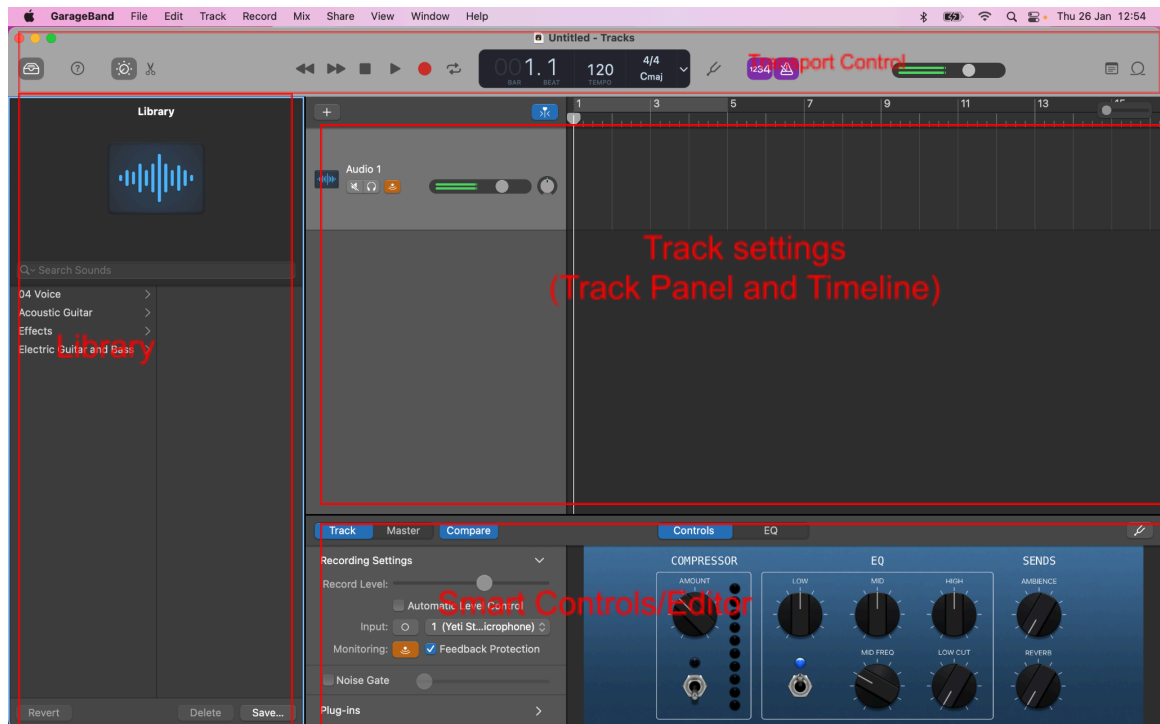
Now, where it says 'Input', make sure 'Input 1' is selected.



Click the little box where it says 'I want to hear my instrument as I play and record'. Then click 'create'.



You should be presented with the following screen.



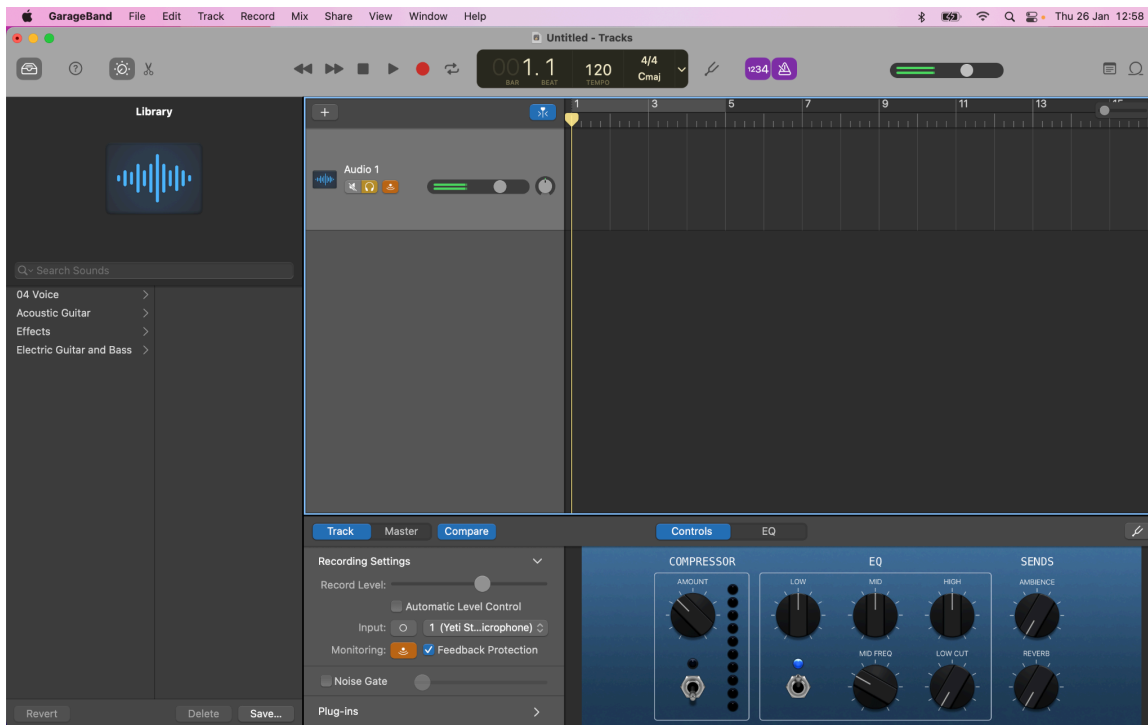
Transport Controls- this area controls the setting of the project.

Content Library - this is a library of musical instruments. You can close this if you like.

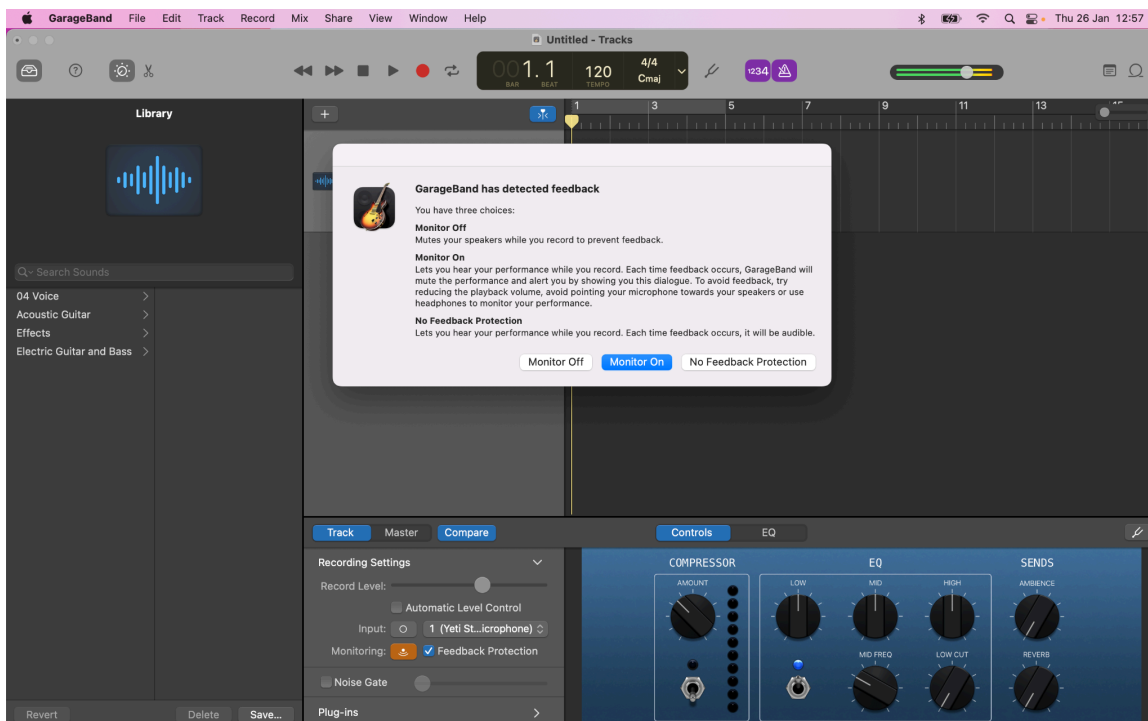
Track settings (track panel and Timeline)- this is where we control the settings of each track. A 'track' is essentially the place where your recording will be made and stored. You can have multiple tracks.

Smart Controls/Editor - this is where we control the settings of each track.

Part 3 - Setting up your DAW workstation

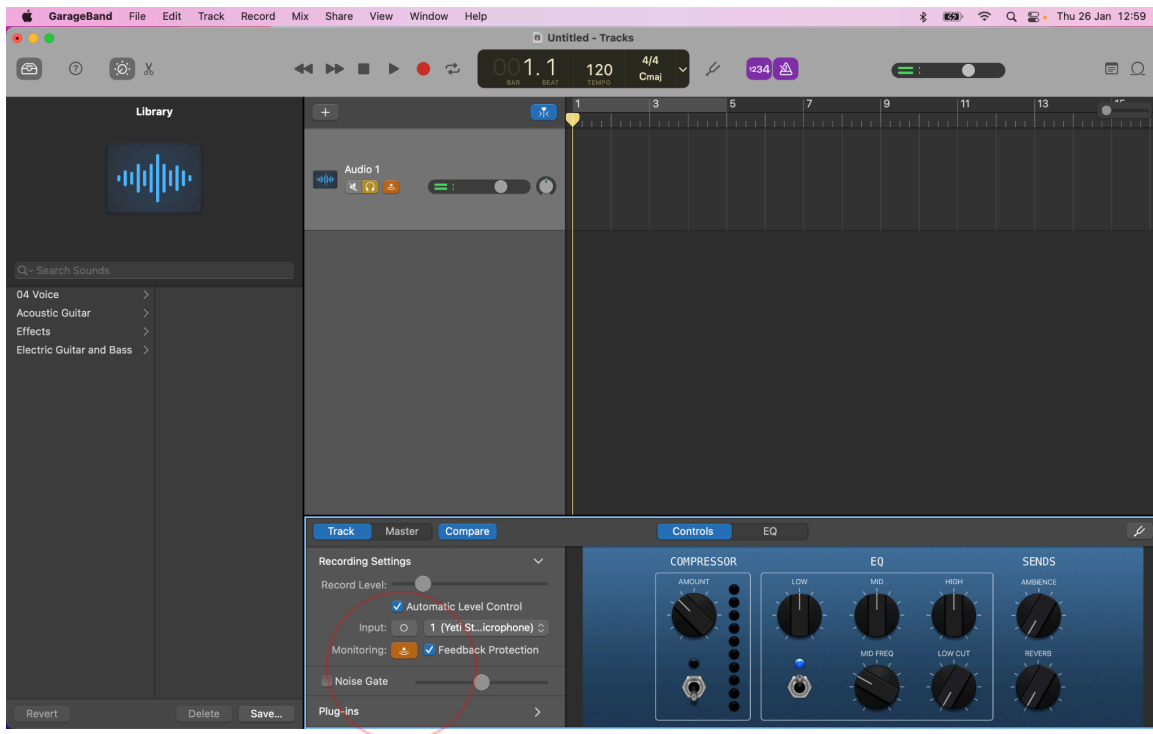


On the track, underneath where it says 'Audio 1' we need to click the headphones button so that it turns yellow. You might be presented with the following screen (next image):

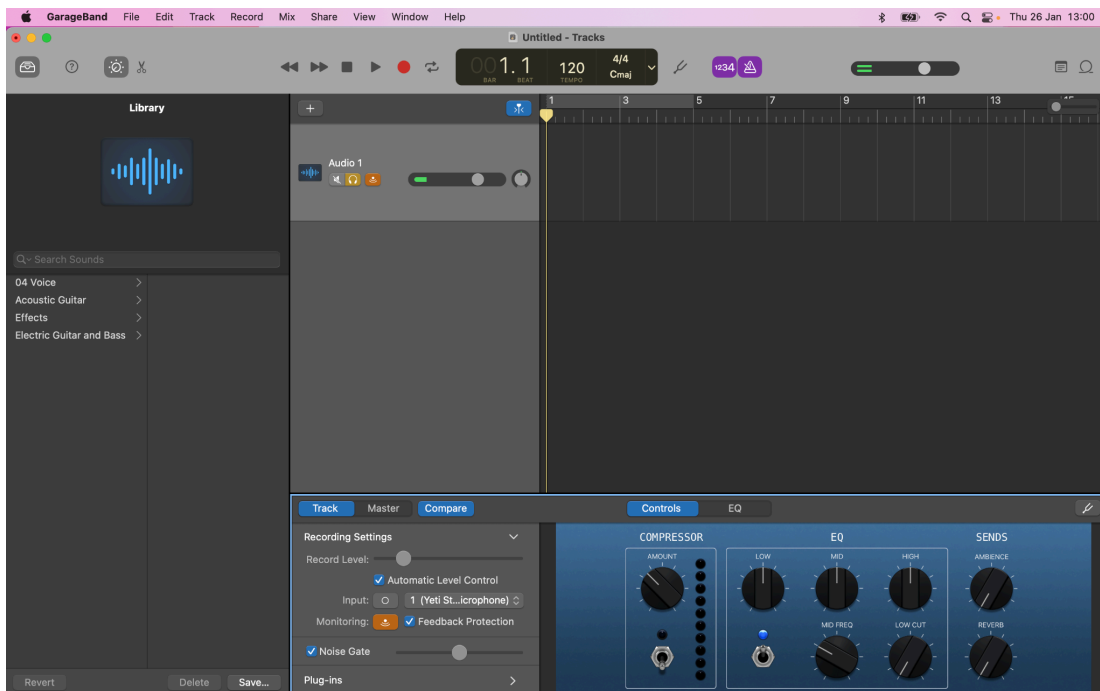


If your headphones are plugged in and selected, click 'monitor on'.

Look towards the Smart Controls panel at the bottom of the page. If 'Automatic Level Control' is selected, turn it off. It's OK if 'Feedback Protection' is selected.

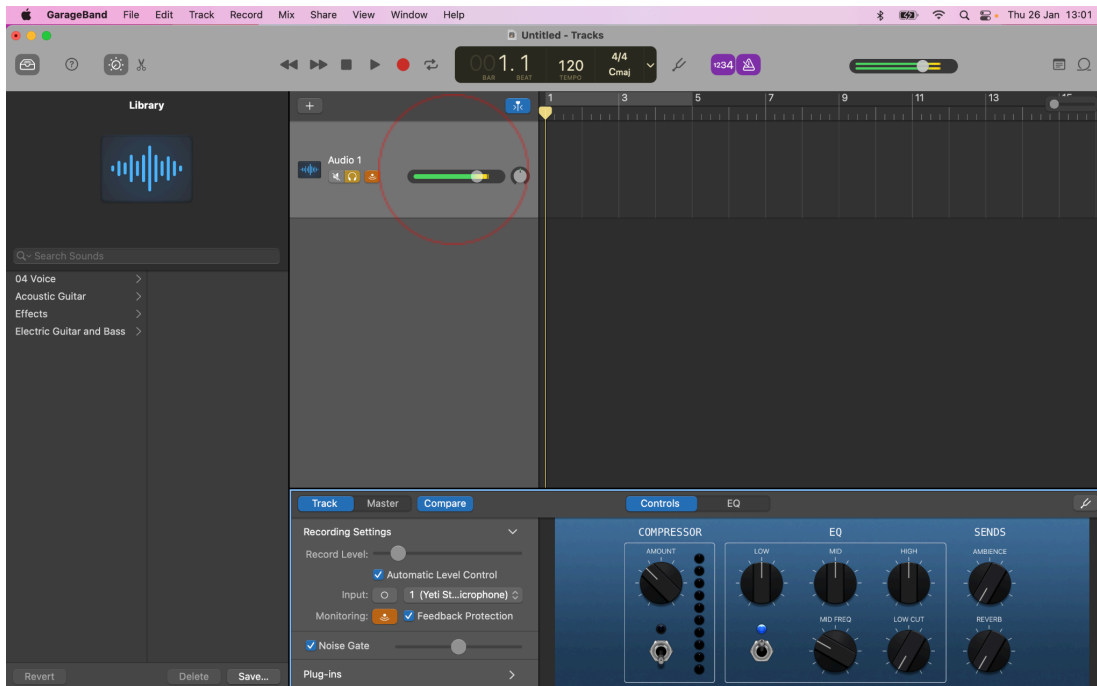


Select 'Noise Gate'



Look at the level monitor on the track and talk into the microphone. You want to talk very close to the microphone i.e. between 3cm to 10cm away.

When you talk at normal volume, you want the level monitor to sit comfortably in the yellow. You don't want it showing any signs of red as it will be too loud and distort. Orange is ok, but should only show in loud moments. If it's just showing green and no yellow, the level is too low.

