

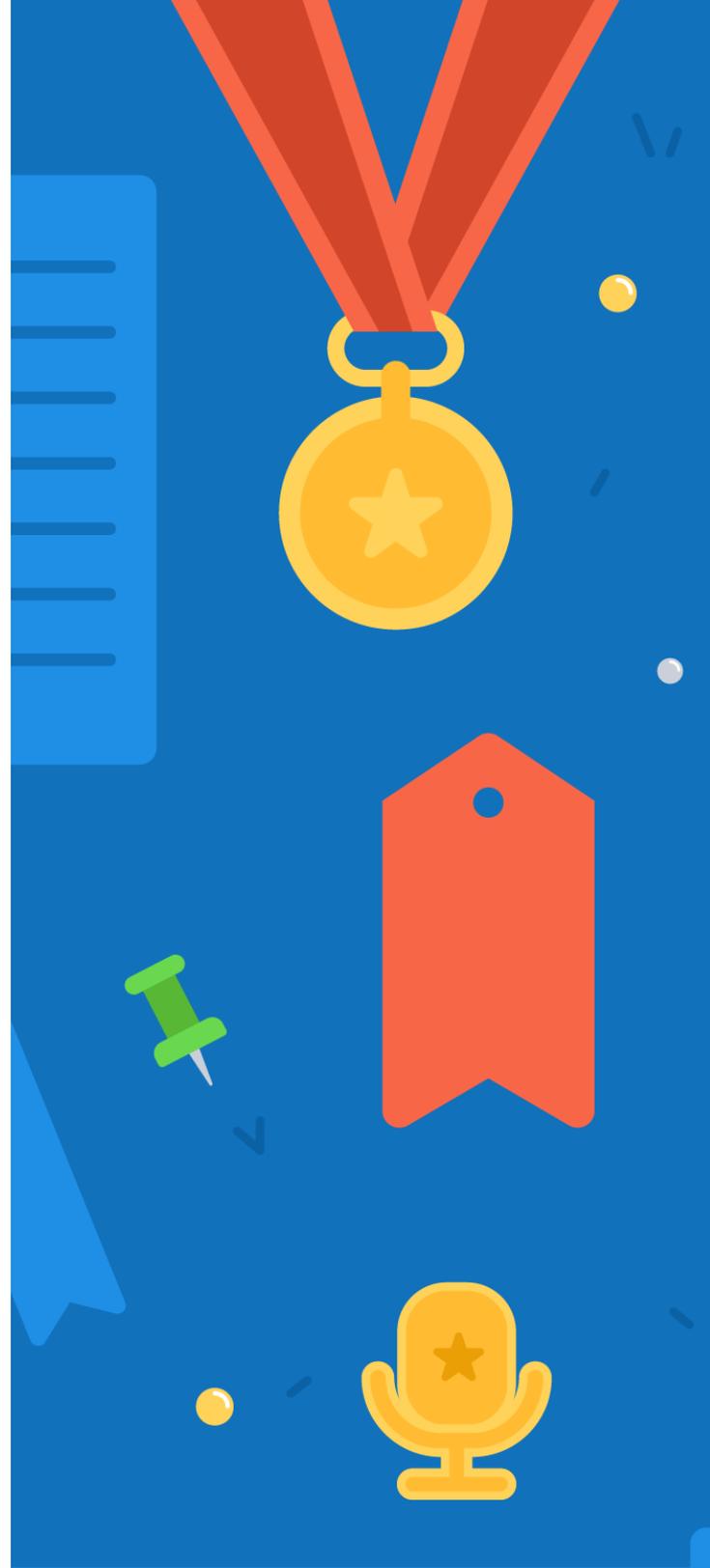


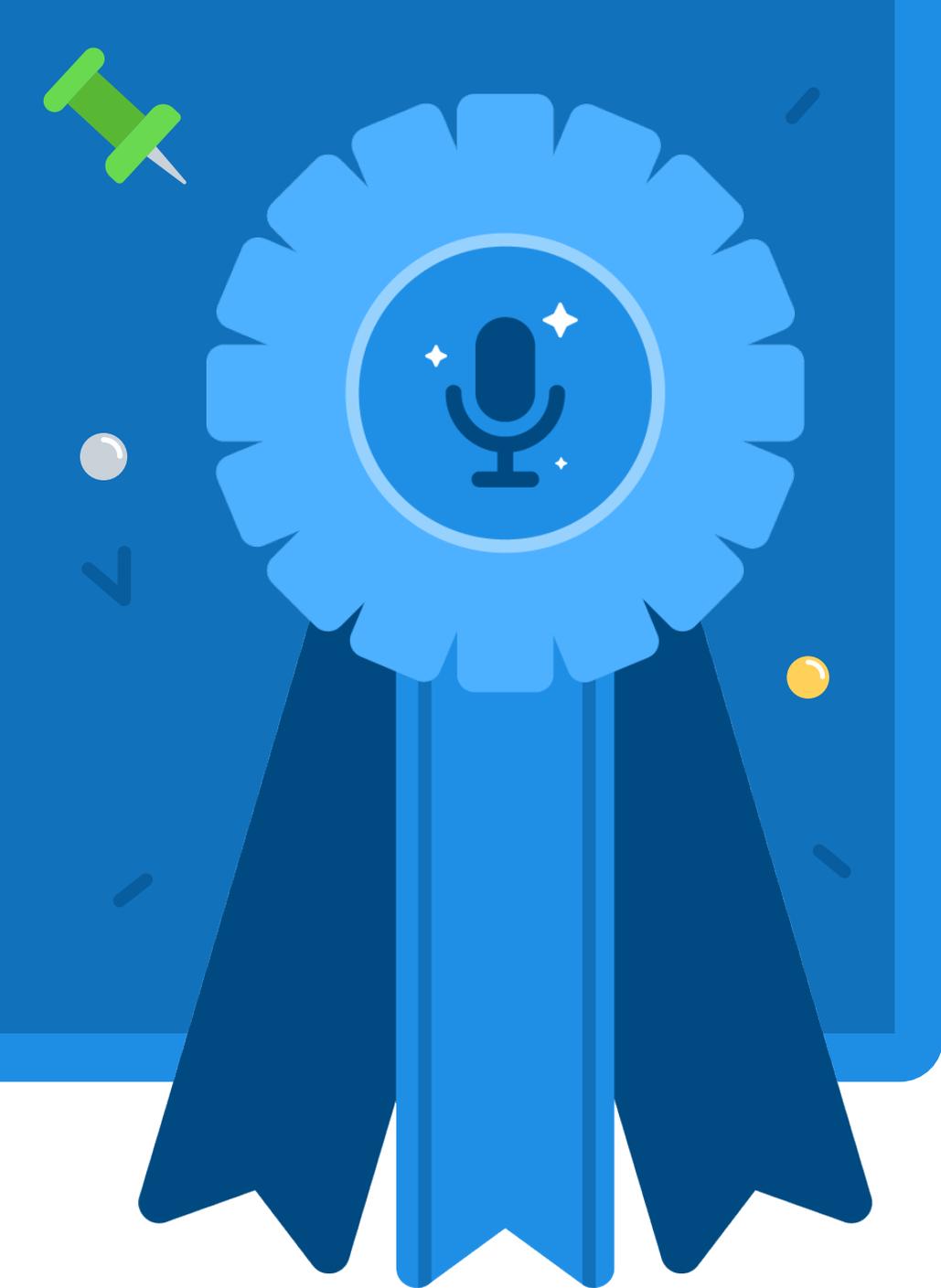
Voices.com

Your Guide to **Voice Over** **Auditions That Win**

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01

What Makes a Great Audition?

A lot of voice over or voice acting can be subjective. All clients and voice over artists have different tastes, styles, and preferences. That being said, there are still some universal truths we can apply. To create a great audition, from your future client's view, it's important to check off all of these boxes.

- You need excellent, clear audio
- You need to have the right voice type for the client's needs
- Your read needs to be authentic, unique, and must fit the project
- Your proposal has to reassure the client of your professionalism and skill
- Your quote must be 'reasonable'

As you might see from the checklist above, to win auditions often you need to wear a lot of hats. You will need to be a great actor, competent audio engineer, hungry salesperson, and deliver great customer service. Focusing on just one or a few of these things can hinder your chances of creating real success in voice over, and specifically in a competitive marketplace like Voices.com. Let's explore each of these needs in a little more depth to help you build your voice over career.



Excellent, Clear Audio

You need excellent, clear audio for a few reasons. The first is that when you're auditioning against other voice over artists, elements like poor tone, background noise, or reverb become apparent. Even if your recordings sound 'okay' on their own, it's hard to win out against someone that has the professional polish clients are looking for. We will go over how to accomplish that later on in this guide. But for now, just think: "If my audio is not professional, could a client ever use it in a TV commercial, radio spot, or explainer video?"



Voice Type

Saying that you need to have the right voice type for the client's needs sounds obvious. If they need a middle-aged female voice, and you're not a middle-aged female, it can be a tough sell. It does, however, also run a little deeper than that. You need to take stock of the characteristics of your voice and where your strengths lie. Some of these elements are things you can change, but others are out of your control.

If the client needs a deep resonant announcer voice, just because you can do it does not mean it will be competitive against somebody that has worked in radio for years. Maybe the client wants a voice that sounds [gritty](#) or [raspy](#), and yours just *doesn't*—you probably won't win out if you 'put it on.' The same would go for an American doing a [British](#) accent. Authentic British accents often win out.

These are usually things you can gauge from a client's posting. It's also important to keep in mind that sometimes you won't know why you're not the right voice type. A client can have a preference they don't share, and it's often about your acting ability or audio quality if you don't win an audition.



An Authentic Read that Fits the Project

Your read needs to be authentic, unique, and must fit the project. Sounding authentic can be one of the biggest hurdles a voice over artist faces. It's the craft of making words written by somebody else sound like your own, almost like you're speaking off the cuff.

