

## **EGSM – Singing and Vocalists**

### **Content Warnings**

- Explicit language
- Loud vocalisations
- Discussions of: anxiety
- Mentions of: food, fainting, alcohol

**TIM**

New; Ronsons loud pellets - do you want to be louder? Ronsons loud pellets...

F\*\*\*CKING EAT UM...

**Everyone**

**[Group Laughter]**

**[Show Theme - Intro]**

**HELEN**

Hello friends and fans, and welcome to Enthusigasm. The show where we talk about a few of our favourite things. I am your host, Helen Gould, one of the best Rusty Quillers and today we're talking about singing and vocalists, and my excitement is crescendo'ing because of the fact that I am joined by Beth, Gabriel, Katie and Tim. So, we shall all introduce ourselves in alphabetical order, as always. Which means Beth, you are going first. Can you give us your pronouns, and tell us what you do?

**BETH**

I am Beth, she/her. I am a singer, a vocal coach. Mostly a vocal coach. I don't know why I said singer first, and I have a YouTube channel, about singing and vocal coaching.

**HELEN**

What's the YouTube channel called?

**BETH**

Beth roars, like ROAR!

**HELEN**

**[Laughter]**... that was really cute.

**TIM**

There were hand accompaniments, it was great!

**[Group Laughter]**

**HELEN**

Gabriel, what are your pronouns, and what do you do?

**GABRIEL**

He/him and I am tech support assistant, at Rusty Quill. I fix things when they break.

**KATIE**

Also one of the best Rusty Quiller's in which case.

**GABRIEL**

I do my best. But things don't always stay fixed.

**HELEN**

Next up, Katie. What are your pronouns and what do you do?

**KATIE**

She/her. I'm one of Rusty Quill's most middling to average-ers ... I help to make content, and outside of Rusty Quill I'm a mum of two kids, and compose, and sound design.

**HELEN**

Look, the secret is, that we are all the best Rusty Quiller.

**KATIE**

That takes me back to my school days...

**[Group Laughter]**

**TIM**

It's the taking part, that's important, but we also do have a separate prize for the person that was good. But that's not important, that's fine.

**[Laughter]**

**HELEN**

That's not what I meant but... it's very funny, thank you. So then Tim, what are your pronouns and what do you do?

**TIM**

My pronouns are he/him. I am the best thing that's happened to Rusty Quill since sliced John, and I am a musical improviser, which is... I do lots of things, but that's my qualification for being here. I do musical improv with a group called Do the Thing, coming to a Brighton fringe near you, when we've found out, if it's happening... hurray.

**HELEN**

I'm going to ask the first question. Which now, looking at it, the first question is do you sing? And like yes. So, I would like you to tell me about when you started singing, and like how that became a hobby or passion of yours? I have always sung. I had some lessons when I was in primary school, but they were too easy, so I dropped out. That's not meant to be a humble brag, I just... I just was bored.

**TIM**

Big dog Gould coming in again...

**HELEN**

Hell yes.

**KATIE**

I want to know what happened in the lessons that they were too easy for a primary school kid (laughs)

**TIM**

Did you push over a music stand and say "I'm blowing this popsicle stand... see you around teach"... and out you walked...

**HELEN**

They had us singing something really boring, I think. I think it was Frere Jacques, or something like that. And I was like... “I know how to sing this - teach me something I don’t know how to sing”. But it was a shared lesson. It was me and some other girls, so we had to go at their pace. Again, this is still sounding like a humble brag. I don’t mean it to! I just got bored and quit  
**[Laughter]...**

**KATIE**

They just needed extra training in Frere Jacques.

**TIM**

And they went on to form Frere and the Jacquettes... wildly popular French children’s band.

**[Laughter]**

**TIM**

And more fool you. You could have been part of that.

**GABRIEL**

Pentuple platinum...

**TIM**

Yeah, yeah... yeah.

**HELEN**

No, I don’t regret it. F\*\*k you.

**[Group Laughter]**

**HELEN**

Umm... someone else tell me about the beginning of your singing career?

**BETH**

I'm the same. I have always sung. I... in fact I have one of those kind of annoying stories, where my mum said that I sang, before I even spoke. So...

**HELEN**

Ah...

**BETH**

... Technically I was... I sang Twinkle, Twinkle Little Star without words... apparently...

**HELEN**

Ah...

**BETH**

And then... I was really that child that wouldn't stop making very loud noises, as a real small child.

**HELEN**

**[Laughter]**

**BETH**

And then, when I got to eight years old, there was like a local production of the Sound of Music, and I got to be Gretel, and then that was it. I just wanted to sing forever.

**HELEN**

Ah...

**BETH**

And so I was... yeah, it's always been there.

**HELEN**

That's really sweet. Gabriel, what about you?

**GABRIEL**

I have also always been singing, from a choir in elementary school, you know then to... to show choir, to concert choir, to competition choir. I think my senior year of high school was the only year I wasn't in some form of choir. And then outside of that, you know, as a hobby, recording music. I've just always loved it. I was in a couple of musicals growing up as a kid also.

**HELEN**

Oh which ones?

**GABRIEL**

I don't remember the name of the one... there was some weird...

**HELEN**

A weird musical...

**GABRIEL**

I think it was written by the owners of the theatre.

**HELEN**

Oh...

**GABRIEL**

The one that I actually know the name of, that I remember being in... I was a fish in Tiny Thumbelina...

**TIM**

... and that wasn't the weird one?!

**GABRIEL**

And that wasn't the weird one, no!

**[Group Laughter]**

**GABRIEL**

With the other one, I was like... a literal math wizard...

**TIM**

That sounds great...

**GABRIEL**

You had to sign about magic in math, and bringing the moon back down to Earth with math.

**TIM**

It does sound like the kind of thing, that only gets written when somebody has been like... right I need to write it, and it needs to be capitally educational. So there's going to be a math wizard that saves the day, with maths, so that the

Rusty Quill – Enthusiasm – Singing and Vocalists

kids will do maths, because they want to save the moon. Clearly, this is the logic.

**[Laughter]**

**GABRIEL**

The main character was in love with a princess, and wanted to give her the moon. So he like called a bunch of people to like help him.

**TIM**

And did they go into the impact of tides that that would have? And the ecological devastation.

**GABRIEL**

Umm... yeah actually the ending was an apocalyptic nightmare.

**TIM**

Yes...

**HELEN**

I see...

**GABRIEL**

Really weird for a children's play, but... it was effective...

**HELEN**

Tim, how about you? Have you always been singing?

