



*The Hudson Voice Technique  
for Voiceovers*

*Workbooklet*

## Recording at home



Throughout the course, you will have to record yourself. Don't worry - it's not as daunting as it sounds. And after all.....you will need to be able to do this once you start your voiceover career.

The easiest way for you to record yourself is on your mobile phone if it has a voice recording app.

The other way to go is by downloading recording software. We have found Audacity the best option.

You can [download Audacity](#) which is a free recording device for your computer and very easy to use.



Make sure you also download the LAME MP3 encoder  
You need to make sure to remember where you put this file because the first time you want to export your recording as an MP3 file, the programme will ask you where the encoder is.

[Click here](#) for User Manuals.

### **Features of Audacity:**

- Record live audio
- Record computer playback on any Windows Vista or later machine
- Convert tapes and records into digital recordings or CDs
- Edit WAV, AIFF, FLAC, MP2, MP3 or Ogg Vorbis sound files
- AC3, M4A/M4R (AAC), WMA and other formats supported using optional libraries
- Cut, copy, splice or mix sounds together
- Numerous effects including change the speed or pitch of a recording
- And more! See the complete list of features: <http://audacity.sourceforge.net/about/features>

## *Before Recordings*

In order for Steve to assess you and send your diploma, please record these scripts before you start the course.

You can record on your mobile phone or on your computer using Audacity. You need to keep these recordings separate from all other recordings you make throughout the course. When you've practised for three weeks, you have to record these scripts again.

Please make sure you name your recordings.

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### **Script 1**

A star is a vast sphere of glowing, ionised gas, the majority of which is made up of the two most abundant elements in the Universe - hydrogen and helium. So massive are these gas balls that they are constantly in danger of shrinking under their own weight - a process called gravitational contraction. However, they remain balanced against this inward force because of the presence of nuclear reaction in their centres, the core.

First Read:

Last Read:

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### **Script 2**

Have you ever tasted paradise? Have you ever tasted a chocolate so delicious you fall in love?

Excite your palate with the smooth creamy chocolate from Chocolate Heaven. Chocolate made for chocolate lovers.

First Read:

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### **Script 3**

At the beginning of the year, Energywatch set its sights on making competition in energy markets work for all consumers. In addition to providing consumer advice, information and complaint handling, we set out to improve the way energy suppliers serve consumers.

We called for more accurate billing; making it easier to switch supplier; stamping out marketing abuse; improving the responsiveness of companies and encouraging the industry to prevent consumer debt.

First Read:

Last Read:

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### **Script 4**

We climbed mountains so high it seemed as if we would scrape the moon. But the Polar Express never slowed down. Faster and faster we ran along, rolling over peaks and through valleys like a car on a roller coaster and with a screech of metal we rounded the final corner and found ourselves gliding gently into a moonlit valley.

First Read:

Last Read:

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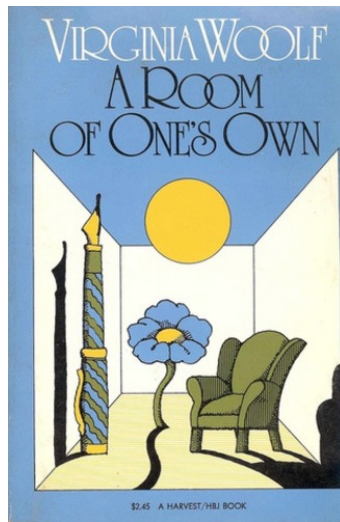
### **Script 5**

The scene, if I may ask you to follow me, was now changed. The leaves were still falling, but in London now, not Oxbridge; and I must ask you to imagine a room, like many thousands, with a window looking across people's hats and vans and motor-cars to other windows, and on the table inside the room a blank sheet of paper on which was written in large letters Women and Fiction, but no more.

First Read:

Last Read:

## Starting and Ending Sentences



What you will learn from this element:

- You will learn what three vital things to do at the end of a sentence which will allow your listener to clearly understand and assimilate the information you are providing.