Remember that voice over is still fundamentally acting, whether you're reading for a video game villain or a corporate narration project. This is the reason a client is hiring you and not just reading the script themselves. Sounding unique is important, because once you pass the threshold of being authentic, you also need to stand out from other auditions in some way. If you're not unique, you will be shortlisted often but rarely hired.

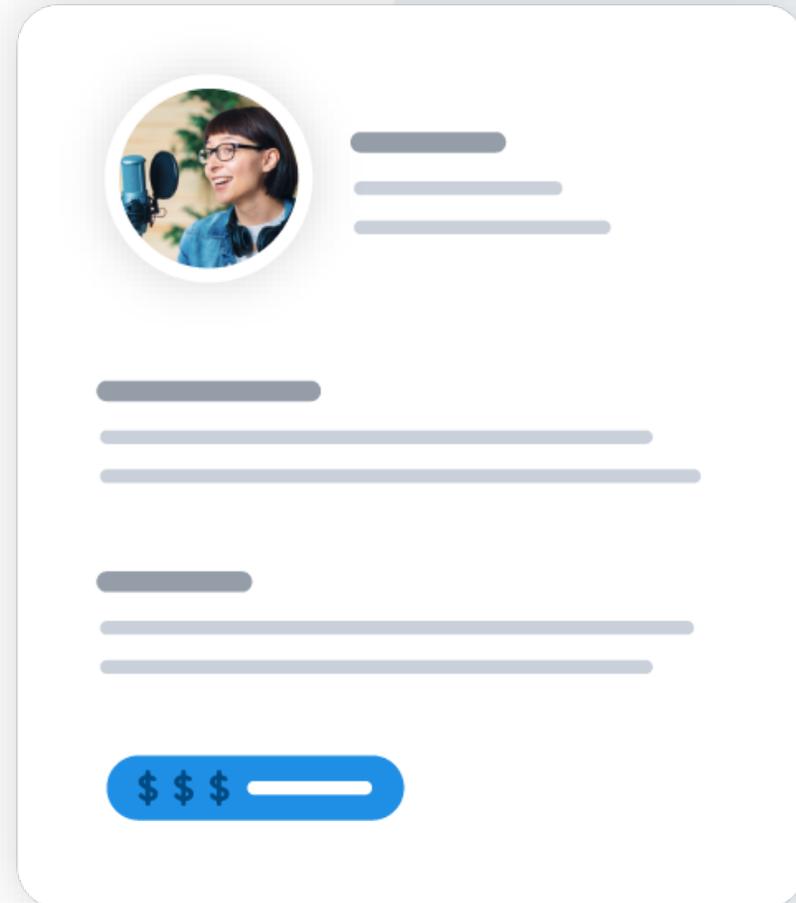
It's also essential to turn in a read that fits the project. Spend some time studying the industry if you're not familiar with it, and understand the kind of delivery that's popular and trendy in the genres you audition for. The best radio announcer in the world could turn in the best announcer read ever, but if a client is looking for a conversational read then they won't win that job.

A Professional Proposal

Your proposal has to reassure the client of your professionalism and skill. No matter where you audition, you are usually able to attach some kind of note or profile along with it. You can have a great sounding audition, but an unprofessional profile can hinder your chances of success. Perhaps it's a picture of your cat instead of a professional headshot or logo, or maybe you neglected to explain why you're a good fit for the project or that you're committed to the craft. Either way, make sure to showcase that you're a professional (even if you're still working on getting there) to build trust in you as a voice actor.

A Reasonable Quote

When you read that your quote must be reasonable, you may take that to mean that it fits within or is lower than the client's budget range. This isn't always true! While quoting within a posted budget range greatly increases your chances of winning an audition, you never really know what budget a client has behind the scenes. Sometimes voice over artists will quote well over a posted budget and still win because they're the right voice. That said, quoting \$5,000 on an explainer video when a client has a posted budget of \$499 is likely a waste of time. The same could be said about quoting \$100 on a budget of \$499, it will often prompt the client to question your professionalism before they even hear your read.



02

Acoustics: Your Room is 90% Of the Battle

Now that you understand how to turn in a great audition, let's talk about how to actually create one. The place to start is the room where you record. A good room will make more of a difference in your audio than spending an extra \$1,000 on your microphone. Having a room that is optimized for voice recording will make everything else easier, too. Mic technique becomes more forgiving and less processing is required.

Getting a solid space to record can be done in an affordable way, and you can find or create something workable in most homes. Let's explore your home to see what you have access to. We're looking for two things: quiet and dead (dead meaning free from reverberations or an echo).



Do you have a closet? One you can stand in? If you do, you've probably got your 'booth.' The benefit of a large closet is that you can easily hang your acoustic treatment on the walls and ceiling to squash reverb and resonance.

Sometimes leaving clothes in the closet can absorb a lot of reverb too. Closing a door behind you can also help with noise. Some of the best home recordings, short of custom-built rooms and expensive vocal booths, are often from treated closets.

