The Voice Dynamic Approach
Voicing It!

Tapping the Full Potential of the Human Voice

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Author’s Note

While this book was actually written in the 1990’s, I never sought publication because I questioned the ability of an individual to improve the sound of the speaking voice without coaching or personal training. Just as I do not believe one can become a great singer or a great pianist by means of a book, so too I doubt one can effectively find his/her best speaking voice without a teacher.

With The Voice Dynamic Approach DVD, you can improve the sound of your speaking voice because I am going to take you step-by-step through the entire process just as if you were with me in my studio. You will see and hear not only how to do it, but also how not to do it, information I have learned through all my years of teaching.

For that reason, I am most grateful to all my clients and students, from whom I have gained so much knowledge and experience. Thank you one and all from Canada to America.

I also thank Elsie Daniels, my husband, Phil, for his invaluable help and support in the production and formation of our training dvd, and my two sons, Nick and Andrei, for their patience during those many years of listening to me and my clients ‘HO, HO, HO’ it!

Much medical advice was given to me by my father, Harris G. Fister, MD as well as by my brother, Jeffrey S. Fister, DMD. Thank you.

And I would be remiss for not acknowledging the late Tasha (a lovely Collie/Shepherd mix but built by Greyhound) who would join my classes for the sessions on breathing, lie on her side to demonstrate diaphragmatic breathing, and then leave the studio as quietly as she had entered.
Foreword

While I was pursuing graduate studies in music composition at American University in Washington, D.C. in the 70's, my voice (singing) professor told me that my speaking voice was too high in pitch. She played a note on the piano and then played a note three whole steps lower, informing me that the second note was my true pitch level. From that moment on, I consistently worked at using that lower, richer voice. Because I had majored in music in college and had learned to use my diaphragm for breath support in singing, I subconsciously used that muscle to produce a resonant speaking voice which sounded warmer and more mature than my former voice.

During those two years in Washington, I waited on tables at an exquisite French restaurant in Columbia, Maryland and used my new voice to full advantage: the more food I could sell, the higher my tips. It worked! I made that food sound much more tempting and inviting with my new sound than I had when my voice was higher, thinner and young-sounding.

When I later applied for employment with the music publisher, G. Schirmer, in New York City, my speaking voice was definitely my strongest selling point. I knew nothing about publishing; however, I landed the position because I sounded more mature than my twenty-four years.

My final job in New York City was director of public relations for the Aspen Music Festival. What is interesting about this move is that I was not looking for a career change at that time. They came to me. I remember telling them that I was inexperienced in public relations. As all of my previous dealings with Aspen had been handled over the phone, they had yet to meet me face to face; however, they were confident in my ability.
It wasn't until I moved to Canada in the early 80's and began teaching voice to the graduate students of journalism at the University of Western Ontario* that I began to fully understand just how powerful a tool the voice can be. I know that the sound of my voice is a blessing. Is yours? A dynamic, mature-sounding voice is a fantastic asset, increasing one's confidence and self-esteem. Why not let the power of your voice take their breath away, not yours!

*I was given Dorothy Sarnoff’s *Speech Can Change Your Life* as background material while working with UWO’s Graduate School of Journalism and have used or modified some of Ms. Sarnoff’s exercises, specifically Ex. 5 page 60, Ex. 12 page 65, Ex. 13 & 14 page 66, Ex. 1 page 73, Ex. 3 page 76, and Ex. 1 page 93.

Voicing It!
Chapter 1

Tapping the Full Potential of Your Voice

When you hear yourself on a tape recorder, telephone answering machine or camcorder, are you shocked? Disgusted? Disbelieving? As much as you may try to deny it, that sound on the recording is the truth. What you hear in your head is a lie. The first time I heard myself on tape was in college and I was convinced that it was the equipment -- a cheap cassette player. Even a cheap recorder, however, is truer to the sound of your voice than what you hear in your head.

Have you ever tried to talk to someone under water? The sound is distorted, the tones garbled because the sound waves of your voice are traveling through a liquid. The voice in your head is sound that is also distorted; it is sound that is moving through the solid and liquid of the brain. What you hear when you speak is not the same voice that others hear when you speak.

Imagine that you have just walked into a business meeting, a networking organization or a church function. While your appearance makes up 55% of the image you are projecting, 37% of that image is the sound of your speaking voice -- the voice you hear on your answering machine -- and only 8% your content or what you say. What type of image does your voice project? If you do business over the phone, in which you may never meet the individual on the other end of the line, appearance and body language are no longer part of the picture. Over the phone, the sound of your voice is the picture! Again, that is the voice you hear on your answering machine!

The good news is that you can improve the sound of your speaking voice. There are many spectacular voices out there, but you will never know just how dynamic your voice is
until you resolve to make the change. The benefits are so rewarding!

Voice Dynamic is an approach to improving the sound of the speaking voice in which you use your diaphragm, the muscular partition below your rib cage, to support breathing and speech (and song). The result of this support is a speaking voice which exhibits full **resonance**. [Resonance is the intensification and enrichment of a voiced sound by supplementary vibration in the chest, pharynx (throat), larynx (voice box), mouth, and nasal cavities.] Those who do not use the diaphragm to support the spoken voice exhibit no chest resonance or depth because the chest is not able to act as an amplifier. Instead, the throat, voice box, mouth and/or nose do all the work. Once you use your chest as your primary amplifier, you will then discover much greater ease in speaking (or singing) because you have taken the pressure off your other four resonators, especially your voice box.

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To label voice training a speech course would be inappropriate because the latter involves the organization and presentation of one's material for a speech. While Voice Dynamic incorporates presentation skills into its format, our first objective is to improve phonation, the production of voiced sound, and is similar to a music lesson -- although I promise not to make you sing! It is surprisingly simple and basic and can be accomplished effectively in a very short amount of time. Once this change becomes a habit, you will find your voice continually improving through the years because you are aware of it. And that awareness is the true secret of voice training.

We are born using the support of the diaphragm for respiration; however, during our childhood development, we tend to lose that practice and instead resort to our upper chest
muscles to breathe. What is fascinating about this practice is that it is a problem which affects the majority of the population. We are renowned for being lazy breathers: it's a medical fact! The ‘whys’ and ‘wherefores’ of poor breath control are discussed throughout this book, but from my experience, I know that the majority of the world’s population have voices that could use some work.

>>> I will be mentioning diaphragmatic breathing throughout every session of this course so, before we go any further, let’s find that muscle. Place your hands under your rib cage as in the photo below and cough. You will feel that muscle kick out. That is your diaphragm.

![Placement of hands under the rib cage](image)

Those few who actually offer voice training are often singers or singing teachers because the only people who must use their diaphragms for breath support are opera singers: it is
physically impossible for the classically trained singer to produce a fully resonant voice that can carry over a full orchestra unless the diaphragm is involved. That is why opera singers are often referred to as professional breathers.

While many actors, broadcasters and popular singers are indeed aware of and using the diaphragm, it is not a prerequisite that they breathe with this support because of electronic amplification. You will find, however, that the best in the business know how to produce a good speaking voice.

Should you seek outside help, work with someone who understands proper breath support and will teach you these techniques. Speech courses are excellent and highly recommendable; but, all the speech practice in the world will not affect the sound of your voice until you make diaphragmatic breathing your first priority.

In the past there have been vastly different approaches, methods, techniques and theories on voice training. A much better knowledge of the voice and its production has emerged over the last 30 years because of the research by and the working together of singers, laryngologists, speech therapists and voice specialists. With the advent of a camera that could fit into the throat while the individual was producing voiced sound came a change in the understanding of how voice is produced: the vocal cords were originally thought to act like the cords of a stringed instrument, vibrating back and forth. They were renamed folds when it was discovered that they are more akin to puffs of tissue, opening and closing during vocal production.

And now I am sure to make some enemies because I also advise people not to go to a speech therapist or voice pathologist unless they have physically damaged their voices. Were you to start an exercise program to get your body into shape, you would seek the help of an aerobics instructor; likewise, if you had hurt your body and needed to retrain and strengthen damaged muscles, you would go to a physical
therapist. The same holds true in the training of the speaking voice.

There are even some voice pathologists who feel that Americans speak too low in pitch. [Pitch refers to the highness or lowness of sound, not the volume. Volume is the degree of loudness or softness of sound.] In my business, I have found the exact opposite. Most people speak somewhere above their optimum pitch. Only occasionally will I have a client who is actually speaking too low in pitch.

Why are my findings so different from theirs? Voice therapists or pathologists work with those who have physiological problems or who have damaged the voice. In many cases their patients have purposely tried to drop their pitch too low. Those whom they treat are often actors, singers, and TV or radio personalities, people who place a premium on the voice and have tried incorrectly to change their sound or to imitate someone else without proper training. My clientele, on the other hand, are normal, everyday people who have never attempted to change the voice. In many cases they never knew they could do something with their sound until they met me.

If your aim is a dark, throaty sound like that of Brenda Vacarro, then this book is not for you. Trying to push your voice below its limits means eventual damage to your vocal folds. Remember the Ted Baxter character on *The Mary Tyler Moore Show* with his chin thrust down to his chest, rumbling in those deep tones? What Ted Knight was doing was very hard on the voice and over time could possibly lead to nodules or nodes on the vocal folds. My goal is to help you find your best possible voice. Most people will discover that their pitch is too high. It may be off by a mere \(1/2\) step; but, that little step is more significant than you may think. It can be the difference between a so-so voice and a truly dynamic speaking voice.
I guarantee that if you want to improve your voice, with practice, you will! Nor do you need a good 'ear' to make the change. Being tone deaf has no bearing on your ability to improve. With proper breath support, you will find your optimum pitch, learn how to project or increase your volume without shouting, discover a resonant or full and rich quality to the voice, incorporate color into your speech and control nervousness in public speaking.

