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SPEAKERS

Edroy Odem, Kelly Hall, Scot McKay



Edroy Odem 00:04

From the mist and shrouded mountaintop fortress that is x&y Communications Headquarters. You're listening to the World famous mountaintop podcast. And now, here's your host Scot McKay.



Scot McKay 00:17

Hey, greetings, gentlemen. Welcome again to yet another episode of the world famous mountaintop podcast. My name is Scot McKay at Scot McKay on Twitter and clubhouse real Scot McKay on Instagram, searched me by name SEO TMC KY on YouTube, the website is mountain top podcast calm and the Facebook group is the mountaintop summit. It's growing like a weed gentlemen, find like minded men of character there and we'll talk about all sorts of entertaining topics. Join us there mountain top summit on Facebook With me today is a new friend of mine. She's incredibly fascinating. And one thing that I found about you guys, you also like female guests who are very easy on the ears. You like women with very alluring mellifluous voices. And I have to tell you what, okay, this is, you can't lose, okay? You're going to absolutely win in the mellifluous voice department here. No pressure, by the way, Kelly, because she is actually a voice coach, which means not only does she have a very nice voice, but she well I was gonna say walks the talk. But she kind of talks the talk, doesn't she and then walks it or something like that. Whatever you do when you're a talking coach to walk the talk. That's what my new friend Kelly Hall from California does. The name of her company is perfectly pronounced, which

is nice and alliterative. And it's very memorable. And she's not going to have any problem, living up to not only having a nice voice, but telling us how we can, I don't know, kind of adjust or make a few changes or shifts to our own voices to be a whole lot more attractive, and maybe even more successful on the job. So without anything further, Kelly Hall, welcome to the show.



Kelly Hall 02:05

Hi, Scot, thank you so much for having me.



Scot McKay 02:08

Yes, thank you for being here. The first thing I want to let you guys know is you have some serious street cred. Okay, you didn't just decide to hang up a shingle and teach people how to talk, because you got some kind of cute voice or something. You were actually hired by the very king of Thailand himself to be the English coach, the English teacher, if you will, for his son, the prince of Thailand. So in a very, very real way. If guys are kind of slow and making this connection, because it kind of is an old movie and perhaps even a girl movie. Right? But you are literally the real life Anna from the Kenai except for the romance part. But I mean in terms of job title. I don't know anything about that, actually. It's kind of an old dude, isn't he? But you taught the prince of Thailand, English in real life.



Kelly Hall 02:59

Yeah, actually, that is exactly how I felt. And that was one of my favorite movies as a child or musicals the King and I. So when I accepted the position, it was at CIT Lada which has about 20 letters in it, and is the Royal Palace school. And I worked there for a year and was the direct teacher to the Little Prince is how he was called as his, his main teacher, along with other students,



Scot McKay 03:23

was he hard to work for?



Kelly Hall 03:25

It was a very interesting thing. He definitely knew he was a prince. And some days he would, he would come down to my office and literally kiss my hand and leave me to the classroom and other days he would decide not to come. And so it was it was definitely an

interesting position. But a total honor and very memorable. Life Life moment for sure.



Scot McKay 03:49

How old was the little boy at the time?



Kelly Hall 03:51

So I was his second grade teacher, so I don't know probably eight years old.



Scot McKay 03:56

Wow. Was he a good kid or a little bratty or what?



Kelly Hall 03:59

Oh, so hard to answer. I would have to say a little bratty. Yeah, yeah.



Scot McKay 04:05

How was the food? Oh, the



Kelly Hall 04:07

food. Okay, so the food was quite an experience and the food within the school system. We would always be invited to eat lunch on a daily basis. And at the palace at the palace school. Yeah. And so this school actually can tell you a little bit about the school before we go into the food.



Scot McKay 04:24

Yes, absolutely. Okay. The reason why I'm asking about the food is Thai food is incredibly good. Yeah. And I have to find out how good the food was in Thailand at the Palace of the king.



Kelly Hall 04:36

So I agree Thai food is delicious. And I have it probably once a week here in California.

And that the Thai food there it was delicious, absolutely delicious. And it really puts to shame. I don't know any of the food I've had here. However, it was extremely spicy, right. So when we do this, like so much more than here, because here I can barely tolerate the spice here but Over there like you could you could smell the spice. I felt like it was that that pungent. But yeah, we'd be invited to have lunch on a daily basis. And our Thai teachers would tell us, they would just point to the Thai food and say not for you too spicy. And they wouldn't even recommend it to us. But there was a whole other kind of side dish that they made for the frogs or for us as foreigners that they thought would be tolerable, but still still delicious. So