If you don't have access to a closet, meet the 'clap test.' This basic test is used to reveal an echo, but doesn't account for other acoustic issues like resonance. Simply clap in a room and listen for the echo. If you hear the same clap 'double' or 'sizzle' back at you, the room probably isn't a great fit. Most bedrooms are boxes, which are often a poor fit for recording acoustically. It will, however, sound better if you have a lot of furniture or other soft surfaces in the room. You should also factor in the noise of the room while you test. If you can hear a furnace in the room beside you, so can the client.

Once you've found the best space in your home, the next step is to treat it. Acoustic foam can be a good addition to rooms

that already sound great, but won't really kill reverb in a bad-sounding room, or knock resonance out of a closet. The most cost-effective and efficient method of treating a room is to use heavy blankets. If you have the budget, acoustic blankets or moving blankets are great, but comforters and duvets work pretty well, too. If you're in a closet, just cover the walls and ceiling with them.

If you're in a rough-sounding room, try to build a PVC pipe booth or something similar. This lets you create a little 'room within a room' on a budget of about \$100. You can find lots of videos, guides, and plans for this kind of 'PVC pipe booth' online. You may see some conflicting advice online when it comes to treatment. Keep in mind that if you're recording music, sometimes you want a little ambience from a room, but for voice over, the most successful method of home recording is usually to just deaden your space as much as possible.

03

Get Some Quality Gear

Now that you've got your space set up, let's dive into the equipment you will be using to record yourself. You don't need to spend thousands of dollars on gear to be competitive, but you shouldn't expect to make any money with a \$30 kit from Amazon either. In order to deliver auditions with quality audio, you can expect to spend around \$250–300 USD for your gear, as a starting point.

On the budget end, you could consider a USB mic as an all-in-one solution. It would definitely be cost-efficient. There are voice over artists that find success using models like the Rode NT-USB, the Audio Technica AT2020 USB, or the Blue Yeti. That being said, a USB mic is not the norm for a working voice over artist. The benefit of USB mics is that they're easier to use and easier to travel with. The trade-offs are that you often lose features and control, and cheaper components lead to a cheaper sound. If you decide to pick up a USB mic, try to get one secondhand and save some cash, as you'll be looking to upgrade within the year (or sooner) anyway.

The best way to set yourself up for success is to purchase your studio items à la carte. If you want to build a career and real income in this space, you need to have a solid setup. This will sound great and will set you up for easy upgrades later piece by piece. For example, you can just upgrade your mic if you already have a good interface.

Let's look at what you need for a rock-solid starting setup.

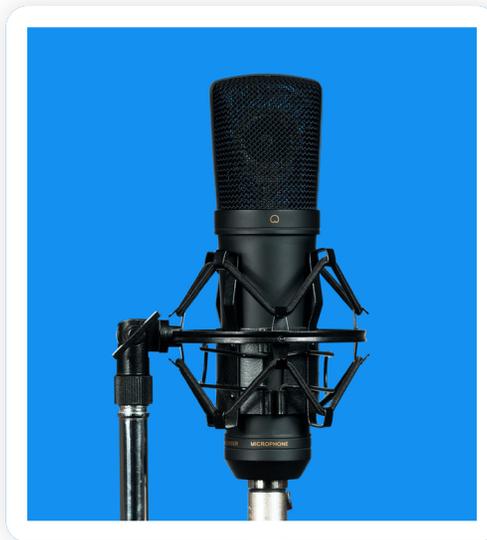


Audio Interface

Focusrite and Audient make some great budget-friendly interfaces like the Scarlett Solo or Evo 4, respectively. Expect to spend about \$120.

Here's a Tip:

Try to avoid 'mixers.' They look nice and have some neat effects like compression or EQ on the actual board, but are typically used for live applications with recording ability included as an afterthought. They're going to have cheaper preamps and DAC (Digital Audio Conversion) that hurt your tone and noise floor.

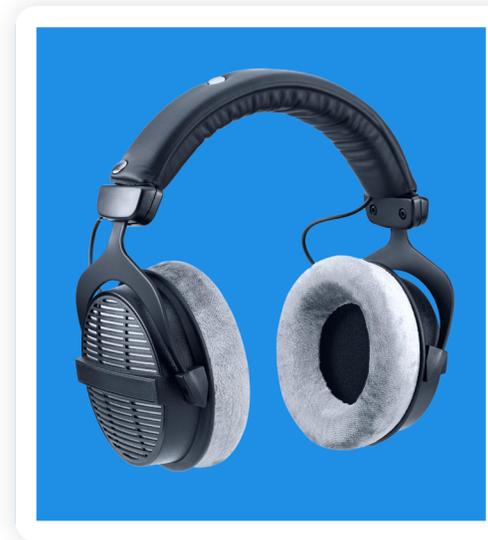


XLR Microphone

The majority of working voice over artists use a large-diaphragm condenser mic. Audio Technica makes the AT2020, which is a great budget mic for around \$100. If you really want to future-proof your setup, check out the Rode NT1A for about \$229.

