

Distorted vocality: supraglottic management in acting and dubbing
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Abstract:

Actors often have to interpret moments of anger or characters with an altered and rough voice and are subjected to vocal malmenage. The procedures of euphonic use of distorted vocal modalities by the actors are examined, according to a specific protocol of falsocordal and arytenoid activation with low glottic impact. Performative examples of training are also offered.