Key points:

- **The three golden rules:** these will separate one sentence from another:
  - **Go down** at the end of a sentence (unless it's a question)
  - **Pause** at the end of a sentence (count "two, three" aloud)
  - **Energise** the beginning of the next sentence

### *Extract from 'A room of one's own' by Virginia Woolf*

The scene, if I may ask you to follow me, was now changed. The leaves were still falling, but in London now, not Oxbridge; and I must ask you to imagine a room, like man thousands, with a window looking across people's hats and vans and motor cars to other windows, and on the table inside the room a blank sheet of paper on which was written in large letters Women and Fiction, but no more.

## *Starting and Ending Sentences*

### *'A Room of One's own' by Virginia Woolf*

The scene, if I may ask you to follow me, was now changed. The leaves were still falling, but in London now, not Oxbridge; and I must ask you to imagine a room, like many thousands, with a window looking across people's hats and vans and motor-cars to other windows, and on the table inside the room a blank sheet of paper on which was written in large letters Women and Fiction, but no more. The inevitable sequel to lunching and dining at Oxbridge seemed, unfortunately, to be a visit to the British Museum. One must strain off what was personal and accidental in all these impressions and so reach the pure fluid, the essential oil of truth. For that visit to Oxbridge and the luncheon and the dinner had started a swarm of questions. Why did men drink wine and women water? Why was one sex so prosperous and the other so poor? What effect has poverty on fiction? What conditions are necessary for the creation of works of art? A thousand questions at once suggested themselves, but one needed answers, not questions; and an answer was only to be had by consulting the learned and the unprejudiced, who have removed themselves above the strife of tongue and the confusion of body and issued the result of their reasoning and research in books which are to be found in the British Museum. If truth is not to be found on the shelves of the British Museum, where, I asked myself, picking up a notebook and a pencil, is truth?

**Time:**

## Create Mini-Sentences

### What you will learn:

- To pause appropriately at punctuation marks within and at the end of a sentence.
- Be able to instantly recognise “mental commas”.

### Key points

- In many books and scripts there is insufficient punctuation for reading aloud. The reader needs to put in “mental commas” to break the sentences into smaller blocks of information of one or several words.
- The “mental comma” is the same as a comma except that it is in your head and not printed on the paper. Most people instinctively put in their own mental commas when reading out loud and achieve 65% to 75% success at correctly identifying mental commas.
- These blocks of information can consist of one or several words that may not be grammatically correct but must have a semblance of sense.

### Instructions

- Listen to Steve’s explanation of where the mental commas should go in the extract below. The first few lines are completed for you already.
- Now with a pencil, put the mental commas where you think they should go, keeping in mind Steve’s instructions.
- Steve will come back and then go through the extract and give you the correct mental commas. Use a red pencil so that you can see the difference.
- When you’ve done this, you can put the correct mental commas in the extract on the next page. This will be the copy you use to practice with.
- After this element, do not mark any other scripts with mental commas. After you’ve practised this, there is no need, in fact; it is a hindrance.

## Create Mini-Sentences

### ***'A Room Of One's Own' By Virginia Woolf***

↗ The scene,/ if I may ask you to follow me,/ was now changed ↘./ ↗ The leaves were still falling,/ but in London now,/ not Oxbridge;/ and I must ask you to imagine a room,/ like many thousands,/ with a window looking across people's hats and vans and motor-cars to other windows,/ and on the table inside the room a blank sheet of paper on which was written in large letters **Women and Fiction,/ but no more** ↘./ The inevitable sequel to lunching and dining at Oxbridge seemed, unfortunately, to be a visit to the British Museum. One must strain off what was personal and accidental in all these impressions and so reach the pure fluid, the essential oil of truth. For that visit to Oxbridge and the luncheon and the dinner had started a swarm of questions. Why did men drink wine and women water? Why was one sex so prosperous and the other so poor? What effect has poverty on fiction? What conditions are necessary for the creation of works of art? A thousand questions at once suggested themselves, but one needed answers, not questions; and an answer was only to be had by consulting the learned and the unprejudiced, who have removed themselves above the strife of tongue and the confusion of body and issued the result of their reasoning and research in books which are to be found in the British Museum. If truth is not to be found on the shelves of the British Museum, where, I asked myself, picking up a notebook and a pencil, is truth?