Here's a Tip:

Try to avoid dynamic microphones, as they usually have a higher noise floor and don't capture the same detail in your voice as a condenser does, and often need extra gear like a 'cloud lifter' to make them work correctly.



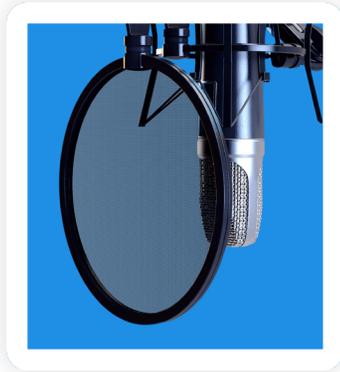
Studio Headphones

Audio Technica makes the ATH-M30x which is a good place to start at around \$70, but there are lots of options around. Remember to look for something that has a 1/4" jack for your interface, or at least an adapter.



Capable Computer

Mac or Windows both work, whatever you have is probably fine. Recording and editing voice over auditions doesn't take much horsepower. If you're looking for something new, try to find something that runs quietly.



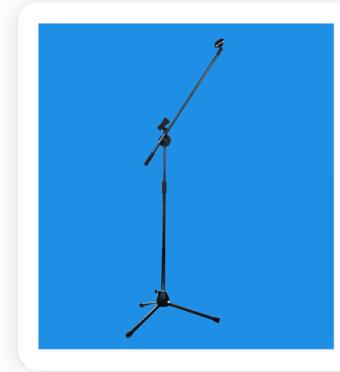
Pop Filter

[A pop filter](#) is a mesh screen that attaches to your mic stand and sits between you and your mic, which is a must have for getting closer to your mic without 'pops' on your 'P' and 'B' sounds. Expect to spend around \$7.



XLR Cable

You'll need an XLR cable for your microphone to connect to your interface. Most XLR cables are going to be fine, just look for one long enough for your ideal setup.



Mic Stand

This will let you position your mic so that you can stand in your studio and speak directly into it. Expect to spend about \$20.



If your setup is equivalent or better than this, you're in the clear. Voice over artists have booked national commercials using this kind of equipment. There may be room to save some money here and there for savvy shoppers, but it comes at your own risk. Even though there are some brands that make usable gear for less, it's usually a gamble. Sticking with brands that are reputable in the space is your safest option. You don't want to end up with a mechanical noise from your interface or a hollow tone from your mic that gives you headaches later. If you really need to save, most major centers have tons of used gear on Kijiji or Craigslist.

04

Your Technique on the Mic

So now your room is awesome and you've got great gear. Next up is thinking about what *you* need to do to sound great in your auditions. It all starts with mic technique. There are three main aspects of mic technique you will want to keep in mind: proximity, direction, and volume.

Proximity

Proximity is how close you are to the microphone. Most voice over artists start off too far away from their mics. If you watch videos of pro voice over artists recording in million-dollar studios, sometimes they're a foot or even further away from the mic. Their advantage is that they're in a space built from the ground up to sound amazing. This is a problem for home recordings because the further you are from your microphone, the more reverb, ambient noise, and other noise your mic can pick up. Even if you're in the best closet in the world, nobody wants to hear what the ambience of that closet sounds like.

When you're nice and snug on the microphone, you get more of the body of your voice and less of the other stuff. A good rule of thumb is the *literal* rule of thumb. If you stretch out your hand so that your thumb and pinky are extended horizontally, the thumb-to-pinky distance is the furthest you should really ever get from your mic when recording at home, with your pop filter smack dab in the middle. Now, we all have different hand sizes, so think of it like 4–5 inches at the furthest.



Direction

Direction is the angle at which you're speaking into the microphone. If you're using an LDC (Large Diaphragm Condenser) microphone, it will be 'side-address.' This means the diaphragm of the microphone is facing sideways, so you should speak into the side or 'front' of the microphone to get the best sound.

On some mics, like the AT2020, this isn't clear by looking at it. It's flat on the top so it may be tempting to speak into it like a stage microphone. If you speak into the top of an LDC mic, it will sound hollow and weak. If you're worried about it, look up some YouTube videos from the company that makes your microphone to see if you can find examples of how other voice over artists or singers use that particular mic.

Generally, the more on-axis you are, the better. This means that you're speaking directly into the microphone. The more direct you are, the more body of your voice will carry. Some voice over artists like to read off-axis slightly to reduce sibilance, but that doesn't always work well for home studios with less-than-perfect rooms. The further off-axis you go, the more hollow your recordings will sound.

Volume

Volume is the last key component to mic technique. Just like getting closer and on-axis, the louder you speak into your microphone, the more body of your voice will carry! It is tough to get softly-spoken reads to sound full and noise-free if you can't get closer to the mic. Projecting a little more with your speech when you can is a great way to get a better recording, while also balancing the artistic direction of the audition.

These are some common problems you might encounter while adjusting your technique, with a suggestion on how to fix them.