**TIM**

No, I'm going to buck the trend. I came to singing later. So I did the... I did the regular amount of children's singing. Yep, happy birthday. The bits you have to do, in a C of E school. We had singing rounds, where we would sing C O F F E E - coffee is much stronger than tea... children should leave it alone [singing], and they would go round and around.

**BETH**

Oh wow...

**TIM**

It was a weird thing. Yeah, so I did the regular amount of children's singing, and then had the classic of I thought "oh maybe I'll sing"... and somebody was like... "you're singing wrong" and I was like "cool, right I shall never sing in front of anyone, ever again"...

**KATIE, HELEN AND BETH**

Oh no...

**TIM**

... because I'm trying to fit in, and so singing is off the table. And then, much, much later, my darling not wife, because it feels like it's been too long to say girlfriend, it's been nearly a decade, but she still ain't put a ring on it, so I don't know what to tell you... umm.... she was like... "oh you can... yeah you can... you can carry a tune when you sing". And I was like, "maybe I can"... and she got me singing lessons for Christmas, and then I started doing musical improv more and doing my own music and yeah, it's sort of gone from there. So I've sort of...come to it relative late.

**HELEN**

That's really, really lovely and romantic though...

**TIM**

Isn't it though. So why won't she marry me!! What's going on with this?

**[Laughter]**

**TIM**

All these gestures, no follow through. Come on...

**GABRIEL**

You have to sing your proposal.

**TIM**

Yeah, yeah, yeah, yeah...

**[Laughter]**

**TIM**

[Singing] "Marry me" ... "No..."

**HELEN**

Katie, how about you?

**KATIE**

I could refer you back to a previous Enthusiasm episode, where we went into some depth about my life...

**[Laughter]**

**HELEN**

Summarise it, and umm... if you want to learn more, go back to the Opera episode, where we... it was most of your life story... **[laughter]**...

**KATIE**

It was... it was very thorough. Loud toddler, but English therefore got the hang of the fact quickly that that wasn't the thing to be at school. Went quiet. Didn't sing that much, but when you've obsessed with music, and a complete nerd like I am, you can't stop singing forever. So, eventually I started getting into the stuff on... which I talked about on the Enthusiasm episode, got in a band, discovered my upper register, realised that I was better at classical singing, started to get into sort of sneaking off to go and see operas...

**TIM**

Sneaking out after dark to go and see opera...

**KATIE**

Yeah. Also, I refer you back to the comment about being a nerd, yeah... I mean it felt fantastic to make those sounds. I went off to study music, with a plan to go and do post-grad in singing, which I started to do, but then I got distracted, because I've done many things, apart from have a career, so I went and became a flying instructor instead. Then I tried to be a singer again. I was starting to work with coaches and what not, and started to audition again, I suppose I would have been in my late 20s, then I had babies. Then I got into creative music, which is actually much more my sort of thing, because I'm

Rusty Quill – Enthusiasm – Singing and Vocalists

actually quite shy, and so I could make lots of weird and wonderful noises without actually having anyone watch me do it. And that's where I am now. But I do use my voice a lot in the noises that I make.

**HELEN**

My next question is what do you reckon you need, in order to be a good singer, or vocal performer, like what particular talents should one hone, if one wants to be performing vocally, in that way? Does anyone have any opinions?

**BETH**

Yeah, I feel like... this is a... maybe a weird controversial answer, as a vocal coach, but in some ways nothing. Because...

**HELEN**

Oh...

**BETH**

Because so many people... well it depends... it's what you want, because... there are basic things, obviously like rhythm and pitch, which would be ideal to have, but quite honestly...

**[Laughter]**

**BETH**

... those are like the only two that I can think of, like... probably should, but sometimes people aren't that good at that, and they're still really successful, so it really just depends on what you want to be. You can sing completely unhealthily, you can sing err... out of pitch, you can do all those things - if you

Rusty Quill – Enthusiasm – Singing and Vocalists

like it, you like it. I mean, it depends on what a singer is to you. Like, is that around your house, or is that like... Whitney Houston, you know.

**GABRIEL**

I mean, people listen to the mountain goats all the time.

**BETH**

Exactly.

**TIM**

Yeah. I found out, the lead singer from the Stone Roses, can't sing. So he sounds good on albums, and then when he tours... people are like... "I like the Stone Roses, but this is not what's supposed to be happening I'm pretty sure"...

**BETH**

Wizardry...

**TIM**

I don't even think it's wizardry... I just think it's like... they sit down in the studio, and they get it right, and then he goes on tour, and he just sort of wings it, and it is not as successful, but everyone has a lovely time. And people listen to the Stone Roses, loads. So if it can work for the Stone Roses, it can work for you.

**KATIE**

It's always a bit disconcerting, if you go to a live gig, and you know exactly how much the lead singer sung in tune, and then you see them... like the video or the whatever album they put after the live recording afterwards... with the auto tune on it, you're like... "sorry it didn't sound like that..."

**[Group Laughter]**

**HELEN**

I remember when Meatloaf got throat nodules...

**KATIE**

Yeah...

**HELEN**

And that was really sad, because he was still trying to perform live, but he could... I mean you can't, and shouldn't, as I understand it, try and perform when you've got...

**TIM**

No, you can't push through...

**HELEN**

... when you've got throat nodules. Yeah... poor guy... and then... you know you get complaints, and I felt bad for him.

**BETH**

I think it's a lot of pressure on people though. When you're performing at that level, and then you have all these people wanting to come to your shows, so... it's really, really hard.

**TIM**

And you've got such an established style as well, like, that's what people are here for your... you know... especially somebody like Meatloaf... because the whole thing with Meatloaf is his big operatic style... so you know... but I really...

## Rusty Quill – Enthusiasm – Singing and Vocalists

I do agree with you Beth, like, I was thinking... I think about this a lot. And there is definitely... there is like, there's vocal training, to make sure your voice doesn't destroy itself. Like there's like this is how you need to treat your voice, so that you can do it more than every now and again and not... you know... people come away from karaoke and they've lost their voice. That's fine. Karaoke is fun, but if you want to do it any more than that, you will eventually give yourself throat nodules, or not be able to do a gig. So beyond that, it really does feel a lot more about style and sort of feel like... Tom Waits... he sounds like a bag of spanners being thrown down an elevator shaft, and I love him...

**BETH**

Yeah... I do...

**TIM**

...and people say he can sing, but like... Neil Young, he has a very pure voice, but it's not like a... it's like this sort of weird wavery falsetto... like It's Only Castles Burning... is that what that one's called? Like it's a very strange sort of not like nice, pleasant singing voice, it's like a cursed orphan is singing at you from a bottom of a well, and it's very good...

