> INCOMING TRANSMISSION // HEXENHAUS CORP

VOICE FEMINISATION GUIDE

FIND YOUR VOICE. OWN YOUR SOUND. BREAK EVERY RULE.

// TRANSMISSION FROM:

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SIGNAL

> ARCHIVE INDEX // SELECT CHAPTER TO DECRYPT

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WHY VOICE MATTERS

Let us be honest with each other from the start. Your voice is not just noise coming out of your mouth. It is the first thing people hear and often the last thing they forget. It is your signature, your presence in a room, your refusal to be invisible.

For anyone navigating gender expression, whether you are a trans woman, nonbinary, genderqueer, or simply someone whose voice does not yet match the person inside, this guide was built for you. By someone who has been exactly where you are.

Voice feminisation sits at the intersection of science, art and identity. It is more demanding than most people expect and more rewarding than almost anything else in transition. The moment your voice clicks into place, not perfectly, but truthfully, something shifts. You stop bracing for the misgender. You stop dreading phone calls. You stop performing a version of yourself you never chose.

That is what this guide is for. Not to flatten you into some narrow idea of what a woman sounds like. Not to sand you down into something palatable. To give you the tools to build a voice that belongs entirely to you.

If you are a performer, a singer, a poet, a person who makes art with sound, then your voice is not just personal. It is your instrument. Mastering it does not mean sounding like everyone else. It means being able to do exactly what you intend with it, every time.

// TRANSMISSION NOTE

Progress is not linear. You will have days where your voice feels effortless and days where it behaves like a malfunction. Both are part of the process. The single most important thing you can do is keep going.

Your voice matters. Your authenticity matters. You deserve to be heard exactly as you are.

> CHAPTER_02 // PNL_04

HOW YOUR VOICE ACTUALLY WORKS

You do not need a degree in anatomy to feminise your voice, but understanding the basics saves you months of confusion and protects you from injuring yourself. Here is what you actually need to know.

// THE VOCAL FOLDS

Two bands of flexible tissue sit in your larynx. When air from your lungs passes through them, they vibrate and produce sound. Tighter folds produce higher pitch. Looser folds produce lower pitch. Think of them like guitar strings. You are not cutting or permanently altering them during voice training. You are training the muscles around them.

// THE LARYNX

The larynx houses your vocal folds and its position affects your sound significantly. Raising it slightly produces a brighter, lighter tone. This is not the same as straining upward. It is a subtle, controlled shift you will learn through practice.

// RESONANCE

This is the most underestimated element of voice feminisation and arguably the most important. Resonance is where your voice vibrates inside your body. Voices perceived as masculine resonate in the chest, producing a deep, full quality. Voices perceived as feminine resonate higher, in the mouth, throat and head cavities, creating a brighter, lighter quality. Shifting resonance upward can feminise your voice even without dramatically changing your pitch.

// PITCH

Pitch is how high or low your voice sounds, measured in hertz. Voices perceived as feminine typically sit between 165 and 255 Hz. However, pitch alone does not determine how your voice is read. A low-pitched voice with high resonance and feminine intonation patterns reads very differently from a high-pitched voice with chest resonance and flat delivery.

// TIMBRE

Timbre is the texture or colour of your voice. It is what makes two people singing the same note at the same pitch sound completely different. Adjusting resonance, breathiness and articulation all affect timbre. It is where your individuality lives.

// QUICK RESONANCE TEST

Hum softly at your natural pitch. Do you feel vibration in your chest? That is chest resonance. Now hum again and gently slide upward in pitch. Notice where the vibration moves. If it shifts into your face, nose or top of your head, you have found your upper resonance. That is the territory we are training toward.

> CHAPTER_03 // PNL_05

THE ESSENTIALS: SOUNDING MORE FEMININE

There is no single switch you flip. Feminising your voice is a combination of five interlocking elements and they all need to work together. Nail three and ignore the other two and something will still feel off.

// PITCH

Find a pitch that sits comfortably higher than your natural speaking voice without straining. You are not aiming for a cartoon. Pushing too high creates tension, sounds forced and is unsustainable in long conversations. A modest upward shift paired with the other elements below will do far more than screaming into the upper registers.

// RESONANCE

Bring your resonance forward and upward. Think of the sound living behind your lips and cheekbones rather than in your chest. Practising words like me, nee and bee helps anchor this sensation. Once you can feel the difference, you can start applying it to normal speech.