## Create Mini-Sentences

### **'A room of one's own' by Virginia Woolf**

(mark this script with the correct mental commas)

The scene, / if I may ask you / to follow me, / was now / changed. // The leaves / were still falling, / but in London now /, not Oxbridge; / and I must ask you / to imagine a room /, like many thousands, / with a window / looking across / people's hats / and vans / and motor-cars / to other windows, / and on the table / inside the room a / blank sheet of paper / on which was written / in large letters / Women and Fiction, / but no more. // The inevitable sequel to lunching and dining at Oxbridge seemed, unfortunately, to be a visit to the British Museum. One must strain off what was personal and accidental in all these impressions and so reach the pure fluid, the essential oil of truth. For that visit to Oxbridge and the luncheon and the dinner had started a swarm of questions. Why did men drink wine and women water? Why was one sex so prosperous and the other so poor? What effect has poverty on fiction? What conditions are necessary for the creation of works of art? A thousand questions at once suggested themselves, but one needed answers, not questions; and an answer was only to be had by consulting the learned and the unprejudiced, who have removed themselves above the strife of tongue and the confusion of body and issued the result of their reasoning and research in books which are to be found in the British Museum. If truth is not to be found on the shelves of the British Museum, where, I asked myself, picking up a notebook and a pencil, is truth?


### Explanation of the 3 Golden Rules

Remember to Go Down at the end of the sentence (unless it's a question). Then count 2-3 for the pause and finally Energise the beginning of the next sentence to let your audience know you've started a new bit of information.

Once you've practised this lesson, stop counting 2-3 out loud - it should now be second nature.

## Speak Slowly

### Instructions

-  Read the sentence in the passage below out loud, record it and with a stopwatch time how long it took you to read the sentence and note this time down. Keep this recording because you will need this later for comparison.

### *Extract from The Polar Express*

On Christmas Eve, many years ago, I lay quietly in my bed.

<b>1<sup>st</sup> Time:</b>	<b>sec.</b>	<b>7<sup>th</sup> Time:</b>	<b>sec</b>
<b>2<sup>nd</sup> Time:</b>	<b>sec</b>	<b>8<sup>th</sup> Time:</b>	<b>sec</b>
<b>3<sup>rd</sup> Time:</b>	<b>sec</b>	<b>9<sup>th</sup> Time:</b>	<b>sec</b>
<b>4<sup>th</sup> Time:</b>	<b>sec</b>	<b>10<sup>th</sup> Time:</b>	<b>sec</b>
<b>5<sup>th</sup> Time:</b>	<b>sec</b>	<b>11<sup>th</sup> Time:</b>	<b>sec</b>
<b>6<sup>th</sup> Time:</b>	<b>sec</b>	<b>12<sup>th</sup> Time:</b>	<b>sec</b>

### *Explanation Control your Pace*

Remember that words are made of rubber and you can stretch them out as far as you like.

## *Speak Softly*

### What you will learn from this element

- 🎧 Understand the meaning of a No. 5 Voice and be able to demonstrate a No 5 Voice.

### Instructions

- 🎧 Listen to Steve reading the sentence in the passage below - notice how he softens his voice.
- 🎧 Read the sentence in the passage below out loud and record it. Keep this recording because you will need this later for comparison.
- 🎧 Read the sentence in the passage below out loud - this time read it softly just as Steve demonstrated. Please record your reading. Keep this recording because you will need this later for comparison.

### *Extract from 'The Polar Express'.*

On Christmas Eve, many years ago, I lay quietly in my bed.

## *Speak with energy and enthusiasm*

**What you will learn from this element:**

- 🎧 You will be able to read with energy and enthusiasm.

### **Instructions**

- 🎧 Read the passage on the next page out loud and record it. Keep this recording because you will need this later for comparison.
- 🎧 Now listen to Steve reading the same passage - notice how he reads the passage with energy in his voice.
- 🎧 Read the passage below again - this time read it with energy just as Steve demonstrated. Please record your reading. Keep this recording because you will need this later for comparison.

### *Extract from 'The Polar Express'.*

On Christmas Eve, many years ago, I lay quietly in my bed.

### *Extract from 'The Polar Express'.*

On Christmas Eve, many years ago, I lay quietly in my bed. I didn't rustle the sheets and I breathed slowly and silently. I was listening for a sound - a sound a friend had told me I'd never hear - the ringing bells of Santa's sleigh. My friend insisted that there is no Santa, but I knew he was wrong.