**HELEN**

[Laughter]... I love that.

**KATIE**

Yeah, I know what you mean Tim. I once went to record... when I was a teenager, I went to record a song, with a guy... and he had this theory that there are singers, and there are vocalists. With singers it's all about the voice, but vocalists treat the voice as an instrument or a... a sonic source...

**HELEN**

A sonic sauce...?

**TIM**

Do you mean like a delicious pour on sauce, or like a...

**HELEN**

Oh, like you mean as in S.O.U.R.C.E

**KATIE**

Noisy condiment....

**[Group Laughter]**

**TIM**

Give us a squirt of sonic sauce would you, I need to pep up this song...

**[Group Laughter]**

**GABRIEL**

Is that... are the spin off series for the new Sonic Movie is going to be called or...

**TIM**

Yeah, yeah yeah... ha-ha... You know what, I'm going to wrestle the conversation back to the topic, because I here am the responsible one.

**KATIE**

Oh is that so. Go for it Tim...

**TIM**

There are some people, Nina Simone comes to mind, of like very, very incredibly good singer, and then as she gets older and older and older, and loses some of like the tone, she just becomes a different amazing singer.

**HELEN**

Yes.

**TIM**

Like on... what's it bl\*\*\*\*y called. Oh stars they fade away, what... it's Stars... the song is called Stars... she does live versions of that, when she's old, and she just can't sustain the notes, she can't hit the notes, but it's full of so much feeling, that you're like... "well this is just a different kind of good" ...

**HELEN**

Yes.

**KATIE**

Yeah, agreed.

**HELEN**

I am so with you on that. I love listening to Nina Simone.

**KATIE**

That sort of brings me to what I was going to say, to follow on, from what everyone else said. It depends what you want to do. If you want to sing, then

what Beth says is exactly right. You know, just sing and please yourself. I guess, if you want to perform, then vocally, it's an open field - but I suppose you have to connect, somehow, with the people you're performing to. So... otherwise they'd be bored.

**HELEN**

This is more I was getting at, because I have a very - for me, I've got a very broad range of what I consider to be a good singer, but like... so for me my suggestion would be that one needs confidence...

**BETH, KATIE & TIM**

Yeah...

**HELEN**

Probably... or at least to be able to fake confidence! In my experience, if you go on stage and you're not confident in what you're singing, you're less likely to do a good job of it, because you're already second guessing yourself. And sometimes like the audience can pick up on that too.

**TIM**

And it is the vibe, because you can do exactly the same performance, and if people are like... they mean to do this, this is really good... what a good choice, but if they think you're unconfident, like.. oh look at that mistake. And it's the same blooming thing. Because "art is a lie... Oh no I've entered the well... ha-ha...".

**BETH**

It's really interesting when I'm teaching as well because actually confidence just makes the world of difference to the quality of the tone of your voice anyway.

**HELEN**

Yeah...

**BETH**

So you may have times, I'll be working on technical things, and it might be something that they have tongue tension, or something like that and then I'll just say you know what, just imagine that you can do it... I don't know imagine that you definitely can sing that note, and just spend a moment doing that, and then sing it. It normally works. Like... sometimes better than the actual techniques of singing, which is ridiculous, because as soon as we get in our head, then it... you know, that's it.

**KATIE**

If there's one thing where the mind body connection, is the most apparent, it is singing.

**HELEN**

I want to go back briefly to something you just said, what is tongue tension?

**BETH**

Your tongue just tenses up... it's literally that! So, your tongue can tense up, it's really, really important, because for a few reasons, shall I go into vocal coach Beth?

**TIM**

Absolutely...

**HELEN**

I would really like... because I don't know anything about like the... you know the mechanics of how these things work.

**BETH**

OK, so... I always think about the whole vocal tract being like a trumpet, right? Your voice box is like the mouthpiece almost. So, if you just heard that by itself, it would be like a little buzz... you'd here like "bzz..." ... there's actually some amazing YouTube videos you can hear, like air moving through a larynx and then they put the vocal tract on top, which is just the tube from your larynx to your mouth. Now that is your trumpet. When you put the trumpet on the mouthpiece, then you get the big sound. It's the resonance chamber. It's where the sound bounces around to make a big sound. But the one thing about a trumpet, is it doesn't have a tongue in the way... so...

**TIM**

No, if your trumpet has a tongue, something is seriously wrong!

**BETH**

Yes, exactly.

**[Group Laughter]**

**KATIE**

You're in a cartoon!

**BETH**

Yeah... And also a trumpet isn't squidgy... so... most of the time ideally obviously you want to be able to make consonants, you need that... and vowels with your tongue, but for the majority of time you want it to be kind of relaxed and out the way when you're on your vowels. It will do little bends to make difference vowels, but also because it is a big muscle I suppose, because it's connected to a lot of muscles around the larynx and actually to a bone, just above the larynx, then once that tightens up, everything can get squeaky! It can get all tight. Often people feel like they've got tension around their neck, when it's actually coming from their tongue.

**HELEN**

So that's why nerves can affect your voice, because when you're nervous, you tense up and that will eventually go up to affect your tongue.

**BETH**

Or any part of you really, but yeah.

**KATIE**

I was going to say that it's no coincidence that all of the bits where your voice is housed in your body, all the sort of real... I mean a lot of your body is you know... contributes to making noise, but the bits which are vital are also possibly the emotional centres, where we feel emotion, physically. And you know there's a good reason... evolutionary reason for that, because crying out and you know articulating emotion is one way that we defuse it... but

unfortunately, it's really unhelpful, you know if we get in the habit of trying to hold that back.

**HELEN**

So the reason I feel anxiety like around my stomach area, is because... that is so fascinating...

**TIM**

And there's a fun one with that, total off topic, but I've got a fact, and I will share it... Hello!

**HELEN**

Give us the fact!

**TIM**

One of the reasons between the nervous feeling of butterflies in the stomach, and anxiety is there is a big old nerve, I believe it's called the Vagus nerve, and it runs right up from your stomach, right into the middle of your brain and it's a very much a two way street of if you eat the wrong things, you can give yourself certain neurological responses. Equally if you feel or think a certain way it could give you an upset stomach, so it's a complete back and forth. And I believe they had a whole thing where, again they've tested it in mice, who can say if it translate bigger, but if they give mice certain bacterial cultures, they can just chew them out, because it creates an environment in the stomach that then the Vagus nerve goes... oh OK, things are happening here, that's fine, don't worry about it. But I suppose it's important, because it's like "I'm hungry"... so like become aggressive and kill something to eat, I suppose. Like there is an important connection between you know, what's going on in your stomach and your mind.