- If your voice sounds too loud, turn your headphone volume down
- If your voice distorts or 'clips,' turn your microphone gain down
- Aim for under -6dB average recording volume, with peaks (the loudest parts) never touching 0dB or louder: that is when they distort/clip
- If you have a problem with mouth noises, drink more water and turn your headphone volume up. The louder you hear your own performance while recording, the easier it tends to be to improve with mouth clicks, [pops](#), and other problems. Drinking a glass of water an hour before you expect to record will help to minimize mouth noises and keep you hydrated. One ounce of prevention is worth a pound of cure!

Here's a Tip:

It helps to record with headphones on. You want to hear yourself as your mic hears you, not as your ears hear you. That's what the client will hear, too!



05

What Types of Reads Sell?

There is no exact formula for what kind of reads sell for every client. That being said, understanding the trends and types of reads in every genre you audition for is essential. Off-target reads will be ignored, even if they're great reads.

Overall, the industry has seen a shift away from the traditional announcer voice towards something much more [conversational](#). That doesn't necessarily mean the client just wants you to talk into the mic. Rather, this direction plays into the idea of authenticity we discussed before. You want to sound approachable, real, like the guy/girl-next-door. A friendly and approachable conversational read will be your will be your baseline for your auditions.

💡 Here's a Tip:

The feedback you will probably hear more than anything else is that you need to smile more. Nobody wants a flat read, and without visual cues, like you have when screen acting, you usually have to 'ham it up' for some smile to cut through. It's hard to win out against somebody else that has an audition that sounds a little more excited about the project or company you're auditioning for.

Let's say you're looking at an eLearning audition for (the fictional) Bob's Learning Company. A great way to get a leg-up, especially if you're new to the craft, is to quickly listen to some highly-rated eLearning content on YouTube before you audition.

This lets you hear an example of the kind of sound you want to aim for. Not something to copy necessarily, but some inspiration to get the feel for eLearning voice over.

Do you want to know something that helps even more?

Try to find something Bob's Learning Company has actually made and released. What better way to not only get a sense of what kind of read you should turn in for an eLearning audition, but also what kind of read this particular client likes. Maybe you find their work is a little more serious in vibe than you would normally aim for, or maybe a little faster.

The reality is that some voice over artists have the 'It factor' or just naturally have a great instinct for what clients want. A relevant background like screen acting, stand-up comedy, or being on the other side of the desk at an ad agency can contribute to this. But the reality for most voice over artists is that coaching will be an element of finding a read that sells. Working with a qualified mentor who has already learned the hard lessons and has the insight you're missing, who can hear the things in your reads that you don't, can be a great shortcut.

06

Choose Your Software Wisely

Choosing your DAW, or Digital Audio Workstation, is an important decision. You'll be spending a huge amount of time working within this software on auditions and projects. It's important to balance features, value, and ease of use when choosing your software. It's not always easy to pick up and switch later, especially if you aren't technically inclined. One thing to remember is that a more expensive DAW will not make your recordings objectively better. The difference is in the workflow and tools they provide to you.

Picking a DAW for voice over auditions is unique because you won't really be working with many tracks of audio at once. You'll be working with just one: your voice. That's why many voice over artists lean more towards using their DAW to edit an audio file as opposed to editing in multitrack. In the list below, Adobe Audition and Audacity excel at editing an audio file directly. Different DAWs specialize in different fields, like music or post-production, but there is usually some crossover.

There is no shortage of good options out there, both free and paid, but these are four of the most common for voice over auditions.



Adobe Audition

Adobe Audition is a monthly subscription, and one of the most popular choices among working voice over actors because of its fast workflow, superior selection, quality of VO-relevant tools, and great documentation. One huge benefit of Adobe Audition is that you can choose from two distinct workflows, to either edit an audio file directly or to work in multitrack mode. This is a great choice if you want to make your own demos or other projects in addition to voice over auditions.



Pro Tools

Pro Tools has a variety of editions at different price points (including a limited free version) and is the historical industry standard for most types of audio work. It isn't as easy to pick up as other DAWs, but it has a great selection of built-in effects and an unmatched workflow.



Audacity

Audacity is free, open-sourced, cross-platform, and widely used by many hobbyist and beginner voice over artists because it has many built-in features and is pretty straightforward to use. Audacity is best used for editing an audio file directly, as you can't add or adjust effects in real time to a track. It can, however, be limiting if you want to expand to a wider range of third-party effects.



Reaper

Reaper is reasonably priced with a free trial, and has a unique workflow and set of tools/effects.

*Voices does not provide any technical support for Adobe Audition, Audacity, Pro Tools, or Reaper.

07

Editing and Processing

So now you've got a well-recorded audition with a great delivery. What needs to be done before you send it off? We should talk about editing and processing. For the sake of how they work in your voice over auditions, think of editing as how you 'chop things up' and visually manipulate your audio file, and processing as how you sonically manipulate the sound of your voice.