One woman with whom I worked had a very soft voice reminiscent of that of a twelve-year-old child. Selling weekend sportswear at in-home parties, Wendy was aware that her voice was not helping her business, as she was having trouble keeping the attention of her clients during her presentation. At her second session, I remarked that her volume was not even strong enough to light the first level of the amplifier's power indicators. Knowing she had a 6-year-old son, I asked her if she ever raised her voice. She replied that, of course, she had a ‘mad voice.’ That ‘mad voice’ was remarkable indeed! Subconsciously, Wendy used her diaphragm to produce a lovely resonant tone which she wrongly believed sounded like an angry voice. In listening to herself on video, she was dumbfounded to discover that her so-called ‘mad voice’ did not give the impression of being angry but was warm, mature-sounding, and very, very rich to the ear. Her homework for the next week was to use that voice in every aspect of her daily life so that her inner ear could learn to accept that bigger and better sound.

I've kept in touch with Wendy and she recently told me that there was a particular BMW that she was interested in buying. While the car dealer had a certain price on the vehicle, she was prepared to offer him a sum several thousand dollars less than what they were asking. Wendy got the car for her price and she attributes her success to her voice, believing that had she approached the salesman with her child-like sound, he
would not have taken her seriously. Instead, she came across sounding authoritative and in control, not wishy-washy or wimpy.

The shape and usage of the torso, throat, vocal folds, mouth and nose all play a part in determining the quality or timbre of the voice. Unless you are attempting to imitate another person's sound, the real beauty of the human voice is that it is as unique to you as are your fingerprints. The Voice Dynamic Approach helps you discover that marvelous individuality.

While there is no doubt that some aspects of the voice are inherent, poor vocal practices, dialects, and unsupported breathing are all learned habits. A good example is my own family. My father and two brothers sound very similar on the telephone. Sometimes when I call my dad in New Jersey, I think it is one of my brothers, which I know is not possible as one lives in Maine, the other in Maryland.

So if we all have this innate ability to sound unique, why then do we often sound so similar to our kin? Again, because it is learned. In the case of my family, my father is a highly respected man in his community and there is no doubt that his goodness has had a strong influence on my brothers. Do you sound like your mother or father, sister or brother?

Another example is the late Jack Burghardt, former Deputy Mayor of London, Canada. For many years Jack had been a TV news anchorman in Southwestern Ontario. Certainly he had media experience but he had never had voice training. Sounding very similar to his own father, Jack had a voice which commanded your attention. Deep, rich and warm, Jack's voice resounded with credibility and integrity. His son, David, also possesses that beautiful, resonant voice. When I first met David
several years ago, he came up to me and said, “Hi, my name is David...” Before he could finish, I added, “Burghardt.” The vocal resemblance was uncanny. David truly loved and admired his father and subconsciously imitated him.

On the other hand, some people will alter their voice so as not to sound like a particular parent. When Ellen (mid-thirties) phoned me for voice training, I thought I was talking to a 10-year-old. In discussing her background, I discovered that her mother, a very cruel and mean woman, had a very deep voice. Instead of allowing her own voice to mature, Ellen had retained that childlike quality for protection and security. One of her biggest fears was that she would end up sounding like her mother, which did not happen. Today Ellen has a lovely voice, exuding confidence and maturity.

When Jim, a taxi dispatcher, first saw himself on video he was stunned because he sounded like his mother. Having been abused by his father, Jim had unknowingly imitated the parent who had given him unconditional love. With training, Jim was able to drop the pitch of his voice and sound masculine.

My most perplexing client has been Ted. When we first met at a weekend workshop several years ago, we were stunned when this young man introduced himself in a falsetto voice. [The falsetto is an artificially high voice that is generally used by men (particularly tenors) in singing or speaking.] An electrician for a major American automobile manufacturer, Ted said that as a teenager he copied the sound of a famous rock group. (How he did this is beyond me -- I question if Ted was abused as a child.) Oddly enough, when we worked on Ted's pitch, we discovered a voice that was deep and rich, a true bass. Because of the unusual range of Ted's voice and his type of employment, we felt it best that he lower his range gradually instead of returning to work the following Monday with a 2-octave drop in pitch. While some voice changes are quite
dramatic, it is rare to encounter such an extreme or exaggerated example as Ted.

Our environment also affects the sound of the voice, i.e., the nasal twang typical of the native New Yorker. Nasality, which will be covered in much more detail later, should not be confused with denasality. In the last few years both of these problems are lumped together as one which is incorrect. In order to have a dynamic speaking voice, one must have some nasal resonance: in the English language, the nasal consonants $m$, $n$, and $ng$ should be sounded through the nose. People who exhibit excessive nasality, however, have maneuvered the soft palate or velum in such a manner that too much sound is forced through the nose, creating high-pitched, whiny, and sometimes, shrill tones. Because they are often imitating the speech patterns of their community, this maneuvering is done subconsciously.

Whereas nasality is an excessive amount of sound emitted through the nasal passages, denasality is the opposite extreme in which little or no sound is coming through the nose because of a pathological or anatomical problem. If you have a cold or sinus allergies, chances are you sound denasal.

By no means is voice training an attempt to give you an affected sound or to change your accent or dialect. As long as your speech is clearly understood, then certainly you can retain those regionalisms which are part of your own individuality. However, in the case of the nasal sound of New York City, the exaggerated Southern drawl, the missing $r$ in the Boston area, etc., I feel it is important to clean up some of those blemishes.

In my own case hailing from the Philadelphia area, I no longer say cawfee for coffee or wooder for water. But that is certainly my choice. As I am in the voice business, I feel it is to my advantage to sound as good as possible. And that's essentially what The Voice Dynamic Approach is all about -- taking the innate quality of the voice and, through proper breath
support, discovering the sound that was meant to be. Keep the dialect or regionalism, just clean it up.

If English is your second language, you will find that, when breathing with the support of your diaphragm, you will be better understood because you will learn to slow down when you speak. The result will be cleaner and clearer diction. If you wish to eliminate a heavy accent, however, this training is not for you – find someone who specializes in accent reduction. Remember: an accent is part of what makes you, you. Keep it. Just make sure you are able to be understood.

There are many benefits of voice training which I discuss in the next chapter, but one of the biggest thrills is that you will actually like the sound of your voice. I can't tell you the number of people who have found that better, that more mature sound, and have exclaimed, "I want that voice!"
Chapter 2

What Are the Benefits?

How can The Voice Dynamic Approach help you in your personal or professional life? The answer is simple -- greater self-esteem. Good voice training results in feeling more confident, sounding more mature and experiencing greater relaxation in public speaking.

Articles written today on increasing a company's productivity all agree on one basic principle: those businesses which are most successful value their employees' self-esteem and usually provide avenues for bettering that image. In the long run, it means higher revenue and greater yields for the company.

Everyone in business is selling something. Be it the appliance dealer pressuring us to take out the 5-year warranty, the lawyer assuring us of the defendant's innocence, or the advertising agent predicting percentage of sales increase with the right jingle, essentially, we all have a product that we need to sell. However, before that item or idea can be sold, we first need to sell ourselves.

If your husband doesn't listen to you with quite as much enthusiasm as he did when you first met, could it be the sound of your voice? To live with a continual whining, squeaking, nasal or even childlike voice will eventually stop any man from listening.

If, on the other hand, your wife constantly asks you to repeat yourself, isn't it time you stopped mumbling? Andrew, an executive with a large pharmacy chain, finally admitted that he was a mumbler. For years his wife had been complaining about her inability to hear him and he didn't believe her. When his company sent him to me to clear up the mumbling, he
realized that she had been right after seeing his immovable lips on video. Today Andrew is amazed at the change his life has taken just by opening his mouth. He is looked upon with greater respect.

In working with my clients, I record them reading a particular passage at our first session and then again at our final session. In these ‘before & after’ videos, not only do they sound better, but they look better too. Nothing about their physical appearance has changed; however, knowing they have control over the voice (and enjoying that new and improved sound!) shows not only in their faces but in how they carry themselves. A good example is a woman named Pat who walks differently today. Before starting my course, she sounded like a child, even at times resorting to 'baby-talk' with her colleagues. After Pat had completed the training, her peers told me that in addition to sounding mature, she now walks with purpose: she is proud of herself and it shows in her deportment.

There is a wonderful scene in the film Superman, The Movie, in which Clark Kent is standing in the living room of Lois Lane's apartment. She is in another room and he is about to tell her that he is Superman. He takes off his glasses, corrects his posture from that of Kent's slouched shoulder demeanor to the strong, erect bearing of Superman, and addresses her in this wonderfully dynamic and resonant voice. Suddenly he changes his mind, along with his mien, and reverts to Clark Kent: his pitch goes up, his voice loses its depth and richness and his shoulders slump as he changes back to the role of the wimp (although an ever-so-sweet one!).

Something similar happens in the first of the Police Academy movies. One of the supporting actresses, playing the role of a flighty ‘bimbo,’ finally makes an arrest at the end of the film. Her whole being has changed, but what is most noticeable is what she does with her voice. While she had previously sounded like an incompetent ‘air-heard,’ in nabbing
the crook, she lowers her pitch and emits an unbelievably authoritative tone which makes not only her fellow cadets stand back in awe but also the bad guy.

Keep in mind, finding your best voice does not mean a voice that is overbearing or domineering but one that commands respect. A few years ago, a young man phoned me and told me that he was hoping to become a policeman; that he wanted to be able to say, “Stop! Police!” and be believed. At least 6’3” with a gentle disposition, Phil got what he wanted. When he says, “Stop! This is the Police!” they believe him.

One of my most surprising changes was Craig, a highly motivated young man who also wanted to be a policeman. Craig was taking every course conceivable to prepare himself for acceptance into the police academy. When he first enrolled in voice training, his father said that it would be a waste of time and money; however, at his third session, Craig’s dad felt that this course was the best investment his son had made! The change in Craig’s voice was one of the most dramatic and dynamic I have ever heard.