**GABRIEL**

That nerve, Vasovagal Syncope, I am sure I'm not pronouncing that right but... it's a disorder that people can be afflicted with, or that causes... or involves that nerve and causes them to pass out when they poop.

**BETH**

Oh...

**KATIE**

Yep - I've heard of that.

**TIM**

That is a tough time to pass out! It's never good.

**KATIE**

Paramedics are here again. Oh hello!

**[Laughter]**

**BETH**

That's a different fact, yeah!

**HELEN**

Is that linked to those fainting goats? The goats that faint when they're stressed out?

**GABRIEL**

Possibly. Because it is also like... it's not just when you go to the bathroom, it's also like a stress... and things can cause it, but that's just the funniest thing to mention.

**BETH**

Singing stimulates the Vagus nerve, so it's meant to calm you down, in situations. But it also might... maybe it would stop you fainting when you poop. I've just thought of that now!

**TIM**

Sing on the toilet, and you won't faint. That is a cast iron guarantee that we can in no way back up, but...

**GABRIEL**

No, we are medical professionals...

**TIM**

Yeah, yeah, yeah!

**[Laughter]**

**TIM**

Every one of us an EMT.

**HELEN**

This Podcast recommends, singing while you poop

**TIM**

You know what...

**KATIE**

Alex's voice is going to pop up...

**GABRIEL**

You know what... I mean I recommend that anyway, just for fun, but...

**TIM**

Yeah, yeah, yeah, yeah.

**HELEN**

Alex doesn't listen to these, I don't think! I think this is the first one that he's got absolutely no input in, so we can say what we like...

**TIM**

You know what... you know it says those T-shirts says Frankie says Relax, we'll just get new ones that say "Helen says sing on the shitter". It's longer, but I think people will still buy them.

**[Group Laughter]**

**GABRIEL**

So what I think you need to be a good singer is...

**[Group Laughter]**

**TIM**

And you sound best in the bathroom... so... it all comes together...

**[Laughter]**

**TIM**

Beth, I have a question.

**BETH**

Yes?

**TIM**

It's potentially a stupid question. But when you were talking about the head being a flesh trumpet...

**BETH**

Yes!

**TIM**

If you have, therefore, a physically big head...

**BETH**

Yeah...

**TIM**

... do you therefore necessarily have a more resonant voice?

**BETH**

No...

**TIM**

Like Brian Blessed is massively loud, but his head is about three times the size you'd expect it to be.

**GABRIEL**

They probably have more to do with their diaphragm size than anything, right?

**BETH**

Not necessarily. No. Your chest cavity can change the tone of your voice, but it doesn't necessarily make it more resonant. It makes it a different type of resonant. So, when you hear a note, you're not just hearing the note, you're

hearing different frequencies layered on top of each other. So when you hear the higher frequencies, you're getting a kind of thinner more trebly noise. So if I make like a [sound effect] there you go... there's a trebly noise. If I make like a [wow wow] that's a more bassy noise. And more of the lower frequencies. If you make a bigger space, you're getting more of the lower frequencies. So, somebody like Brian Blessed, with a... probably a big vocal tract, will make a bigger warmer noise than Ariana Grande, who probably has a small vocal tract.

**TIM**

So, Ariana Grande is a piccolo, and Brian Blessed is a tuba!

**BETH**

Exactly.

**TIM**

Fine, good. As long as we've cleared that up, that's the most important thing of all.

**[Laughter]**

**BETH**

Yes.

**HELEN**

So then, what does govern like how loud your voice can get? Or is that just training?

**TIM**

Confidence again.

**BETH**

Confidence. Resonance. Some people's volume is like connected to resonance. And vocal cord closure, if you don't close your vocal cords fully, then the air rushes through and then you get like... Ahh... which isn't very loud.

**KATIE**

Interestingly though that's also connected to confidence, I think.

**GABRIEL**

Yeah, I've seen like, for a lack of a better word, tone deaf people like hit incredible notes, say just by training and proper breath control. And vice versa, I've seen people who I know are incredible singers, give note as good performances, because their breath just wasn't there.

**KATIE**

I think there's a lot about intention in it. I had an amazing singing lesson about five years ago. There's the odd singing lesson that changes your life, you know, where I realised that cord closure and onset were a personality thing for me, because I'm a little bit diffident. I kind of hedge when I start a note. If I don't tell myself not to. And actually, you know, an awful lot of efficient singing is about making sure the air and the cords are coordinated and working together. I realise that actually, if I took that into my life, you know, and did all the things that I do, when I'm singing, you know, use the posture and the body connection and made sure that I was starting myself speaking intentionally, then people naturally didn't interrupt me so much, and seemed to take me more seriously. Whether it was that I was feeling different because of how I

was conducting myself, or whether it was because I was actually giving a different impression, by standing up straight and speaking more sort of firmly... I don't know. But it was a real revelation about sort of how you sing, is very much connected to your personality as well as your physique and your training.

**TIM**

Yeah, absolutely. and definitely probably a combo of those things, because you do certain things and it gives cues, and people kind of pick up on those cues. And then as they pick up on those cues, you become more confident, and it sort of feeds back on itself and it becomes a whole deal.

**BETH**

That's like my favourite thing about voice. I feel like voice is like an expression of everyone's emotional connection, and their personalities. You can tell so much I feel about how someone is, as a person, by the way they sing, and how they attack notes. It's kind of weird. I always feel like when I'm doing a lesson, and someone does their first few scales, or whatever, I can tell how they're going to be, as a person. Maybe that's weird. It's like a little superpower of...

**KATIE**

It is. Yeah, you can close your eyes, and listen to someone's voice, and you can know a lot. I think also about sincerity as well. It's really important for singing. You were saying about confidence earlier on. I was also thinking one thing that you can't fake in a performance, is meaning it. Well you can fake it, and if

Rusty Quill – Enthusiasm – Singing and Vocalists

you're good, it will work, but normally what works is getting into it, and meaning it.

**TIM**

Not so much... I suppose by faking it, you sought of mean, like trick yourself into meaning it?

**KATIE**

Yeah.

**[Laughter]**

**TIM**

So, you're not faking that you mean it, but you faked the process to meaning it?

**KATIE**

Yeah. You mean the performance. I remember one time I was singing in a concert, and I was really angry. I think I was angry because someone else had been given another one of my solos actually **[laughter]**, but the solo that remained mine was performed with electricity, so I showed them! **[Laughter]**

**HELEN**

The reason I asked about like loudness is because I seem to be a very naturally loud person, and I didn't know if... I just wondered if it was because I'm... you know... got a big head!

