VOCAL COACHING IN BROADCASTING
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Voice professionals can make an important contribution to clear communication between radio and television producers and their anchors. In broadcasting, the producer may find himself called upon to give voice-related direction (though, depending on budget, this responsibility may also fall to camera technicians or managers). Not surprisingly, producers often feel that anchors cannot follow their direction; anchors in turn often feel that producers cannot explain what they want. Currently, neither producers nor anchors typically have the benefit of the vocabulary that a voice professional uses as a matter of course.

Since 1975, many clients in broadcasting have turned to my business, Voice Training Project. In this context, I have developed a kind of “equivalency chart” for producers and anchors to use when they are rushing to work out a problem and need some useful language. In other words, the vocal coach’s tools can offer efficient solutions, translating the producer’s general requests into practical things the anchor can do. Some of these are far from obvious or even counter-intuitive, but over the years, other vocal coaches have also found my guidelines useful in broadcasting studios and booths.

For radio, the list looks something like this:

If the producer complains of A, then suggest B for the anchor:

A. Sounding unnatural
B. Mark the words that are being emphasized and cut them down to as few as possible
A. Sounding monotonous
B. Vary repetitive intonation patterns, especially towards ends of sentences
A. Sounding wooden
B. Vary the starting pitches. Even when the sentence which follows has great variety, repetitive starting pitches make a poor impression

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A. Looking low energy
B. Activate the eyebrows and muscles of the forehead
A. Looking scared
B. Make sure the camera lens is a clear focus point
A: Seeming to “try too hard”
B: Stabilize the jaw so it is not moving excessively
A: Looking stiff
B: Encourage a warm-up that lowers the shoulders, lengthening the neck
A: Looking “cold,” unapproachable
B: Lower the chin
A: Looking breathless
B: Encourage anchor to breathe as often as comfortable

Of course this is only a partial list of vocal problems that arise in broadcasting. Vocal coaches may prefer their own list using vocal coaching techniques.
lary organic to their practices. In my experience, such guidelines have dependably brought relief to tense broadcasting situations, giving non-expert parties an easily accessible language for achieving a good product – at least in vocal terms.