After graduating from college and before changing the sound of my voice, I worked for a tour operator, selling packaged vacations over the telephone. My supervisor, a former priest who had taught English at a Catholic seminary, had a deep, resonant voice which was absolutely captivating. Without a doubt, Harry had an excellent sales technique, but what truly grabbed the listener's attention was his exquisite voice. And because of his sound, his success was unquestionable. I, on the other hand, managed to last three months in that particular vocation. There is no doubt in my mind that I sounded too young: my voice lacked authority and confidence.
Today more than ever, we are concerned with our image; and, most professional people realize that making a good impression can ultimately influence the outcome of their business dealings. We join Toastmasters, take presentation courses, learn business etiquette, and have someone design our wardrobes; however, no importance has been attached to the sound of the speaking voice. In some cases, the voice is our only means of recognition if our work is handled by means of the telephone. How many times have you formed a mental picture of someone on the phone and were later surprised when you finally met that person face to face? Your image of that individual may have been quite a contrast to the real thing.

Some years ago I was holding a workshop in Detroit and a woman phoned me to enroll for the session. When I heard her voice on the phone, I thought I was speaking to a teenager. At one point she asked if she could bring her daughter and my immediate reaction was that she was planning to bring along an infant. When I asked the age of the child, she said her daughter was 22 and that she was 44. Yes, I was shocked! I can't tell you how many women have come to me with the same problem: when they answer the telephone, the caller asks to speak to their mother.

Before I had met my son's junior kindergarten teacher, she phoned me one evening during one of my classes. My three clients, all men, had been working on establishing optimum pitch. Having been surrounded for an hour with those lovely deep sounds, I was truly shocked when I answered the phone during our break and heard the teacher's voice. It was high-pitched, breathy and very soft dynamically, sounding like that of a child. My first reaction was that this was a joke initiated by one of the men. I was so stunned that her words never registered. After several moments of absolute disbelief, I realized that the call was legitimate. My second thought was
that this woman, who I assumed was fresh out of school, could definitely use some voice training.

Upon meeting the teacher the next week, I discovered that she was in her fifties. While I don't agree with that voice in dealing with adults, I must admit that for the 4-year-old, the child-like quality of her voice works. My advice? Keep the young voice if you are reading to your kids at night; however, if your intention is to make the best impression possible, either in your professional or personal life, remember that a high-pitched voice is irritating and, in the long run, a turnoff. The same holds true for a man.

The image one's voice projects is not just a problem for women. One evening a man phoned me and told me his name was Fernando. I thought that I had heard him wrong: I assumed his name was Fernanda because he sounded like a woman. We spoke for quite a while and he told me a lot about himself. As our conversation progressed, I became convinced that this might be a man. I asked him his name again and he said Fernando. Because we had developed a good rapport and I felt comfortable with him at that stage, I told him that I had thought he was a woman. He said he knew that because everyone thought he was a woman on the phone.

Not only do I have male clients who sound like women, I also work with women who sound like men. The good news is that both extremes can be rectified. With the men, we lower the pitch; with the women, we raise it.

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The ability to increase your volume without shouting or yelling is known as projection and is only possible if you are breathing from your diaphragm. Anything else is excessive wear and tear on the vocal folds. A loud voice is just that. The
louder it gets, the more it hurts the listener's ear especially over the phone. A good test is to take a recording of heavy metal music and turn up the volume. It is ear-shattering. Now take a recording of classical music, turn up the volume, and note how much further you can increase the output without torturing your ears. Well-played symphonic music is very resonant; heavy metal is not and is not meant to be.

For the soft-spoken individual, voice training opens up a whole new world. I have a vivid recollection of two clients coming to me with the same results several years ago. It happened on a consecutive Monday and Tuesday. Monday's man told me that in the previous week he had been in conference and had not been interrupted when speaking: he had held the attention of the group. If you are not normally soft-spoken, you might not understand the significance of that statement. However, if your volume level tends to be soft, I just hit a nerve! Tuesday's woman expressed the same result. She had had her family over for dinner during the weekend, and, in sitting around the dining room table, she held the topic of conversation. That had never happened before. The pleasure in her face was an absolute joy to see. Here were two people, previously having been 'talked over,' who had both discovered that by increasing their volume, they increased their self-worth. This admittedly was an eye-opening experience for me.

After my move to Canada in the early 80's, I was approached by the University of Western Ontario to teach voice to the graduate students of journalism. In my years with Western, I honestly did not meet any student who had a serious problem with volume. These young people had dreams of being on television or the radio: they came in with big egos and big voices! It was not until I began working with business people that I found that many North Americans speak too softly resulting in lower self-esteem. If you are soft-spoken, you are being 'talked over' not because of what you're saying, but
because those of us with bigger voices tire of straining to hear you. We will overpower you. If you expect to be heard, you must increase your volume level!

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Have you ever stood in front of a group of people to speak and found that upon opening your mouth, your pitch went up, your throat constricted, you were breathless, and generally you wanted to die? I have more good news for you. Breathing from the diaphragm controls those nervous jitters we all experience when we're in the limelight.

While many speech courses offer psychological tricks in dealing with nervousness, I prefer the physical. It is said that to control his nervousness in public speaking, Winston Churchill was told to imagine his audience sitting in their underwear. That bothers me. I wouldn't want to speak to a group who were sitting in their underwear! Obviously it worked for Churchill but it would not work for me. It would only add to my nervousness!

When I first started my business, I joined our local Chamber of Commerce. At the new members' orientation meeting, we had to stand, introduce ourselves and briefly describe our business. There were at least 100 people at that meeting and I was one of the last to speak. To say I was nervous was an understatement because it quickly dawned on me that the sound of my voice was my business. If I blew it, I could kiss Voice Dynamic goodbye. That was tremendous pressure. When I stood to make my introduction, I just breathed normally (that means from the diaphragm!) and proceeded to sound calm, cool and in control. No one knew that my heart was pounding in my face and ears or that my knees were shaking (there was a tablecloth, thank you!). There is a TV
commercial which says, "Never let them see you sweat." Agreed. However, never let them 'hear' you sweat either!

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If you are a senior citizen, there is the possibility that you sound old; with good breath support you should be able to eliminate the age in your voice. For the younger individual I have some marvelous news. Breathing with the support of your diaphragm means that your voice will not age. We certainly all slow down as we get older, but because you are eliminating the wear and tear on the vocal folds, your age will not be given away by the sound of your voice.

One of the most frustrating problems for many people is that for most of their life they sound too young; then, they sound old. Good voice training means a voice that is ageless. As much as I may wish I still looked twenty, I'm so glad I don't sound that age or younger still! Likewise, when I'm eighty, I may look it but I'm not going to sound like an old lady! Listen to those radio announcers with dynamic voices. Can you place an age on them?

Since changing my own voice in 1977, it has only improved through the years. In 1981 I made some commercials for the Aspen Music Festival -- if you compare the voice then to my voice today, the latter is bigger, deeper, and rounder. And for any of you who sing, you will find that your singing voice will also improve. While you may discover a greater range, you will definitely know a larger, fuller voice. If you do sing, by all means incorporate the breathing exercises that you will be learning in *Diaphragmatic Breathing* into your singing voice.
Many people come to me because of vocal abuse, a subject that could be a book in itself. In simple terms vocal abuse is misuse of the voice which can lead (or has already led) to permanent damage of the vocal folds. If chronic misuse of the voice has not yet developed into polyps, nodes or scarring of the vocal folds, then The Voice Dynamic Approach will be very beneficial. Good voice training is a preventative, not a cure for permanent damage. If you have been experiencing chronic hoarseness, persistent sore throats, or a change in quality of the speaking or singing voice, I urge you to see an otalaryngologist (an ear, nose, & throat specialist).

I worked with a teacher who had polyps on her vocal folds and instead of surgery, her doctor recommended she stop talking for three months. The doctor’s advice worked: the polyps disappeared. Beth then worked with me so that she could learn to project her voice in class to avoid that problem again. Unfortunately, that advice doesn’t work for everyone.

When it comes to misuse of the voice, we find the vocal apparatus in every person very individual. Some people can mistreat the voice their entire life and not do any damage whatsoever. Ethel Merman is a very good example. A ‘Broadway Belter’, this actress sang without amplification for 50 years and did not hurt her voice – although I am sure there were times when she was hurting some of her listeners ears!

Julie Andrews, a legitimate voice however, was on Broadway for only 2 years in Victor, Victoria and she did permanent damage. Andrews sued her doctors after they removed the nodules from her vocal folds because she had lost the elasticity of those folds which limited her range and her ability to hold notes. I do not question Ms. Andrews’ suing of her doctors; I question any ear, nose, & throat specialist who would guarantee a return of the former singing voice after doing surgery on those delicate organs.
While Julie Andrews has always supported her sound, age and overuse of her vocal folds took their toll on her voice. Had she not done Broadway for those two years when she was in her sixties, it is possible she would still be singing today.

How much abuse can your voice take? I attend a lot of soccer games and the goalies often stand there yelling, giving orders to their team throughout the entire 90 minutes. For some of these players, the damage will be permanent (and you can hear it); for others, they will experience no problems. The same goes for the coaches.

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Another area of improvement will be your diction, in most cases, without conscious effort. Cleaner articulation is one of the many benefits of breathing properly and controlling your speed.

In the musical, *My Fair Lady*, the esteemed professor of elocution, Henry Higgins, sings, "There even are places where English completely disappears; while in America, they haven't used it [the English language] in years." Higgins was referring to the fact that we English-speaking North Americans are lazy in our diction (as well as our very limited vocabulary). We often drop the *g* on words ending in *ing*; we slide over multi-syllable words. It takes a bit more work to say it properly; but it sounds so much better.

I once saw an interview with the late John F. Kennedy, Jr. who said the word *gentlemen* as *genemen*. The *t* and *l* were never enunciated. And that was from a most well-educated young man! We Americans could definitely use some work on our articulation.

---
Sometimes people will seek my help because their voices are a monotone. Color is very individual, displaying the emotion in the voice, on the face and in one's entire body language. A very small percentage of the population shows absolutely no color or life in their expression whatsoever. In order to cure this problem, the individual must shed the inhibitions holding back those emotions. This requires breaking old habits and establishing new ones.