**[Laughter]**

**GABRIEL**

That was actually... that was the second half of my thought.

**HELEN**

Oh yeah?

**GABRIEL**

That's how I personally have been able to reach as loud as I can, is just through really practising breath control. Because I'm a naturally very quiet person. And I've had to really force sound out of me before **[laughter]**.

**TIM**

Here's a question, and again I feel like I'm just asking questions to find things out about my own life, but here's one for the group. I'm incredibly loud. I am... I'm just so f\*\*\*ing loud. And I think I used to... I run... I run with my mum. It's one of the nicer things about me.

**HELEN**

Ah...

**TIM**

And every time I say it everyone goes "ah..." and then you go to one of the conversations and we're discussing like something really bleak, and you're like "oh his not as naturally as sweet as thought. He's actually a... ok fine", but we talk, whilst we run. And I noticed, when I started doing that when I was a teenager, and we just talked constantly, whilst running, and then I noticed it just made me louder and louder and louder and I wonder if there's just like a kind of accidental exercise in that that has just made me intensely f\*\*\*king loud.

**BETH**

That's the Beyonce workout. Beyonce does that...

**TIM**

The Beyonce workout?

**BETH**

Beyonce does that, yeah... so that she can get through her shows. So you're literally doing Beyonce's workout.

**TIM**

Ah... me and Beyonce are so similar, in so many ways!

**GABRIEL**

I've had choir teachers have us like do jumping jacks during warmup vocals, and stuff like that. So yeah, that's...

**TIM**

There you go...

**HELEN**

Wow.

**TIM**

I was trained to be a singer, even before I knew...

**[Laughter]**

**TIM**

Again, I really hasten to add, I am not a professional singer!

**HELEN**

My struggle is just... is often to make myself quieter. I mean like, even my speaking voice... like the process of like... me being on Rusty Quill, like my levels I have slowly inched them down and down and down, until I'm currently 0.53. Whereas I started at like 0.7!

**KATIE**

Why do you?

**HELEN**

Because I just keep peeking...

**GABRIEL**

I have to constantly check to make sure I'm like even showing up on mine! On my, on my wave forms.

**HELEN**

I mean, but it's just like... when I was growing up and I was like in choirs and stuff, I couldn't understand... I was like why can't you sing louder, it's easy, just do this! And I'd just go LAAA!!

**[Group laughter]**

**TIM**

And we all glance at the wave form... ah OK, well that's going to take some cleaning up!

**[Group laughter]**

**HELEN**

But like, and that's not even... I mean that has absolutely peaked, I'm so sorry but like that's not even... hard...

**TIM**

Helen, we need to do a loud-off. We need to get like a decibel-ometer. What's it called? The thing that measures loudness. And we need to see who can be louder. [Singing] Anything you can loud, I can loud louder, I can loud anything louder than you! No you can't, yes I can!!!

**[Laughter]**

**HELEN**

No you loud... yes I'm not...

**TIM**

And then the town's people murder us.

**HELEN**

Loud, loud, loud, loud, loud, loud... Yeah, my struggle is not blowing out everyone's eardrums constantly **[Laughter]**... but on that revelation about myself, we're going to take a break, and we'll be back after these adverts, I presume.

**TIM**

New Ronson's loud pellets, do you want to louder... Ronson's loud pellets... F\*\*\*ing eat um...

**[Group Laughter]**

**[BREAK]**

**HELEN**

And welcome back. Alright, so... we have talked about ourselves and a lot of the detailed mechanics of singing, which I'm very excited to learn, because... I was saying to someone the other day, I don't know how I do anything that I do. Despite being often quite good at the things that I do. I just kind of buff... and then I'm like... I don't know if I can replicate this! I don't know how I did that...

**TIM**

You're an instinct player.

**HELEN**

Yeah. And we have learned the various ways that we have begun singing. Now let's talk about other people's singing. I want to hear about your favourite vocalists. And these can be any genre, any kind of thing. We've already talked about Nina Simone, and Tom Waits and Neil Young. Any other contenders you want to throw into the ring, anyone?

**GABRIEL**

This question was really difficult. I tried to narrow it down to the one. I got it to three **[Laughter]**.

**HELEN**

OK. Go for it.

**GABRIEL**

And this would be just... not only are my three favourite vocalists, but probably the three that have inspired or shaped my voice the most, just because I sing them the most. And that would be Jeff Buckley, Shawn James and Jewel. But year, Jeff Buckley I think is how I want to sound **[Laughter]**.

**HELEN**

Ah...

**BETH**

Jeff Buckley is incredible. I think every human be like... I wish I could sound like him...

**GABRIEL**

Yeah... Lover, You should've Come Over... is my favourite song to sing in the car. It's just absolutely beautiful. But the vocal performance in it, is perfect, in my opinion.

**BETH**

If you're singing that in the car, I would be so excited to hear your voice. Because that's such a hard song...

**[Laughter]**

**GABRIEL**

I mean I can't guarantee I do it great. But I think I do it...

**TIM**

You do it with car confidence, which is the best kind of confidence. The car is a wonderful place to sing, because no one can get at you. you're in a car. You can drive away. If anyone was like... hey what are you... vroom... you've gone!

**[Group Laughter]**

**HELEN**

Yeah, my mum and I often sing in the car. Because I don't drive, but obviously she does... 'cause if neither of us drove that would be weird...

**TIM**

How were you in a car... we've stolen a car!!

**[Laughter]**

**TIM**

My mum and I've stolen a car... no licence...

**[Laughter]**

**KATIE**

The acoustics in the car are not that satisfying for singing are they, but...

**TIM**

Just install loads of vocal plates in your car... now will it affect the fuel economy - yes, will it make it dangerous to drive - yes, but you'll sound amazing.

**[Laughter]**

**HELEN**

But also, if you're singing with someone...

**TIM**

Yeah...

**HELEN**

It often sounds real nice. Anymore for anymore? Anymore good singers?

**TIM**

I've got... I shout about this to myself on a regular basis, so I'm full of singers. I'm full of singers. I ate all the singers...

**HELEN**

Oh OK.

**TIM**

I like a lot of... I tend to like weirdos. I like singing weirdos. Aldous Harding has just such a cool voice. Like on the Horizon, and it's sort of like all these very strange - like, clenching up shapes like "haaah" and then down into like a really low resonance thing and then just doing lots of... really cool stuff with her voice, and Thom Yorke - I mean again, not a controversial choice.

**HELEN**

Oh yes... No, really interesting voice.