// INTONATION

Intonation is the melodic shape of your speech. Voices perceived as feminine tend to have more variation, rising and falling through a sentence rather than staying flat. This does not mean sounding excited or performative. It means letting your pitch move naturally through what you are saying.

// ARTICULATION

Feminine speech tends to be slightly more precise. Consonants are cleaner, vowels brighter. This is not about putting on an accent. It is about clarity and expressiveness. Subtle shifts in how you form words make a significant difference.

// BREATHINESS

A small amount of breathiness softens the voice and reads as feminine. The key word is small. Too much and you sound strained or unwell. Think of it as a seasoning rather than a main ingredient.

// PRACTICAL EXERCISE

Say the phrase: Hello, how are you? In your normal voice. Then say it again as if you have just seen a close friend unexpectedly. Notice what happens. Your pitch rises slightly. Your intonation becomes more expressive. Your resonance shifts forward. You have just found the direction you are training toward.

> CHAPTER_04 // PNL_06

DAILY PRACTICE AND CORE EXERCISES

Five focused minutes every day will transform your voice over time. One hour on Saturday and nothing for the rest of the week will not. Consistency beats intensity every time. Think of your voice as a muscle. You are training it, not switching it.

// WARMING UP // NON-NEGOTIABLE

>> Gentle humming: Start at your natural pitch and slowly glide upward, then back down. One minute.

>> Lip trills: Blow air through your lips to make a buzzing sound, sliding pitch up and down. Feels absurd. Works brilliantly.

>> Sirens: Make a soft woo sound and glide smoothly from your lowest to your highest note and back. Do not strain at the top.

// PITCH AND RESONANCE

>> Use a free pitch app such as Voice Tools to track where your voice currently sits and monitor progress week to week.

>> Speak a simple sentence and try to reduce vibration in your chest. Place one hand there lightly and aim to keep it still. Focus the sound forward into your mouth and face.

>> Practise words with front vowels: me, see, nee, bee. These naturally pull resonance forward.

// INTONATION

>> Take a sentence and read it with deliberate rises and falls. Exaggerate at first. Dial back once it feels natural.

>> Practise a gentle upswing at the end of statements. Not a full question mark, just a slight lift. This is one of the most immediately readable markers of feminine speech.

// BREATHINESS CONTROL

>> Say ha ha ha softly, letting a small amount of air escape with each sound. Gives you control over breathiness without overdoing it.

>> Practise a sustained shh slowly and steadily. It trains gentle, consistent airflow.

// YOUR FIVE MINUTE DAILY ROUTINE

Humming: 1 min. Lip trills or sirens: 1 min. Resonance focus with front vowels: 1 min. Intonation practice reading aloud: 1 min. Breathiness control: 1 min. Record yourself once a week. Compare clips from a month apart, not day to day. Progress is subtle and cumulative. If you feel pain or persistent hoarseness, stop immediately and rest.

> CHAPTER_05 // PNL_07

TROUBLESHOOTING: COMMON MISTAKES AND HOW TO FIX THEM

Nobody gets this right immediately. Here are the most common problems, why they happen and what to actually do about them.

// YOUR THROAT HURTS OR YOU ARE LOSING YOUR VOICE

You are forcing pitch too high or speaking too loud without proper breath support. Stop. Hydrate. Return to warm-ups and focus on using your diaphragm rather than pushing from the throat. Pain is your voice asking you to stop. Listen to it.

// YOU SOUND LIKE A CARTOON

You have pushed pitch higher than necessary while ignoring resonance. Feminine voices are not about squeaking. Bring pitch down slightly and focus on moving resonance forward. Record yourself and find the point where you sound bright and light without sounding strained.

// YOU ARE TOO AIRY OR BREATHLESS

You have added breathiness to soften your voice but overdone it. Add more cord closure by increasing volume slightly or humming and gradually building. Think of breathiness as a whisper of air, not a flood.

// YOU SOUND MONOTONE OR ROBOTIC

Nerves or overthinking every word. Imagine you are telling a friend a secret they absolutely need to hear. Record yourself with exaggerated expression first, then dial it back. The exaggeration phase loosens up the patterns your brain has locked in.