You shouldn't have to do much of either. You want your audition to sound clean and full, but it's important to remember that a client is able to manipulate your audio however they choose to as long as it is in good shape.

When it comes to editing, one thing to watch out for is awkward pauses. If there is an awkward pause in your read, of maybe four seconds or so, that interrupts the recording quite a bit. While it's simple enough to highlight and delete that pause, the better approach is to learn to record without that awkward pause. It's usually best to fix an issue at its source, and in this case that source is you. You may start to notice a trend here in this line of thinking.

Another key editing question that's often asked is "should I edit out my breaths?" Well, maybe. Is it loud, gaspy, and distracting? If something sounds objectively bad, highlight it and delete it. If it's a normal, conversational breath, you can usually leave it be. But again, the better alternative (like most things here) is to fix it at the source. Take control of your breathing more with mic technique, and turn your head off of the mic or back off when you take a breath.



When it comes to processing and using effects, there isn't really a perfect guideline. What you use depends on your voice, your delivery for that read, and your own ear. If something sounds good, well, it sounds good. The client shouldn't know you had to do anything at all to deliver a great recording. Sometimes your auditions will need a bit of processing to polish them up, and other times you can basically send them your 'raw' audio.

Let's go over the most common effects used for voice over auditions. They exist in your DAW as built-in "plugins," and additional third-party plugins can usually be purchased externally and added to your DAW. There are generally two ways you will use these effects: repairing audio and enhancing audio.

Repairing

Noise Reduction: Noise reduction is intended to reduce background noise in your audio while leaving the intended signal (your voice) fairly intact, and is an effect that is preferable to skip if you can get away with it. There are many different versions of this tool, some even come built-in to

DAWs like Adobe Audition or Audacity, and some higher quality ones like the Waves NS1 or Izotope RX can be purchased separately

Here's a Tip:

Using too much noise reduction can hurt your audio quality more than it helps, and cause it to become 'hollow' and 'damaged.' Too much noise reduction is one of the easiest mistakes a voice over artist can make, so don't overdo it!

EQ (Equalization): EQ is a tool that shapes the tone of your audio, and adjusts the weight of different frequencies in your sound. It can be used to simply increase or decrease bass and treble, or used to eliminate specific problematic frequency ranges from your audio. In the context of repairing, there is usually nothing wrong with using a Low Cut/High Pass filter (not to be confused with a Low Pass filter) below 75Hz (a bassy frequency range) to cut out extraneous noise or rumble, if that's a problem. If your room has a resonance, which means one frequency range builds up and is way louder than others, you can also reduce these ranges with an EQ. Again, it's better to (you guessed it) fix it at the source.

Enhancing

Compression: In the context of voice over, compression can manipulate the dynamic range of your voice. Think of it as squishing your voice, so that the loudest and softest parts of your voice get closer together. You can select how hard you want it to work with a ratio, at what volume you want it to start working with a threshold, and how quickly it attacks and releases. Compression is, frankly, hard to hear and dial-in without experience in audio, and it's not a big deal to skip compression altogether for auditions if you don't have a lot of confidence in the tool. A little compression can help polishup an audition, but too much and your audio can sound damaged and unusable to a client.

Limiting: Limiting is a type of compression. Think of it as shaving off only the very loudest parts of your audio, so that the overall volume can be raised. Some voice over artists lean on a limiter to help achieve a [radio voice](#) type of sound. This can be a helpful way of stopping your audio from clipping or distorting after other effects, but is easy to over use and make your audio sound overcooked

EQ (Equalization): EQ can also be used to enhance your audio. If things sound good already, but you want it to sound a little brighter, you can boost the treble, or "everything above 1KHz."

Or, for example, if you want to thicken up a male voice you can boost a little at 150Hz. But be careful when using too much EQ. It can make something sound great in your headphones and to your ears, but unbalanced in other headphones and speakers.

Normalize: Normalize is a great tool because it won't damage or affect the quality of your audio, it will just change the volume so the loudest part of your audio hits the exact volume you want. For auditions, it is a good idea to normalize to -1dB or -3dB so that your auditions are playing back loud enough for the client. If it sounds too loud once you normalize, simply turn down your headphone volume.

Here's a Tip:

Normalizing works well as the last step in Audacity or Adobe Audition when you're editing an audio file directly because it tweaks the waveform itself. Use more caution when using other software, because it will change the track volume before your other effects, and may cause distortion or clipping. Another option is to use a limiter at the end of your plugin chain, boosting a little with a maximum output of -1dB.

Effects to avoid: Noise gate (it can cause an awkward jump from silence to your voice) and reverb (you want dry recordings for your auditions).

Processing Chains

Once you understand the basics of editing and processing, you may be wondering about the order in which you use these techniques. Lots of different chains or steps can give you good results, and the chain you use will depend on your comfort level with the tools and the repair work you need to do/enhancements you want to make. Check out the three “Sallys” below. Any of these chains/processes could work, and it’s important to remember Sally One could still have the best sounding audition in the mix (and often does) because she may have a better room and/or use better mic techniques.