**TIM**

He's got such a good... you know what, I'm just having a think... Beth did you do a video on Thom Yorke? I've just suddenly got a thing of like... I think before... ages ago, I might have looked up a "what do vocal coaches think of Thom Yorke". And I think your video was the one I watched.

**BETH**

Yeah, yeah. No, I have done a video on Thom Yorke... ha-ha...

**TIM**

Almost certainly... and yet it's just... I just... I mostly like singers, whose voices I probably can't replicate, because that really kind of like... Everything Everything... the lead singer from Everything Everything as well... there's a really nice line in weird angry falsetto. And I cannot even begin to do any of it. And it's what I'm attracted to most. And it's often what I'm trying to avoid doing, when I do musical production. I want to do that, but I am not good enough. I have not done the training. I can't... I'm a baritone, and I've got to accept it. But I find myself constantly being like... "oh we'll do this" and I go to sing it, and I'll go "no, that's not going to happen is it Tim, because that's not your vocal range, but that's what I'm drawn to, yeah, in those kinds of singers. Yeah, weirdos.

**GABRIEL**

Yeah, the bridge to Creep is...

**TIM**

Oh yeah... All the breaking... and that's like... that's reasonable... that's early Thom Yorke. That's early Thom Yorke when he's still sort of a rock singer. It's not like... umm... you know... Harrowdown Hill, Thom Yorke, where everything's sort of like a shrieking whisper.... [sound effects]

**[Group Laughter]**

**BETH**

That's such a good description of him.

**[Group Laughter]**

**HELEN**

Katie, what about you? Who are your favourites?

**KATIE**

Oh, don't ask me. I've forgot you were going to ask this question, and there are just so many...

**[Laughter]**

**KATIE**

And I like almost every genre.

**[Laughter]**

**KATIE**

It takes so long. I can give you a sort of generalities. I like... a little bit like Tim, I like singers who can do things that I can't do.

**HELEN**

Yes.

**KATIE**

My strength is I've got a lot of power on the higher notes. I'm not good at clarity. I've got a lot of warmth in my lower voice. It's quite sort of fuzzy and it takes quite a lot of work to just sing in my low register. And so there's a lot of sort of gospel singers, who I just envy, because they can do just open their mouths, and work that acoustic, you know that way. Who else has got one of those voices? I quite like the sort of deep female pop voices. k.d. Lang has got an interesting voice. In terms of classical singers, I tend to like the big ones. The big voices.

**TIM**

Massive Keith. The biggest singer.

**KATIE**

Yeah.

**HELEN**

How about you, Beth?

**BETH**

I'm rubbish at favourites. I can never pick, because it really depends on the mood that I'm in. Because sometimes I like... ahh... I want to listen to a really fancy technical singer. Like someone crazy, like have you heard of Dimash?

**KATIE**

Yes! Yeah!

**BETH**

Like, he's incredible. Like it's impossible.

**KATIE**

He's got like five octave range [Laughter]

**BETH**

Yeah... Like no human... he sounds like an alien, it's ridiculous. Umm... so incredibly technical as well. And then... but if I'm just chilling in the house, I really just like voices with lots of character. In lots of different ways, I just really want to... it sounds very cheesy... it sounds cliché like I want to hear someone's soul. I want to hear who they are...

**HELEN**

No, I know exactly what you mean.

**BETH**

Yeah. Like I want to hear... like I love... we talked about this in the Jazz. I love Billie Holiday. I feel like you could just hear her whole soul, the whole time, but I love... I love the guy from Leprous. I don't know if you've heard them? They're like beautiful Scandinavian floaty ethereal vocals. Completely opposite. Just as long as I can feel the emotion of it, I guess.

**TIM**

Obviously again a classic point to a weird sounding singer, but Bjork is very good for that sort of like... you ain't got a damn clue what she's going to do

next. She could do anything in the middle of this song. And that is quite like...  
Yeah, it's interesting to listen to.

**HELEN**

I really like the singer from M83.

**TIM**

Oh yeah...

**HELEN**

For a while, I thought they were singing in a different language! Because like the... sort of the pacing and the high pitch tone made it... and also like so many of their songs just... such an experience that that singer's voice just sort of becomes another instrument. I try and remember which was the first one that I really liked. I think it was Outro. And it's so echoey. I know that he's got effects on his voice. But the breath control, as well... I just... Anyway, sorry...  
**[Laughter].**

**TIM**

I do it with any conversation about music, so many sentences end with like... it's just... I just... it's good... I like it... don't look... I can't tell you why, it's just good and you should listen to it... LISTEN TO IT... I'm going to take you home, I'm going to play it to you whilst you sit there awkwardly on the sofa going I probably just leave you... like... no, no I'll just flip it over. Listen to some more... and you're like...OK...

**[Laughter]**

**TIM**

Cheek the exits! Have you heard the second half of In Rainbows? I'll put it on!

**HELEN**

I can't leave the conversation without mentioning Freddie Mercury either.

**EVERYONE**

Yeah...

**TIM**

What was like from somebody mentioned this to me. He was like a A5 to something ridiculous of a vocal range? I can't remember how vocal ranges work. Maybe some of the people who are professional singers, should tell me how vocal ranges work **[Laughter]**. There's some sort of lettering and numbering system **[Laughter]**.

**KATIE**

But also again with the emotion, I think everyone's seen the Live Aid performance of the opening of Bohemian Rhapsody. And I swear the first time I heard that, I held my breath throughout the whole minute and a half **[laughter]**

**TIM/BETH**

Yeah.

**KATIE**

Because it was just so...

**HELEN**

It's incredible.

**BETH**

He's interesting, because he doesn't have like a perfect technical voice, in many ways, because like... he has like an uneven really... like an uneven vibrato

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which often like is slightly out of pitch. Like he does lots of things that are like not correct, but he's still brilliant. It's still one of the most incredible singers ever to live. I think most people agree with that.

**HELEN**

Yeah, and it's the showmanship of him too.

**TIM**

Yeah, when you've got half a microphone and you're like... "I'm going to make this a thing"... It's like sorry, you've got half a microphone, stand, that's not a thing. It's like... "No I'm going to make it a thing"... and it was like... fair enough, it is pretty cool now. That shouldn't be cool. What's it for? You don't even hold the stand. Why is this... OK. You style it out.

**HELEN**

My next question I've written down is what is your favourite genre? And amongst the examples that I listed were Sea Shanty...

**[Group Laughter]**

**HELEN**

Because I was thinking of like... genres where one can experience different kinds of vocals. I don't know if anyone has got a favourite genre to listen to? Because I know that there are different techniques and voices that are attuned to different kinds of styles.

**GABRIEL**

To listen or sing to?