Many people, on the other hand, are colorful in conversation but, on the podium, lose their excitement or emotion because of excessive nervousness. Once they can control the nervousness and learn to speak to their audience and not at them, we find their color returning. One of my clients, a senior partner of a prestigious law firm, had no problem displaying color in the courtroom; but, when asked to make a formal presentation to a group of realtors regarding real estate law, he phoned me and was quite frantic. He actually stammered over the phone, admitting that he could not stand up and speak to a group in that situation. We worked quite intensely the next evening. When I played back his video, he saw a very stiff and boring delivery and realized the need to relax and ‘let go.’ The results were dramatic! In fact he phoned immediately after his speech the following day and told me that it had gone very well; and, that he had actually enjoyed doing it. Here was a man who two days prior had been convinced he could not give this presentation.

Besides all of these wonderful benefits, you will also find that a resonant voice is very sensual. A voice lacking resonance is cold. When the typical 'dumb blond' image is portrayed, the voice which emerges is anything but warm or sensual. Yes, initially one might be attracted to the body or
face, but do you honestly want to listen to that voice every day? The voices of James Earl Jones, Diane Sawyer, George Clooney, Kate Beckinsale, Sean Connery, Cher, and Peter Coyote have one thing in common: each voice resounds with warmth and sensuality. It is not surprising that with the arrival of the "talkies" in the 1920's, many actors lost their jobs. You can believe that voice training became a very serious business in Hollywood in that decade!

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Since approaching the business community with Voice Dynamic, I have heard receptionists, secretaries, managers, and even chief executive officers who are sadly in need of help. Some have been very receptive; some haven't, assuming that voice training is just another speech course. I cannot emphasize enough that training the speaking voice is a very specialized field, similar to a music lesson. The vocal folds are an instrument and should be treated as such.

When people hear about my business for the first time, they sometimes regard it as the icing on the cake. I beg to differ. Voice training is a fundamental building block. Just as we don't teach potential hockey players to shoot the puck until they have successfully learned how to stand up on skates, why do we teach people how to make speeches if they have no control over the sound of their voice? I heartily support those courses dealing in presentation skills and speechmaking. Their value is undeniable; however, if you can't project your voice (and I don't mean speak loudly!), or if you are over 21 and sound younger than 21, all the speech practice in the world isn't going to improve your sound.

Recently I held a final session with one of my weekend workshop groups. At the original workshop, one of the participants had been very soft-spoken with a high-pitched
voice. He was so nervous making his presentation that his hands shook visibly and his face was as white as death. He was petrified! A month later, however, he stood confidently in front of the group and spoke in a wonderfully resonant voice that was considerably larger and deeper: it was hard to believe that this was the same man we had seen and heard a month earlier. Barry told us that in those last four weeks he had found his clients listening more intently to him; he was closing business deals at the first meeting (which apparently had not happened before); and more of his conditions were being met in negotiating contracts. He felt that he was being taken more seriously and with more professionalism: his increased self-esteem garnered him respect.

The great Roman orator, Cicero, said, "Without effective delivery, a speech of the highest mental capacity can be held in no esteem, while one of the moderate abilities, with this qualification, may surpass even those of the highest talent." Cicero's understanding of the value of the delivery tells us that through the years, mankind has always attached much significance to how we say it, not just what we say.

Many years ago while in an airplane, former President Clinton was speaking to the press who were waiting for him on the ground. There was a great deal of noise in the plane and Clinton had difficulty being heard so he shouted in response to the reporters' questions. Interestingly enough, those on the ground heard anger in his voice and printed as much in the next morning’s papers. Clinton wasn't mad and later said so. If he had had the ability to project his voice instead of shouting, however, they would not have perceived him as being angry.

If you have yelled at your children in the past, once you learn how to project, you will find them actually listening to you. Children 'tune us out' when we yell; but they will sit up and take notice if you can project your voice with authority. The same holds true for pets. Dogs and cats respond to the tone
of the voice, not what you say to them. If I tell my dog that she is a bad dog, but say it lovingly, she will come to me. Likewise, if there is anger in my voice, she will cower under the coffee table.

As I mentioned earlier, if you sing, you should notice a difference in your singing voice. Your range could broaden and your volume increase as will your ability to sing very softly or pianissimo, because you are gaining greater control over your breathing. Diaphragmatic breathing in speaking is the same diaphragmatic breathing in song.

The 'Unvoiced' Benefits

While this book is intended to show you how to achieve a dynamic, mature-sounding voice, that which makes it all possible is diaphragmatic breathing. What's fascinating about this technique is that you will soon discover that supported breathing will not only improve the quality of your voice, but it can also improve the quality of your life. I have learned this through my teaching and the interesting responses I have heard from my clients, regarding the numerous benefits they have received which have nothing to do with the voice. They handle stress better, not only in their business but also in their personal lives. Some sleep better at night. For most people, it truly changes their life in some fashion. What you will gain through deep supported breathing is the ability to control that breathing and your voice. It's a fabulous feeling; it's a relaxed feeling; it's a strength; and, if you do it correctly, it will give you a tool that you have never before experienced.

People who are involved in sports, athletics, aerobics or any other physical activity will discover that they have more endurance and greater control again by breathing with support. It certainly is an absolute for yoga! At first you will do this
consciously; but, once it is a habit, you won't have to think about it again. A professional golfer, who came to me for work in presentation skills, found that breathing with support when she addresses the ball has improved her drive -- in Patty's case, her income is directly related to how well she hits the ball. What a wonderful benefit for this woman, a professional golfer, who had only wanted to feel more relaxed in public speaking!

Rod, a lawyer and a long distance runner, found that when he concentrated on breathing while jogging, he was able to run 15 minutes longer, although his leg muscles were not prepared for that extra mileage! There is no doubt that if you apply diaphragmatic breathing to any sport in which you participate, you will notice an improvement in strength, endurance, speed and control.

If I were to poll my clients, they would all agree that one of the greatest benefits of voice training is that they feel better about themselves. There is no doubt that they feel more confident -- and if you feel good about yourself, you will present a more positive, a more dynamic image. Is The Voice Dynamic Approach for you? Ask yourself the following questions.

1. Does the sound of your voice on recording equipment embarrass, shock, offend or disgust you?
2. Do you sound like a child or a teenager and are over twenty-one?
3. Does your pitch go up when you speak to a group?
4. Does your voice quiver or shake when you speak to a group?
5. Do you run out of air when you speak to a group?
6. Does your voice tire at the end of the day or after a presentation?
7. Do your shoulders rise when you take a deep breath?
8. Do the muscles or tendons in your neck tighten when you breathe?
9. Does your jaw become sore or tight after prolonged speaking?
10. Do people often interrupt you?
11. Do you talk in a monotone?
12. Do you shout/yell when increasing your volume?

If you answered yes to any of the questions above, please read on!
Chapter 3

Training the Inner Ear

To improve the sound of your speaking voice, you will need to train your inner ear to accept the changes that will be occurring. As mentioned before, what we think we hear when it comes to our own voice and what everyone else hears are two entirely different things. The sound of your voice vibrates in the solid and liquid of the brain, producing tones in your head that are not compatible to those same waves moving through air (the voice quality by which everyone else recognizes us). This is why we don't recognize ourselves on tape. The sound is foreign and in most cases quite a surprise to us. In addition, I have found that most people hear their voice deeper in pitch in their head.

While you will never be able to hear the sound of your voice inside your head exactly as the rest of the world does, you can train your inner ear to distinguish between the good and bad sounds. An interesting example of this ability is the individual who exhibits nasality: I show the person how to say a particular word, exaggerating the nasal twang; then, I demonstrate how to say the word by dropping the jaw and enunciating the word in the lower portion of the mouth. The ear immediately recognizes the difference in sound. It is then the job of the inner ear to tell you when you are nasal or not: the inner ear will shudder at those former strident words.

By the time you begin work on resonance, you should notice your ear becoming most accommodating. The inside of your head will love and accept that full and rich-sounding voice. Since the majority of those in need of voice training find that their pitch level will lower somewhat, it is important to trust the methods in the session on Optimum Pitch and not what your
inner ear is saying. With just a little practice, you will find your
ear gratefully accepting the change. While the innate quality or
timbre of your voice will not change, it will improve; and, in
some cases it can be quite dramatic. Will your friends and
loved ones notice the difference? That depends. Someone to
whom you haven't spoken in a while may not recognize your
voice over the phone or may ask if you have a cold. Face to
face, others may know that something is different, but they may
not be able to put their finger on it, questioning whether you
have new glasses or a new hairstyle. Remember, people are not
expecting you to change your voice.

When one of my clients had to cancel her final session,
the class in which we make our 'before & after' video, I wanted
to postpone the entire class, but Dolly felt that I shouldn't,
remarking that she knew what her 'old' voice had sounded like
and was confident in her 'new' voice. Dolly had had a very
high-pitched, young-sounding voice when I had met her.
Through diligent practice and remembering to breathe and drop
her pitch when she answered the telephone, she sounded much
more mature, so much so that no one recognized her over the
phone. She was absolutely thrilled with her new sound.

Another woman named Lynda phoned me on a Saturday
morning and was a bit frantic about her voice. She had dropped
her pitch a whole step at her last class and was upset because
her husband thought she sounded less feminine. I urged her to
keep that slightly deeper voice, assuring her that it was not only
warmer than her previous strident sound but definitely more
sensual. After a week of practice, her husband agreed and was
most anxious to meet me, wanting to thank me for his wife's
new voice and admitting that her new voice was very sensuous.
Not bad after ten years of marriage!

Some of my clients do not tell anyone that they are
working with me; others do. That decision is up to you. The
spouse, friend, or loved one who knows what you are doing is
usually most supportive and will hear a difference. One man named David would go down to his basement at 6:00 a.m. to practice. His wife, a professional string bass player, flew down the steps one morning to complement him as she was astonished by the amount of resonance in his voice! Family support can be most beneficial. In reality, your old voice will be forgotten within only a few days.

The real problem (and this is very rare) deals with close family members who may feel threatened by your new voice. One woman's husband did not like the change because she exuded maturity and authority. Whereas she had previously sounded 12-years-old, the confidence she gained by sounding more assertive actually changed her personality from one who constantly acquiesced and agreed to her husband's every whim to one who finally realized that she had her own desires, feelings, and opinions. And she began voicing those opinions. His insecurity was the problem. Obviously, this is an extreme example. While improving the sound of the voice results in greater confidence, it is not likely to affect your marital status!