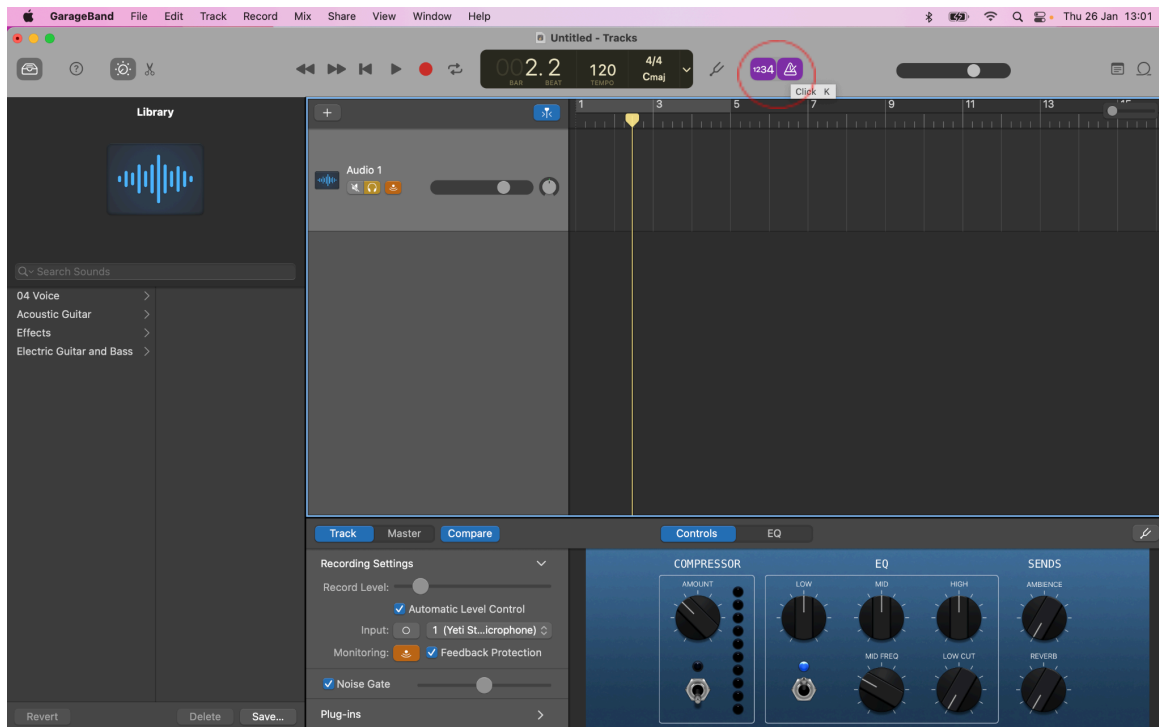


There are two ways to control the level of your microphone:

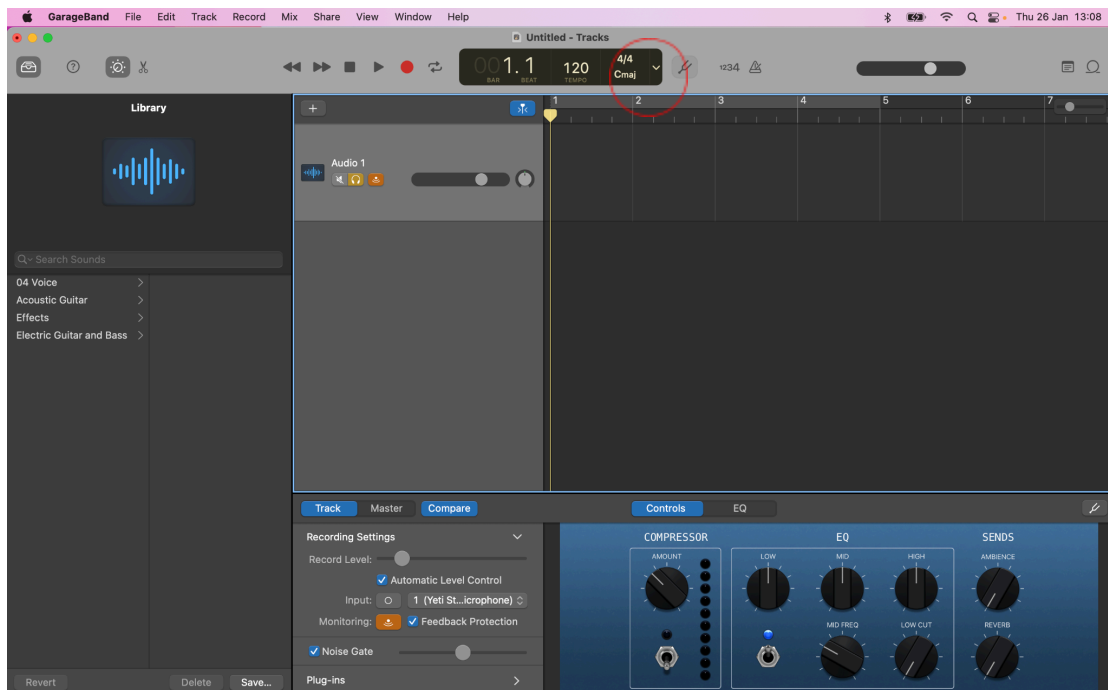
1. Laptop System preferences. If you're using a Yeti, go to the **Apple Menu**<System Settings<Sound<Input selection<Select Yeti<make sure the 'Input volume' slide is set to 50%.
2. Your microphone/external soundcard. If you're using a Yeti, there is a 'gain' knob on the back of the microphone, turn it to the middle (Yeti's are quite 'hot' and don't need much gain, you may also want to turn it down to between 50% and 30%).
3. Within Garageband/your DAW. In Garageband, move the slider labelled 'Record Level' in the Recording Settings panel up and down. If you've followed step 1 and two and the level monitor is still in the orange and red area, you need to turn the 'Record Level' down until it is not orange and red every time you speak. It is imperative that your recording never dips into the red area. Any recording that does so is unusable.

There are so many combinations of microphone and soundcard combinations it's impossible to provide information for every individual set up. However, if you've purchased any of the equipment in the last chapter with the aim of making a voice reel for yourself and you're struggling with this set up, please email hello@createmyvoicereel.com and we'll be happy to advise free of charge.

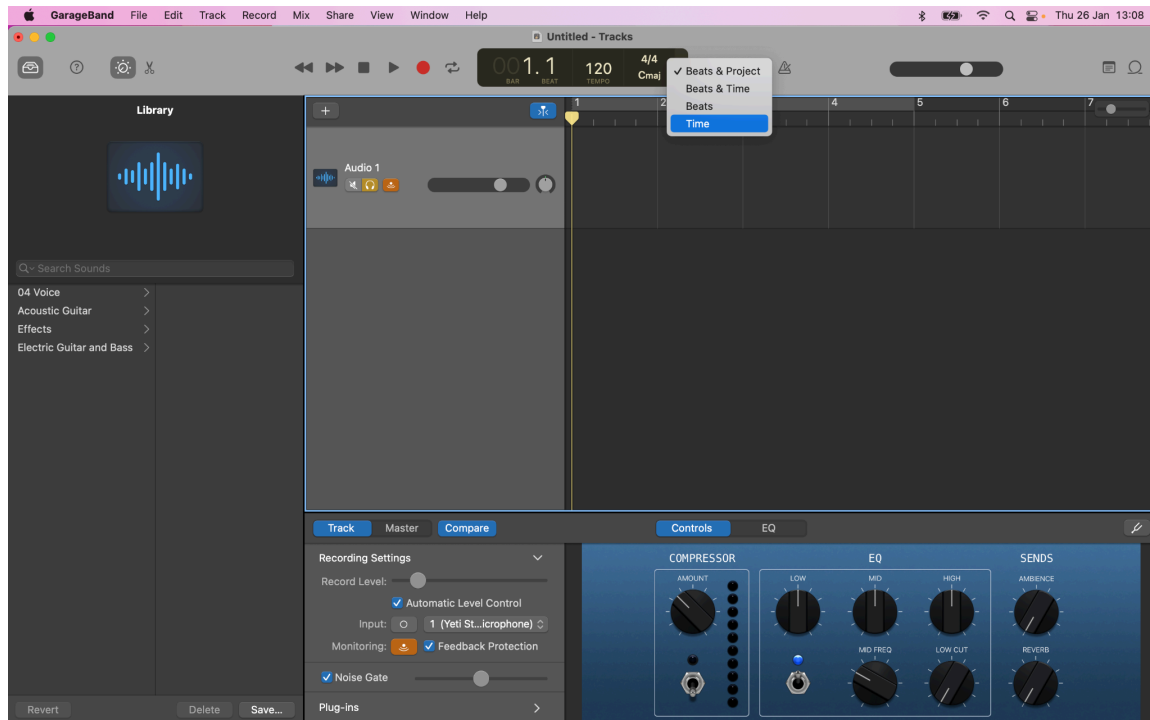
In the Transport Control Bar at the top of the page, turn off the metronome setting marked 'click' or hit 'K' on your computer keyboard to turn it off. Also, turn off the 'Count In' setting off or hit Control 'K' on your computer keyboard to turn it off.



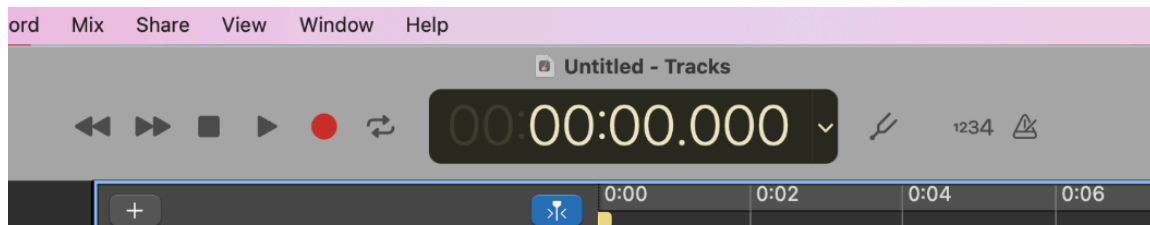
Finally, in the LCD display in the Transport Control Bar, click the little downwards chevron until a drop down appears.



In the drop down menu, select the 'Time' option.



Your LCD display in the Transport Control bar should now look like this:



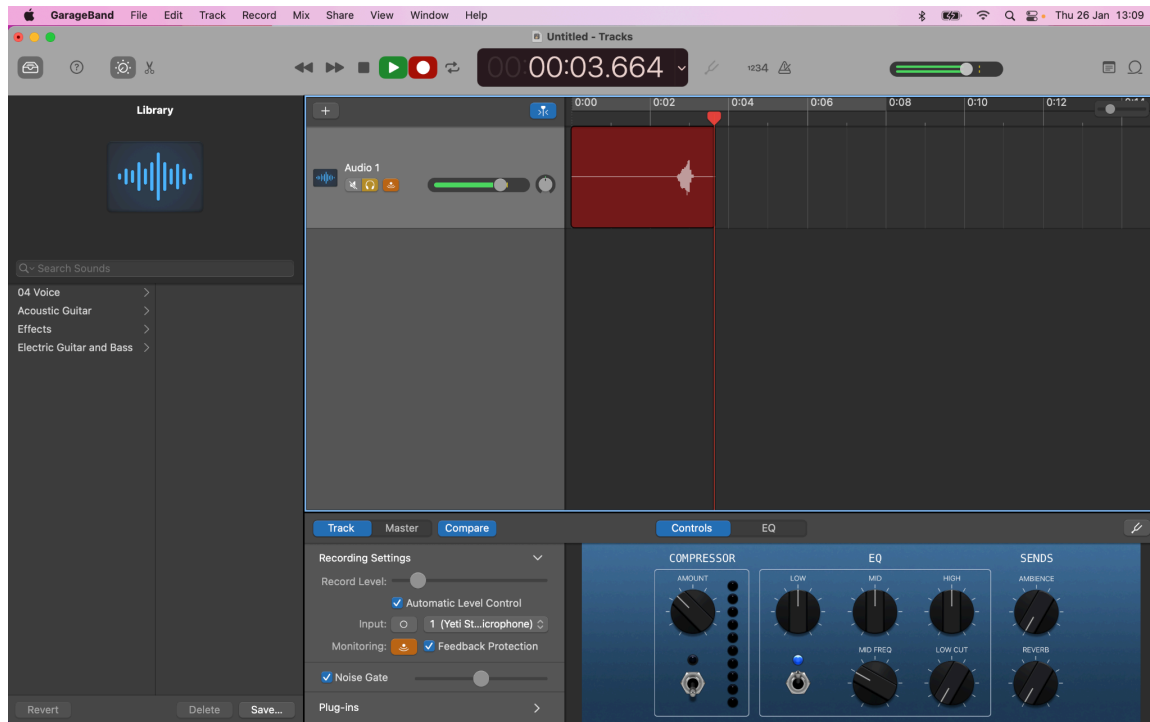
Part 4 - Hit record

To **record**, hit the letter 'R' on your computer keyboard.

To **stop** recording, hit the spacebar.

To listen and play, hit the spacebar.

To delete, hit delete.



You're now ready to record.

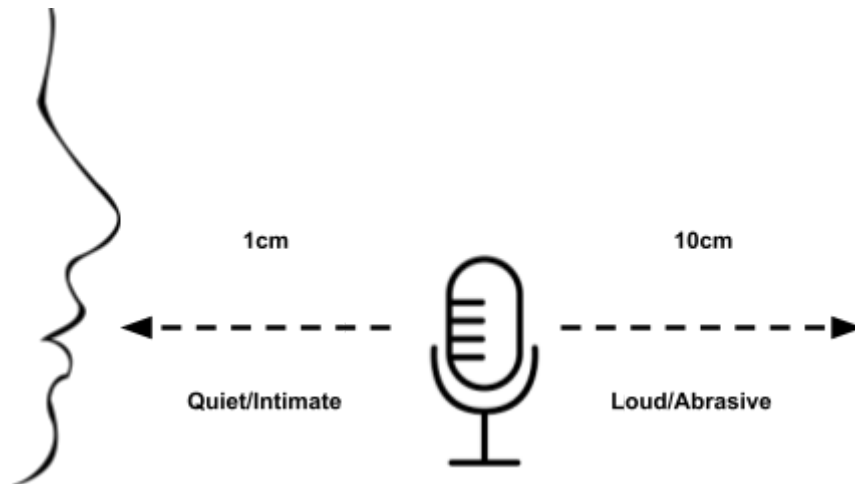
First, record your name a few times in different ways to get comfortable. Make sure to get a crisp and clean take.

Now, it's time to record your sample copy script. To make it easy, only record one script at a time. Record multiple takes of the same script. Until you get it right. Stop recording after each take and listen back.

Remember, each piece of copy should be no longer than 20 seconds. Don't get caught up trying to get the perfect take. Just record each piece from top to bottom over and over again until you've practised saying it a few times with the red light going. Recording pressure is tremendous. It takes years of experience to feel at ease immediately when recording and get it in one take. Be kind to yourself. Don't waste time fretting over the perfect take just yet, not until you're a bit more comfortable at least.

Part 5 - Microphone Technique

Try to work with the microphone whilst you record. For louder/higher energy pieces, move back slightly from the microphone or it will peak/distort more frequently. For quiet, more intimate recording of lower energy pieces, move the microphone closer to your mouth for better audio.



Part 6 - SAVE!

After every recording - **press 'Command S'**. You don't want to record the perfect take and not have a copy saved!

Save this copy of the project as 'VO_RAWAUDIO_AD1'.

Once you have finished recording everything you want to record, save it again. Now, save a second copy as 'VO_EDIT_AD1'. You should not touch or edit the project file name 'VO_RAWAUDIO_AD1'. This is your backup copy that you will refer to if you make a mistake.

The copy of your project named 'VO_EDIT_AD1' is the project that you will edit and choose your favourite takes to clean up and put music to.

How To Edit Your Voice Reel

That's it. You've done it. You've recorded your first voice reel sample Ad. Well done! You might not think it, but what you've done already is an achievement in and of itself. Not many people get to this stage, so we want you to just take a minute and pat yourself on the back. Now we start to make it sound like a commercial...

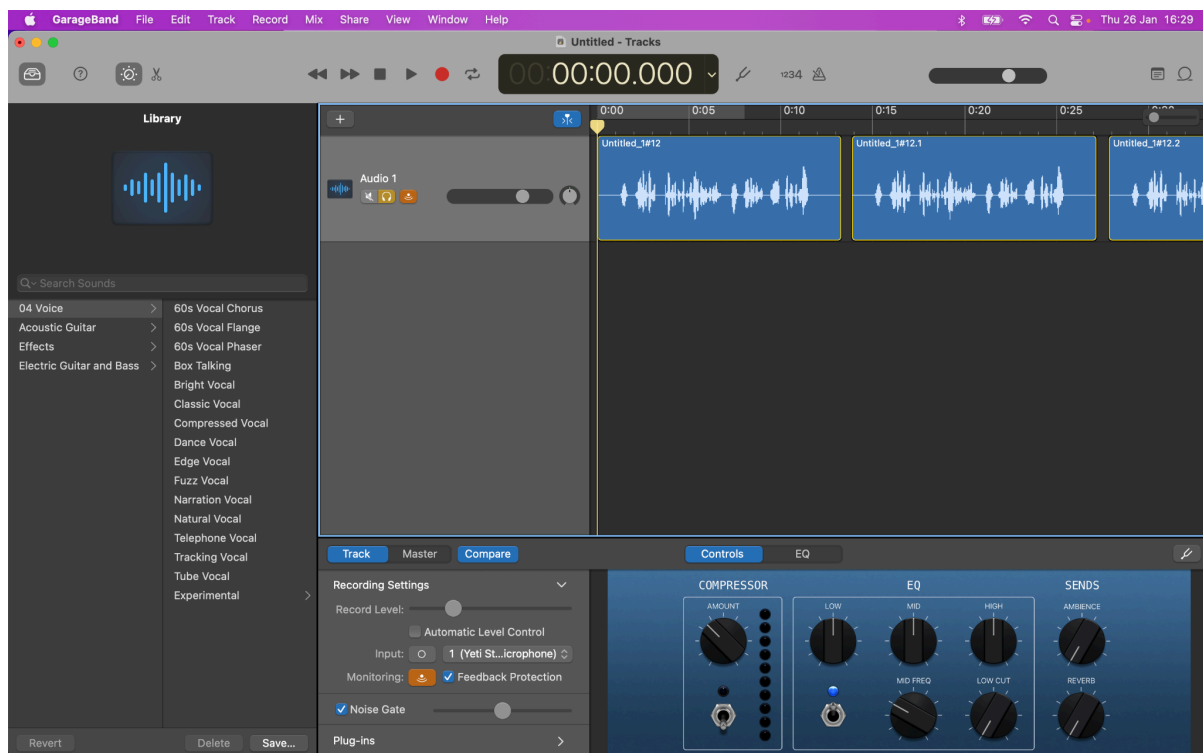
Before you get started editing your voice reel, it's worth mentioning we offer a service called Mix My Voice Reel where we take your RAW Audio project and finish it for you. We will edit, sync to high quality music, mix and master your reel. To find out more please visit:

<https://createmyvoicereel.com/service/mix-my-voice-reel/>

You've got this far, however, so give it a go yourself. If it's too much, help is not far away.

