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FORWARD

The goal of this syllabus is to redefine vocal feminization as something that is no longer a difficult, many months, painful task- but rather something that can be done by anybody at any pace they would like.

This is a syllabus based on how the voice works- and getting it to a naturally feminine place as quickly as possible, without vocal strain or damage.

Lessons 1-4 I consider essential; with some people only needing lessons 1-2. If you reach that point, and feel comfortable with your voice then good on you! Lessons 5-6 are designed to help further tweak your sound and give you more tools to work with.

This syllabus was created for a Discord server so the information throughout is a little scattered. It is recommended to read the anti-strain and breathing misc items after completing lesson 1.

The Path to Vocal Feminization

Macro Building

This stage is the first practice stage, where you master resonance in both throat and vowels, as well as pitch- encompassing lessons 1-3.

This is the precursor to building up the habits. It's okay if your voice sounds weird, forced, unnatural, or too fem at this point. You want to avoid your voice sounding too masc, but everything else comes in the tweaking stage. Once you get your macros down solid, and can access them without fail, then comes the next and hardest part of vocalization.

Naturalizing

(also known as The Grind™)

Your voice sounds weird, or unnatural, or forced because you aren't used to using it.

Voice training is destroying your previous habits and rebuilding new ones. The most important thing you can do immediately is get your macro resonance down - once you have those solid, the most important thing from there is simply usage. You need to be as comfortable using your new voice as you are using your previous one and that simply takes hours. There is no substitute or trick. After this grind, it becomes a whole lot easier to tweak your voice further to match what your goals are, but this is much more difficult before you have that familiarity and comfort that comes with use.

Over time you get more used to it, and it will sound and feel a lot less "weird" to use.

This process almost always takes a long while of constant and consistent use while also being aware of your own voice. During this period, you might need to "reset" your voice and do some basic drills to make sure your macros are on point but the need for this diminishes over time (not needing drills took ~8 months for me personally). If you can't go full time with your voice, try to find several hours per day where you can be speaking with it. It's tedious, but over time it will feel more and more yours and sound more and more natural. Using your new voice more often than your old voice will help immensely, and this entire process will be greatly expedited if you stop using your old voice entirely until accessing it is a conscious effort and you forget what it feels like to use it.

The easiest way to grind this out is through the social internet. Either with a trans friendly group, through social games or games where you speak a lot like VRChat or team shooters, or just sitting in Discord calls. If you fear harassment in your practice, set up a voice changer. Constant use is more important than people hearing you use your voice. Support servers also are a good idea for practice, because of their general acceptance.

It is wise to make sure your macros are solid before you start solidifying your voice through this particular grind. Ideally, hopping in a voice call with someone who can validate your learning would be best - but if you feel confident in going forward by listening to recordings, please feel free to do that.

This is the scariest and hardest part of vocal feminization. This generally takes 3-6 months of constant use with no/limited old voice use.

Further Tweaking

When you first get your macros down, your voice often sounds very high and pixie-like in your head- this is very normal. As you naturalize your voice and your mind forgets what old voice

usage and sound is like, it sounds less and less like the high pixie voice you're used to in your head. Many people continually adjust their voice to get that same headspace sound which often pushes the sound more fem and more nasally.

This may be your goal, if you want as fem a voice as reasonably possible then you shouldn't need to tweak your voice much to be close to what you want. I would suggest at least mild tweaking, as the resulting voice after naturalization and a lack of compensation for the perceived voice can often be considered grating, so you may want to adjust vowels and back off a bit. Lessons 5-6 are about this particular tweaking.

Play with your tone and do a lot of recording and experimenting.

Lesson 1

This lesson has very little to do with actual voice, and entirely with resonance. That is why, this lesson consists of just whispering. If R1 is mentioned, this lesson directly modifies it.

What?

The plan is to make your whisper feminine. Whispers are entirely air, and changing the "pitch" of a whisper can only be done by changing your resonance.

That way, you can bring your larynx up with an objective way to measure it, and we can obtain near perfect larynx height without much effort or questioning if we're doing it correctly.

How?

You may already know how to do this! If you breathe out and make the "tone" of the breath wider or higher, congratulations, you're changing resonance!

If you don't know how to do this, try to imagine making the space in your neck and throat "wide" instead of "tall." If you mimic a chimpanzee sound ("Oo oo eee AHH AHH AHH") the AHH part at the end generally is the shape you need to be making.

Please note that these breath pitch changes need to happen with your throat, not your mouth. You can get higher pitch with your mouth by changing shape- the goal here is not to do that, the goal here is to use your throat muscles to raise the pitch.