Scot McKay 05:28

Well, I mean, even here in Texas, you go to a Thai restaurant and they say, Okay, how spicy one to 10. And you say two, and after one bite, you feel like a cast member from the movie rain of fire. Yeah. And not one of the humans. I mean, you're just like, incendiary breath. Oh, my God. Yeah. So I mean, in Thailand, my wife and I have been, and the first night The food was so amazing. Mm hmm. On the menu, things we had never even dreamed existed. Not only so but appetizingly. So yeah, and the price so impossibly cheap. Okay. Oh, it's unbelievable that we're thinking this is like a tapas restaurant, you're gonna get this little plate, you know, for the price you're paying. And we took a picture of the spread, we bought for like, 15 US dollars, and you could have fed an army with it. My dad's a real smartass, you know, the apple doesn't fall off. And he posted on Facebook, a comment dinner for two, right? Dinner. For one, it was just man, it was like a week's worth of food. I mean, it was an embarrassingly large amount of food. And I'll tell you what, my wife and I may or may not have finished all of it. It was so good. And even though it was so incredibly spicy, but you know, like Thai food is so wonderfully famous for you can taste every spice. You can taste the nuance in every dish, all the complexity and just masterfully masterfully done, and we took the world's most dangerous tuck tuck ride back from that restaurant. Last night, we're in bed. And I quipped to my wife, I think they're running this tuck, tuck off the hot sauce. We just had that last night. It goes so fast. Anyway, I'm stealing your thunder literally. Tell me more about what it was like to be in Thailand in that environment?



Kelly Hall 07:09

Yeah, well, I was gonna tell you about the school. So the school is an amazing experience. We at the time, when I was there, there was kind of some political turmoil going on. There was I believe it was the red versus the yellow shirts. And they were concerned about us being located within the city of Bangkok. So we actually were in an area that was about a half hour outside of where the school was located. And they would pick us up like, I think it

was like 630 every morning. And we would drive in through this private van. And then when you approach the school palace grounds, right, there was actually a moat on the outside of it. And the moat was filled with monitor lizards. I don't know if you know what those are. But you might have seen them when you and your wife are over there. But it was filled with these monitor lizards. And then we would travel over the bridge and there would be like, to my memory, I'm thinking probably close to like 20 guards, or soldiers that were there, you know, armed and everything in uniform, and you cross over. And then there was like, one time we were driving down the path to get to the school. And there was a huge monitor lizard that had crawled out of that the other, you know, boat inside of the school, and it was blocking our road. And then if you'd walk on the palace grounds, there would be like peacocks that were running around. And that was the first time I'd ever heard a peacock scream. And you know, they're so beautiful. But then you don't realize the the noise that they make. And so I remember being amused and amazed by that. And the school itself. So one of the princesses she actually found some fossils years ago. So the school had these giants, like three storey high dinosaurs that when you would eat lunch or your breakfast, or you know, eating the eating area, there would be like a T rex over the top of you. And so it was just a very, like unusual experience. But just so beautiful. And just it was Yeah, like I said, like, just a memory for my entire lifetime.



Scot McKay 09:15

Well cool. The T rex seems amazing. But I tell you what those peacocks are one of those phenomena and life that sounds really good on paper. One of these really pretty birds wandering our grounds and they're gonna be so beautiful. And then the first night you have to live with those critters. You wish it were your last. I remember when I was a kid, one of our neighbors, probably about a quarter mile away, had a very private property and it peacocks on it. Uh huh. And it was so haunting. It was horrifying to a three or four year old kid at night because you're hearing these voices out in the neighborhood. Let me out. You know, and I my parents sat me down and said, Okay, that's a bird. That's not a human being screaming for their life.



Kelly Hall 09:57

Oh my god.



Scot McKay 09:58

You're good. You're right. Not actually took me ever and had me meet the birds I go, they're really pretty and everything but man, it was still crazy at night to hear those,



Kelly Hall 10:06

For sure, yeah,



Scot McKay 10:08

yeah. Oh yeah, for sure. But boy, I'll tell you what, in that part of the world of course that's where peacocks are allegedly indigenous. And I'll never forget the first time I flew the national airline of Sri Lanka. And all the flight attendants were wearing saris with peacock feathers on them. A print of peacock feathers. Yeah, yeah, yeah, it's a huge, huge, iconic symbol in that part of the world, probably all the way from Turkey, where the, you know, the peacock feather eye is a symbol in their culture, all the way over to south. Yeah, very much. So. Alright, so let's get on to what we were supposed to talk about here. It's interesting. It's all this cultural stuff. And that is our voice. Now, tell me, Kelly, you're going to be a biased opinion, obviously. But just for the record, I already agree with you on this. What are the nuances of why our literal voices carry so much importance in life, you know, obviously, we can have a voice when it comes to having an opinion politically, or in terms of something we're very strong about. But we're talking about literally the sound our voice makes here in this show, just to give these guys some context, one of the nuances of why that's so meaningful and important and perhaps underestimated for a lot of people,



Kelly Hall 11:27

well, our voice is truly part of our identity. And everything about the vocal quality is something unique to you. And just the voice overall, is a mark of who you are. So it's very important and how you use it to express yourself,



Scot McKay 11:41

you know, when you meet someone in their voice doesn't match the rest of their persona, like how they carry themselves how they look, then there's this disconnect there. And anytime something is not as expected, it can be off putting at best and creepy at worst. You're talking about one of our major senses here, out of the five, you know, sound is an important one. And your voices how you sound right?