**TIM**

Yeah, because I've got an indie core, because of when I grew up, and then it's just everything else. Like I wouldn't want to be like... you know... I like jazz, or I like soul, or I like this, because it kind of... it depends who's good. If you're good, I'll enjoy it. Like, you know, I grew up with absolutely no hip-hop at all. And yet I found a load of it and gone. Yeah, great. This is just really good music. I've got no background in it. I've got no context for it. It's just some good arse music.

**HELEN**

I tell you what, I did not appreciate Beyonce for a really long time.

**BETH**

Ah... Beyonce is so good.

**HELEN**

I know. I was in such a like a rock and emo phase. I was like urgh... pop music...

**TIM**

Nothing can compete with Maximo Park.

**HELEN**

[Laughter]. But now I'm older, I'm like God... all of her songs are so complicated.

**BETH**

Lemonade is the best album ever. It's so good.

**HELEN**

It's so good.

**TIM**

And that's official.

**BETH**

It is.

**TIM**

It's the official selection of Beth Roars

**BETH**

Yeah, and Love on Top is the hardest song ever to sing. Ever in the world.

**HELEN**

Ah, God.

**BETH**

Every time I sound like a goat trying to scream when I try and sing that song.

**[Group Laughter]**

**BETH**

It's like by the time I get to the end I'm like... urgh... it's so horrible.

**TIM**

As long as you're a soulful goat, you can carry it off.

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**BETH**

That's true. I will go for that.

**HELEN**

I've never successfully song that song, ever **[Laughter]**.

**BETH**

It's hard.

**HELEN**

Because it's just... it's the [sound effects - singing]

**BETH**

Key change after key change

**HELEN**

Yeah...

**BETH**

And higher... AND HIGHER!

**HELEN**

Yeah, and I can't go that high **[Laughter]**. I just can't! But I can start it at a lower pitch, because then I'm like ah... what am I doing!

**TIM**

[Singing low] It's all I ever need

**KATIE**

I also listen to many genres of music. I don't always listen for the singing, but I can be put off some music by... it's not even when it's not the best singer. It's when the singer is too interfered with - digitally. I just find, that really gets in the way of the music, for me. And that the sound that's really around in pop at the moment, so I find it quite hard to find anything I like, in pop right now.

**BETH**

I totally agree with that. I like listening to acoustic versions of things. That might be... like a big pop song.

**KATIE**

I like acapella stuff that's been going around for quite a long time now. Yeah.

**TIM**

Do you, because with that, I totally agree in some ways, there's the kind of... there's digitally manipulated to make it sound "better", which I'm always a little bit like... meh... maybe I should be a little bit less chill about it, but it's like... oh I'd rather just hear what you sound like. And then there's like... I've done f\*\*\*ed up this sound, because I want to do something different, which is oh I feel like... you are doing weird stuff with it, and things you couldn't perform live, but in a way that it's like... "I'm not trying to trick anyone into thinking I've done this, but I want to create an effect" ... do you like have a difference of opinion on?

**KATIE**

Yeah, the latter I don't mind so much actually. Because that's a different concept.

**TIM**

Yeah.

**KATIE**

It's more like... I did teach in a boy's school for a bit, and what I was finding was they were starting to actually ape those digitally sounds with their voices.

**TIM**

Yeah...

**KATIE**

And so it was like nature imitating technology. And I found that really weird. Because people naturally do imitate what they hear. So whatever music you're listening to, you're going to try and sound like it. And it's the most powerful way to get a sound, really. And... I don't know... I didn't have a very comfortable relationship with that. I've never really unpicked why. I think I just like to know what the kid sounded like, if he was just singing, yes... so...

**HELEN**

What about you Gabriel?

**GABRIEL**

I also listen to all kinds... to a lot of different kinds of music. However, I guess the most ironically... ironic for this episode in particular... I'm a punk at heart...

**HELEN**

I can see at least three guitars behind you, yeah...

**GABRIEL**

Umm... I think there are five.

**HELEN**

Oh... yes... five and a keyboard.

**GABRIEL**

And there's also one right here **[laughter]**... and there's a drum set, to the left, as well. But yeah... I know that punk, as a genre, has never been the most vocally impressive.

**HELEN**

I don't know... I don't know. it takes a lot to absolutely ruin your voice

**[Group Laughter]**

**HELEN**

In many instances...

**GABRIEL**

Yeah... I will say that people have said, that like I don't know... power ballads and stuff suit my voice, in particular the most, but I just have the most fun singing... like Sex Pistols...

**HELEN**

It's fun!

**TIM**

Yeah, yeah.

**HELEN**

OK. Alright. We have one more question, to round us off for this episode and for the evening. And the question is, do any of you have a go to karaoke song? And if so, I would love to hear what it is. I usually go for anything from like... the 60s... like a kind of Aretha Franklin thing or something kind of jazzy 'cause that's what comes most naturally to me. I say a Little Prayer is one I really like.

**TIM**

Oh yeah, yeah. In a similar vein, I'll often go to "My Baby Just Cares for Me, Nina Simone.

**HELEN**

Oh, that's lovely.

**TIM**

I find Nina Simone, because she's a very low singer, it kind of meets me in the middle. Because I often find a lot of pop, I can't get high enough. Or I start in the wrong place. But weirdly the register that works for me, is lower Nina Simone songs **[Laughter]**, and they're a lot of fun to sing. There's lots of fun little bits.

**HELEN**

And it's such a lovely song that as well.

**TIM**

It's such a lovely... (singing) high-class places... Lots of fun... and Johnny Cash is fun. Fun in the easy one. Low pressure is Johnny Cash.

**[Laughter]**

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**KATIE**

Well I don't do karaoke solo, and I don't do it sober!!

**[Laughter]**

**TIM**

Imagine your pissed and with friends. What's your go to song?

**KATIE**

Love Shack...

**TIM**

Love Shack... (singing) "Love Shack Baby!"

**HELEN**

Yes!

**TIM**

"A couple of guys, it's as big as a Whale"! I did a... Katie have you seen...

**KATIE**

It's really important to miss the top note

**TIM**

Katie, have you seen the full version of Love Shack I did as Trexel?

**KATIE**

No!

**TIM**

It's on YouTube somewhere! Beth, don't watch it. It's some of the worst vocal abuse. Because Trexel's voice is like this... so singing Love Shack loudly with this voice...

**BETH**

Oh gosh.

**TIM**

(speak-singing as Trexel) It's a Love Shack baby!

**HELEN**

It's a tiny little place where...

**KATIE**

Trexel has some tension in the voice.