Part 1 - Find the right take

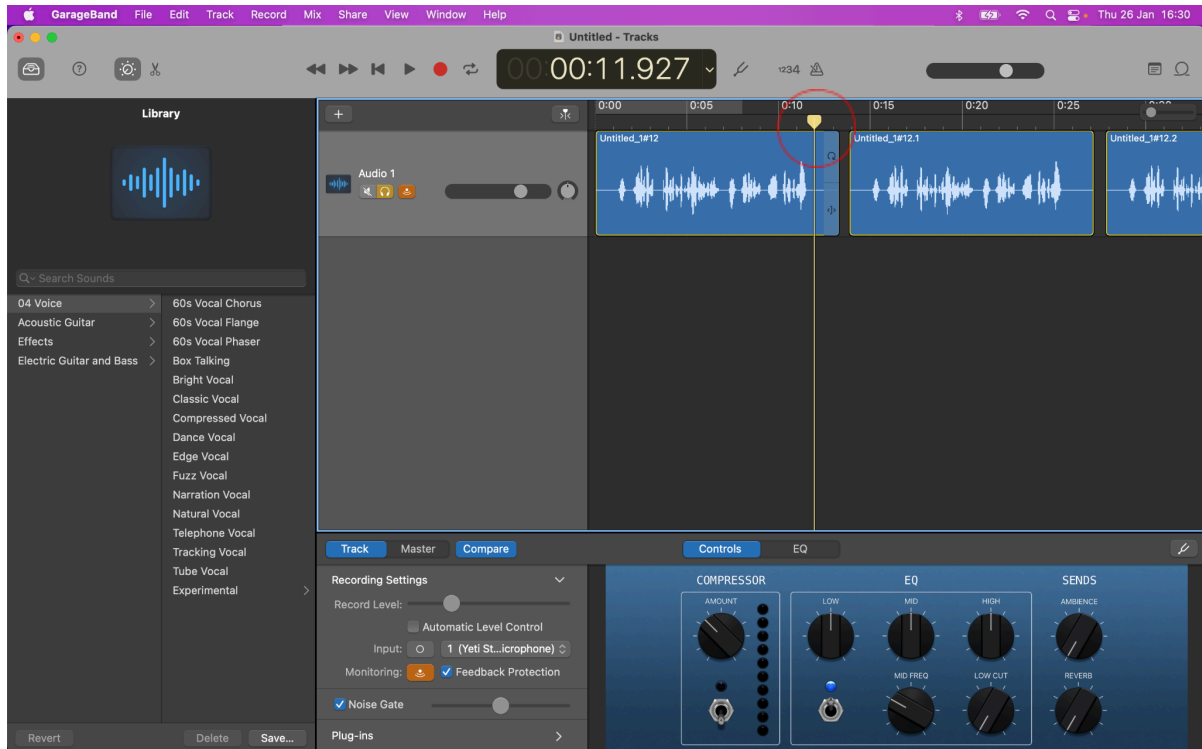
Open project named 'VO_EDIT_AD1'. You should probably be in a situation where you have maybe 2-3 takes of the copy recorded.



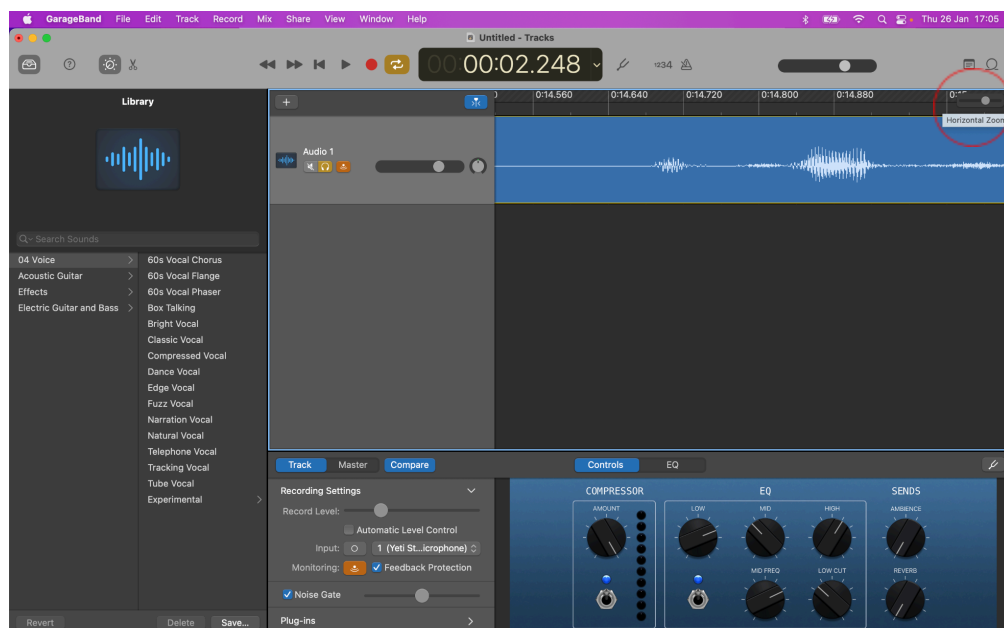
The best takes are the ones with least mistakes, and the clearest and most effective delivery of your copy. Only you will be able to tell which takes are the best. There might be bits of one you like, and bits of another. Choose the take that is the most consistent, we will show you how to change things up if you want to steal from other takes to make one good one.

Part 2 - Chop it up and stick it back together again

We need to clean up the dead space. Move the Playhead to the areas around the recorded sound. The playhead is the white line and downwards arrow head that moves along with the recording in the Timeline panel. Just click and drag it to where you want it.



If you're struggling to see where the Playhead is going, you can zoom in using the horizontal Zoom to move in and out.



51

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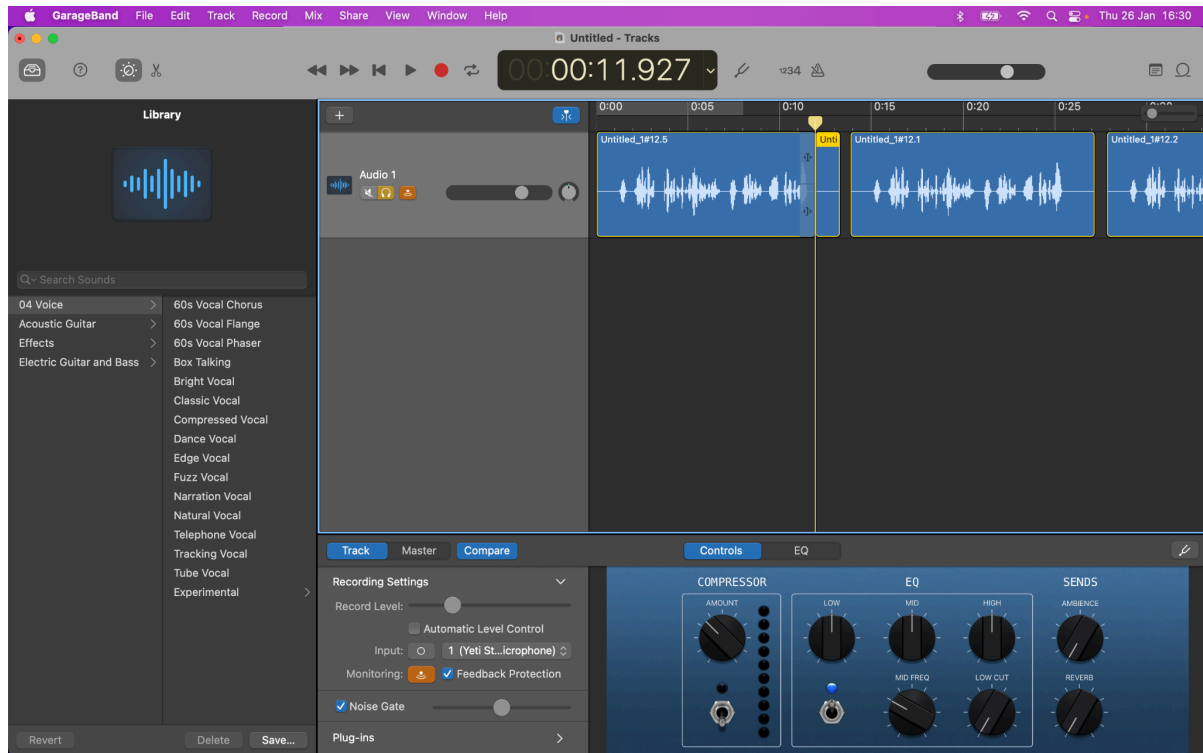
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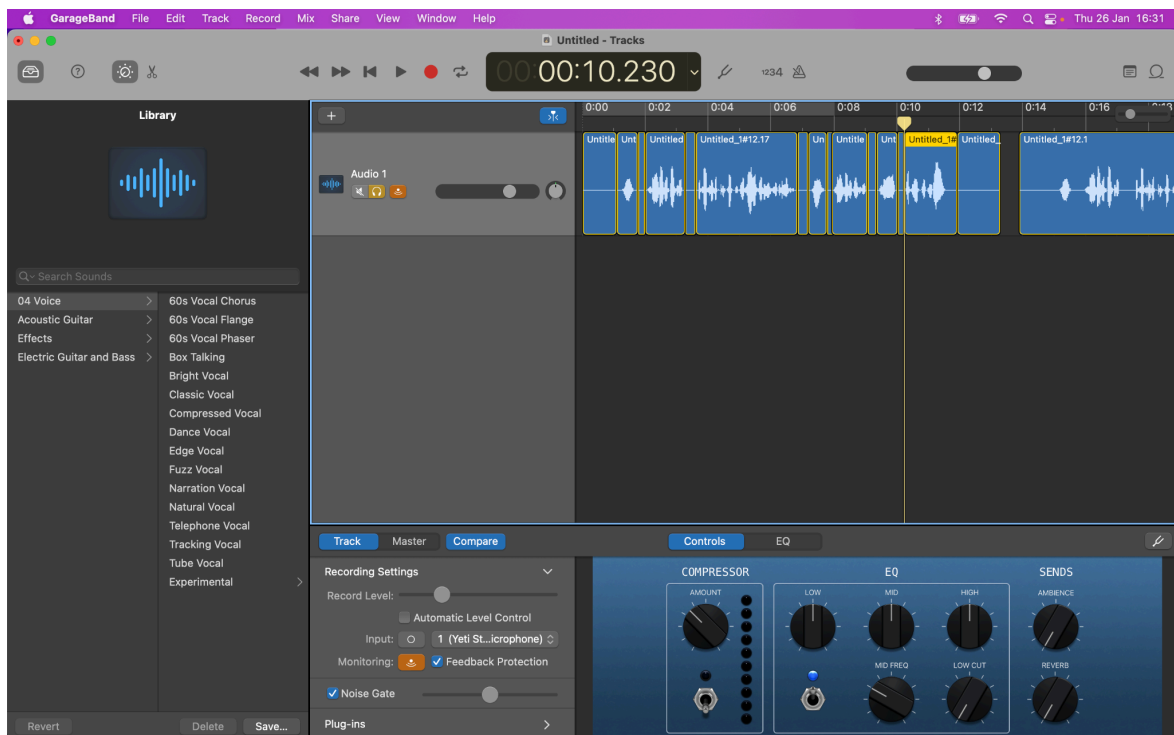
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Select the section of the recording you want to tidy up and hit command and 'T' to split the section.



Once you're done identifying all the gaps and splitting the sections, it should look a bit like this.



52

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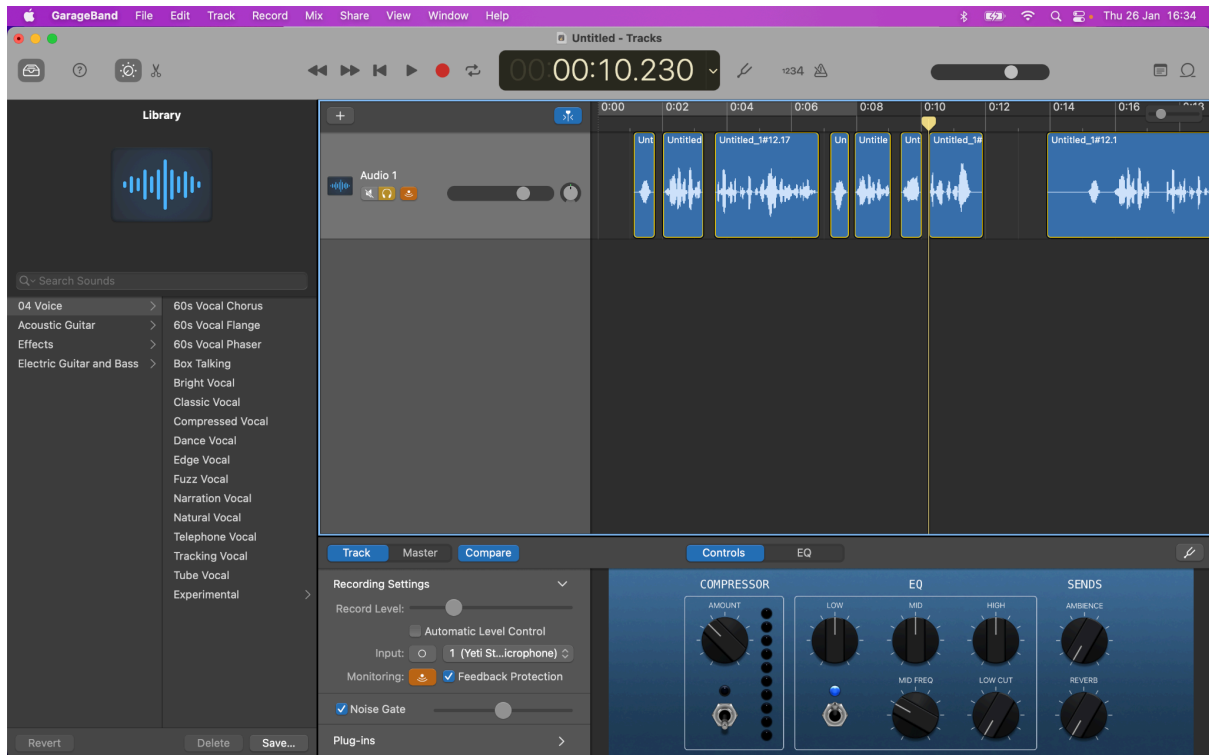
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CreateMyVoiceReel.com is powered by PRONK! Productions LLP.

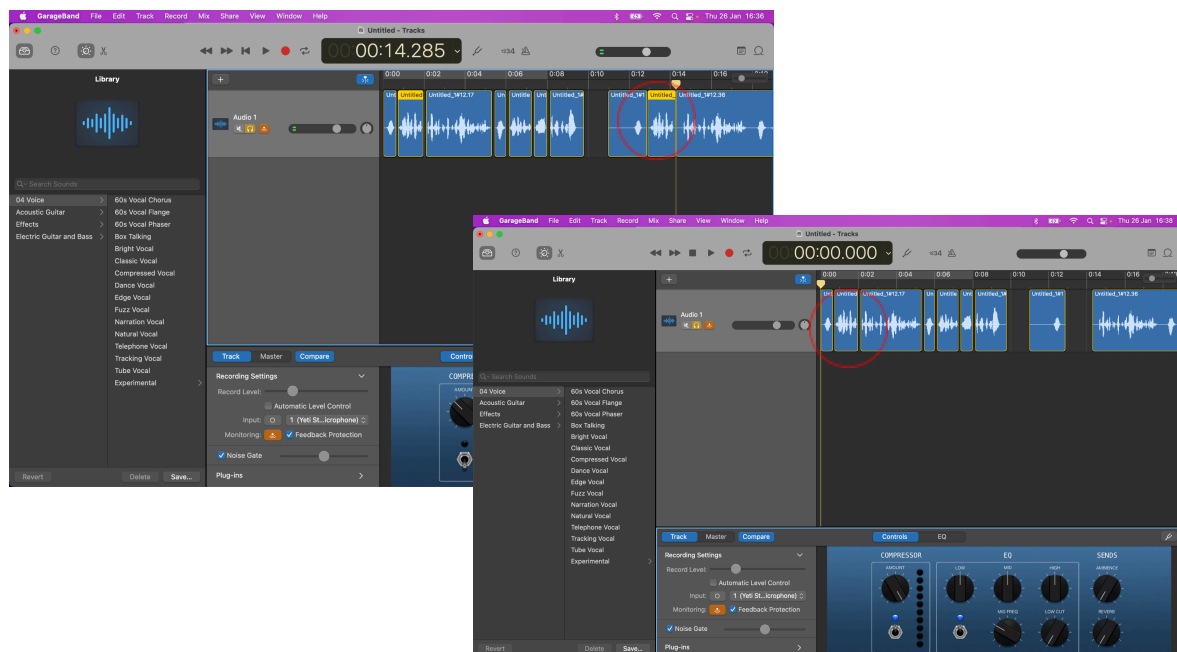
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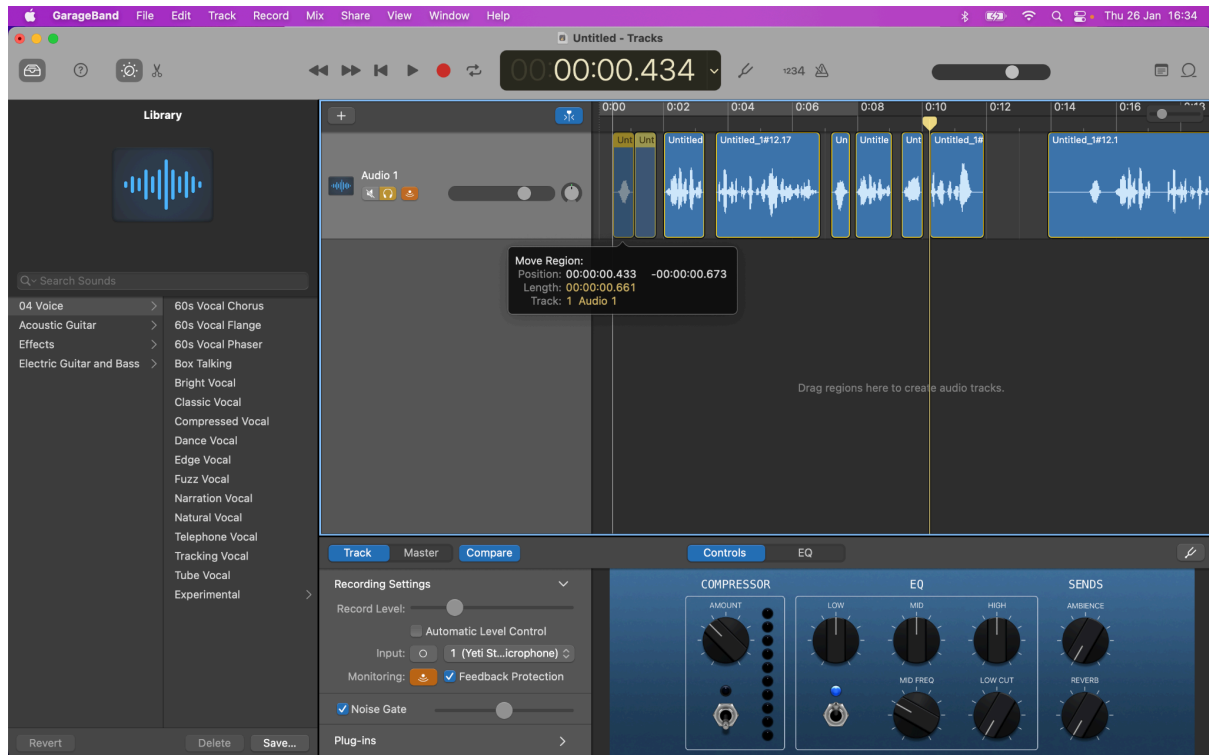
You can then select each bit of silence and delete it.