// YOU KEEP SLIPPING BACK TO YOUR OLD VOICE

Habit. Your brain defaults to familiar patterns, especially when tired, distracted or stressed. Daily practice is not optional. Set a reminder. Celebrate every time you catch yourself slipping and correct it. That awareness is real progress.

// PEOPLE MISGENDER YOU ON THE PHONE

Phone voice is a specific skill. The phone strips away visual cues and compresses audio, often making voices sound lower and flatter. Practise specifically for phone calls. Say your name, introduce yourself, rehearse common phrases. Focus on keeping resonance high and intonation expressive even when the technology works against you.

// THE HARDEST TRUTH ABOUT BAD DAYS

Some days your voice will do exactly what you want. Other days it will behave like a malfunction you cannot trace. This is normal and it does not mean you are failing. It means you are human. Keep a note of your good days. Return to it when you need reminding that they exist.

> CHAPTER_06 // PNL_08

HOW TO SING IN A FEMININE VOICE

Singing is not just talking on a melody. It is a full physical act involving breath, muscle memory, resonance and emotion all happening simultaneously. When you are also navigating gender expression through your voice, it becomes something more. It becomes a reclamation.

// WARM UP PROPERLY

Non-negotiable. A cold voice is a vulnerable voice. Always warm up before singing, whether it is a full performance or a ten-minute practice session.

>> Gentle humming up and down your range.

>> Lip trills sliding smoothly through your full pitch range.

>> Light scales on mee and nah without forcing at the top.

// FIND YOUR MIX

Most women singers use a blend of chest voice (fuller, deeper) and head voice (lighter, higher). The goal is a smooth transition between them with no sudden crack or break. Sing gee gee gee up a scale and notice where your voice changes gear. That transition point is what you are training to smooth out.

// SHAPE YOUR VOWELS

Feminine singing tends toward brighter, narrower vowels. Ee, ay and ih sit forward in the mouth and carry more easily than aw or uh. Practise scales on hey or see and focus on keeping resonance behind your eyes and nose rather than in your chest.

// TONE AND STYLE

Experiment without apology. Breathy and haunting works. Clean and bright works. Gritty and raw works. You are not obligated to sound like a pop vocal coach's idea of a woman. Think of the range: Chelsea Wolfe, Bjork, Kate Bush, Siouxsie Sioux, Zola Jesus. All female, none the same.

Vibrato can be allowed to develop naturally. At the end of a long held note, relax rather than gripping and a natural shimmer will often emerge on its own.

// PERFORMANCE NOTES

Stand tall. Good posture opens your whole vocal instrument. Hydrate consistently before and after singing. Warm down after long sessions with gentle humming or sustained sighs. Do not try to out-shout a loud room. It is never worth it.

> CHAPTER_07 // PNL_09

PERFORMANCE, CONFIDENCE AND OWNING THE ROOM

You can have a technically accomplished voice and still fall apart the moment someone is watching. Confidence is a separate skill and it needs separate training. The good news is that it is a skill, not a personality trait you were either born with or not.

// NERVES ARE NOT THE ENEMY

Even the most composed performers get nervous. What separates them from people who freeze is not the absence of nerves but the decision to perform anyway. Nerves mean you care about what you are doing. They are information, not obstruction.

// YOUR BODY TALKS BEFORE YOU DO

>> Posture: Stand or sit tall. Shoulders back, head level. Your body signals confidence to your brain as much as it signals it to an audience.

>> Eye contact: If direct eye contact is too much, pick a point just above people's heads or focus on one friendly face. Both read as confident from a distance.

>> Movement: Let your hands and body contribute. Stillness can be just as commanding as movement. What undermines you is nervous fidgeting.

// HANDLING MISTAKES

You will make them. A flubbed lyric, a voice crack, the wrong word in the wrong moment. Carry on. The audience notices your reaction to a mistake far more than the mistake itself. If you wince and apologise, they wince. If you keep going, they keep going with you.

// TRANSPHOBES AND HECKLERS

Your existence in a space is not up for debate and you do not owe anyone an explanation of it. A calm look, a witty deflection or simply continuing as if the interruption did not register are all effective responses. You have more power in that moment than it feels like you do.