Kelly Hall 12:07

Absolutely. And it is, I would say the primary thing that people pay attention to and connect with, right, our emotions are shining through our voice, and how we use it to emphasize different things. And when you when you pinpoint that mismatch, right, or

when you talk about the mismatch, when something doesn't line up for us, like subconsciously right there, there might even be a distrust that comes out of it. So when someone's voice doesn't match in that way that we anticipated, it might actually be the factor that stops us from connecting further with them, whether it's relationship or business, or are just deepening, you know, your relationship in general with someone. Indeed, something



Scot McKay 12:47

that I read about years ago, and always remembered is that between those who are blind, and those who are deaf, people who are deaf experience, much greater social isolation, because of their not being able to be heard, people who are blind, they're not able to see things, but in terms of being able to communicate and understand other people, they don't tend to experience the social loneliness that a lot of deaf people encounter throughout their lives.



Kelly Hall 13:21

Yeah, that's incredibly powerful. So the quality of the voice I mentioned earlier with how we're able to, you know, we're able to emphasize what's important, or relevant, or, you know, emotionally charged just by how long we linger on a word, or how much volume we give, you know, and I think when it comes to what you just mentioned, right, so someone who's blind, they're, they're able to take in the voice, but they're able to take in all of the extremes that I'm that I'm expressing through those different variables in my voice. And when you come to a person who is deaf or hard of hearing, and they're signing, they have the vocabulary that is a legitimate language in itself. But the the extra things that are added in through our vocal quality is missing for sure.



Scot McKay 14:07

Yeah, nowadays, whenever you see someone giving a political message, a politician delivering important information to their constituents, almost always you have someone signing the message. And to a hearing person, that sign language is a bit of a distraction. Because a good practitioner of American Sign Language puts a whole lot of inflection and emotion and even facial expression into that, which can actually frankly, seem a little humorous to a hearing person. But all that is part of communicating all of that verbal and nonverbal language that people miss out on when they can't hear your voice.



Kelly Hall 14:47

That is, it's such a good illustration of it. Yeah, I like how you said that. So true.



Scot McKay 14:52

So I think right now would be a good time to clarify the building blocks of voice themselves. So we can go over those and kind of stack the blocks here together. So guys know exactly what the elements are, that make up either having a good voice or not so much. And here are the ones that come to mind for me just off the top of my head. And of course, I want you to fill in all the gaps you can from your professional expertise. All right, so I have cadence, tonality, pitch, variants, pronunciation, the mood, you're in your personal level of confidence. And, of course, speech mechanics versus, you know, maybe having a speech impediment here and there. We think conspicuous by its absence from that list,



Kelly Hall 15:37

no, you covered you covered all of it, the things that I would point out as important would be our, our rhythm, right, so how we use our voice to emphasize certain points, where we linger in our words where we put pauses, that's all really important. And as all, you know, the fine details of our communication, I would also talk about our rate. So how fast or slow we're speaking, you know, when we speak too slowly, sometimes that can be really can be perceived by the listener, some listeners right as being maybe boring, right. Or if you speak too fast, it might be coming across as something a little agitating to your listener. So that would have to do with your rate. With volume, you know, depending on how loud or soft you speak, you, you run into different problems as well. And then with your pitch, so high versus low, the higher you speak, maybe you're going to come across, more friendly, more easygoing. And the lower you speak, the more authority you're going to have, the more confidence you might feel, or be perceived as having.



Scot McKay 16:46

Yeah, there's a lot to talk about there. I mean, the first thing that comes to mind for me when I hear about pitch, relative to a man's voice, is when guys get excited, and they need to calm down a little, and they get kind of high strung, you kind of go up in pitch like this and start talking real fast. And that's, in my estimation, and in my experience in interacting with women and getting their opinion on this matter. It's not the most attractive way to be if you're a guy.



Kelly Hall 17:12

Yeah, I would agree. I think there's definitely, you know, an appeal and a sex appeal to having that that full, low masculine voice, I think, I think most people agree on that. But I'll point out by your comment with the voice going higher, right, that it might seem a little off putting when a man is in that that vocal range, I think it actually has to do with men not knowing how to be in that range. Because the male voice actually has a broader range than the female voice does. But men so rarely use that higher voice so that when it comes to a moment of excitement like that, it's almost like you have a tool that you don't know how to use. So it comes out as the most extreme way, then it feels off putting to listeners,



Scot McKay 17:58

right? So like if you're on a news station, and a political commentator, who usually has this really masculine voice, all of a sudden starts going, Man, these people have to be absolutely nuts. No, he doesn't sound I'm thinking of Dan bond. Gino is the first guy who comes to mind who, you know whether you love him or hate him, he's the guy who's taken over for rush limbaugh. And he is the first guy thought of in terms of a guy who has a macho voice. And he really does. I mean, one thing you can't take away from bonds, you know, is he's a man, okay? He's very nasty. But boy, does he get worked up when he thinks the country's falling apart in these terms like crazy town. And I think he does a good job of what you're talking about it? I don't know, I guess it comes back down to where you're coming from your emotional mindset, your level of confidence and all these nuances that come into play. Meanwhile, you have guys who actually have rather high pitched voices who are very masculine. I'm thinking of Luke Perry from back in the 90210 days, the biggest heartthrob and he kind of talked like this, Bruce Willis and diehard kind of has that voice. Some of you guys are gonna have to suspend your belief that if you go back and watch the good, bad and the ugly, Clint Eastwood's voice is actually rather kind of high like this. But because it's breathy, and because he uses it. So effectively, you can have a tenor voice, as opposed to a baritone or even a bass voice and, and have it be very effective at sub communicating a lot of really solid masculine traits. So a lot of guys are ready to you know, throw in the towel and go it's just too complicated. simplify this a little bit.