Demonstrable requirements for moving to next lesson

-Be able to whisper in a feminine voice 100% of the time, on demand.

Preferred additional requirements:

-Be able to, without whispering, move your muscles into the same position you would use to feminize your whisper, and be able to hold that position while talking.

Tricks

Whisper sing (with no tone, just whisper) along with a song that has a deeper verse and way high (falsetto etc) chorus. Do both in your most feminine whisper. If you change whisper pitch for the chorus, you could have gone higher. I do this to check myself consistently throughout the day.

Example songs:

Most things by Earth, Wind, and Fire (Shining Star, September, Fantasy, etc)

Morph, My Blood by twenty one pilots

I'm sure there's plenty more but those are the ones I get in my head.

BEFORE YOU PRACTICE

Know that all voice modifications have diminishing returns. If you find yourself straining on this lesson, you're pushing your muscles beyond where they are supposed to be and over time it will hurt yourself and wear on you. It's okay to bring it to max to know what it feels back, but try to dial it back slightly when you have more granular control to avoid strain.

Don't ever go too hard- it's better to learn how to do it right, and do that right off the back, so you don't have to unlearn habits to stop vocal strain.

Lesson 2

Now that we have larynx resonance down, we need to focus on vowel resonance and feminizing that.

As a general rule, from this point forward, try to bring up pitch. Never bring it to an uncomfortable or straining level, but try to bring it to an undefined "higher" level as is comfortable while you practice. This will make staying at a feminine pitch very easy in the future - you may not even need to work on it!

From this point forward, also always be using feminine resonance learned in lesson 1.

When R2 is mentioned, this is the biggest component of that.

What?

During the course of practicing this, be hyper aware of your tongue and mouth shape. Use a mirror if you need to!

Say the word "Autumn" (AUH-tumn)

Notice how the "Ahhh" part of that sounds super dark? It has depth to it? Now say it with higher pitch. Still pretty masculine, right?

Now say the word "Heat" (heet)

Notice how the "ee" part of the word sounds a lot brighter? Now say it with higher pitch. Woah it sounds a lot more feminine than the word Autumn, right?

The goal here is to bring more of the "ee" mouth shape into all of your other vowels.

How?

For most, this will feel like a widening and shortening of the space in the back of your mouth. The easiest way to do this is say "eeeeeeeeee" and then hold your mouth and tongue shape, and then say "ahhhh" with the same shape. It will sound a lot more feminine!

As you're talking, work on widening everything in that same way. A helpful reset that I've found is the phrase "Heat from fire, fire from heat" while thinking about your vowels. If you find yourself slipping, just stop for a moment and repeat that phrase, and then continue onward.

Focus mostly/almost entirely on your tongue position here, make sure that it's similar to the "eeee" sound. Don't stress so much about mouth shape, and you can let the front of your tongue/mouth relax a bit so that it doesn't sound unnatural. Just make sure the back of the mouth, in particular the tongue, is what is changing here.

Tricks

It helps in keeping your tongue up by making sure the sides of the back of your tongue are constantly touching each side of your top teeth. It's a bit of a crutch, but can help you get your sound where you want to, especially if you're warming up or still working on making those "ah" or "oh" sounds more consistent.

Demonstrable requirements for moving to next lesson

You will need to read any passage of your choosing with both larynx resonance and vowel resonance on point. You will need to have minimal drops in resonance during the reading to show a mastery of this concept.

Preferred additional requirements

Be able to immediately switch into feminized vowel forms immediately and without warm up.

Lesson 3

Pitch!

This is fairly easy, with complexities intertwined. For the purpose of this lesson, we only really need to focus on the actual pitch.

What?

Pitch is literally how high or low your voice is. Feminine pitch is generally considered above 180 hz, and masculine pitch is considered below 150. This isn't a hard and fast rule- nor is it imperative to make your voice sound feminine, but practicing this is both really easy and will help give a more feminine pitch in your voice- as well as teaching you control.

There's a certain level of pitch where your voice starts to sound non-feminine with only one defense against it (more on that in later lessons)

The idea here is to make sure your comfortable speaking voice stays in an appropriate pitch range, but most importantly, doesn't drop into masculine pitches.

How?

This is achievable fairly easily with two different games:

1. Monotone - pitch stabilization

Use a tone generator, and talk at that tone. Start at 150hz, talk there for 5 minutes, and then raise the pitch. Think of the soft ceiling as 240hz (going higher puts you higher than most women) and the hard ceiling as 300hz (not sustainable by most AMAB or AFAB individuals) Record yourself doing this, and listen to the recordings. If you find your pitch dropping, repeat the same line again, without the drop.

If you find your pitch raising, don't worry about it.