What often happens is that I get referrals: after working with a client, his/her spouse will enroll in voice training.

For the soft-spoken individual, the biggest challenge is to accept that your increase in volume is not too loud. Your inner ear will constantly tell you to be softer; likewise you must convince your ear that you're not shouting. This is when a tape recorder is going to be of great help. It is only after repeated tapings and playbacks that you will eventually accept the truth - - your new volume is indeed correct. I emphasize that this is the greatest difficulty in all aspects of voice training. Every soft-spoken person with whom I've worked admitted that they thought they had been talking louder before they heard the tape playback. They also admitted that they liked the voice with more volume and that it did not hurt their inner ear.
One of the most interesting aspects about good voice training is that the techniques we use for the soft-spoken person are the same techniques used for the loud individual. Just as learning to breathe from the diaphragm will help the soft voice increase in volume naturally, this same support takes the edge off the strident or shrill voice, thereby 'softening' the sound. After all the years I've been involved with the voice, I am ever in awe at how basic and easy it is for one to improve the sound of one's voice simply by breathing properly!

Because of the nature of voice training and the task of retraining the inner ear, you must use a tape recorder or camcorder in all the readings to follow. The change will be faster, more recognizable, and easier to understand and accept if you tape yourself and study the playback. If you own a camcorder, by all means use it over the cassette as you will learn much by seeing yourself on video. I am not telling you to run out and purchase a camcorder; however, even an inexpensive cassette player is better than no machine at all. If you don't have recording possibilities, you should borrow a cassette player from a friend for a few weeks.

**The Production of Voiced Sound**

As simple as it may seem, **phonation** (the production of voiced sound) is a very complex activity requiring the involvement of bones, muscles, cartilage and other parts of the body: it all begins with a breath. During inhalation, muscles in the **thoracic cavity** (chest) contract, increasing lung capacity and decreasing air pressure. This process of compression draws air in through the nose or the mouth to the **pharynx** (throat), down the **trachea** or windpipe (the main airway that runs from the base of the throat to the lungs), along the bronchial tubes and into the lungs. See diagram next page.
In normal exhalation the muscles in the thoracic cavity relax, causing a rise in the pressure inside the lungs which forces the air to be expelled back up the same route.

The question is what is happening to the diaphragm, the muscular partition separating the chest from the abdomen, during this process? For upper chest breathers or those who are not using the diaphragm as a support in respiration, that muscle is being drawn upwards as in the drawing of Figure 2 on the following page. In addition, you can see that there is little appreciable increase in lung capacity with this shallow or lazy breathing.

For those who do breathe with support, as in Figure 3, there is a substantial increase in lung capacity because the diaphragm is expanding down and out. When done properly,
you can feel your entire rib cage expanding to allow for this increase in lung capacity.

Look at the three figures below.

*Figure 1*
Notice how, when relaxed, the diaphragm is shaped like a shepherd’s crook in figure #1.

*Figure 2*
Chest breathing or shallow/lazy breathing, as it is often referred to, is accomplished by the contractions of the rib cage up and out as in the middle figure. The shoulders rise, as well as the rib cage, and the diaphragm arches up. [By the way, figure #2 thinks he has taken a deep breath when, in fact, he has not increased his lung capacity. What he has increased is the tension in his throat, neck, and shoulders.]

*Figure 3*
The difference between chest breathing and diaphragmatic breathing is that the latter involves not only the expansion of the rib cage, but more importantly, the contraction of the diaphragm in which there is a downward and outward pull of the normally hook-shaped muscular partition. Notice that the lung capacity is nearly doubled for figure #3.
To produce sound, compressed air in the lungs is drawn back through the trachea and into the larynx or voice box which contains a pair of vocal folds (vocal cords). These folds are very thin membranes that come together and form a small slit or opening that vibrates when air passes between them, resulting in sound.

In addition to the voice box or larynx, we have four other cavities that should vibrate for the production of good sound: they are termed resonators and include the chest, the throat, the mouth and the nose. Acting much like the resonating chambers of a musical instrument, these air cavities amplify the originating sound and modify it, producing our vowels. Without the support of the diaphragm, however, the resonating chamber in the chest is non-existent; thus, only the voice box, throat, nose, and mouth are active. In that situation true resonance cannot be achieved because your greatest source of power, the chest, is not being used. If your throat and/or voice box have been your primary means of amplification and you do any form of public speaking, training, coaching, or teaching, you may experience occasional or chronic problems with your voice and throat: hoarseness and/or soreness can lead to permanent damage to the vocal folds. It should not be surprising that hoarseness is a common symptom for those who attend live sporting events or political rallies. We don't project, we yell!

On the other hand, many people are under the mistaken belief that if they have a sore throat, strep throat, or laryngitis, they should whisper. Whispering is very bad for the voice. When you whisper your vocal folds are doing all the work! If you are experiencing a problem, the best remedy is to be quiet: don't speak. If you must talk, use your diaphragm. One of my clients was often plagued by laryngitis in which she would have
no voice and was therefore unable to go to work. Between our 4th and 5th class, there was a break of about three weeks. When she returned for that final session, she said that she had had laryngitis during the break; however, she was able to go to work. Because she was breathing with the support of her diaphragm and speaking within her optimum range, she discovered that she could talk 'over' her sore throat. I experienced the same thing some years ago. I've only had strep throat once and, while my high sounds were missing, I was still able to speak because I too stayed within my optimum range.

Another example of poor manipulation of the resonators is nasality. By pulling back the soft palate, in which the flow of air and sound is routed through the nose, the tones are marred, producing a whiny sound. The resulting voice is nasal. A rich warm voice can only be achieved by proper usage of all five resonators.

Sound is further refined by the movement of the articulators: the tongue, lips, teeth, jaw and palate. The articulators are responsible for our consonant sounds. If you lisp, for example, the placement of your tongue is at fault.

As you can see, the production of your voice and speech is a very complex process; however, improving the sound of your voice is quite simple and begins with the first diaphragmatic breath you take.

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Improve your listening skills -- listen to yourself when you speak – listen to how you say things – listen to your words - - start listening now.

I also urge you to begin studying other voices. Listen for the right and the wrong. Listen to actors. Try to distinguish
who has resonance and who doesn't. Watch the movie *Working Girls* and question why one of the co-stars didn't keep the 'executive sound' off-screen.

Right now your inner ear is your enemy. Make it your best friend! It will prove invaluable in all aspects of your life.

*It is now time to start your DVD.*
Chapter 4

‘Before’ Taping

The first thing you must do in this training is to tape your voice reading the paragraph on page A1 of the Appendix at the back of the book. This will be known as your ‘before’ reading; you will tape this particular paragraph again at the end of this course which we will refer to as your ‘after’ reading. As I will be asking you to tape yourself at various times throughout these sessions, I suggest that after you make your ‘before’ recording, put that particular tape or disk away and don’t use it again until you record your ‘after’ reading. You do not want to mistakenly erase or tape over your ‘before’ copy.

If you have a camcorder use it over a tape recorder; the ability to see yourself in addition to hearing yourself is extremely valuable; however, if you do not have a camcorder, a tape recorder will do.

When you make the recording it is important that the distance between you and the microphone is exactly the same distance for both the ‘before’ and the ‘after.’ If it is a camcorder, stand about 6 feet from the microphone; if you are using a hand mic, hold it about 8 inches from your mouth.

You also must be in the same room for both recordings because you want the exact same acoustics both times. This is very important. On a few occasions, I have been unable to record the ‘before’ & ‘after’ in the same room when I’ve worked corporately. In one instance, the rooms were almost identical. The difference in acoustics in those two rooms, however, was staggering and had a negative affect on the ‘after’ recordings. It was very disappointing. Because of those experiences, I now refuse corporate workshops if they cannot guarantee the same room for those two particular tapings.
There are so many variables at play in a given room’s acoustics. Carpeting versus tile floors, a small room versus a large room, an acoustic ceiling versus a drywall ceiling, even rain outside versus no rain will affect the sound of your voice. So turn off noisy fans or any background noise and keep all conditions the same. By the way, this procedure only applies to the ‘before’ & ‘after’ tapings. When you are asked to record other exercises, you can be in any room.

**Make your recording now and then listen to it.**

On the list below, check off those traits or characteristics which you feel aptly describe your voice.

<table>
<thead>
<tr>
<th>Trait</th>
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<tr>
<td>Throaty</td>
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<td>Hoarse</td>
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<td>Gravelly</td>
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<td>Shrill</td>
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<td>Breathy</td>
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<td>Whispery</td>
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<td>Quivering</td>
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<td>Slow</td>
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<tr>
<td>Choppy</td>
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<tr>
<td>Sing-Song</td>
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</tr>
<tr>
<td>Breathless</td>
<td></td>
</tr>
<tr>
<td>Mumbled</td>
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<tr>
<td>Tight</td>
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</tr>
<tr>
<td>Boring</td>
<td></td>
</tr>
<tr>
<td>Congested</td>
<td></td>
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<tr>
<td>Whiny/Nasal</td>
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</table>
Of the 22 words I’ve chosen to describe the voice, there is only one trait in this entire list that is a true complication, a problem that will mar your potential resonance. And that is the Whiny/Nasal sound. Whether you have a light nasal twang or you are reminiscent of Fran Drescher in The Nanny, nasality is the one characteristic that impedes good resonance because it is the only one that actually affects your vowel sounds. Anything that affects the vowels will interfere with the type of resonance I want you to achieve in which all five resonators are working in conjunction with each other.

Of the various books, theories and techniques regarding voice improvement, most offer specific exercises to ‘eliminate’ each and every problem. I do not agree with that approach. Voice training is very individual without a doubt; however, more than half of these traits are the result of unsupported breathing and speaking outside of your optimum range.