Kelly Hall 19:39

Well, I just when you're talking about the baritone and the tenor and all of this, I have to point out that you know, there's a whole thing with the three tenors like people pay all this money to go see the three tenors and that is because there is a an amazing beauty and sex appeal in the male voice in that range. You know?



Scot McKay 19:58

Yes, yeah, absolutely. I mean to me, I think maybe it would be helpful if we start giving specific examples of people whose voices are no bueno. Okay? So if you have a chronic unattractive voice problem I'm thinking, you know, like Joe Pesci in Goodfellas Ray just seems like a Chihuahua. He's just too high strung and his voice is just annoying. Okay. Gilbert godfried who is the comedian famous for being annoying? He talks like that, you know, the break goes. And it's funny because it's so obnoxious. Unless you don't think Gilbert Godfrey. It's funny. I can personally handle about five minutes of him then I'm done for the night. Some guys may remember Bobcat Goldthwait, who had this creepy way of like mixing up his voice in like unexpected ways, you know, and I'm doing an awful imitation of all these people. Sheldon Cooper, of course, has this very astute, like, he's looking down his nose that you like, Oh, my God, really, like you're so stupid. And that's kind of annoying to people, right? jackets, you know, he's sitting in judgment on everybody and being a little arrogant. You mentioned Fran Drescher, from the TV show, the nanny had that nasal voice, it's like he's talking like this. And we're gonna get into accents very soon as some of them that are known for being very, very sexually attractive, and others less so. But you know, the list goes on and on. One of the ones that we were laughing about before we started is the example of Steve Urkel, which I've mentioned before on this show, because it's such a, it's such a low hanging fruit, from the old TV show family matters. And the actor who played him jaleel, white, talked very normally, and had a very, actually a very nice voice in real life. But he was the biggest dork of all time in the show, you know, get I do that and have that high pitch nasal voice. And I specifically remember one episode where he built a machine that made him cool. And when he emerged from the machine, it was Steven or Kel, whatever he was, he was cool and suave like this, and the audience just erupted. Right? It was such a transformation. And that kind of only proves that we have control over our voice if we have enough self awareness to take control of our voice, right?



Kelly Hall 22:15

That is so true. Yeah. It just comes down to the self awareness, and then knowing where you want to go. Right. So with him changing the smoothness and the quality, maybe the resonance of his voice, changed his perception. Right? Complete. Yeah, it's it's really powerful. And that is the inspiring and exciting thing about understanding the voice and understanding your voice and how you want to be presenting yourself to the world and in your relationships.



Scot McKay 22:43

And Hollywood is replete with these examples. Right, Kelly, I mean, any guy with any self awareness, can watch TV shows and movies, and know what kind of voice the attractive, successful, socially popular people have versus the guys who really blow it and are kind of outcasts. And so so I mean, another example that comes to mind is George Costanza. Now he's always just worrying about something and oh, my God, it's like just too much. And he's just gripping over something. And it's always kind of like Jerry Seinfeld going All right, let's, you know, back off a little bit here and kind of taking the high road. And it's not that Jerry Seinfeld is exactly a sex symbol in that, but at least he's doing better than



Kelly Hall 23:27
doing better on that.



Scot McKay 23:30
Yeah,



Kelly Hall 23:31
yeah. But I like that point. Yeah, you could, I mean, really, you could pick out someone whose voice you admire or who you'd aspire to be like, and you know, through the different qualities in our voice, you could you could actually start practicing those factors, you know, and develop your own voice. Well,



Scot McKay 23:48
I think you bring up an excellent practical point. I know I have done that, personally. And to kind of illustrate that, first of all, let me go ahead and read off a point that I actually have here in my notes, which is that most of us do not like the sound of our own voice. That's something I've noticed. Indeed, when we hear ourselves talking in our head, as we're verbalizing, it tends to sound very different than it does on a recording. I mean, when recording machines first came out and voicemail first started, I would talk to my friends and family about this and we all loved the sound of our own voice. And for me becoming a podcaster I've had to become very well acquainted with the sound of my own voice. Yeah, and if you're unfortunate enough to have listened to Episode One of x&y on the fly with my wife, okay, which has long since been retired. Oh my goodness, the difference between voice quality control tonality on my part in particular is night and day. My wife has an adorable voice noise has got this thing nailed down. But man, I had to work on my voice and coming from the east coast. I slurred all my words again. I would

talk real high pitch like this all the time, you know, too fast, and you know, too snarky, and you know, whatever. And I indeed have been influenced by voices I'd like, you know, I'll let people Guess who they are. But people who I like how they come across, especially over radio or over reporting. And I've adopted a lot of what I found to be really likable and beneficial from how they talk into how I do things. While still, of course, sounding like myself, I don't want to try to act like someone else. It's kind of like when a band has been influenced by other bands, you know what I mean? It's not like you're copying them, or else you won't be an original. But I think we do, do well as it were to listen to voices and say, Man, you know, I can hear myself a little bit in that guy, if I were just, you know, make a few tweaks to how I actually sound. You know what I mean?