2. Don't touch the lava

Pull up this page, hit run, read passages: <https://www.speechandhearing.net/laboratory/ampitch/> The goal is to not have your voice go below 150 hz. Anything above that is fair game. Read passages, repeat the lines that you struggle on, and train yourself. You can make your floor higher if you'd like.

This lesson has no requirements to move forward, it'll be a constant game played with yourself until it's normal.

Lesson 4

Cadence!

What?

Feminized vocal patterns are more dynamic in pitch and inflection than masculine vocal patterns. The goal here is to bring your speaking patterns closer to that of what most people consider feminine.

How?

This one generally takes time and dedicated practice is difficult since cadence varies widely.

There are a few ways to practice this-

Pull up the pitch analyzer from before: <https://www.speechandhearing.net/laboratory/ampitch/>
Watch your vocal patterns and practice reading lines from a book or your journal or something you wrote with emotional variance. Watch the pitch and make sure there are plenty of valleys and mountains.

Pull of a video of a girl you like the vocal cadence of, and copy it. If you just want generic practice, there's a wealth of makeup tutorials or others on youtube just speaking.

If you are full time with your voice, do multiple checks throughout the day to listen to yourself talk or find a way to trigger something in your head if you've found you're speaking too monotone

Adv. Lesson 5

Sound Placement

While before we were working with vowels, you now need to understand a more granular look at which part of your mouth effects said sound. What I teach here won't be all inclusive, but should

give a broader scope of what you need to learn to have more precise control over what sounds you are making, and be able to adjust your voice accordingly. The word "sound" and "vowel" are interchangeable at this point, but since we are including things like "er" "yeah" and "eh" - I will be using the word sound to avoid confusion.

Back Placement

This was lesson two, and has the biggest effect on global resonance, which is why we learned this earlier. These are for macro vowels, such as "Ahh, eee, ehhh, oooo, ihh, etc." The sounds don't always feel like they are coming from that place, but moving the back of the tongue will make them resonate in darker or lighter tones. This was practiced in lesson 2, so moving forward.

Middle Placement

This has more to do with local resonance. While you still want a feminized back placement for these, they also change depending on what sound you are making. This is most used in diphthongs (one vowel sliding into another without a break in between.) Words that use this are things such as "yeah (eee-ahh), soy (oh-l), jewel (ooo-eh), boil (oi-eh)" etc.

Say these words, and pay very close attention to your tongue movement. Start in a feminized place, and make sure it doesn't move- much like lesson 2.

Front Placement

This is mostly the "err" "arr" sounds. Feminizing this is a lot about sliding the tongue both upwards and forwards a bit. You can experiment with this saying things like "Sure, fire, lure, bur, pure"

Try to play with this on a gradient, and feminize these sounds as you would otherwise.

Adv Lesson 6

Aryepiglottic Funneling

Aryepiglottic Funnel will be abbreviated as AEF for the remainder of the lesson.

This is a secret sauce to automatic feminine resonance. If you get this down, your voice will sound a lot more natural, and feel a lot more natural to use. You can drop your pitch way down and still have very fem resonance if you do this well. This is also the hardest thing to do, and took me several months to find a method to reliably and consistently teach it.

Volume

The easiest way to activate your AEF and feel it properly, is to yell. Before you yell, feel the very back of your tongue when your mouth is closed, and feel the area in the back top of the mouth it's touching. Go upwards into the head a little bit, and that's the area you need to be paying attention to while you yell. You should feel something open up back there. That is your AEF.

Take that same feeling, mechanically, and try to speak at a normal volume with it open. It should feel rather open.

Singing and Granularity

The easiest way I've found to practice keeping it open and manipulating it, is first through singing in your new voice and paying attention at higher volumes. Sing loudly in your car, find a place to be alone, just something - and really pay attention to the AEF as you're doing so. Get more and more comfortable leaving it open, and then start bringing that into your speaking voice.

You can play with your sound further by both leaving the AEF open, and constricting it - which makes a buzzing sound. Once you can consistently leave your AEF open while speaking, push your sound very forward to create a buzzing sound and speak through it. You can play with this mechanic to fine tune the sound you want to have.

Misc Items

Anti-strain - Resonance

When it comes to resonance, everything has diminishing returns. The difference between your absolute straining brightest throat resonance and it at 80-90% will be indistinguishable - you can have an entirely feminized voice with no strain at all.

The goal is to find the highest comfortable resonance without strain, and the easiest way to check this is through a brown noise generator.