Some of these traits are inherent; some are congenital. Some are caused by nervousness; some may be the result of childhood abuse. Some are physiological; some are psychological. If you have a gravelly voice, for instance, you possibly have a parent with a gravelly voice and it may be the result of excessive phlegm in your throat. Good breath support and speaking within your optimum range will help alleviate much of that phlegm – but maybe not all of it. On the other hand, you may have a dry throat, most noticeable when you are public speaking. Are you ‘more dry’ than others? Overall, possibly not, but at the lectern, possibly so. Is that particular dryness due to nervousness or do you not pause often enough to allow your throat to moisten itself?

As mentioned earlier the innate quality or timbre of the voice will not change. One cannot make a violin sound like a flute: the timbre of the flute is different than the timbre of the violin. They can play the same notes but each is recognized by its own distinctive quality. The same holds true for the
speaking voice. Some voices may have a dark quality; others a bright sound, neither of which is determined by pitch. Placido Domingo has a dark voice; the late Luciano Pavorotti a bright voice. Both are tenors.

Let’s look again at that list.

WILL DISAPPEAR ONCE YOU FIND YOUR NEW VOICE

- Throaty
- Hoarse
- Gravelly
- Shrill
- Breathy
- Whispery
- Quivering
- Young
- Loud

Cracking

(Unless you have spasmodic dysphonia in which case you should see an ear, nose & throat specialist)

Old

(This one is tricky. If you are a senior citizen, you should be able to eliminate the age in your voice; however, much of that depends on how much damage has occurred over the years.)

Soft

(While the soft voice naturally increases in size once you breathe with support and speak within your optimum range, additional help will be provided in the session on Volume to ensure a normal volume level.)

Fast

Help will be provided for the true speed demons – most people, however, slow down naturally because of the breathing.)

WILL NEED ADDITIONAL WORK

- Slow
- Choppy
- Mumbled
- Boring

Sing-Song
Breathless
Tight
Whiny/Nasal

Congested/Denasal – This is a physiological problem that will be discussed later in this chapter.

You may feel that none of these words aptly describes your problem, i.e., you may feel that you are difficult to understand.
If you are hard to understand is it because you are soft-spoken, you have a heavy accent*, you speak too quickly or you are mumbling? If you speak with enough volume and your speed is good, then you possibly mumble. How can you tell if you mumble? Aside from the fact that you have probably been told so, try saying something you know from memory and watch your mouth in a mirror. No memory? Say the following nursery rhyme and watch your lips:

Bah, bah black sheep,
Have you any wool?
Yes sir, yes sir,
Three bags full.
One for the master,
One for the dame,
And one for the little boy
Who lives down the lane.

Did your lips move? If not, we will work on techniques in the next chapter to improve your diction whether you mumble or have lockjaw.

* If English is not your first language, your articulation will improve once you can control your speed; however, your accent will not disappear.
Too Much Nose

Nasality is the result of too much sound coming through and vibrating in the nasal cavity. It is taking the route of the nose because the soft palate is being pulled forward to allow excessive sound through that passageway instead of out through the mouth. See diagram below.

Notice the width of the opening to the nasal passages in the lower view compared to that of the upper view.
You may not hear that you have a slight nasal twang. A good example is the nasal long e (ɪ) sound. Those people who have a strong nasal twang usually know it; however, I work with a surprisingly large number of individuals who, while not possessing that overall twang, send the long e (ɪ) through the nose. They don't hear this until it is pointed out to them.

1. >>> In referring to some vowel sounds, I will be including the phonetic spelling of that sound (in parenthesis) for those in which English is not their first language. Most Americans and Canadians are not familiar with phonetics, believing phonics and the phonetic language are one and the same. They are not.
2. **Phonics** is a method of teaching elementary children how to read and pronounce words *based* on the phonetic language.
3. **Phonetics** is the branch of linguistics that deals with the sounds of speech and their production, combination, description, and representation by written symbols.
4. One of the differences between phonics and phonetics is the latter’s use of phonetic symbols.

It is also relevant to note that nasal resonance is an important factor in the production of a soundly resonant speaking voice; however, there are only three consonant sounds in the English language which should come through the nose: **m, n, & ng**. Notice that the English **vowel** sounds are not included in this list. To find out if you are nasal, very gently place a fingertip on each side of your nose (I do mean gently, no pressure) and say the word *he*. Did you feel any vibrations? If you did, then you have at least one nasal sound that should not be there. Now, again with your fingers on your nose, say the
word **day**. Did you vibrate? If so, then you have at least two sounds that are vibrating in your nose and shouldn’t. Test #3. Say the word **go**. If you vibrated on this word, you need a lot of work. **Go** shouldn’t be anywhere near your nose!

[It is possible that once you learn how to breathe properly and speak with the support of your diaphragm a slight nasal twang can disappear. There is no guarantee however that this will happen by itself; therefore, I urge you to work on the following exercises. Incidentally, if you vibrated on the word **go**, don’t even think of skipping this section!!!]

Why do I want you to rid yourself of the nasal? Remember, you do not hear yourself the way others do. For your listeners, this preponderance of nasal sound is much akin to nails scratching on a blackboard. So, in respect to those listeners, please make the change. No matter how much or how little nasal sound you heard, please practice the following exercises.

1. **Say the vowel long e (ɨ)** by sending it directly through your nose. **In essence you should be exaggerating the nasal sound and you may even notice that your lips pull up tightly and the back of your tongue humps up to the roof of your mouth to produce the sound.** Now open your mouth and drop your jaw, **inhale on the ah**\(^*\) **sound (ə), and say the long e (ɨ) placing the tip of your tongue against the inside front of your lower teeth.** When I explain this exercise to my clients, I tell them that I feel like I'm going over the word in sending it through my nose; I'm going under it when I drop my jaw, because my tongue is lying relaxed on the floor of my mouth.

---

\(^*\) The ah sound is produced by means of the yawn position: you must open up your mouth to achieve this sound.
2. The following paragraph incorporates all the vowel sounds found in the English language. Please read it through your nose with as much exaggerated nasal sound as possible. (Yes, it will sound silly!) Then read it again with your jaw dropped, enunciating each word carefully along the bottom of the mouth.

I had been sitting on a grey cot when I saw the furious fire from the sparsely decorated window. It was not easy for the firemen to put out the flames, some stomping their jet black boots down on the burning grasses while others shovelled dirt onto clumps of brush which were ablaze. It seemed hopeless. Further away in the distance I could see you and a little boy with his father, watching in awe and fascination.

Now let’s talk about those words which should come through your nose. Words like many, name, marry, some, any, game, running, hiking, walking, dancing, singing, ringing, etc., -- any word which has that m, that n or that ng sound will go through your nose. The question is how exaggerated is that sound. When I enunciate these words, I still drop my jaw and have the feeling that I’m going under them.
3. Say each word below, one at a time, by first exaggerating the nasal sound in sending it through your nose and then saying it again with your jaw dropped.

<table>
<thead>
<tr>
<th>Exaggerated</th>
<th>Warm</th>
</tr>
</thead>
<tbody>
<tr>
<td>many</td>
<td>many</td>
</tr>
<tr>
<td>enjoy</td>
<td>enjoy</td>
</tr>
<tr>
<td>dancing</td>
<td>dancing</td>
</tr>
<tr>
<td>some</td>
<td>some</td>
</tr>
<tr>
<td>not</td>
<td>not</td>
</tr>
</tbody>
</table>

Now say the entire sentence exaggerated, Many enjoy dancing, some not; then, say it again, going under those words as much as possible.

Do the same with the following words.

- don’t
- even
- think
- Mary
- knows
- John’s
- nutty

You should notice quite a change with these exercises, especially when you say one word with exaggerated nasal sound, immediately followed by the same word, said with your jaw dropped. Once your inner ear is aware of the difference, you will be able to distinguish between normal nasal resonance and too much twang very quickly; however, I must warn you that this takes some practice and good listening. Be aware of your sound as much as possible in the next few weeks.

As much as ridding yourself of nasality may seem to be quite an ordeal, the good news is that once this change becomes
a habit, you will be increasing the control you have over your voice and the fine-tuning of your inner ear which will inevitably help you with pitch, resonance, volume, projection and color.

Too Little Nose

Too little nose means that the normal nasal consonant sounds m, n & ng are not coming through your nose when you speak. While it is relatively easy to eliminate nasality from one's speech, it is not quite so simple to clear up denasality because it is a result of pathological or physiological causes. Those with colds or sinus allergies often experience complete or partial closure of the nasal passages because of inflammation. The cold will eventually go away and for some allergy sufferers, antihistamines will help clear those passages; however, other people have chronic denasality because of physiological problems.

Aberrant or abnormal airflow can be the result of an anatomic structural problem in the nose or the back of the mouth such as a deviated nasal septum or enlarged turbinates (bones in the nose). Should you have difficulty breathing through your nose and you don't suffer from colds or allergies, I would suggest that you see an ear, nose & throat specialist. While voice training cannot change this denasal quality, breathing with support from the diaphragm and finding your optimum speaking range will still improve the sound of your voice.

I've had several clients with this problem and in each case there was a physiological reason for the denasality. One man had fallen and hit his chin at the age of nine which changed the position of his lower jaw. The man's dentist had been complaining about his bite for years. Another man had been born with a cleft palate and, in correcting this problem, the
surgeon had closed off most of his nasal passages, leaving him unable to breathe through his nose.

**Breathiness**

In essence breathiness is too much air escaping when one speaks, is more common in women, and often occurs in the adult who sounds 12-years-old or younger. Don't laugh! I can't tell you the number of women who sound like preteens! Another feature of the airy voice is that it is too soft in volume and is being produced in the same manner in which the rest of us whisper.

I liken the breathy voice to salad: it doesn't have any meat to it. When I hear that sound, my mind immediately pictures lace, stays, corsets, and smelling salts, a time when women swooned and could not have breathed with support if they tried. That quality today has an adverse affect on anyone you are trying to impress. Possibly the most famous of the breathy voices was Marilyn Monroe and it limited her in the types of roles she could play. While some men may be attracted to that feathery whisper, how many do you think would recommend that type of sound for a position with the board of directors? In addition to warmth and maturity, a voice that is rich and has depth sounds far more intelligent than the breathy one.