Sally One

- 1 Trims silence at the beginning and end of the audio file
- 2 No significant breaths to remove, used mic technique to avoid
- 3 Normalizes to -1dB for a little extra volume

Sally Two

- 1 Trims silence at the beginning and end of the audio file
- 2 Cuts out loud, distracting breaths
- 3 Uses an extremely small amount of noise reduction (like the waves NS1 or Izotope RX) to remove the faint sound of her home ambient noise
- 4 Uses a small amount of compression to polish her audition
- 5 Normalizes/limits to -1dB for a little extra volume

Sally Three

- 1 Trims silence at the beginning and end of the audio file
- 2 No significant breaths to remove, used mic technique to avoid
- 3 Uses an extremely small amount of noise reduction (like the waves NS1 or Izotope RX) to remove the faint sound of her home ambient noise
- 4 Adds a ‘High Pass’ filter that cuts out all the sound below 75Hz
- 5 Adds a little ‘air’ by boosting 10KHz and above by a few dB with an EQ because she finds her sound a little flat due to her blanket treatment
- 6 Uses a small amount of compression to polish her audition
- 7 Adds a de-esser because her ‘s’ sounds are a little too harsh
- 8 Normalizes/limits to -1dB for a little extra volume

08

Workflow: “Time is Money”

At this point, you know how to create a great audition. To help those great auditions win *often*, you need to learn how to put them out as quickly and consistently as possible. When you’re working in a self-directed field like voice over, your time and your money tend to be the same resource, and you need to be protective of it and efficient with it.

Here are some tips for getting through your auditions quickly:

- If the script is long, read only a portion of it. Often 15–20 seconds of a client’s script is enough for them to make a casting decision.
- Re-recording an audition until it’s perfect doesn’t always help. In fact, you can lose some of the conversational style if you repeat the script too many times. The fundamentals of your voice and delivery style, as well as your audio quality, don’t really change, so give yourself a limit of two to three attempts before you turn an audition in, or drop it to come back later.
- Have some pre-made templates and proposals ready. You probably don’t want to type out a short novel for every client you audition for.

With these things in mind, including all of the other tips in this guide, let’s go over how long it should take you to turn in an audition, from the moment you open the posting to when you hit the ‘submit’ button.

- When you’re getting started, don’t be surprised if navigating your software and recording equipment causes you to spend up to an hour on your first auditions. Don’t worry about it for now, just build your chops and take your time.
- If you’re coming to voice over from a music or production background, or you’ve turned in your first ten or so auditions, 20 minutes is not a bad place to be. This helps you start to clear out all the auditions you receive in a timely manner.
- By the time you’ve hit 100 or so auditions, you shouldn’t be spending more than 5–10 minutes on any given audition. You’re comfortable with your DAW at this point, and more confident with your reads. Lots of working voice over artists sit in this range.
- The most successful voice over artists on Voices.com turn in auditions very quickly, always under 5 minutes, and often under 3 minutes. Getting to this speed takes a mastery of your DAW’s workflow (like key commands for editing), saved single-click presets for your entire processing chain, and often enough confidence in your acting ability to turn in cold reads (your first read-through of the script). This helps the most successful voice over artists do 90% or more of the auditions they receive.



How often will I win?

The answer is pretty simple: you will win as often as a client hears your audition, prefers it to the others they hear, and hires you.

Some voice over artists have better win rates than others, up to one in ten, while others have lower win rates at maybe one in 50. Both of these rates, and everything in between, can create good incomes and satisfaction for voice over artists.

A lot of factors contribute to your win rate. Some are out of your control, just like an actor will be limited to screen roles by appearance, every voice over artist is limited to the natural voice they possess. Your win rate is also affected by factors in your control, such as acting ability/training, audio quality and editing, and, most of all, workflow and how often you audition.

Here is some basic math. If you're turning in auditions in five minutes each, even if your win rate is low at one in 50, that's still just over four hours of

auditioning time to book a job. That's the time it would take for you to drive out, wait, and audition for just *one* role in LA. If we allow an extra hour for you recording and completing the job, and if the average priced job is sitting at \$350, that would mean you're still looking at about \$70 an hour! You can see how even low booking rates can deliver positive results when paired with excellent workflow and efficiency.

The reality is that for most voice over artists, it's a work in process. You wouldn't walk onto a golf course for the first time and join the PGA tour on the same day. Now, if you have some prior experience and are ready to work hard, you could be competitive in some local tournaments. The same applies to voice over. The road to turning in auditions that win, and doing it often, is to be constantly learning, seeking out feedback and coaching, becoming competent in wearing all of the 'hats' you need, and turning out those auditions as quickly and consistently as you can.



Go for it!

While you can't 'win' every audition you submit, just applying these best practices and doing your best is a reward in and of itself. Every audition is an opportunity to practice and to hone your voice over skills.

We're excited for you and look forward to hearing about how you've put this guide into practice. Happy auditioning!

[Visit our blog](#) for sample scripts and other resources to help you in your voice over career.