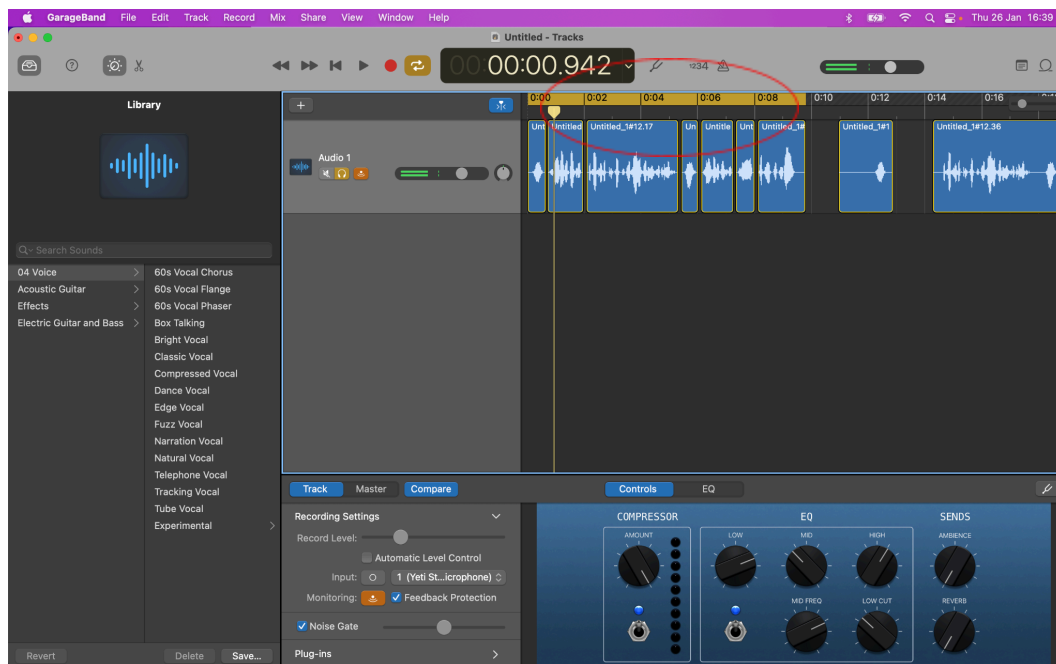
If there's bits you like in different sections that you would like to pull together into one take, that's fine. This is the place to do it. Just delete the sections you don't want and move the sections you want. To move sections, click and drag into place.



Now move all the pieces together so they're nice and tight. Listen back. There is a balance here. It needs to sound natural and audible, but also crisp and clean like a commercial. The only way you'll know is by listening.



Click the loop bar at the top of the Timeline panel so that you can listen to each sample over and over again. This is useful when you're adjusting the track levels which we are about to do.



54

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Do you need to print this? Please consider the environment before printing this document.

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In the Smart Control Panel, turn on the compressor:



Turn the compressor up to max:



The two knobs in the 'SENDS' panel should be set to zero. If you want to play around with the EQ feel free. Switch it on and then adjust the Low, Mid, and High. You shouldn't turn any of the EQ settings up full. If you want to play it safe, keep them at 50%. For our Yeti, we set as follows (but bear in mind this is dependent on voice and environment so may not work for your specific situation):



How To Add Music To Your Voice Reel

Music helps to give context to your voice. Remember, from chapter 1? Context is key. If it's a slick sport commercial, we need contemporary electronic music. If it's a luxury holiday, we need sophisticated acoustic music. If it's a kid's toy, we need upbeat, jingle-jangle, all-the-thrills playful music. The list is endless. But music choice really helps take your voice reel from zero-hundred.

Copyright-Free Music

It is essential however, that you use copyright free music. And this is a little tricky to find.

There are a lot of options out there for subscription services where you can download copyright free music for a monthly fee. But we don't think subscription services for your purposes are the best way to go.

Copyright free music subscription services charge you per month/per year for a licence to use their music, but if you're not paying for the licence then you can't use their music. You're about to put someone else's music onto your voice reel for voice agents to have on their website and use to send out to clients. You would have to pay a subscription fee for your own voice reel until you asked the agent to take down your sample, and that just doesn't make sense.

Shutterstock offers options to buy individual music tracks for roughly £39 per track. The music is great! But you'd end up spending £234 on six tracks for your reel even though you're only going to be using 10-15 seconds of each track... Copyright still applies. Bensound is another online distributor that allows you to buy single track licences for music.

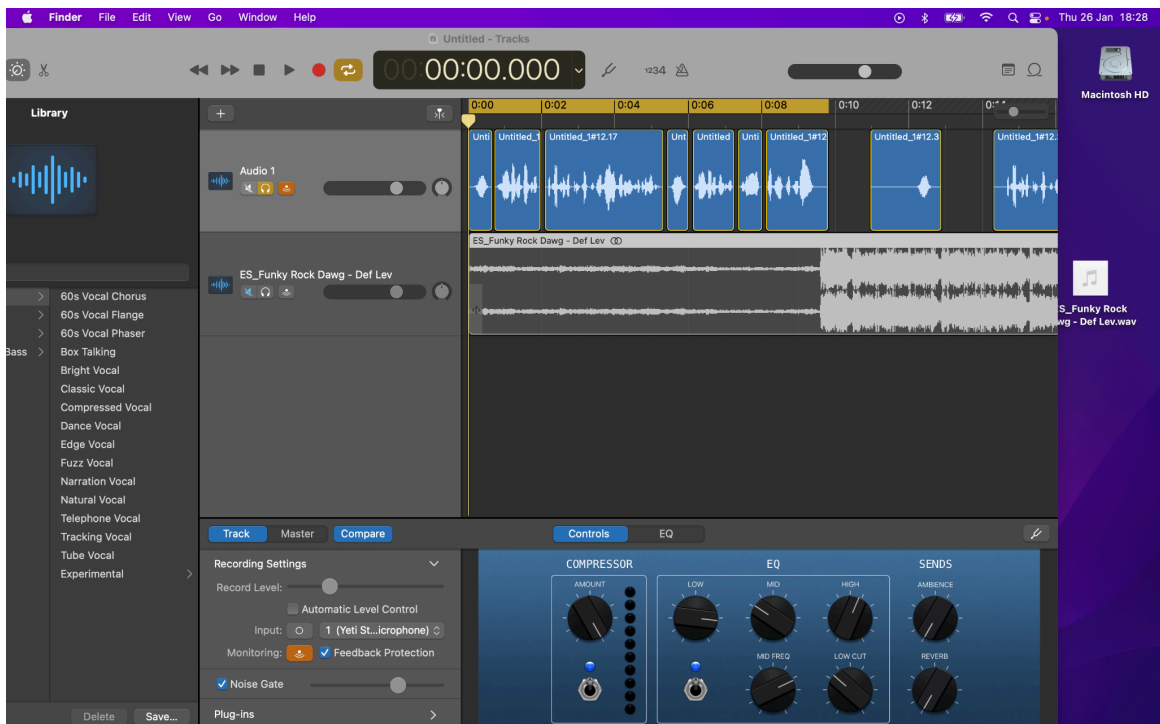
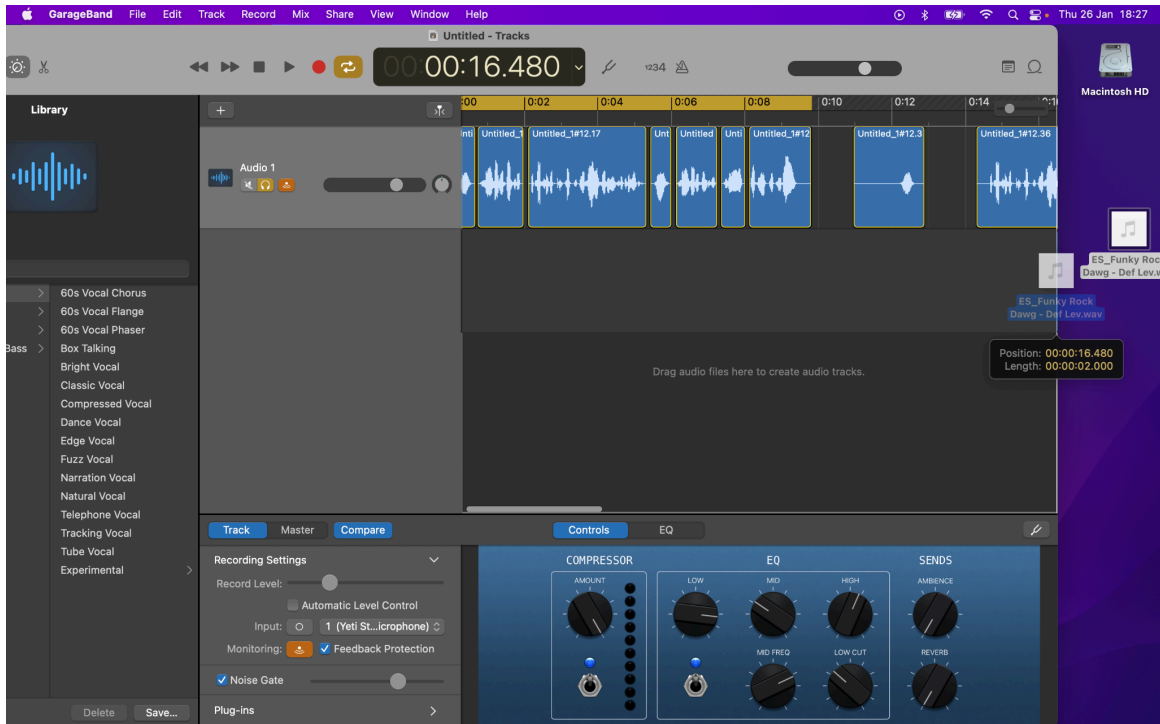
If you can, try and search for royalty free music suppliers where they are happy for you to download their music and use it for free. Some places to start looking are listed below:

- Unminus
- Icons8 Fugue
- TeknoAXE
- Pixabay

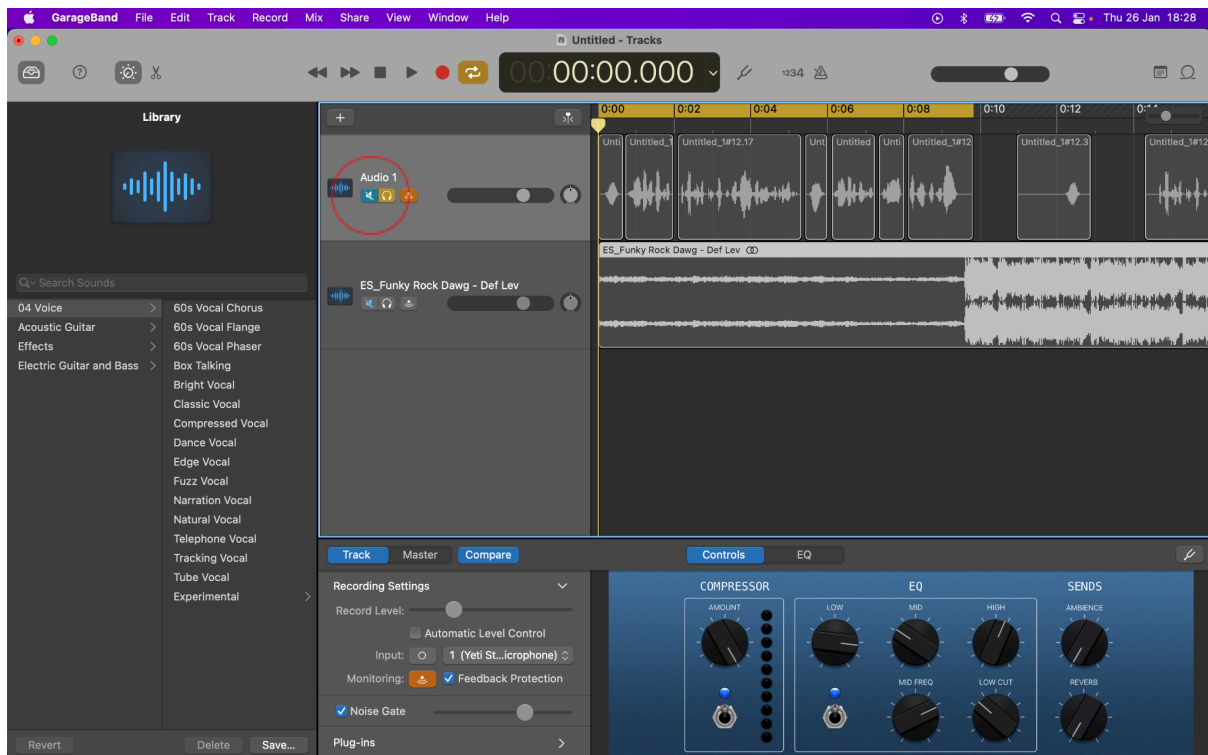
As we make voice reels professionally for our clients, we have subscriptions to some of the best music libraries out there to make sure our voice reels stand out above the crowd.

Adding your music to Garageband

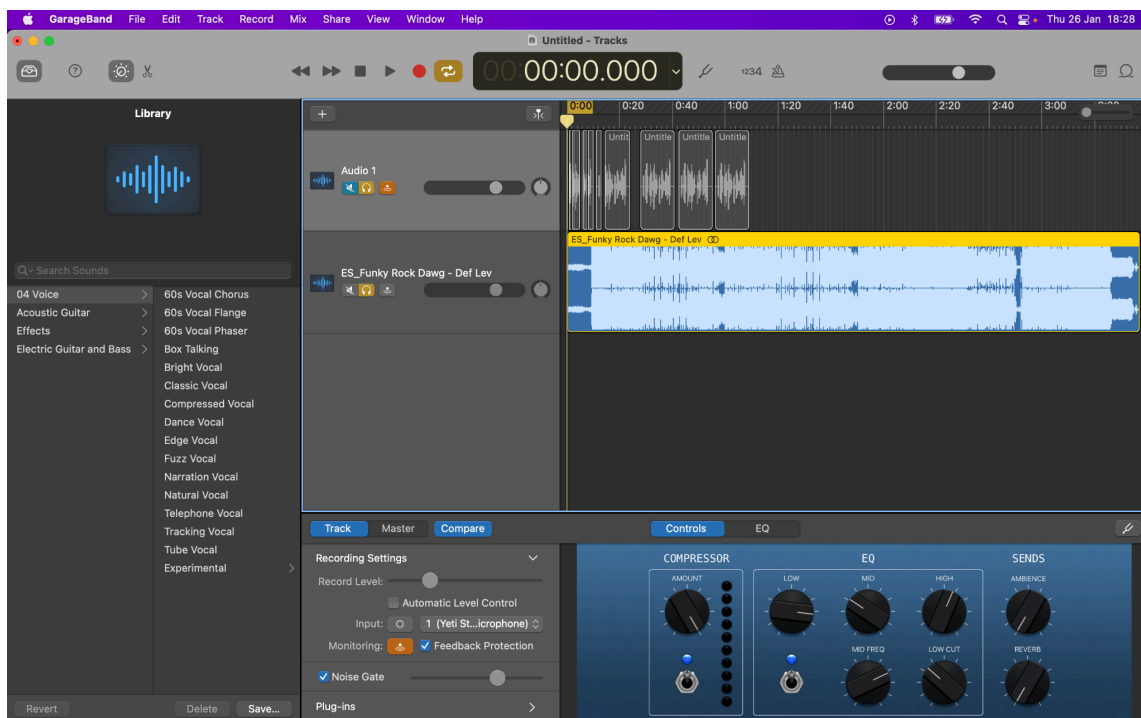
Once you've found the copyright free music you want to, drag and drop it into Garageband.