Breathiness is a trait that will disappear once you have established diaphragmatic breathing, once you are speaking at your optimum pitch and once you are willing to increase your volume level. You will notice a wonderful change in this respect. You will no longer sound like lettuce but instead, filet mignon!
Breathlessness

Lack of adequate air supply and the inability to control it is not just a problem in public speaking but can also affect some people in normal conversation. By waiting until you get to the end of a sentence to breathe, you run out of air and then take in a huge breath to compensate for the loss, feeling like you cannot catch up on your air supply. Usually it is most noticeable in some form of public speaking and it definitely increases your tension which in turn increases nervousness. This need to continually catch up on your air supply is like a cat and mouse game. While it is caused by nervousness and shallow breathing, it feeds on itself, producing even more nervousness and tension in your throat and shoulders.

When breathlessness is in control, you aren't and it can seem like an eternity. It is one of the many reasons people seek my help.

We are under the mistaken belief that if there is no punctuation in the sentence we are saying or reading, then we are not allowed to breathe. When we were taught to read out loud as children, our teachers told us to wait to take a breath until we came to the end of the sentence. Our 3rd grade teachers had their reasons: children who first attempt to read out loud may stop to breathe after every word in the sentence. Thus, in order to learn to phrase properly, they are instructed to breathe only when they reach a comma or a period in the sentence. In the 3rd grade our sentences were quite simple; however, as we matured there was no one to show us the techniques for handling longer and more complex sentences with little or no punctuation. We were still locked into that 3rd grade rule: you can’t breathe until....and I say NO!

Just as there is a ‘writer's license,’ so too is there a ‘speaker’s license.’ When I read out loud or speak professionally, I breathe just as I would as if I were in a
conversation with someone, whether there is punctuation or not, just as we all do in normal conversation. Do you ever stop to think about breathing when you're talking with a family member, friend or colleague? So why do we make such a big deal about it on the podium? The secret is to first breathe with support and then take supplemental breaths *before* you run out of air. You are then keeping your balloon of air inflated. You should never allow that balloon to deflate.

Once you have comfortably established diaphragmatic breathing and can easily call upon it, you will find that you are no longer running out of air because you are taking supplemental breaths more often and not waiting until you are totally spent before inhaling. This will be covered in greater detail in the session on *Color*.
Chapter 5

With Every Breath You Take

In order for voice training to be effective, you must break your old habit of breathing from the upper portion of your lungs and instill a new technique in which you will be using your diaphragm for support in respiration. Your diaphragm is also known as your center of support or your vital center. It is the foundation for a dynamic voice. Without the use of this muscle in respiration, it is physically impossible to have good resonance. To find your diaphragm, place your hands below your rib cage and cough: you should feel the muscle expand. If you have a more 'mature' figure, dig deeply and continue coughing. With persistence you will find it.

An added benefit of learning how to breathe properly is that you will firm up that area. Many of my clients return after that first week of practice a bit sore. GOOD! That means they are practicing! Your diaphragm, aside from keeping your stomach from floating up to your ribs, has been of little use to you except when you have been coughing, laughing or hiccupping. If you have ever had a cold accompanied by a severe hacking cough you may remember not only an inflamed throat but also some soreness below your rib cage caused by excessive contractions of your diaphragm. The other time you may have noticed that muscle was when you watched a funny movie and laughed for two hours. Remember how sore you were?

How long does it take to make diaphragmatic breathing a habit? That is very individual. It all depends on how consistently you practice. They say it takes three weeks to form a new habit. I have one client who feels she made it a habit in two weeks. Evelyn took the course in order to learn how to breathe properly. In her case improving the sound of her voice was an
added bonus. She had been having problems not only falling asleep but staying asleep. After Evelyn's introductory session, she and her husband, who was also taking the course, stayed up till 3:30 a.m. practicing their breathing exercises. To say they were sore and tired the next day is an understatement. I certainly don't recommend this regimen for my other clients but Evelyn was determined. After two weeks she told me that not only was she falling asleep faster but she was also sleeping longer and without interruption.

How did Evelyn do it? The fact that she was not working outside the home, that she had no children, and that her husband was also learning these techniques enabled her to concentrate on her breathing. Incidentally, I have found that husband and wife teams in voice training do exceptionally well because they have each other for practice and train themselves to listen for the change in their partner.

If you want to make supported breathing a habit in three weeks, every breath you take from day one must be diaphragmatic. What that really means is that you must think about it always. If your life is entirely your own, it's possible. However, if you have any of the normal pressures of family, friends, or career, relax and accept the fact that it will probably take you longer than three weeks. While it may not be a habit during the early weeks of practice, when you call upon it, it will respond: it will be there. In the beginning the difficulty is remembering to call upon it. Once a habit, however, it will always be there.

The best advice I can give in this respect is that when you rise in the morning and go into the bathroom, look in the mirror and take a breath. By focusing on breathing in the morning, there is more likelihood that you will think about it at various times throughout the rest of the day.

Another time to consciously practice breathing is in driving to and from work. By all means take advantage of this time, especially if you are sitting in rush hour traffic. For many
people whose lifestyles are increasingly more hectic, doing a few simple breathing exercises in the car each day works; and, in the process you will feel better. If stress is a symptom of your life, concentrating on your breathing when driving, doing the dishes, mowing the lawn, etc., is the single most important and by far the most effective means your body has to reduce that tension. When you alleviate the physical symptoms of stress, you quiet the mental unrest.

The other time I want you to take a diaphragmatic breath is when you answer the telephone. We all breathe when we pick up the phone; we just don’t think about it. From now on I want you to become extremely mindful of the phone. It is one of the best tools we have for making the breathing a habit because there is no visual factor. Be like Pavlov’s dog: phone rings, you breathe.

If you are already using your diaphragm to play a wind or brass instrument, to sing, to do yoga or any other athletic activity, you should notice a change faster than those who haven't the slightest idea what the diaphragm is or indeed that they have one. From the moment I started using my optimum pitch in speaking, my diaphragm automatically took over. I was not consciously aware of my breathing until it was pointed out to me a few years later. Without those prior years of singing lessons and college choir, however, this would not have been possible.

If you are an opera buff, pay particular attention to the speaking voices of the singers. Some singers are aware of and using their diaphragms; others are not. A few years ago I attended a symphony concert in which a mezzo-soprano was the guest artist. As the concert was part of a Musically-Speaking Series, the singer spoke about the different works she would perform. The mezzo's singing voice was lovely; her speaking voice, however, was high in pitch without any of the depth so prominent when she sang. After the concert I introduced myself
to her. In response to hearing my voice, she immediately dropped her pitch a couple of steps which surprised me because it was so obvious. My first thought was why she hadn't used that lovely speaking voice on stage?

Your optimum range in speaking is determined by your lower singing register and has no bearing on how high you sing. If you don't believe me, listen to the tenor Placido Domingo. In conversation his voice is very rich and has marvelous depth.

You may question the veracity of diaphragmatic breathing and I urge you, if at all possible, to view a newborn lying on its back. You will see the tummy rise and fall as the infant respires. Have you ever wondered how a newborn can cry all day or all night? Having experienced first-hand a screamer, I know that my son was powering his incessant crying from his diaphragm. Had he been using just his throat and vocal folds, he would have run out of steam much faster! (You try crying all day!)

If you have a dog or cat, watch it breathe when it's lying on its back or side. Watch the lower torso area where the back leg is joined to the hip. It will rise and fall with each breath. All mammals have a diaphragm for breath support. It is only the most intelligent of the mammals who are lazy breathers! And again I repeat, shallow breathing is a learned habit.

Part of the beauty of good breath support is that, although you must actively practice in order to learn this new technique, once it becomes a habit, it takes over as a passive activity. In time you will feel your midriff tighten and become firm and you should also notice some change in your lower belt or pelvic muscles. All strenuous muscular activity takes place in the pelvis. Just ask any woman who gives birth and, within the next few weeks, uses her vacuum cleaner, or any man who has had a hernia, if his/her pelvic muscles were not involved. In working on projection, you will become very aware of your pelvis. People who shout use their vocal folds, throat, mouth
and/or nose to power that sound. People who project use their pelvic muscles to gird the voice in the same manner that those muscles would come into play if you were doing sit-ups or lifting a heavy box.

In addition to improving the sound of the voice and feeling more relaxed in public speaking, diaphragmatic breathing will afford you many other benefits as mentioned earlier. After our first session together, a young criminal lawyer told me that she had had a headache when driving home to her farm after work. She started her breathing exercises and very shortly thereafter noticed her headache was gone. Please understand that I am not telling you that breathing with support will eliminate headaches. In Janet's case her headache was the result of tension; by deep breathing she was able to forget her stress and thus alleviate the pain.

In truth I was tempted to title this book *How to Reduce Stress and Improve the Sound of Your Voice*. When I first started my business in 1989, I was singly raising two boys aged 2 and 4. Most of my classes were held in the evening in my home so I found myself under stress trying to finish the dishes, make sure the first level of the home was presentable, bathe the boys and get them into bed before my clients arrived. Anyone raising children understands what I'm describing. If my business phone would ring, I would breathe and answer in a voice that belied the crises I was experiencing. Certainly I experience tension but my diaphragm is an amazing muscle with amazing power.

What you will find from now on, if you allow diaphragmatic breathing to become part of your life, is that you will actually feel better, you will probably look better, and you will definitely sound better. And all of this can be accomplished without strenuous activity. Just breathe.
Before serious work can begin on the voice, you must be relaxed. Everyone experiences pressure at one time or another, some more so than others. How we cope with that tension is very individual. Those with lockjaw (my term for those who do not move the lower jaw in speaking) often find that their words are even less distinct when they are stressed. Others may find that their neck and throat muscles become rigid which has quite an effect on the sound of the voice, resulting in harshness or stridency. This lack of pliability can raise the pitch of the voice making one sound even younger than normal.

If you find that tension is inhibiting proper breath support or affecting the sound of your voice, you must get rid of it. Please practice the three exercises below (or any of your own methods for eliminating this inflexibility). Once you have mastered good breath support, you will discover that tension will no longer mar your sound because your diaphragm is in control.