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Kelly Hall 25:57

I think I think that's a fantastic strategy, I really do to have you, especially as a professional vocalist, right? to pick and choose from different people that that resonate with you, you know, there's certain people that maybe you listened to, and I would listen to them, and we'd have a different feel from them overall, in spite of whatever the content is of what they're talking about, right? And if their voice in some way resonates with you, right, you can take that over and start incorporating that into your voice. Yeah. So you made the point about, you know, when you're looking into other people's voices, and you're kind of picking out some things like, Oh, well, I'd like to try that. Right. Like, I'd like to try it on. That's what you're doing. You're trying on these different things that people have in their voices, right. So I think it's natural for all of us to think, well, I don't want to, I don't want to copy that person. But you're not actually copying that person, that's a vocal quality that is present in your voice as well. You just have not tapped into it. So by seeing that other person, or I should say, by hearing that other person, it's just, you know, opening your awareness to that vocal quality. And then it's up to you to go and try it on just like you're going to a dressing room trying something on. And you you have to get in touch with how do I feel using that, that voice, that part of my voice that's already there. So you're choosing which part to keep, after you've tried it on.



Scot McKay 27:21

So essentially, you're kind of wanting to walk this tightrope between something that feels indeed natural, and is an enhancement to your voice versus you trying to imitate someone else and sounding silly. And sometimes that can be a fine line, right? a tightrope. I remember years ago, when Jim Rome, the sportscaster started doing radio shows, guys would start calling his show and imitating his voice back to him because he has a very masculine, very confidence and very unique speaking style that actually, frankly, lends itself very well to sports commentary. And Jim Rome is notoriously arrogant and proud of

himself. And he started labeling his own listeners clones, just call them the clones, you know, some people would call themselves like, whatever nation or whatever sports nation, he just called his guys clones, like, okay, clones, because everybody would call him up and talk like he did. And it was really strange and odd. And, you know, these are guys with Cheeto fingers living in their mom's basement trying to call him and talk like he does trying to act all cool. And these guys really essentially just made themselves look dumb, you know, not necessarily completely humiliating themselves, but it was just a weird phenomenon. And he kind of seized on that for his brand. And that seems to be, you know, sort of subtle example, what we're trying not to do here, right? Yeah, definitely, I

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Kelly Hall 28:43

wanted to make a point about how you, you mentioned, it's like walking a tightrope, or it's a fine line between finding when you're trying things on fire, it's a fine line between trying to see what suits you best. And I don't think it comes down to what feels most comfortable. Because I would say that when you try on something new, especially with your voice, right, it's something so core to who you are, I think you are going to feel uncomfortable, like from the get go. And so I think it's important to choose, you know, be confident in who you're choosing what what aspect of their voice you're choosing, and give it a little bit of time, right for you to get used to this new comfort zone, right. So when you try on something else, and you're out of your comfort zone, I should say that give it a couple of times of trying to speak louder, or with a little bit more breathiness or a little bit slower or emphasizing certain words more, you know, give it some time so that you can really know whether that is a part of your voice that you want to keep cultivating.



Scot McKay 29:46

Yeah, a couple things that come to mind here is first of all, your speaking style has a lot to do with your culture. And not only internationally or inter ethnically but even basically from what neighborhood you're in. What area of work you're in what your profession is, the group you want to hang out with how they talk what they're into, it isn't so much that you're necessarily trying to fit in with someone you don't fit in with. But communication is important in this life giving along resonating with each other, finding common ground with people is absolutely mission critical to social success. And if we want to be a part of a certain group talking in the same vernacular, and the same tone of voice with the same inflection that they do is perhaps meaningful.

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Kelly Hall 30:34

I think that is the fastest way to infiltrate into any group that you want, is by using their prosody, like how they're speaking, you know, even more so than vocabulary. Yeah, I think I think being able to match your voice to the community, you want to be a part of definitely would do wonders for you.



Scot McKay 30:52

Yeah, I think the danger zone there. And again, this comes back to the tight rope analogy is crossing over into a somewhat silly brand of cultural appropriation. Yeah, you know, and I think we all know what we mean by that. I mean, there's people, it would be weird if you sounded like them.



Kelly Hall 31:07

Well, and that's why you don't want to be inauthentic. You know. So this all comes down to really like you have to have self awareness. And like, we all have the ability, maybe some of us need more help than than others, right. But I would say we all have the ability to change our voice and to, you know, try on these different pieces. But you have to pay attention to how you're actually feeling and does this hold true with who you are authentically? And if it doesn't, then like, you need to check into that, like you shouldn't be doing it.