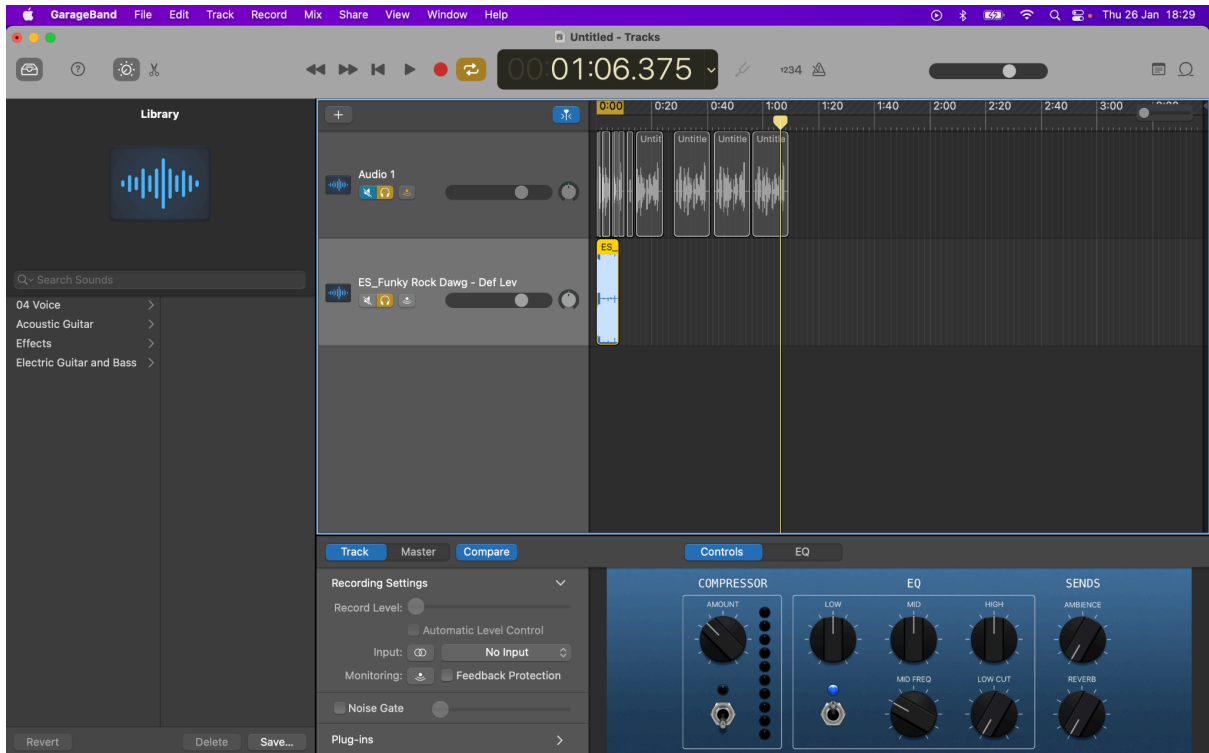
Mute the track with your voice on it by clicking the blue speaker button in the Track Header.



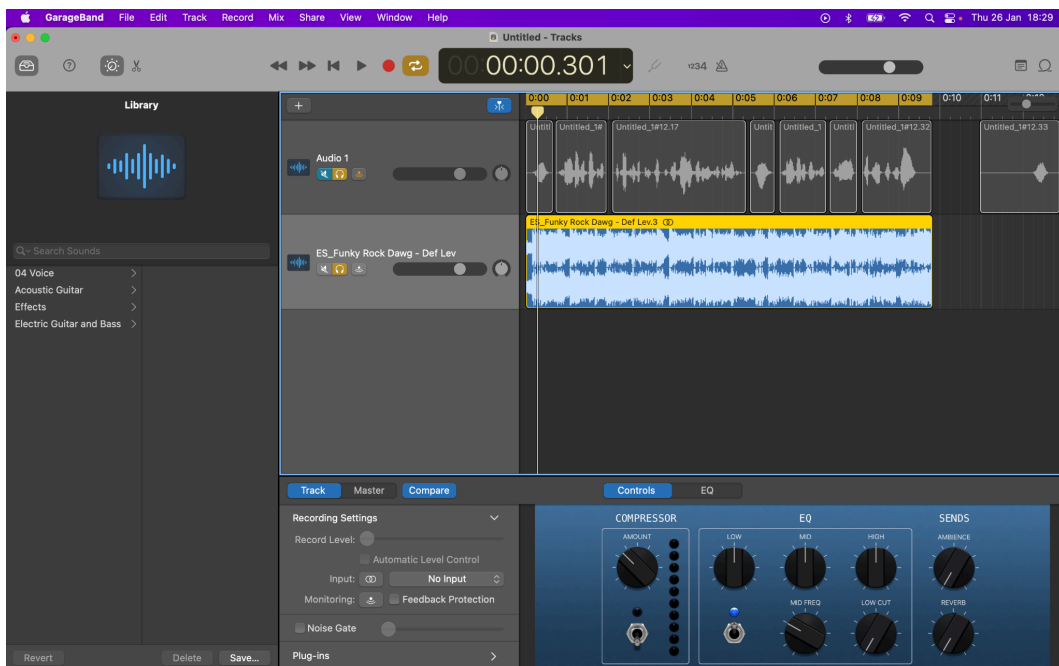
Zoom out and hit the monitor button (the yellow headphones) on the music track.



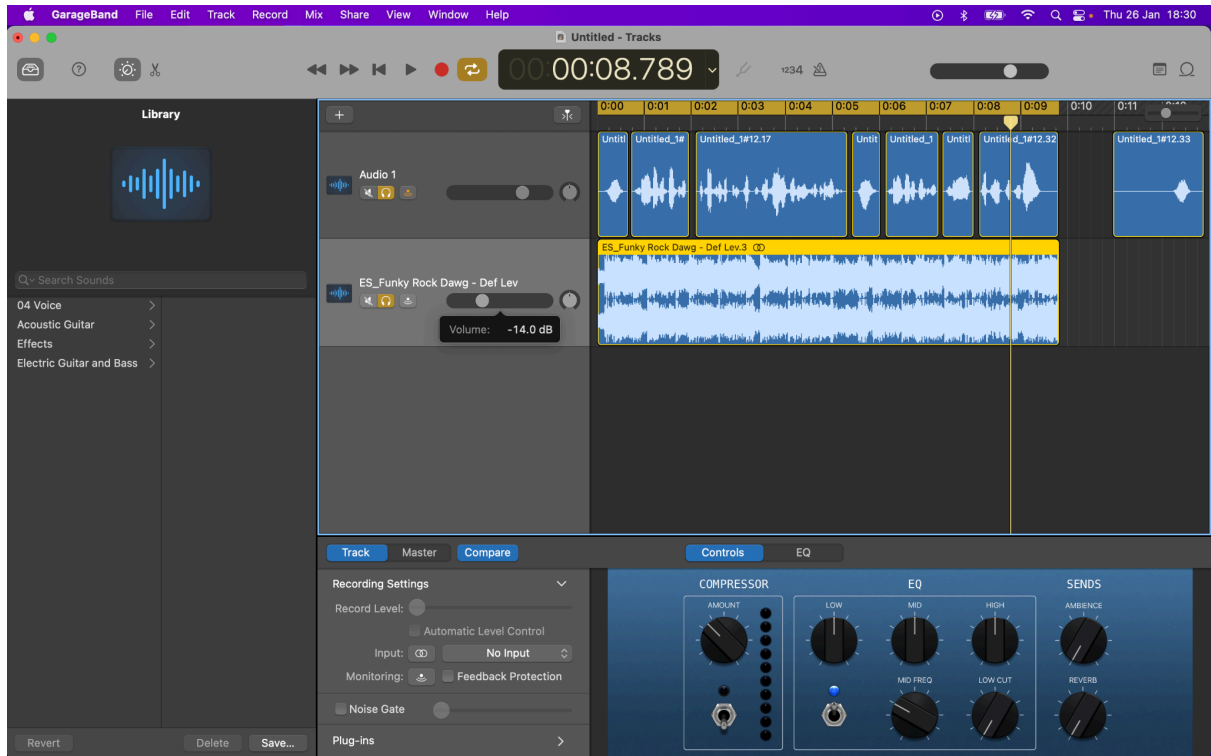
Find the section of music you think is appropriate to underscore your ad and chop it out using Command 'T'. Delete the rest of the music, so that you are left with just the section of music you would like.



Move the section of music underneath your voice and zoom back in to fine tune where the music starts and ends in relation to your vocal take.

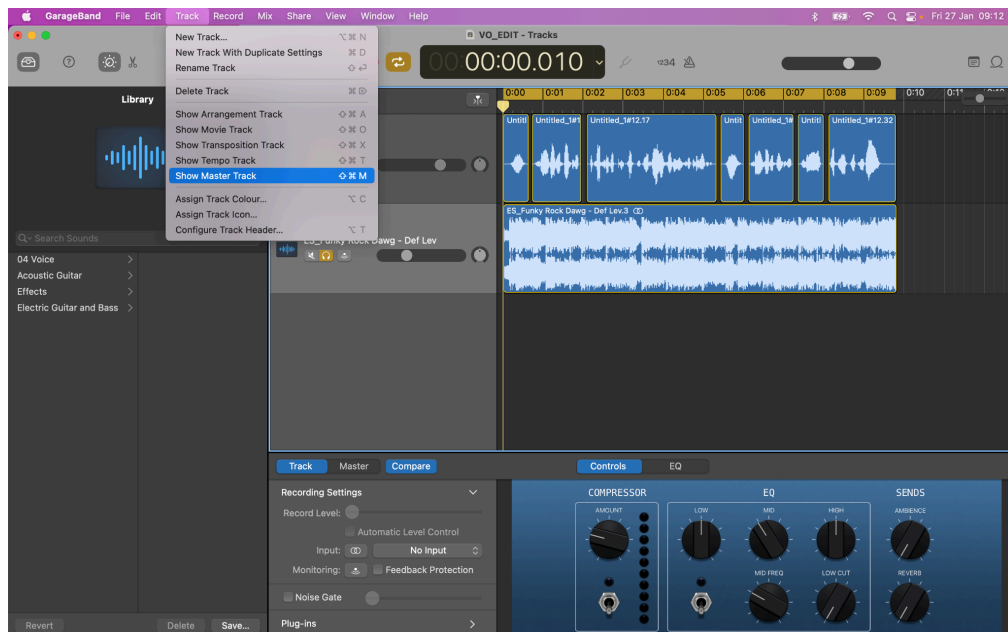


Un-mute the voice track and turn the volume of your music track down to an appropriate level where the voice is most prominent.

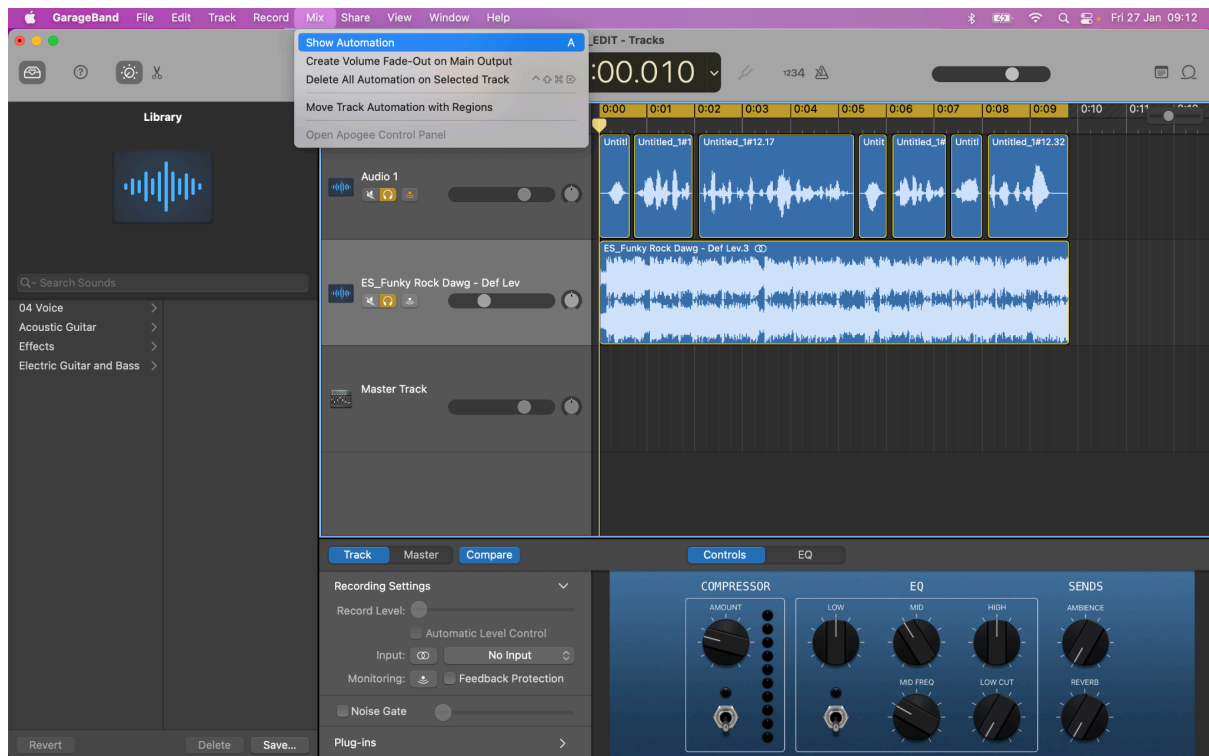


Automation

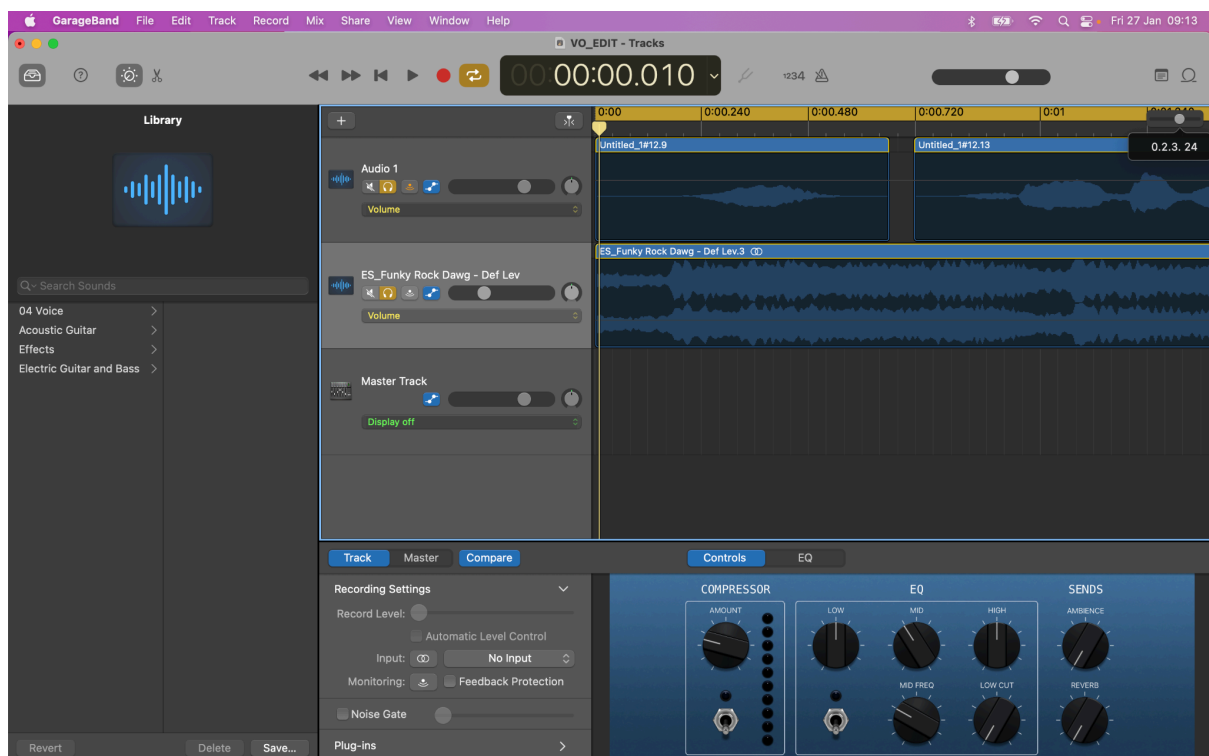
We want to smooth out the start and end of the music so that it doesn't stick out and dramatically start/stop depending on where you've edited it. To do this we need to automate the music track. First click 'Track' in the menu and select 'Show Master Track'.



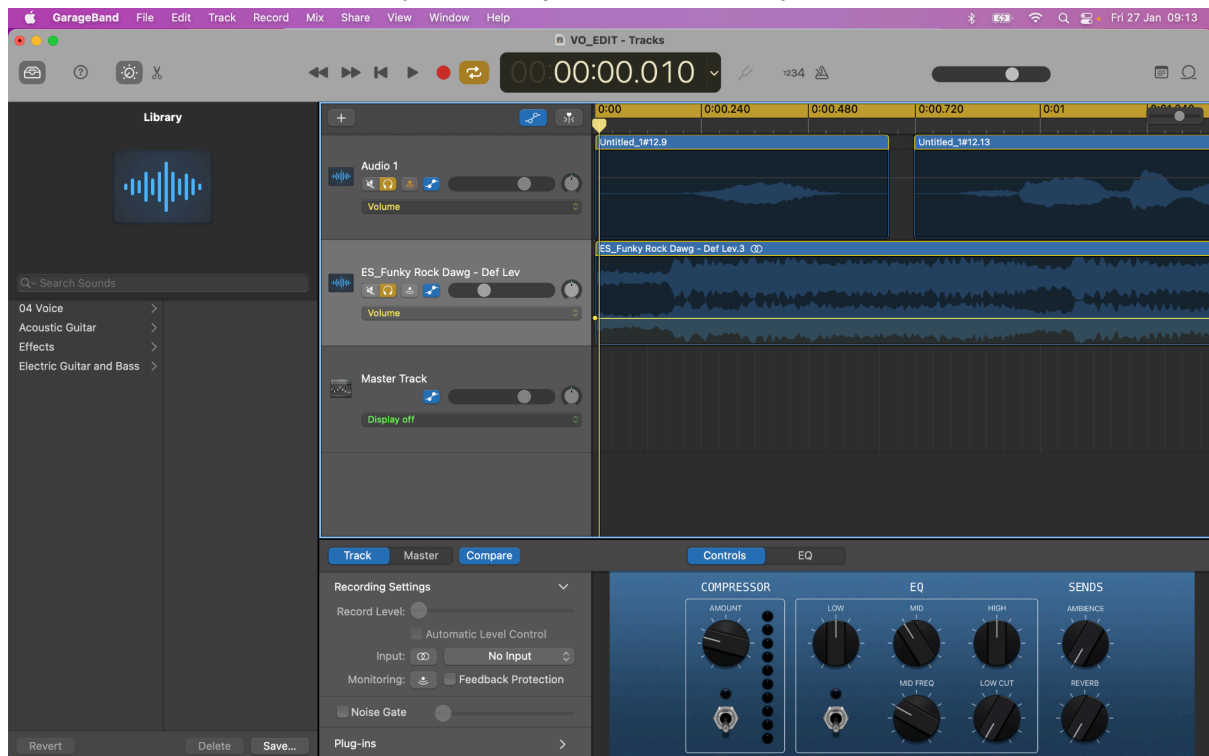
Then click 'Mix' in the menu, and select 'Show Automation'.