Late that night I did hear sounds, though not of ringing bells. From outside came the sounds of hissing steam and squeaking metal. I looked through my window and saw a train standing perfectly still in front of my house.

We climbed mountains so high it seemed as if we would scrape the moon. But the Polar Express never slowed down. Faster and faster we ran along, rolling over peaks and through valleys like a car on a roller coaster and with a screech of metal we rounded the final corner and found ourselves gliding gently into a moonlit valley.

## *Red Flag Words & Situations*

### What you will learn:

- 🎯 You will be able to identify the appropriate words to emphasise
- 🎯 You will be able to demonstrate placing the appropriate emphasis on words in a passage by the use of varied pace, volume, tone, pitch and/or pausing
- 🎯 You will be able to avoid emphasising the wrong words

### Key points:

- 🎯 When reading out loud, most people don't emphasise the correct words
- 🎯 Red flag words and situations must be recognized as instructions from the author and used correctly.

I live in paradise and outside my house is a public lavatory.

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## Red Flag Words & Situations

### Instructions:

- 🎧 Read the passage below out loud and again record it on a tape recorder.
- 🎧 As soon as you have done this play this recording back and listen to it.

### *Extract from 'The Polar Express'.*

On Christmas Eve, many years ago, I lay quietly in my bed. I didn't rustle the sheets and I breathed slowly and silently. I was listening for a sound - a sound a friend had told me I'd never hear - the ringing bells of Santa's sleigh. My friend insisted that there is no Santa, but I knew he was wrong.

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Faster and faster we ran along, rolling over peaks and through valleys like a car on a roller coaster and with a screech of metal we rounded the final corner and found ourselves gliding gently into a moonlit valley.

## *Red Flag Words & Situations*

### *Explanation Red Flag Words and Situations*

The important words and situations in “The Polar Express” have been underlined. In this exercise, you are reading to a three year old child.

Obviously, you would read slower and softer to a three year old. When you get to the sentence beginning: “faster and faster.....”, the situation changes because you are the person in the roller coaster and you are scared.

The instructions here begin with “faster and faster...” This means you must start at a medium pace and accelerate because that is exactly what the roller coaster is doing. When you get to “rounded the final corner”, you will be descending into a “moonlit valley”.

This is not an average moonlit valley with smoke coming from chimneys and dogs barking, you have just found paradise.

Far from the frightening ride on the roller coaster, you are now “gliding gently” (like a bird). So this part of the sentence must be stretched out and your voice must become softer as you finish the sentence.

## *Put it all together*

Read the passage below out loud and record it.

Remember to:

- 👁️ “Go down” at the end a sentence, pause and energise
- 👁️ Add Mental commas / create mini sentences
- 👁️ Read slowly
- 👁️ Read softly
- 👁️ Read with energy and enthusiasm
- 👁️ Emphasise “red flag words”

### ***Extract from ‘The Polar Express’.***

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## *After Recordings*

Now that you've gone through all the steps, practise putting them all together. When you feel confident, the time has come to record the same scripts you read before you started the course.

Once you've done this, please send your Before and After Recordings to Steve at [stevehudson@voicemaster.co.uk](mailto:stevehudson@voicemaster.co.uk) for his assessment.

### Script 1

A star is a vast sphere of glowing, ionised gas, the majority of which is made up of the two most abundant elements in the Universe - hydrogen and helium. So massive are these gas balls that they are constantly in danger of shrinking under their own weight - a process called gravitational contraction. However, they remain balanced against this inward force because of the presence of nuclear reaction in their centres, the core.

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Have you ever tasted paradise? Have you ever tasted a chocolate so delicious you fall in love?  
Excite your palate with the smooth creamy chocolate from Chocolate Heaven.  
Chocolate made for chocolate lovers.

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We called for more accurate billing; making it easier to switch supplier; stamping out marketing abuse; improving the responsiveness of companies and encouraging the industry to prevent consumer debt.

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### **Script 5**

The scene, if I may ask you to follow me, was now changed. The leaves were still falling, but in London now, not Oxbridge; and I must ask you to imagine a room, like many thousands, with a window looking across people's hats and vans and motor-cars to other windows, and on the table inside the room a blank sheet of paper on which was written in large letters Women and Fiction, but no more.

First Read:

Last Read:



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