Scot McKay 31:37

Yeah, exactly. And one of the things that comes up here is that you may have a voice that sort of quirky, like nobody else's. And that's not necessarily a problem as long as it's fully congruent with your persona. And in fact, when done right, and there's that word again, authentically, it can convey a huge amount of confidence and just make people love you. several examples come to mind I'll mention only to both of them from years past, I date myself so often in the show, and I'm getting to be an old fart. The first one that comes to mind is Truman Capote, he had a very unique speaking voice and was not only very proud of it, but it was in large part what made him publicly famous as an author was he had this very unique, engaging, speaking style. So much so that when Philip Seymour Hoffman played him in a biopic called capote, he won the Academy Award for it, because he nailed it. Right. The other example that comes to mind is the world's most famous ukulele player of all time, Tiny Tim from the 70s, who had this long cascade of curly hair, and got on stage with a ukulele and sang in a falsetto voice. People were shocked when he was that guy. After he stopped singing. It wasn't an act, he's apparently not. And the quirkiness of his persona, combined with that authenticity of his very unusual voice. And his speaking

style made him Beloved. I mean, he was a flash in the pan, because a guy like that doesn't have a very long shelf life. Okay, quirky. But the zite guy surrounding Tiny Tim celebrity for about a year there was amazing that people just love the authenticity of this guy, just not freaking caring, that he has anybody other than who he was. And that can work to your advantage. But I would say, you know, the caveat that I would issue is that people like that are kind of rare. Ultimately, most of us as men, do well to listen to the age old advice that comes from, say, David DeAngelo, famously, where if we're men, and we want to attract women, two things we can do is first of all slow down. Men who speak more slowly come off like they're more in charge. You know, in control providers protectors presiding over their environment. Also speaking more from your diaphragm, instead of up hearing your throat tends to be more attractive. And David de talked about this. Famously, as a matter of fact, a lot of these guys know at the height of his fame and popularity, he was pretty much the be all end all of men's dating advice around 2005 2008. And I had the fortune of being, you know, a guest on his monthly interview series when I wasn't very well known. I mean, it was really one of those big breaks that really helped me along here, courtesy of Eben Pagan aka David D. And I was a big student of his work. I thought it was very well done, and it worked very much for me changed my life. And so when I had the opportunity to be on his show, I absolutely said to myself, man, you better not talk too fast or have too high pitched voice on this thing to talk like an East Coast guy. You better go out of your way man to slow down and have a deeper voice. And the funny part was When I got the disc in the mail and heard it, I sounded so monotone and boring to myself, I just sped things up and maybe talk maybe a little bit with more inflection, instead of trying to talk like David D. I mean, I think it would only be noticeable if guys actually go back and listen to that whole interview in context. And indeed, I posted it here, it's one of the episode numbers, I got permission from their organization to actually make it public, instead of a premium program that they only give away. But you know, I still get a little bit of a chuckle from that. But indeed, those ideas help guys who may be especially lack confidence around women are legitimately nervous on a date, they're really attracted to, to just really take a deep breath and monitor their voice measure it a little more effectively, so that they have a better chance of being attractive. Hmm.

K

Kelly Hall 35:50

Yeah, absolutely. I think, you know, slowing it down, as long as you're not going too slow. Right. But you are, you're keeping that brings you to the other side of things. But yeah, that's slowness, right? Like that requires a certain amount of discipline and control. So I think subconsciously, right, like when you're speaking at that slower rate, I love how I'm speaking a little faster right now. But when you speak at that slower rate, you are perhaps being perceived by your listener as being more in control simply because you're taking your time and things are you know, when to take your time. And I would say with even

having that lower voice, right, you're taking up more space, you're making yourself a bigger person, not through volume, but through the quality of your voice, instead of going up into that high pitched voice that's a lot smaller. You know,



Scot McKay 36:38

you have no way of knowing this. But that was actually another whole tenet of that same guy's teaching is taking up space interest. I did not know. Right. I think it's called man spreading nowadays, but that was a good thing. And David DeAngelo is estimation in terms of attracting women? Maybe Maybe not. It's another topic for another show. So having a voice as well tuned and I think that's really what we're talking about here. The self awareness, the practice to voice knowing why you're speaking the way you do and a big part by the way, I don't want this to go on said is enunciating Yeah, makes you sound so much more competent and intelligent does not that it helps me much but you know, as a general principle, right, guys, this helps us not only in attracting women, it helps us maybe get promoted at work get a better job. You'll notice the guys who are leaders on the sports field are the guys with the most commanding authoritative, masculine voices. I once heard John Elway miked up in a Super Bowl in a huddle with his guys. And he just sounded so manly, and I am not a John Elway fan. I mean, I come from Baltimore Colts fandom. Okay, so of course, I never liked John Elway. But I had to give the guy props man, that was one masculine sounding football huddle. And even you know, and making male friends. The voice matters so much and all of these arenas, doesn't it?



Kelly Hall 37:58

It does. Yeah.