Download a brown noise generator on your phone, and put it on speaker. Place the speaker in your mouth and open your throat - the tone of the brown noise generator should get darker when your throat is open. Do not manipulate the sound through your mouth - your mouth will make the sound go much higher and have a higher range, the goal is to feel it in your throat and listen to it at that deeper sound.

Play with your throat resonance (#lesson-1) until the sound produced is still higher but is comfortable to hit. That is your golden zone.

You can also use a spectrogram to measure this - I use <https://musiclab.chromeexperiments.com/Spectrogram/> for simplicity. Video instruction for how to use a spectrogram: <https://youtu.be/gFXEsamdPMo>

Anti-strain - Pitch

Any pitch you can hit outside falsetto, you can hit without strain.

Strain is usually caused by tightness - this is generally caused by trying to "hit" those pitches without enough breath support. Think of the following comparison:

If you are playing trumpet, you can hit higher notes with two methods - either use proper mouth shape and put enough air support into it to naturally hit those notes, or press the mouthpiece way into your face and squeeze out the note so that you technically hit the pitch. If the latter sounds wrong, you would be right, but that's effectively what you're trying to do with your voice.

The goal is to use enough breath support to support the note, and to not unnaturally tighten or block the sound on the way up.

There are quite a few ways to do this - one that most people have experience is adding a "breathiness" quality to your voice. You end up using more air than you need which is why you get excess breath in the form of "breathiness." Go too far with it for a while and then dial it back.

Proper Breathing

Going with the above tips there's a few things you should be aware of as you're trying to have good breath support.

Yawn, but breathe in as much as you can as you're yawning. You just took a full breath. If you're struggling with breath support, do regular exercises where you are taking as full of a breath as you can, and letting it all out.

As you breathe, know that if you do not breathe out all of the air, the air in your lungs becomes "stale" and prevents you from using it effectively or breathing in more. Try to exhaust your air before taking a full breath again. Understand this if you're having to "reset" yourself after a while by stopping and breathing in and out. Stale air can build up in the lungs over time which is what causes these resets.

Global vs Local Resonance

Lessons 1 and 2 focus exclusively on global resonance, which is a fairly static configuration. This is largely based on vocal tract length (#lesson-1), tongue placement (#lesson-2) and the aryepiglottic funnel (#adv-lesson-6).

Local resonance is the tongue and mouth configuration to feminize or otherwise masculinize particular sounds further. Say the word "Yeah" and pay attention to the middle of your tongue. Notice how it moves lower automatically toward the last half. Not having it move as far or at all would be modifying local resonance.

This is a concept I am using specifically in my lessons to paint a picture of dynamically moving parts (local) vs static parts (global) - technically there is only your resonance in any particular moment, but for the sake of explanation and ease of visualization, those terms will be used.

Correlation between pitch and resonance

It is harder speak in a feminine resonance at a lower pitch. This is because it takes more energy and pressure to get the sound through the less spacious vocal tract, and so your body tries to correct for it. It is easier for AFAB individuals to speak in a lower pitch because they don't have the option of a more spacious vocal tract

It is hard, not impossible, and takes a bit of practice. Most of the time you are fighting to have as bright a resonance as possible without strain at that pitch range.

Gradient Practice

In every lesson, every concept, and every practice - being able to go from a masculine to feminine sounding on both pitch and resonance independently is true, absolute mastery over the concept. It is not needed for feminine voice, however if you want to have absolute control and versatility, make sure you can go from 0-100% and pick any point in between to hit.

Sympathetic Resonance

Everything we do to brighten the resonance in our voice is connected. When you move your tongue to have more feminine vowels, it also pulls up your larynx. When you move your aryepiglottic funnel, it brings up the rest of your brightness too. This is why it's important to practice each bit, and learn how to slowly layer them on top of each other.

Practice Tips

-Record your voice for feedback. Be sure to establish a baseline with old voice first, but have some kind of recording so that you can tell the difference. Please note that recordings often mess up voices as you've likely experienced, but it's a better feedback loop than nothing if you are not doing lessons.

- Drink plenty of water while practicing.
- Stop if things hurt. Reach out if you can't figure out how to feminize your voice without pain-feminizing your voice while difficult should not strain your voice at all.
- Practice always. Every opportunity. Go full time if you can, if you can't, hop on VRChat or just somewhere you can practice your voice naturally. As you're talking, do not go into your auto pilot mode until you like the voice that comes out of your auto pilot mode. The more you use your voice and actively think about what you are doing when you use it, the faster your voice will develop, and the more comfortable you will be using it.
- Mimic! Find a girl who has content, that you like the voice of, and attempt to copy aspects of them. We as humans are fairly adept at learning by example, and playing with your sound in this way is one of the best ways to learn how to modify your voice to your whims.