// PRE-PERFORMANCE RITUAL

Build one. It does not have to be elaborate. A specific playlist, a particular way of getting ready, a quiet moment before you go on. Rituals cue your nervous system that it is time to perform. Before you go on, tell yourself: my voice is mine, my story is worth hearing, I am allowed to take up space.

> CHAPTER_08 // PNL_10

THE GOTH GUIDE: ADVANCED TIPS FOR THE ALTERNATIVE SOUL

This chapter is for those of you who read a standard voice feminisation guide and thought: that is not me. Not everyone wants to sound like they walked off the set of a breakfast television ad. If your aesthetic is more crypt than cottagecore, this is your section.

// YOUR DARKNESS IS AN ASSET

Femininity has never had one sound. Some of the most iconic female voices are smoky, shadowy and operate in registers well below what a surface-level guide would recommend. Siouxsie Sioux. Nico. Chelsea Wolfe. Zola Jesus. None of them thin. None of them bright. All of them unmistakably, powerfully themselves.

You are not obligated to lighten your voice to prove it is feminine. You are obligated only to make it yours.

// RESONANCE OVER PITCH

If you take one advanced lesson from this guide, let it be this: where your voice resonates matters more than how high it sits. A voice resonating in the face and forward cavities reads as feminine even at a lower pitch. A voice resonating in the chest reads as masculine even at a higher pitch. Work the resonance and the pitch can do far less heavy lifting.

// WHISPER-SINGING AND ETHEREAL DYNAMICS

Singing quietly, almost breathlessly, is a powerful technique in goth and alternative genres. Start a verse at barely more than a whisper and build to full voice by the chorus. That dynamic contrast is more arresting than volume alone.

// VIBRATO AND ORNAMENTATION

Let vibrato emerge naturally at the ends of long notes by releasing tension rather than adding it. Emphasise sibilant sounds for a serpentine quality. Draw out your vowels. Slow your delivery. Silence and pause are part of the performance.

// GENDER-BENDING AS ARTISTIC CHOICE

If you want to move between registers within the same song or the same sentence, do it. Bowie made a career of exactly this. Your voice can be a shapeshifter. That is not confusion. That is artistry.

// CLASSIFIED // FINAL TRANSMISSION

There is no correct sound for a woman. There is only your sound. If you want to sing like a ghost, a banshee, a velvet-voiced witch, or something that has not been named yet, build that. This guide is a set of tools, not a set of rules.

> CHAPTER_09 // PNL_11

SELF-CARE, RECOVERY AND STAYING SANE

Voice training is a physical practice and it will exhaust you if you do not treat it like one. Your vocal folds are delicate tissue. They bruise. They swell. They need rest. Ignoring this does not make you committed. It makes you unavailable for weeks while you recover.

// PHYSICAL CARE

>> Hydration is non-negotiable. Keep water nearby at all times, especially when training or performing. Herbal teas help. Caffeine dries you out.

>> Rest days are training days. Vocal folds develop and recover during rest, not during use. A hoarse voice is asking you to stop, not push harder.

>> Always warm up before training or performing and warm down afterwards with gentle humming or sustained sighs.

>> Avoid shouting in loud environments. Competing with a noisy room is one of the fastest routes to vocal damage.

>> Pain, persistent hoarseness or complete loss of voice are signals to stop. If they continue, see a specialist. Ideally one with experience working with trans patients.

// EMOTIONAL CARE

>> Dysphoria around your voice is real and it is exhausting. On bad days, remind yourself: your voice does not define your gender. Your truth does.

>> Keep a record of good moments. A clip from a week you felt confident. A message from someone who clocked you correctly. Evidence to return to when you need it.

>> Find your community. Trans and nonbinary voice people exist online in numbers. You are not figuring this out alone unless you choose to.

// PROTECTING YOUR ENERGY

Social media criticism is a constant if you are visible and trans. Mute aggressively. Block without ceremony. The people who exist to exhaust you are counting on you to engage. Do not give them the energy they are fishing for. Your focus belongs to your work.

> CHAPTER_10 // PNL_12

REAL STORIES, REAL PROGRESS

Every person with a beautiful, expressive voice started somewhere they were not proud of. The path between there and here is not straight. It never is. Here is what it actually looks like.

// MY JOURNEY // AERIS HOULIHAN

Before I started taking oestrogen, I was being read as a woman about 25 percent of the time. Visually, I was making progress. But the moment I opened my mouth, that changed. My voice was giving me away every single time and I knew it.