Scot McKay 38:00

So let's talk about accents. The note that I have written here is, quote, the harsh reality of domestic impressions of foreign accents. This doesn't necessarily apply only to Americans and their perception of other countries. And our goal here is to give a whole boatload of practical examples. Russian women come to the United States and men think they're so exotic and sexy. They all sound like Bond girls, you know. Meanwhile, Russian men come to the United States and all women think of them like they sound like the enemy. These guys sound really evil. I you know, and that's very frustrating. The Russian men, guys who come from India, you know, the Indian subcontinent, often come here and find that women find their voices, rather unattractive guys come here from Mainland China, and find that women don't find their accent very attractive. Meanwhile, guys come here from Ireland,

Italy, Brazil, Spain, other parts of Latin America, certainly Australia and women, they're just like, ah, they're throwing their underwear on stage at these guys. You know, what's going on there?

K

Kelly Hall 39:10

So the the languages that she mentioned, right, or they're all connected to those Romance languages, basically. So they're, they're more similar to English. And I think there's a familiar ality there that is making them I don't know, attractive, right? When it comes to the other languages, you mentioned, so Russian or Mandarin, or what was the other one you mentioned? Well,



Scot McKay 39:33

I think you could throw Arabic in their

K

Kelly Hall 39:35

Arabic as well, right? So they're just a little bit further away in similarity to English, but they are missing. Well, I guess the point in bringing that up is that the the stress where we stress things in our words, and the rhythm of our speech is more similar or more easily obtained by these speakers who their language is not too far off from English, but in Russian or Mandarin, or even Arabic, the stress is off, or the the melody of speech is not as similar. So, you know, a mandarin speaker, you know, might be coming across as a little too, maybe sing songy with their pitch, or they might come across as a little choppy or like a Japanese speaker would be possibly more choppy. You know, we talked prior to this interview about how English is a syllable timed, stressed language. So we emphasize different parts of the word. And maybe the word has two syllables, but I'm going to linger a little longer on the second one, or on the third part of the syllable, whatever it is to make my point. So the languages that don't do that they come across as very boring or annoying, or just maybe even unintelligent, even though they're not right. And these speakers have mastered a second language, a third language, they probably know more vocabulary than I do, but simply because of how they're using their voice. They are prone to being perceived in these negative ways. Unfortunately,



Scot McKay 41:07

well, the English speaking world is a very arrogant one. Yes. Basically, the international language. Most guys don't even realize when they get on an airplane, the pilots are all

speaking English to the towers worldwide. It just Well, of course they are. That's how we think. But the big joke internationally is how all Americans are monolingual Mm hmm. No other languages. Therefore, every other language sounds explicitly foreign to us. Now in English, the emotion of our voice matters so much. I said so with about six syllables right on purpose to illustrate that. Whereas in Chinese, Mandarin Chinese, a syllable can go upwards, or downwards, or right across. And just to kind of illustrate the soft arrogance of the English speaking world. I'm sure if it's soft, it may be very blatant, at least to other people. That's a softly arrogant thing for me to even purport right. So many people, especially here in the Western world, find Eastern culture, so exotic and so different, and kanji character is so unique and unreadable to us that we think of all Asian languages is kind of being lumped together. Like basically, they're all speaking Chinese, which couldn't be any further from the truth. I mean, Japanese, by comparison to the aforementioned Mandarin Chinese, has pretty much a fixed tonality, especially compared to Mandarin, Vietnamese. So when a Japanese person talks, they talk more like this, because that's how their language goes. Yeah. Right. So it's more timing and force behind the words than it is the tonality? Like, what are you crazy? Or this person's crazy, you know, we could do that. And the United States, and people still understand the meaning of the words. Whereas if we say, the Chinese equivalent in Mandarin, or crazy, or crazy or crazy, it could mean three different



Kelly Hall 43:11

things. Yeah, change the word completely exact.



Scot McKay 43:13

Yeah. So that emotionality of how English is delivered is sometimes lost on, you know, people for whom English is a second language. And, you know, as an aside here, I also don't want to discount domestic accent differences. I mean, people who come from the Kentucky hills are sometimes automatically viewed very differently than someone who comes from New York City. Oh, yeah. Right, or someone who comes from Texas. And a certain stereotype is applied to how those people talk. I mean, I could give the example of a company that was based in Boston and had an in house inside sales force, and they basically went out of business, because everybody, literally everybody in every other part of the country, thought their sales force was really abrupt in kind of front and rude. Really, they were just Bostonian. New England accents, you know? Yeah. And it's not their fault. But even domestically, our accent really does matter. What if you're a guy and you want to change the perception of the accent you have naturally what do you do?



Kelly Hall 44:13

It really depends on what aspect you want to change. So it comes back to, like we were discussing earlier, picking out a type of voice you would like to try on, right? So depending on, let's say, you're a speaker, who is being perceived as aggressive, right? Maybe you're just speaking too loud. Right? So first thing is self awareness. You know, maybe recording yourself both on video and, you know, actually recording your voice looking at your voice and how it's moving. But if you're coming across as aggressive, first thing would be to reduce the volume and see how you're being perceived that way asking for feedback from you know, friends and people that you trust, and then going out and looking for people whose voice you like, but You know, that person is being perceived as not aggressive, but confident, you know, are really strong, but they're not having that negative connotation that you would like to, you know, distance yourself from.