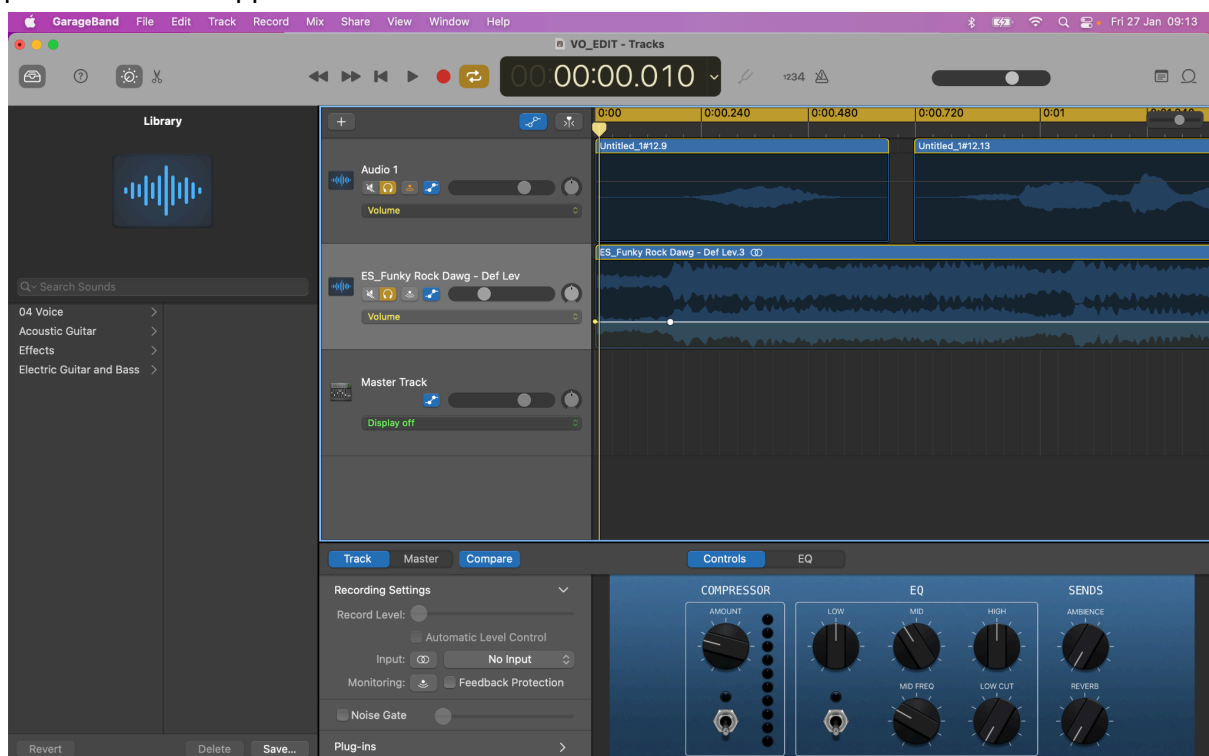
The colour of your tracks should change darker. Move the playhead to the start of your music track.



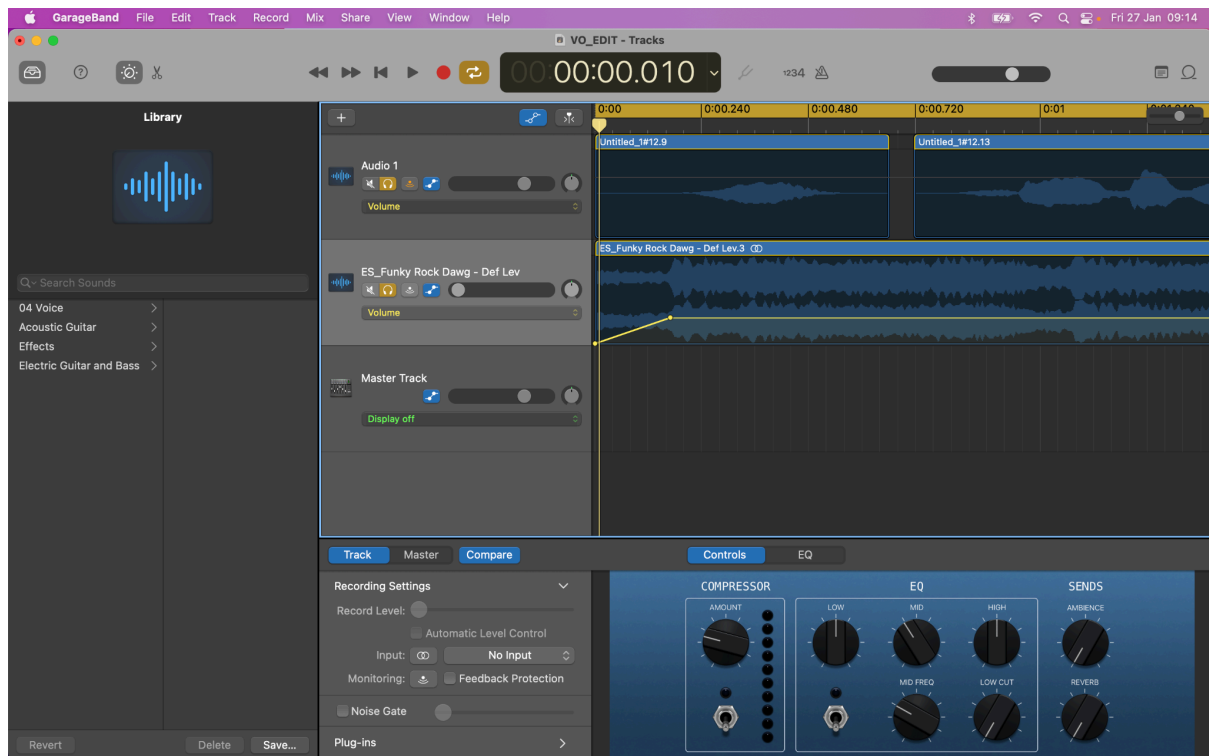
Now click on the music track, a yellow line should appear. This yellow line represents the volume of the music track and you can adjust it as necessary.



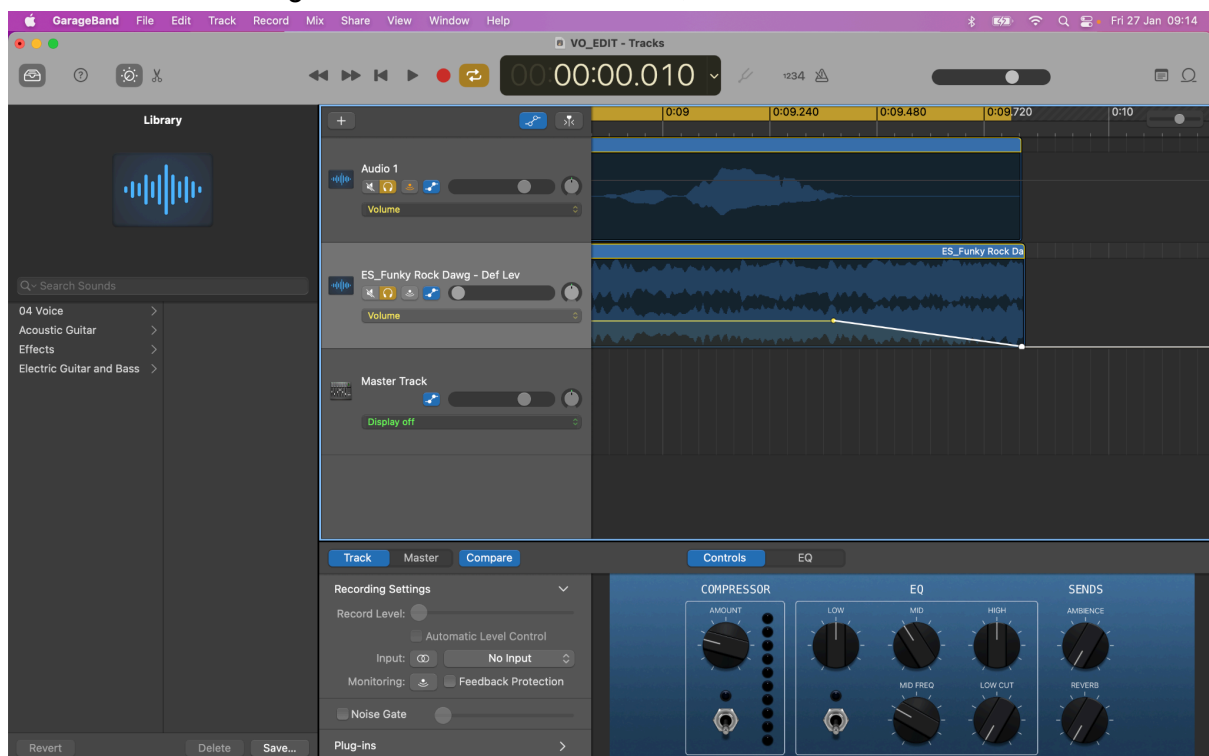
You want to create a fade in for the start of the music. When you click on the yellow line a point/dot should appear:



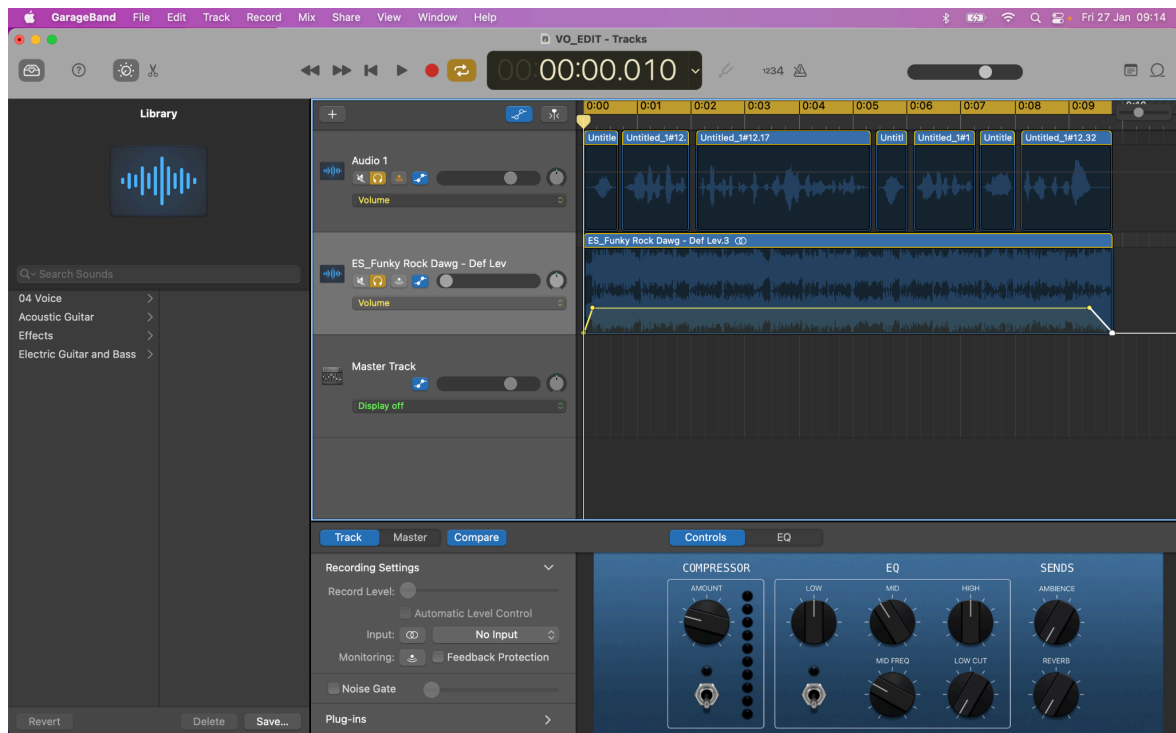
Now move the first automation point down to the bottom.



Your fade in should start and end before you start to hear the recording of your voice.
Now do the same thing at the end of the music track, in reverse:



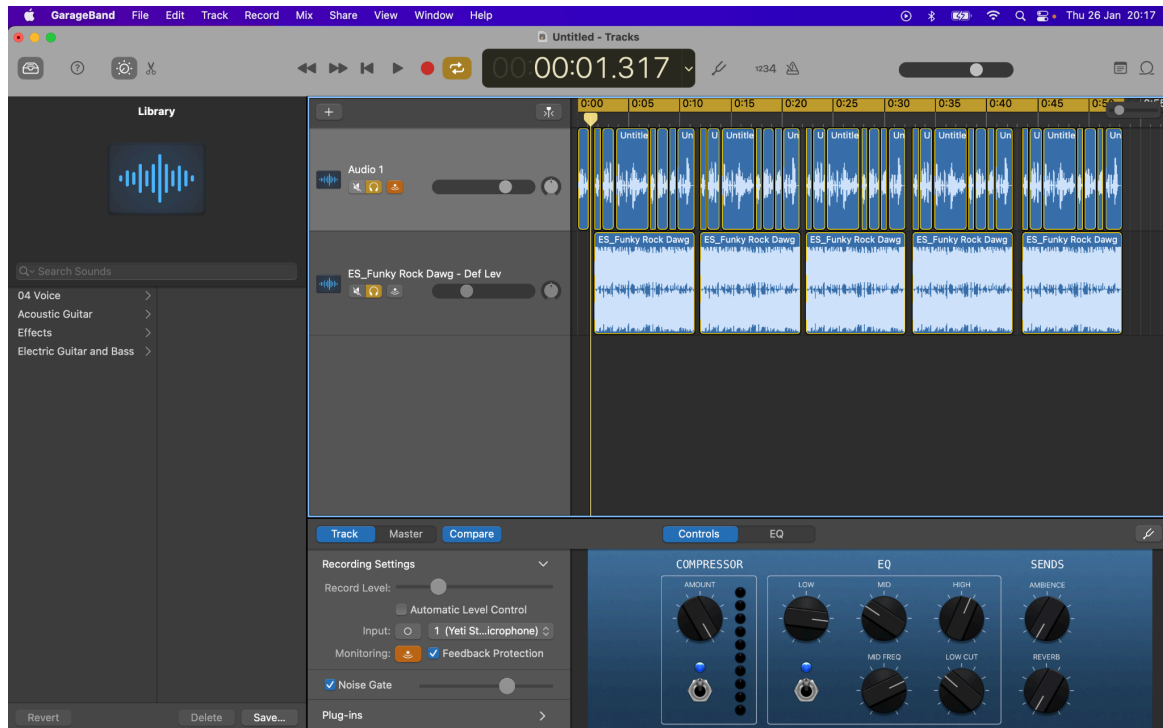
When you zoom out, the automation of the music track should look like this:



You can also automate your vocal take should you wish. This would be an advanced solution to dealing with any harsh sounds such as 'p', 's', 't' etc. We would strongly recommend dealing with harsh sounds in recording however, as it is much easier to solve during recording rather than after. Click 'A' on your computer keyboard to return your track panel to its normal state.

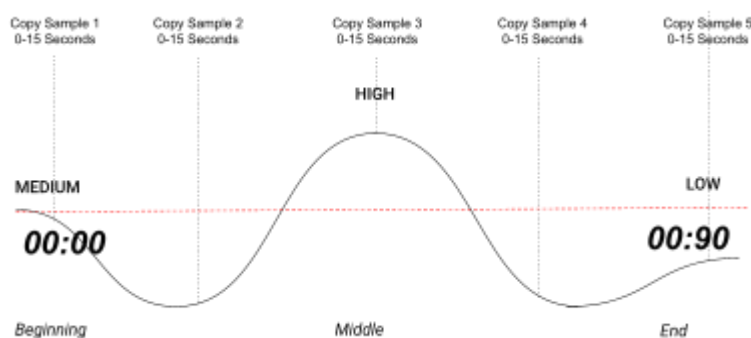
That's it. You're done. You've finished your first Ad. Congratulations. **SAVE IT!**

Now complete these steps again and again until you have 5 or 6, 10-20 second, samples. We recommend recording each sample in the same project file. Once you've finished recording all 5-6 samples, when you zoom out, it should look like this:



The sample of your name should be at the front followed by each sample of copy. There should be no more than 1 (max 2) seconds between each sample.

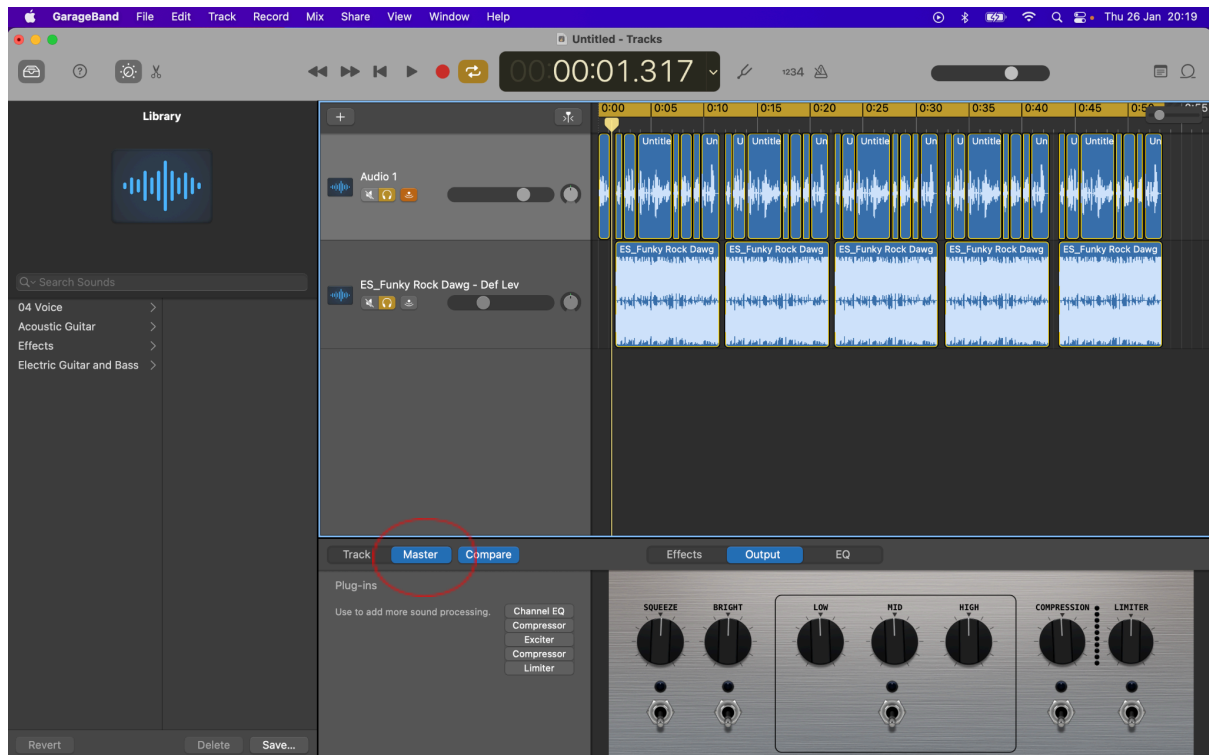
You should choose the order of your ads selectively. Start with the best/most effective sample at demonstrating your natural voice. Then show your range and what you can do with your voice. Remember your voice reel story from Chapter 2?