When I was finally prescribed oestrogen through the GIC, I made a decision. I was going to fix this. I tried various approaches and got absolutely nowhere. The standard advice felt generic, clinical, like it had been written for someone else. So I did my own research, went back to first principles, and worked out what actually makes the difference. What you have read in this guide is the result of that process.

Within two to four weeks of putting the work in consistently, something shifted. People who did not know I was trans stopped changing how they spoke to me once I spoke back. That 25 percent held. My voice was no longer undoing everything else. That was the moment I knew I was on the right track.

// THE PHONE // A SPECIFIC BATTLE

I have worked various jobs over the years, including phone-based roles, and the phone is a different beast entirely. As covered earlier in this guide, phone calls compress your audio and strip away visual context, which can make your voice land lower and flatter than it does in person. I had to learn that separately.

Once I applied the same techniques consistently, I was passing on the phones. But I will be honest with you. On days when I was not feeling well, when my focus slipped, things fell apart. Regular customers would ring back confused. Who is this? Is that Aeris? There is something almost funny about it in hindsight, but in the moment it was a reminder that this is a skill, not a switch. It requires presence.

// SINGING // FROM CHAMBERS TO WITCH OF THE EAST

When I was singing in my band Chambers, I deliberately performed in the lowest register I could reach. Partly because I found it funny. My range is wide and I have always known it, so here comes this woman in full makeup with a black Fender Showmaster, playing heavy riffs and growling like something from the basement. People were visibly confused. Other bands asked what vocal effects I was running to get my voice to do that. I was not running any.

When I started Witch of the East, I went the other direction entirely. I experimented with my ethereal register, the lighter, more atmospheric end of my voice, and built the project around that. The difference in who found the music is telling. Chambers drew a predominantly male audience. Witch of the East draws significantly more trans, nonbinary and cis women. I do not think that is a coincidence. The voice shapes the world that gathers around the music.

// WHAT REAL PROGRESS FEELS LIKE

>> Some days it will click and it will be euphoric.

>> Other days you will sound exactly like you did at the start and it will feel like you have lost all of it.

>> Neither of those days is the truth. The trend over weeks and months is the truth.

>> One morning you will order a coffee and the person behind the counter will say of course, love without a flicker of hesitation. Keep that moment when it comes.

// SIGNAL BOOST

Your story is yours. Whatever pace you go, however you sound right now, you are not failing. You are experimenting, learning, surviving and making art out of the mess. Share your journey if you want to. Someone out there needs to hear it. Even if nobody does, you deserve to be proud.

> CHAPTER_11 // PNL_13

RESOURCES AND NEXT STEPS

You have covered the foundations. Here is where to go deeper.

// BOOKS WORTH YOUR TIME

>> The Voice Book for Trans and Non-Binary People by Matthew Mills and Gillie Stoneham. The most thorough guide available. Science-based but accessible.

>> The Singing Teacher's Guide to Transgender Voices by Liz Jackson Hearns and Brian Kremer. Essential if singing is part of your practice.

>> Complete Vocal Technique by Cathrine Sadolin. Not trans-specific but exceptional for understanding the full range of vocal possibility.

// ONLINE RESOURCES

>> TransVoiceLessons on YouTube. Well-structured lessons for all levels with a strong focus on resonance.

>> Kathe Perez on YouTube. A vocal feminisation specialist with decades of experience.

>> Voice Tools app. Free pitch tracking and practice recording on iOS and Android.

>> r/transvoice on Reddit. An active community with progress recordings, feedback threads and genuine support.

// FINDING A COACH

Online voice coaching has become genuinely excellent. Many trans-experienced vocal therapists and singing coaches now offer remote sessions. Ask explicitly whether they have worked with trans clients before. A good coach will not be offended by the question. A bad coach will reveal themselves through their answer.

// YOUR ACTION PLAN

>> Choose one exercise and commit to it daily. Five minutes is enough to start.

>> Record yourself every week. Do not judge the recordings. Just collect them.

>> Find one community, online or in person, where other people are doing the same thing.

>> When you have a good day, document it. When you have a bad day, return to the documentation.

Your voice is valid whether you are whispering poetry, belting ballads or cackling at your own jokes. It is not about passing. It is not about perfection. It is about being heard as exactly who you are.

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