**TIM**

Yeah, the voice is all tension. It's not a good time. I'll send it to you Katie, it's a lot of fun. It's an absolute copyright violation I'll give it that, but it's a lot of fun!

**KATIE**

You've got to recognise it first haven't you!!

**TIM**

Well, you know what...

**HELEN**

**[Laughter]** Oh...

**TIM**

ouch!!

**HELEN**

Oh... Katie!

**TIM**

Shots fired!

**[Group Laughter]**

**KATIE**

That came out meaner than I meant it to! Cut that!

**TIM**

No, I liked it. I liked it!!

**HELEN**

It's OK. You two know each other! I trust that Tim knows you don't mean any harm!

**TIM**

I've put Katie through so much s\*\*t with the Podcast... she deserves at least 30 more shots...

**[Laughter]**

**TIM**

Yeah, it's alright. I just yelled too close to the entire microphone. Can you just fix that Katie... Bye... bye bye... bye bye bye... So it seems fair enough.

**HELEN**

Gabriel, do you do karaoke, and if so what do you like to sing?

**GABRIEL**

My friends and I do karaoke, not like regularly but every time we go out. Or basically we try and find a karaoke bar. My go tos are typically either My Type, by Saint Motel... just because it's a lot of fun, energetic... or Toxic...

**TIM**

Yes...

**GABRIEL**

Because I like to show off that I can switch between my head voice and normal voice a lot...

**TIM**

If you've got it...

**HELEN**

Oh lovely...

**TIM**

You may as well flaunt it.

**GABRIEL**

The more I drink, the more willing to be a show off I am. So...

**[Laughter]**

**TIM**

That's one of alcohol's greatest gifts!!

**GABRIEL**

So the night usually ends with Toxic.

**HELEN**

Fantastic! Beth, what about you?

**BETH**

I haven't done karaoke in like ten years. I literally haven't done karaoke in so long. I think I find it kind of awkward as a vocal coach and singer, to be like... go up and sing... and I'm like... that's my job, you know. So it's kind of weird.

**KATIE**

There will be people going... She's a vocal coach you know!

**BETH**

It feels pressure... like I feel like I'm doing a proper show... I'm like...

**TIM**

If it's good, it was expected.

**BETH**

I need to get my set list out.

**TIM**

And if there's a mistake, like... oh well!

**BETH**

Exactly, exactly. So it's always like too pressure-ful on an evening out. But maybe you guys could suggest a good song?

**TIM**

Mama Told Me (Not to Come), by Tom Jones. That's a lot of fun.

**BETH**

There we go...

**TIM**

My partner and I do a version of that, but we've altered the chorus so its like a cockney, end of the pier song... [singing] Mama Told Me Not to Come..., Mama Told Me Not to Come... it's a lot of fun!

**KATIE**

That's got the same rhythm as "Golden robot gondoliers"

**TIM**

It does! Oh my God... that's where's that's from!

**[Laughter]**

**TIM**

I've got one cadence [sing]

**HELEN**

Beth, if you didn't know, Tim wrote a number of short songs...

**TIM**

Wrote is a strong word! I improvised a lot of musical bullshit, and we edited some of it into a more professional sounding format. I think that's about as specific as one needs to be.

**HELEN**

It was excellent.

**TIM**

Thanks Helen.

**HELEN**

No, genuinely it was great, it was great. We played them as interstitials during our charity event.

**TIM**

I got so much praise, given that I probably did the least... I did a little like mime to it, and there were loads of people painstakingly edited it together and ran it. I wasn't even there for the livestream, and I got so much like... "oh wow, that was so good". And I kept having to reply being like "I did incredibly little. You must understand. I mimed for half an hour, and then people did 40 hours of work... I'm not..."

**KATIE**

People didn't want to know... I have to say, I was a bit like... I did the music.

**TIM**

Yeah, because Katie was the one there, like doing an enormous amount of work. I got messages saying good work on the interstitials. No, no mate. I did nothing... I did nothing... so... well done Katie.

**KATIE**

But the thing is people will latch onto the performer and you told them that it was basically... I did the music and Rusne did the editing. You told them, it's fine.

**HELEN**

You know what, we shall give you your flowers. Katie and Rusne the real stars [clap] of the RQGG interstitials.

**KATIE**

Also April who ordered the space cloth.

**TIM**

Yes, which I still... I know have in my house. I have now just got a space cloth in my house. What am I supposed to f\*\*\*ing do with that? I don't know... just lay on it and...

**HELEN**

Enjoy it...

**TIM**

Lay on it and pretend to be trapped in the infinite blackness of space!

**KATIE**

We're going to try and make it appear in every Rusty Quill video for posterity - for evermore...

**HELEN**

Get the value out of it!!

**KATIE**

It was £27.50 wasn't it!

**TIM**

Yeah, like a mean dad. We bought it, we're using it. But it's my birthday... Get out the blanket with the stars!!!

**[Group laughter]**

**HELEN**

We're absolutely at the end of the episode now!!

**TIM**

End of the episode. End of some people's tethers!!!

**[Group Laughter]**

**HELEN**

No, genuinely this has been so much fun. I am so happy with you all. Thank you so, so much for coming on. Thank you listener for...

Rusty Quill – Enthusiasm – Singing and Vocalists

**TIM**

Just the one...

**KATIE**

Well done if you've made it this far!!!

**[Group Laughter]**

**HELEN**

Yes. Congratulations!

**[Group Laughter]**

**GABRIEL**

Do you think we've convinced anyone who wasn't interested in singing to start singing? They've got to take up lessons after this?

**TIM**

Or maybe some singers to stop!

**BETH**

Or start metal!

**[Laughter]**

**TIM**

You know what, I think the art form has...

**GABRIEL**

You know what, I think I'm done!

**[Group Laughter]**

**TIM**

I think maybe we should do something else, like, I know, knitting.

**[Group Laughter]**

**TIM**

Because I'm not so convinced with this whole singing thing anymore!!

**HELEN**

If you would like to take up knitting, check out our crafting episode that came out earlier. Anyway, I will see you on the next episode, but for now it's goodbye from me, goodbye. And it's goodbye from all of them. Everybody say goodbye.

**EVERYONE**

Goodbye.

**[Show Theme - Outro]**

**HELEN**

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**[Show Theme – Outro Ends]**

Rusty Quill – Enthusiasm – Singing and Vocalists

Hosted and Directed by Helen Gould

Producer by Lowri Ann Davies

Executive Producers: Alexander J. Newall & April Sumner

Editing by Maddy Searle and Cathy Rinella

Music by Samuel D.F. Jones

Art by Anika Khan