You can drag and move your samples around in Garageband until you're happy with the order. Make sure you're constantly thinking 'what stands out?', "what's the most effective?", these are the samples you should start your reel with.

Mastering Your Voice Reel

Now you have recorded your Voice Reel, you need to master it before bouncing it out as an .mp3. First in the Smart Control Panel, click 'Master'.



Switch all of the different units of the Master Output on like this:



Feel free to adjust the knobs as you so wish until you get a sound you're happy with. Commercials tend to be highly compressed for the sake of unity across different playing mediums. This being the case we recommend turning the 'Squeeze' the 'Limiter' knob up to 100%, turn the compressor up to about 60-70% and adjust the EQ so that it doesn't sound too boomy ('Low' knob), to tinny ('High' knob) and like an old radio ('Mid' knob).

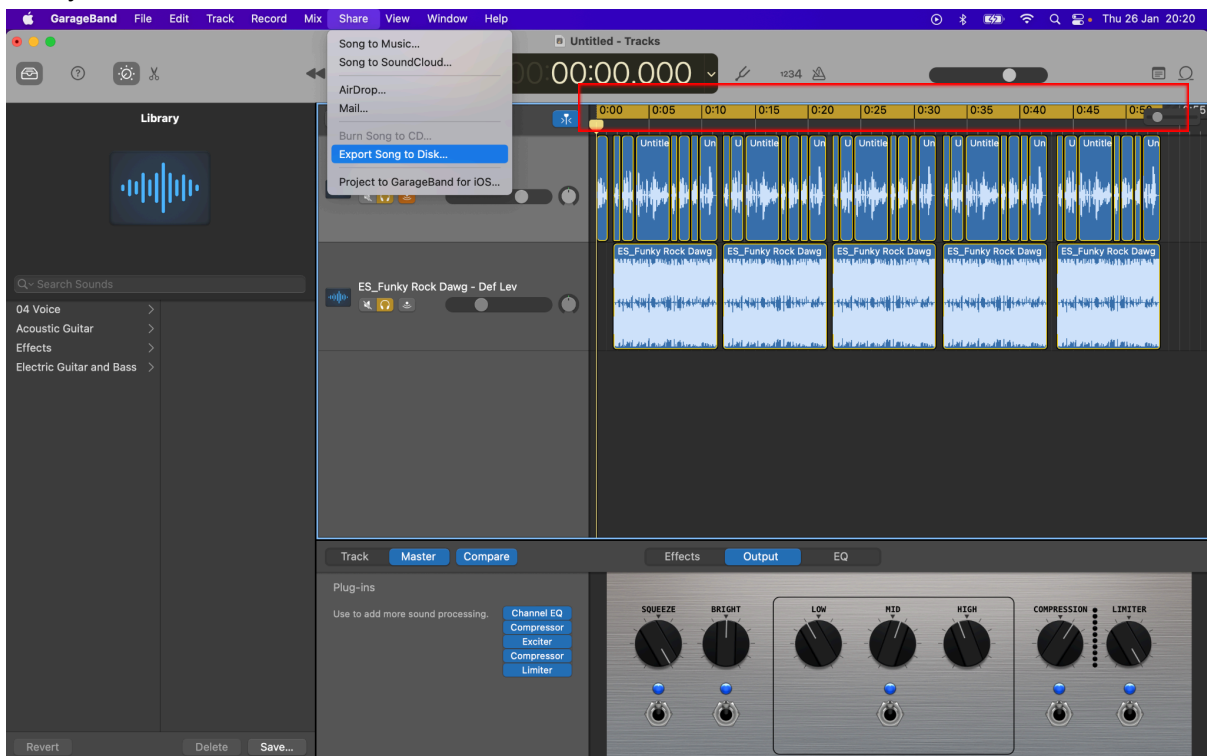
Ours looked a little bit like this:



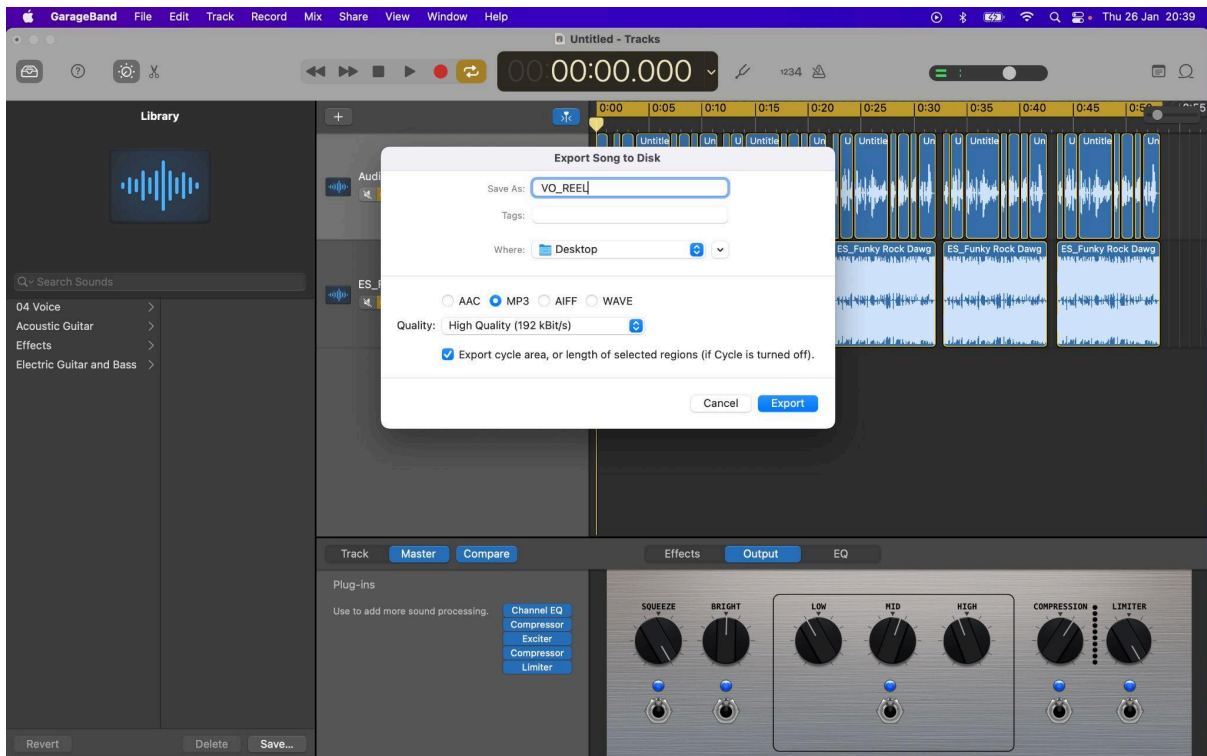
Remember, don't copy us too much with regards to the EQ. Your reel will be dependent on your recording and your mix. Trust your ears. Listen to other voice reels to compare. How do they sound next to each other?

Bounce Out

In its current form, your voice reel is pretty useless. You need to be able to send it to people and no one will open a Garageband project you send them. To avoid this, you need an .mp3 of your reel. To create an .mp3 of your reel, first make sure the yellow loop/cycle bar is active over your entire reel, then click 'Share'.



Click 'Export Song to Disk'



- Choose an appropriate name for your file. It should include your name and what it is i.e. VO Reel.
- Choose where you want to save it to so that you can find it, we recommend your Desktop.
- Click 'MP3'
- Set Quality to 'High Quality'
- Click 'Export cycle area, or length of selected regions (if Cycle is Turned off)'.
- Hit 'Export'.

You're done. You've made your Voice Reel. It's ready to go.

If you've made your reel and you're not sure/confident with the final result, we offer a service to review your voice reel for you. We will listen to your voice reel and provide detailed feedback on: choice of copy; effectiveness of performance/read; relationship between music and voice; and audio quality.

To find out more about this service please visit

<https://createmyvoicereel.com/service/review-my-voice-reel/>

Create Your Own Voice Reel

Template & Guide

Chapter 7: Sending Your Reel Out To Agents

Overview

1. Identify Voice Agencies in your area
2. Emailing Voice Agencies your demo
3. BE PATIENT

Identify Voice Agencies in your area

Great, so you've made an effective Commercial Voice Reel. Now what do you do with it?

You made your Commercial Voice Reel for the sole purpose of getting work as a VO artist on commercial ad campaigns for big, national and international brands. As discussed in Chapter 2, the way to get your reel to these organisations is through Voice Agents and agencies. And like with everything nowadays, there are loads of them.

Depending on your location, we recommend punching into Google "voice agents [your city]". This will hopefully bring up a list of voice agencies in your area. If you live in London, where we are based, you will probably find the following:

- The Joneses
- Hobsons
- Harvey Voices
- Yakety Yak
- Just Voices
- Soho Voices
- Sue Terry Voices
- Be Heard Voices

To name a few. Just go to their contact pages and find the appropriate email address to send your email to. It doesn't matter if it's a generic email address, these businesses work because people like you send them demos and those addresses are made specifically for that reason. Don't send it to Jenny the accountant because you found her name. Most likely it will happen all the time to Jeremy, it will annoy her and she'll just put you in the trash or reply angrily (Jeremy is fictitious, honestly).

Emailing Voice Agencies your demo

Next you need to send them your Voice Reel. There are three parts to this:

1. **Stream**

We recommend creating a free soundcloud page. Create a profile for yourself. Use your headshot as the profile picture plus any other information you want to include about your professional history - not too much! Upload the samples of your voice individually. Create a playlist with each track. Set the tracks and the playlist to 'private'.

2. **Download**

Create a free Dropbox account or Google Drive account. Create a folder called '[first and last name]_[Voice type]_CommercialVoiceReel'. Drop all of your commercial voice reel samples into the folder individually. Switch sharing to 'anyone with link'

3. Email

We've created a template for your email below. Feel free to adapt it and use it as you see fit. But just to explain the reasons for step 1 and step 2. Sometimes, email filters don't like emails with attachments and they get shifted to spam or bounce back. The best way to avoid this is by providing links to your voice reel rather than attachments. The two options above are great resources for creating links to your voice reel. Soundcloud links will mean agents can very simply click a link and listen on their devices. Dropbox links will allow voice agents to download your voice reel very quickly and easily providing you provide access to anyone with the link. Using these two applications reduces the possibility of your voice reel email ending up in the trash and not in the ear of a voice agent.

Email template

Subject: [first and last name]_[voice type]

Voice type: gender, accent

Cover email:

To whom it may concern,

My name is [first and last name] and I am a voice actor seeking representation. I have looked at your roster of talent on your website and believe my voice will be a great addition. Below you will find links to my voice reel should you require them.

You can stream my Voice Reel on Soundcloud HERE [insert link]

You can download my Voice Reel from Dropbox HERE [insert link]

Please get in touch should you require any further information from me.

I look forward to hearing from you,

Kind Regards

[first name]

BE PATIENT

Remember, voice agencies are churning through hundreds of voice reels all the time. It can take a while to hear back. Don't hound them or they'll just ignore you.

If after a month, you haven't heard anything back, gently follow up on your original email to check in to see if anyone has had a chance to listen back. If you don't hear anything after one month, try again in five months with a new, slightly different email and subject line. A bit friendly, maybe a little more information of the type of work you are looking for etc. But don't distil your intention to obtain representation and get on their books.

When offers do start arriving, and they will, stay calm, be courteous and trust your gut.

We wish you the best of luck with your Commercial Voice reel and your journey as a voice artist. It's not small feat getting here and if you have, then you absolutely deserve the best. If this Ebook has been useful be sure to like us on Facebook and Instagram and share your thoughts. We'd be happy to hear them and any other ideas you might have for improving it.

Keep the faith!

Createmyvoice.com

Create Your Own Voice Reel

Complete Guide & Templates

Appendix

Article 1 - [What Is A Voice Reel?](#)

A voice reel is your calling card as a voiceover actor. It is a short piece of audio that demonstrates the range of your natural voice, your vocal tone, timbre and its dexterity. If you're thinking of becoming a voiceover actor or you want to leverage your voice to generate extra income, you'll need a voice reel.

Types of Voice Reels

Often called a [voice tape or voice demo](#), a voice reel is a 60-120 second piece of audio that demonstrates your voice within a range of different contexts. Think of it as a catalogue or brochure of the range to your voice. A voice reel might be particularly focused towards reading copy for branded TV or radio commercials for example: cars, chocolate, hotels, travel etc. It might also demonstrate your voice whilst reading literature as a pathway to reading audiobooks professionally. If you get excited by the idea of playing characters in animations or video games, you'd need a voice reel to show off what you can do. To learn more about the types of voice reels available, click [HERE](#).

a voice reel is more than just a piece of audio with your voice on it. It is a digital CV.

Nonetheless, a voice reel is more than just a piece of audio with your voice on it. It is a digital CV. It's the shop front to your voice. The more time, effort and energy you put into it, the more you will get something out of it; and this doesn't just apply to it's creation. Simply having a voice reel isn't enough, you have to push it.

Why do you need one?

To get work as a voiceover actor you need to get representation from a voiceover agent. Like any industry, the voice industry is tough to break into with a variety of different gatekeepers at every level. Voiceover agents are the first gatekeepers. They are the middlemen between your work as a voice actor and the commercial/corporate clients who need your voice. We have some useful insights on gaining representation from voice agents [HERE](#) but if you'd like to learn more about why you need a voice reel click [HERE](#).

Standing out

Voiceover or Voice Agents have to listen to hundreds of voice reels often. They represent lots of voice actors all with unique aspects to their voice which the agent needs to be able to recall in order to put you up for the opportunities that arise when the call comes in. So a voice reel needs to be good. It needs to stand out. It needs to be an exciting representation of your voice AND demonstrate why a voice agent needs you on their books. You need to be thinking, "what does my voice offer that other voices don't? How does my voice solve their client's problems?". You need to [understand your voice](#) and what it can offer.

You need to be thinking, what does your voice offer that other voices don't?

Breaking through

When you do finally break into the world of voiceover however, it can be very rewarding creatively, professionally and financially. Usually, the only thing standing in the way between you and your voiceover career is your voice reel. Once you break through, you will start to develop a portfolio of work that will become your calling card, but before you do you will need to make a voice reel.

Article 2 - [Why Do You Need A Voice Reel?](#)

We've already talked a little bit about why you might need a voice reel [HERE](#), but to further expand on some of those points we've broken them out below.

The voiceover marketplace

Brands and advertisers know that the human voice is a powerful tool in connecting their product to their audience. There are whole industries based around defining and understanding audiences and how to reach them - we've all seen Mad Men.

It won't be surprising for you then to appreciate that part of any digital campaign in any industry (from food & drink, to travel & entertainment, to finance and tech), all have strategies in place that in some capacity put voice front and centre.

To give you an example, podcasts. Podcasts are a direct line between business and consumer. It's literally the voice of the brand in the ear of the listener. [In the UK alone 10.1 million users listen to podcasts each week with an average listening time of 59.1 million hours, or 7 hours on average per person. And yet Live Radio almost quadruples this number \(2023\).](#)

There is an astonishingly large marketplace for audio and voiceover. This is especially relevant now than ever. As consumers' attention spans are dwindling, so too does the pressure on businesses to produce ever more fresh and engaging content.

Voiceover clients

With huge resources ploughed into advertising, marketing campaigns and productions, it quickly becomes a cross discipline enterprise launching new content, products and material. From a corporate structure point of view you have everyone involved from finance, legal, to Comms, all the way through to insurance. If a company is going to dump £150K on a project (a small level campaign) they will want to be sure they're covered and protected against any losses in the course of the production!

As a matter of due-diligence it makes sense for any digital marketing strategists involved with a campaign to engage the services of specialist organisations that represent the individual talent that make the vision the reality. That's where voiceover agents come in.

Voiceover Agents

Voiceover agents are teams of people who oversee a portfolio of talent of all ages, genders, nationalities, and more. They manage and maintain a catalogue of voices appropriate for every event and opportunity.

Like any industry, the voice industry is tough to break into with a variety of different gatekeepers at every level. Voiceover agents are the first gatekeepers. They are the middlemen between your work as a voice actor and the commercial/corporate clients who need your voice. We have some useful insights on gaining representation from voice agents [HERE](#)

Because of their position, voice agents receive hundreds of applications to join their rosters every week. We live in a time where there is no end to the demand for voice actors. And there is certainly no shortage of supply. Nonetheless, that doesn't impinge on this particular bottle neck.

Despite what it looks like on the surface, it is worth your time putting yourself out there. Voices change. Voices are lost. The marketplace changes. Demand rises and falls. You have to be able to adapt with it. And you know what they say? You miss 100% of the opportunities you don't take.

That's why you need a voice reel. Not only that, you need a GREAT voice reel. You need a voice reel that you can reliably count on, so when you send it to voice agents you can reliably say 'there is nothing wrong with that reel'. You can be safe in the knowledge that you can calmly and confidently keep going back to your voiceover connections to say 'hi, I exist, and here's my incredible voice reel'.