Scot McKay 45:13

Sometimes guys also find that their voice is a lot more effeminate than they would like it to be, as very frustrating for straight guys to be thought of as perhaps being gay when they're not. If you're a gay guy, and you're in that culture, that's fantastic. But it is very frustrating and sometimes hurtful to men, when they find that people are perceiving their voices not masculine, we have a couple quick tips for guys who can make their voice more masculine right now.



Kelly Hall 45:42

They need to access that lower range of their voice. So I would say even doing a, like a singing scale where they're starting from their chest voice, and they can check it by just I mean, most men are always speaking in their chest voice, but you can put your hands on your chest and speak at a low range and then go up and down the scale with your voice. Just building that awareness. And if you find that, you know, you don't have a lot of vibration in your chest, you might be in that towards that upper range, right? So the more you bring your voice down into your chest voice, the more vibration you're going to feel. So it's going to come down to once again, building awareness, right, recording yourself and practicing, you know, actually using that deeper voice and not just practicing it on words, but conversationally, so think about or imagine like, where you want to be using this voice situationally. And actually, like, kind of rehearse it, like you're an actor, you know, it's going to take repetition, it's not going to just happen overnight, especially if you're in a community, you know, where people have more of a feminine voice, well, you're, you're kind of fighting an uphill battle in that sense. So you need to be able to really refine the tools that you have, you know, so you're speaking in a more feminine

voice, because you've been building up that muscle on that side of your voice. So you need to think of it like that, you maybe do a daily workout, add this to your daily workout, make it a habit. And you'll notice really quickly, once you start incorporating your practice, whatever it is, you're going to see more success in it, it's going to go into autopilot or muscle memory, you're not going to have to think about it, you're going to have more control of your voice.



Scot McKay 47:19

And Kelly, you can help these men in very specific situations with one on one coaching, can't you?



Kelly Hall 47:24

Absolutely. And sometimes that's what it takes having someone else, especially a professional ear, not only to hear it, but to give you immediate feedback. And then say like, here's the game plan. So you're still in control of like where you want to go. But having someone there to coach you or having me there to coach you, I'm going to be able to reduce the time you spend and coming up with that game plan.



Scot McKay 47:46

Fantastic. And we can already tell from this episode that you're a kind hearted non judgmental, sort and very easy to work with. Right.



Kelly Hall 47:54

Thank you. Yes, I would love to be perceived that way.



Scot McKay 47:58

Right on Well, before I send these guys to your website, I want to invite you back on already to talk about women's voices.



Kelly Hall 48:06

I would love that.



Scot McKay 48:07

Yes, because I think that would be a whole separate show. And I would love to talk about that. I think these guys would really greatly enjoy that. But indeed, what I want to do right now is send you over to Kelly's website. And you can access that by clicking on a link that I set up for you mountain-top-podcast.com front slash haul h LL. And actually the website's URL is perfectly pronounced calm. But if that was slipped your mind, simply go to mountain-top-podcast.com/conference/haul. And there you'll find out how to get in touch with Kelly, and how to improve your voice. We'll have tips for you there and maybe you can hire her to do some one-on-one coaching if you feel like you would particularly be a good candidate for that. Kelly also has a Facebook group called English pronunciation practice for advanced speakers. And what I'll do is I'll put a link to that in the show notes at mountain-top-podcast.com. What a charming, wonderful presence you are in the voice coaching world. Kelly Holland, thank you so much for joining us today.



Kelly Hall 49:06

Thank you so much. It was my pleasure. I really enjoyed it.



Scot McKay 49:09

Yeah, absolutely. And guys, if you haven't been to mountain-top-podcast.com, it's time to stop talking and do more acting. See what I did there. Yeah, this show today was all about your talk. Let's talk about putting that talk into motion walking it. Let's get the woman in your life who you've always dreamed of. You can do that by clicking the red button in the upper right hand corner mountain-top-podcast.com getting on my calendar and talking to me for absolutely free for 25 minutes about where you are and where you would like to be. We can put a plan of action together or maybe I can simply recommend you to one of my downloadable programs that will help you get the success you're looking for. And while you're there as always, Hey, you got to check out the guys from origin in Maine they got the greatest jeans you have ever worn. Wait until you see their bison boots. I have a pair courtesy of those guys. That is absolutely positively my Favorite set of shoes? Also check out what Lucas rulli and the guys over at heroes soap got going on guys every bar soap from those guys last like a month and I take a couple showers a day because I'm a gritty smelly dude like the rest of y'all out there yeah don't pretend you're not especially with summer coming upon us fast it was already 90 degrees here in Texas man I gotta tell you what you need some heroes up in your life Get yourself some body wash while you're at it and if you have still not had the pleasure of taking a shower with someone female using that body wash you are indeed and I've said this before missing out on one of the great pleasures in this life. You can use the code of Mountain 10 with origin domain or hero

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