The only question you might have now is, [Should you make a voice reel?](#)

Article 3 - [What type of Voice Reel Should you make?](#)

Ok, so. You've been looking around, you've heard quite a bit about working as a voiceover artist. It sounds interesting. You understand what a voice reel is and why you might want to create one. You then need to decide what type of voice reel you want to create... before [choosing your script](#).

But how do you know what the best option for you is when everyone is offering different things? And there are so many studios to choose from, who do you go with? What's the best reel for you? It all gets a little overwhelming very quickly.

Let's try and create some clarity for you.

Voice Reel Intention

A voice reel is whatever you want it to be, providing that what you want it to be is a piece of audio that demonstrates your voice in a variety of contexts that reflect the direction you would like your voice career to travel.

We have already defined what a voice reel is [HERE](#). For the purposes of this topic, let us say that a voice reel is whatever you want it to be, providing that what you want it to be is a piece of audio that demonstrates your voice in a variety of contexts that reflect the direction you would like your voice career to travel.

Have you thought about the direction you would like your voiceover career go? Yes or no, it's useful to break out some of the options available to you at the start of your journey so you can get a full sense of the landscape before heading into the studio to record your reel.

Voice reels are often designed around the following industries:

- Animation & Video Game
- Audiobook
- Commercial Advertising
- Corporate
- Documentary/Narration

Within these industries there is obviously an infinite amount of possibility. Some might be in the direction you want to go in, some might not be the direction you would like to travel, and some you just don't know about. We have to say, the most successful voice actors we have worked with don't care so much about the specifics of the direction they want to travel, they just focus on the areas above and work towards them covering as much ground as possible.

Reward and Opportunity

It's also worth noting that the levels of reward and opportunity vary dramatically between the various sectors named above which may also influence your decision. For instance, with advertising space so competitive and changing so frequently there is considerably more opportunity and reward in reading commercial copy than say reading audiobooks. However, if you land an audiobook book gig there could be anywhere between one to one hundred recording hours which when put together would far outshine the buyout on a single commercial. And so on...

It's not worth stewing over or trying to game this element too much as it's pretty much out of your control. We wanted to mention it though and for our purposes it's more important that you're aware of the differences, yet you're prepared for all eventualities when the opportunities finally arrive.

The types of Voice Reel:

Now we have a clearer idea of intention, you should hopefully be better placed to decide what type of voice reel you would like to create. Again, lots of studios choose to do this differently and no reel should ever be the same. The types of voice reel services outlined below have been honed and crafted by us over many years in order to achieve the greatest level of impact for the minimum cost to you.

Commercial Voice Reel

A Commercial Voice Reel demonstrates your ability to read advertising copy in various different sectors as outlined below. We discuss this and more, in a lot more detail, when you sign up for our [Create Your Own Voice Reel](#) free resources.

Areas: Food & beverage, Kids & family, Retail, Travel, Tech, Finance, vehicle & transport etc

If this sounds like a reel for you, click [HERE](#).

Corporate & Narrative Voice Reel

Our Corporate & Narrative Voice Reel service blends the worlds of corporate, audiobook and documentary/narrative in the various different sectors outlined below.

Areas: Announcements, Training, E-learning, Medical, Public Sector, Non-Profit, Tours/Travel etc

If this sounds like a reel for you, click [HERE](#).

Character Voice Reel

Character Voice Reels show off the scope of your character voices and accents, ranging from your natural voice to the uber wacky.

If this sounds like a reel for you, click [HERE](#).

Packages

If you're struggling to decide what kind of voice reel and/or the direction you want to go with your voice reel, we have conveniently put together a range of packages to cover cross sectors. Our packages are the most cost effective solution for anyone starting out as a voice actor and offer the most value for money. They are tailored to every individual. To find out more about our voice reel packages click [HERE](#).

Article 4 - [Choosing your Voice Reel Script.](#)

Choosing your voice reel script can be a super fun and creative task. For some people however, it can be a really difficult and complicated challenge. The points below make it simple and easy to enjoy the process of pulling together the scripts for voice reels.

Whichever camp you fall into, it's important that you've read and understood our discussion of the types of voice reel [HERE](#).

Choosing your voice reel script

Practical steps to choosing the scripts for your voice reel. There are three principles that apply to all types of voice reel:

1. **Understand your voice** - this is actually a topic in it's own right which we've written about [HERE](#).
2. **Go big, or go home** - think about national and international brands with recognisable campaigns. Does your voice lend itself well to these brands? Think about characters that no one else will bring or that you do better. This reel is about getting an agent's attention and we're going to do that both literally and subliminally. Set the foundation of where you want your voiceover career to go.
3. **Variety is the spice of life** - your reel is going to be around 90 seconds, it's unlikely anyone will get past 60 seconds. One trick ponies don't go very far in this industry. Range is everything if you want to build a sustainable career for yourself. Use this short amount of time to demonstrate your range.

Choosing your Commercial Voice Reel Scripts

A Commercial Voice Reel demonstrates your ability to read advertising copy in various different sectors such as *Food & beverage, Kids & family, Retail, Travel, Tech, Finance, vehicle & transport* etc. Things to remember when sourcing your scripts:

1. **Audience & marketing** - it's worth having an idea about the relationship between your voice and the intended audience/market of the product you're selling i.e. a deep raspy growl might not be appropriate for selling Cherry Buttercup fairies and a high pitch squeal doesn't fit well with a luxury £40 grand BMW. Think about the connection of your particular vocal qualities and the purpose of the ad.
2. **Timing is everything** - each piece of copy should be no longer than 10-15 seconds max when read out loud. That's roughly 30 to 45 words at three words a second.
3. **Hack back** - don't be afraid to chop things up, move things out, make things up. This bit can be very creative!
4. **Final product** - the final reel will ultimately be around 90 seconds long with around 5-6 examples of copy.

Now you know the specifics, go out and listen for examples. Listen to Spotify Premium, listen to private radio stations with commercials, watch the TV just for the ads, tear ads from newspapers and magazines, keep a keen eye and ear out there for the vast amount of copy we consume on a daily basis and make a note. Youtube is also a great source to watch legacy ad campaigns.

It's good to have access to this information, if not for the material for your voice reel but also for your practice. Listening to real adverts and commercials is the best way to mimic and learn the phrasing of ad copy. We discuss this and more, in a lot more detail, when you sign up for our [Create Your Own Voice Reel](#) free resources.

Choosing your Corporate & Narrative Voice Reel Scripts

Our Corporate & Narrative Voice Reel service blends the worlds of corporate, audiobook and documentary/narrative dipping into sectors such as: *Announcements, Training, E-learning, Medical, Public Sector, Non-Profit, Tours/Travel* etc. Things to remember when sourcing your scripts:

- **Audiobook** - This one's easy. Find a book you like, choose a section that dips in and out of dialogue and narrative. Simple. Creating an audiobook sample for your reel is really useful if you want to show off character voices without doing a character reel. It's slightly more subtle than a character reel however as the jumps between narration and character needs to be coherent with the overall tone of the read. It's worth having a couple of sections from at least two different books, with sections of around 250 words.
- **Documentary** - What's an area that interests you? History? Science? Health? Find what you're interested in and go down a rabbit hole. Again, you're only looking for 250 words. If this is your attempt at being the next David Attenborough then watch David Attenborough, pick up a book on nature and find something in that. It's worth having an idea of the audience, remember? Obviously documentaries can have a more direct relationship with the listener than say an audiobook (depending on the book) so you might want to demonstrate that.
- **Corporate** - Here is an opportunity to demonstrate your ability to read lists, terms and conditions, privacy policies, HR policy, inclusion and diversity training, financial reports etc. You could read instruction manuals, medical reports, health and safety articles, the list is endless. If you can loop it back in with recognisable brands too then you're winning.

Character Voice Reel scripts

Character Voice Reels show off the scope of your character voices and accents, ranging from your natural voice to the uber wacky. Things to remember when sourcing your scripts:

1. **No half measures** - This is just a repetition of the more general point above about going big or going home, but nowhere is it more true than the Character Voice Reel. We all know the Spinal Tap reference about turning the amp up to 11, well this is the reel that needs to be at 11 (not in terms of volume, but in terms of performance).
2. **Are your accents actually good?** - It's all very well being told you can do a good Scottish accent down the pub, but considering producers can just hire a Scottish actor is it really worth your time adding that to your reel? It might be worth your time, we just want you to weigh up all of your voices, characters and accents in priority order in terms of what is the most unique and what can consistently deliver well for long periods of time.
3. **Accents vs Characters** - we have made Character Voice reels of just accents, just characters and a mix of both. Maybe some of your characters have accents, maybe some of your accents have characters... Who knows. Both are acceptable. What is not acceptable is marginalised character tropes and stereotypes. Not only are these boring and dated, but they won't get you through the door with agents and we're not prepared to make them. That being said, we will help you navigate the complexities of these understandable and important sensitivities.

Article 5 - Understand Your Voice and Its Value

Voices come in many shapes and sizes. Some are big, some are small. Some are soothing, some are piercing. Whatever voice you have, there *IS* a purpose for it. You just have to find it. And we're here to help.

The best way to understand your voice and its value is to use it. It's as easy as that. Try the exercises below to get a better baseline understanding of your natural speaking voice.

Listening Exercise No.1

Take a deep breath. Calmly and slowly, record the below sentence as a voice memo on your phone.

"The man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead. Be liked and you will never want."

Do not listen to it.

Start again. This time, have a sip of water. Take a deep breath. Without thinking, without affecting an unfamiliar voice. Speak with the voice you speak to yourself with inside your head. Do not use your grandma's posh phone voice (I see you!). Now, calmly and slowly, record it again.

Now listen to the first recording and then the second.

What do you notice? FYI, this is the hardest part of your whole journey as a voice actor. You have to ENDURE! No one likes the sound of their own voice. We've been doing this for years and we can categorically say, absolutely no one likes the sound of their own voice. The ones that say they do are lying.

As you're listening to your own voice (probably best to do this alone as people might think you've gone mad!), listen out for the following:

- Where does your breath fall?
- Does your voice sound like it's coming from the back of your throat or from the bottom of your belly? Or somewhere in between?
- Can you tell if your jaw was relaxed? or was it slack?
- How pursed were your lips?
- How did you handle the consonants? How did you handle the vowels? Were they short? Elongated?
- Did you get your mouth around every syllable?

Listening Exercise No.2

Listen to these:

Example A

[audio mp3="https://createmyvoicereel.com/wp-content/uploads/2023/01/DOAS_FEMALE_01.mp3"/audio]

Example B

[audio mp3="https://createmyvoicereel.com/wp-content/uploads/2023/01/DOAS_MALE_01.mp3"/audio]

Using the same parameters set out in exercise 1, listen again.

Obviously, the actor for Example A is female and has a North American accent. The actor for Example B is male and has a regional British accent. Ignoring their accents if you can, listen to how they tackle each part of every word.

Listen again, this time on a piece of paper, make a note of which of the following words best describes the voices of each example:

- **Pitch** - Low/Average/High (also known as 'range')
- **Loudness** - Quiet/Average/Loud
- **Timbre** - Soft/Average/Hard
- **Rate** - Slow/Average/Fast
- **Pauses** - Infrequent/Average/Frequent

We get the following:

Example A: Average, Average, Soft, Average, Average

Example B: Low, Average, Average, Average, Average

What did you get? There are no right or wrong answers here. It's really quite subjective, if you're male listening to 'Example A' you might argue that her pitch is higher than yours and therefore average. It doesn't matter so much, the results will be negligible. Using the numbers below, give each example a score.

Pitch: Low [1], Average [2], High [3]

Loudness: Quiet [1], Average [2], Loud [3]

Timbre: Soft [1], Average [2], Hard [3]

Rate: Slow [1], Average [2], Fast [3]

Pauses: Infrequent [1], Average [2], Frequent [3]

We get the following:

Example A: 9

Example B: 9

It's important to note, there is no bad outcome here. A lower number doesn't mean a 'bad' voice, and a higher number doesn't mean a 'good' voice. It just means that they have different uses.

Now let's look at these numbers on the energy table:

Voice Energy Table										
5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11
Low			Moderate					High		

Using the numbers on the coloured row to match against the numbers we gave to each Example A and Example B, it seems that we have both examples a level 9 on the Voice Energy Table and therefore on the lower end of moderate. What did you get?

We can then use this information to source an appropriate range of scripts that reflect their natural range and one or two from above and below to show variety.

Listening Exercise No.3

We live in a culture that makes us constantly question, doubt and chastise ourselves and our own voice. We learn to distrust it, undervalue it and even dislike it. You have to get past that. Like now. Stop it. It might seem like we're going full tilt here, but honestly we've been in the game long enough to know that you have to acknowledge the psychological aspect. If you don't, all that happens is you'll constantly find ways to talk yourself out of starting and making a voice reel.

Ok, so now that's out of the way. Here's the next thing you should do...

Send your voice memo to people you trust, not your mates. This is important, if you send your voice memo to your mates, they will: A. not understand what you're doing (and potentially put more blockers in front of you) and B. probably only tell you what you already know or something that isn't useful. It's too loaded, just don't do it.

If you can bear it and you have some loose connections of people who have no other reason than to support your voice journey, send them this message (in your own words of course):

"Hi X, I am in the process of recording a voice reel as I am looking to get work as a voice actor. It would be really useful for me if you could listen to the voice memo attached and answer the questions below. Thank you in advance"

1. With one word for each, please describe the following:
 - Pitch (Low/Average/High)
 - Loudness (Quiet/Average/Loud)
 - Timbre (Soft/Average/Hard)
 - Rate (Slow/Average/Fast)
 - Pauses (Infrequent/Average/Frequent)

The questions above stem from [Emotional Prosody](#) and we think they are useful at measuring the energy of a voice. We cannot iterate enough that this is NOT a science. It's something you might do once and then move on. Do *not* get stuck here. It's a silly little exercise if you're a little bit stuck and want to make it fun for yourself.

Here's what to do with the results:

Listening Exercise No.3 The Results

Record the results of each person that gets back to you. Allocate the numbers 1-3 to each persons' responses as we did in Exercise No.2. You should be left with five numbers for each person. Add these five numbers together for each person to get one number per person. Then add each person's number together and divide by the number of people. The table below gives you an example:

Example C.

	PITCH			LOUDNESS			TIMBRE			RATE			PAUSES			
	Low	Average	High	Quiet	Average	Loud	Soft	Average	Hard	Slow	Average	Fast	Infrequent	Average	Frequent	
No. People	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	
1	2			2			2			2			2			10
2	3			3			3			3			3			15
3	2			2			2			2			2			10
4	2			2			3			3			3			13
5	3			3			2			2			2			12
													Total			60
													Total /people			12

As you can see, the average number that came out of Example C is 12. Number 12 would place this particular voice on the energy table around the Moderate-High Energy category.

Voice Energy Table										
5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11
Low			Moderate					High		

Again, not a science. Like we said at the start of the exercise, it's good to get a baseline to understand how people hear your natural voice.

There are other experiments you could conduct too for other outcomes, such as Nielsen Norman Group's [The Four Dimensions of Tone of Voice](#) to measure your tone and affability. Or [The Four States of Mind](#) exercise to measure attention span. You could think of it from an emotional response perspective (fear, sadness, anger, happiness, surprise, disgust) to measure the effect of your voice in terms of how your voice makes people feel. But we think you can gather enough information from the question outlined above to get you started.

Understanding your voice and its value

The world of voiceover requires voices at every level of the above scale. From low energy, through moderate, all the way to high. So whether you like your voice or not, you cannot argue that it is not valuable. We've literally listed below the business, industries and sectors where the different voice energy levels can thrive. So no more! We won't have it. We're agreed. Your voice IS valuable, you have to use it.

Choosing your script

Now you have the information above to describe your voice, you're going to want to leverage it when choosing your scripts for your voice reel. We discuss this further when you sign up to our [Create Your Own Voice Reel](#) free resources.

Remember, your voice reel should cover as much ground as possible. If you're hovering around the lower energy level, try to source at least some of your scripts to pull you up a bit. If you're floating around the high level, try and source material that brings you back down a little here and there. Balance is key here. You want to show that you have an understanding of energy and how to shape it with your voice.

Below, we've paired the energy level types with suggested samples and starting points you might think about exploring in your voice reel. The best way to tackle this is to imagine what audience does your natural voice energy resonate with the most, what products connect to that market, and go from there.

Low Energy

Commercial Copy - *Luxury food, luxury cars, luxury holidays, real estate, fine dining, travel, massage, consumer, day-to-day, mattresses, pillows, gardening, healthcare, cosmetics, hair, beauty, insurance, etc*

Corporate Copy - *policy documents, instructions manual, training, real estate, government, council, public transport, public health, etc*

Audiobook - *fiction, drama, romance, novels, biographies, etc. Low energy perfect for audiobook.*

Documentary - *art, history, science, etc. Low energy perfect for documentary.*

Characters - *sombre, sad, dopey, funny, monster, magic, children's stories, animation, cartoons, video games, etc*

Moderate Energy

Commercial Copy - *vehicle, vehicle assistance, vehicle products, consumer market, high street, matter of fact, adults, family, seniors, dialogue, healthy and beauty, DIY, retail, shopping centre, home products, exercise, gym, memberships, sports, etc.*

Corporate Copy - *Announcements, PSAs, training, government, council, inspiration, medical, pharmaceutical, charity, non-profits, technology, HR, first aid, public sector, jobs, employment etc.*

Audiobook & documentary - *Lower moderate energy levels are good for almost all audiobooks and documentaries. Higher moderate energy levels are good for light entertainment, uplifting biographies, non-fiction, educational, inspiring, self-help etc*

High Energy

Commercial Copy - *Kids, kids toys, kid holidays, kid clothes, car insurance, cosmetics, hair, beauty, action, adventure, theme parks, discounts, sales, high street, budget, promo, garages, retail, etc. High energy perfect for commercial copy.*

Characters - *loud, wild, scatty, children's stories, animation, cartoons, video games, fun, aliens, monsters, animals, etc. High energy is perfect for playing characters.*