These exercises will help you become loose, pliable and relaxed.

1. **Breathe in through your mouth** and then close it, clench your fists and teeth, curl your toes, and tighten your neck muscles and the muscles in your groin. Hold this position and your breath for a count of 5 and then unclench and relax, leaning back in your chair and exhaling through your mouth. Do this 10 times.

2. **Sitting on the edge of your chair**, drop your head forward between your legs, letting it dangle like a rag doll. **Make sure your jaw is unclenched and your neck is loose.** With arms loose at your sides and your eyes closed, hold this position for a count of 5 and then slowly return to an upright position. Tilt your head back so that you are facing the ceiling and
breathe through your mouth 5 times. Your tongue should be lying flaccid on the floor of your mouth.

3. To loosen your jaw, place your hands on the hinge of the jaw (down and in front of the ears) with your teeth tightly clenched. Open your mouth (teeth & lips open) thereby dropping your jaw, and feel the knot at the hinge disappear. Every time you speak, your jaw should be in this dropped or open position. Do this until your jaw feels relaxed.

Now let's talk about your nerves. Too often those who stand on the podium to address an audience allow nervousness to be heard in the voice. Does this sound familiar? Upon opening your mouth, you let out all your air and your pitch goes up an octave? To be nervous or experience some stage fright before speaking in public is normal and to be expected. It is just that marvelous trepidation that can make your talk exhilarating and exciting; however, it is of utmost importance that you control your nervousness and not the other way around. If you find that, after repeated practice in making speeches or presentations, you are still vomiting beforehand, it might be an idea to choose a job which does not require that type of activity! I say this in all seriousness.

On the other hand, if you experience no form of adrenaline surge in standing at the podium, then don't expect your audience to be much enamored by your presentation. One of my clients, a career consultant and speaker, disagreed with me most definitely in this regard. From my understanding she had made only a handful of presentations in the two years she had been in business. In my opinion her lack of nervousness was the reason her schedule book wasn't filled!

As a professional speaker, I have made hundreds of presentations regarding voice, each one different from the last. For the countless times I've spoken though, I still experience
some form of excitement or nervousness. The type and size of the group and their reaction to me will ultimately affect my state of mind and how that presentation will unfold.

A good example is a 1-hour presentation I made to 400 realtors early in my career. Because I had to be at the auditorium a couple of hours before my appointed time to check on my sound equipment, I made the mistake of drinking several cups of coffee with a friend in the interim. I was admittedly nervous because the old adage that 'realtors know they're perfect' kept creeping into my thoughts. Just before I was introduced, I heard a few hecklers in the audience. All my apprehensions, plus the fact that I was wired from too much caffeine, made that hour absolutely crawl by. The audience, however, was unaware of my distress. While diaphragmatic breathing was unable to make that hour go more quickly, it did allow me to control my nervousness and concentrate on what I was saying. And you will discover the same thing. It also taught me to never overdose on caffeine again!

Diane, a lovely lady who came to me because of her nervousness in public speaking, admitted that the very first time she read for me, she thought she was going to be sick to her stomach. Her reason for taking voice training was that her employer was pressuring her to make mortgage presentations to their clients, something she felt she could not do. At the time of our working together, Diane was in the process of moving to another home. Her experiences made the movie The Money Pit look tame by comparison. After our third session, I suggested postponing her lessons until her house problems were resolved. When I finally saw Diane again, four months later, her voice had improved substantially since our last session together. I asked her if she had been practicing and she said that she had been constantly aware of her voice in those four months and that she had gained the confidence needed to make presentations, no longer feeling sick to her stomach.
Some people experience nervousness on the podium that is truly debilitating. I have found that this excessive fear is usually the result of a bad experience as a child. Frances, a psychotherapist, had a most exquisite speaking voice, was highly confident and successful in her career but was unable to make presentations. When I questioned her about her childhood in Ireland, she suddenly remembered a particular event that had occurred when she was seven. One night she and her cousin had sung in front of an audience and afterwards her father told her that she had done terribly. This particular experience, coupled with years of abuse by her father, had left her unable to sing or speak in public. During our work together, Frances saw and heard herself on tape, proving she wasn't horrible or bad. She was able to confront and extinguish those demons. If your nervousness is extreme, the result of abuse as a child, I suggest you seek professional counselling.

For most people, however, nervousness is something that can be controlled. As I said before, speech courses are excellent training avenues for improving your skills and they will offer their own tricks for combating tension, but the real secret lies in your own body and is not an illusion. That wonderful muscle called the diaphragm is the best and most effective means of controlling your nervousness. You've got one, now use it!

Lazy Lips & Lockjaw

Also known as mumbling, lazy lips describes the individual whose lips don’t open in speech; the person who has lockjaw is not moving the lower jaw. These two problems are covered in the same section because both can be alleviated by the same exercises. Those who mumble or have lockjaw are difficult to understand or hear. If your lips don’t open, the sound does not come out of your mouth; if you lower jaw is rig-
your articulation is not clear and your throat and neck muscles are strained, creating added tension.

With my clients, I have found that lockjaw is more common among women and is usually accompanied by tension in the shoulder and neck regions, whereas mumbling is more noticeable in men, often very tall men. [Not surprisingly, I rarely meet short men who mumble. To compensate for their lack of height, short men often have big voices.] One man, who had a spectacular voice and was at least 6’4”, admitted that he was afraid to use that wonderful voice for fear of intimidating others. I say nonsense! A dynamic voice does not threaten, it commands respect.

Another client, who was pushed into voice training by his company, mumbled because of a slightly misaligned tooth. And I do mean slight. In truth, that ‘flaw’ was more in his head than in the beholder’s eye. A big, attractive man, Mike resisted voice training for the first two weeks, but somehow I got through to him because at our third session he made considerable change in the opening of his mouth. The voice that emerged was wonderful. I saw him a few months later and he admitted that he rather enjoyed sounding better than his superiors at work, fully aware that his voice had become a powerful tool.

Are you often asked to repeat yourself? If your answer is yes, then the reason is either because you are soft-spoken or because of mumbling or lockjaw. A good test is to look at yourself in a mirror and say something out loud that you know from memory; i.e., the words of a song, a nursery rhyme, the Lord’s Prayer, etc. WATCH YOUR MOUTH. Do your lips move? Does your lower jaw move? If you answer no to either, then please practice the following exercises.

4. **Using a mirror, drop your jaw so that your mouth is open wide and repeat something you know from memory, great-**
ly exaggerating the movement of your lips and lower jaw. You will feel like an idiot; you will sound like an idiot, so make sure you are alone when you do this! Now having accomplished this feat, say the same thing again without the exaggeration.

5. Another technique that is very effective is to place the knuckle of your index finger in your mouth and read this exercise several times out loud in this awkward position. Then try reading it again without the knuckle. You will find that your mouth rather prefers doing it minus your finger and will begin to move so as not to be subjected to this particular exercise again! Practice this several times each day. You can also do this exercise with anything you know from memory.

**Diaphragmatic Breathing**

In your normal, everyday life, you breathe (or should be breathing) through your nose which is good. In practicing all the exercises found in this book, however, you must breathe **through your mouth**. As much as you may feel this goes against what you were taught, for purposes of establishing diaphragmatic breathing, you will be wise to accustom yourself to this practice. While I stress respiration through the mouth for the exercises, I do not want you to become a mouth breather. **Only in practice or when you're speaking, use your mouth.** At all other times, please revert to nasal breathing.

Although most people haven't given this much thought, in speaking we breathe through the mouth. If you don't believe me, try reading the paragraph on page A2 of the Appendix **out loud** and see if it isn't so.

Because the oral cavity is wider than the nasal passages, inhaling through the mouth allows the air to move more quickly and more directly down the trachea or windpipe, which is why we subconsciously use this method in speech. To have to close
the mouth, inhale through the nose, and then open the mouth again for phonation is a labored process if you are reading or speaking out loud, an excellent way to put your audience to sleep! In all my years of teaching, I've met only nine people who breathed in this manner. [Incidentally, if you are breathing through your nose when you talk, your speech is very choppy -- the exercises in this chapter as well as those in the session on Color will help you break the habit.]

Another example of mouth breathing deals with professional singers. If you are an opera buff, you have probably noticed that they open their mouths before starting a phrase. They inhale through the mouth in order to initiate the support needed to carry the song. In some cases, if they are opening on a high note, their jaws will drop significantly as they inhale, their diaphragms expanding widely to gird the very first word of the song.

Two excellent techniques for initiating good breath support are the gasp and the yawn. Were you walking down a street and you suddenly saw a friend whom you hadn't seen in years, your initial reaction might be a gasp, in which you would drop your jaw and audibly draw air into the lungs. (It sounds like the vowel a [ah] on an inhale – phonetic a.) Please try it. This is what is meant by a gasp. When you inhale in this manner, you take a more direct line of air which fills the chest cavity more quickly and efficiently.

Now let's try the yawn. Attempt to induce a yawn (mouth open wide), in which you will again inhale on the a (ah) sound. In practicing the following exercises, should you find that you are yawning more than usual, relax. You are not necessarily tired or bored, but rather breathing deeper and taking in a bit more oxygen than usual.
6. Practice either the gasp or the yawn (whichever you prefer) several times, making an audible sound, and then do it inaudibly, without making a sound.

**Breathing with Support**

The most basic and most important aspect in all voice training is diaphragmatic breathing. Every time you open your mouth to speak, remember your breath support. For all of the breathing exercises, use either the gasp or yawn position. As much as I emphasize that you can practice your breathing exercises in all daily activities, i.e., driving, walking cooking, watching television, reading, shopping, etc., the best position for a good 'workout' is standing up straight. Coming in second is sitting in an L shape in a hard-back chair. Your back should be straight.

Posture definitely affects your voice. If you are speaking to an audience, stand up straight. Not only will you look better, but you will also sound better and you will also feel better. Have you ever lain in bed, talking on the phone, with your head propped up on a pillow? You may remember that your voice sounded a little strange. And so it is in that position. At the end of the opera *La Boheme*, Mimi, the young woman around whom the story is based, is dying from tuberculosis. She is supposed to lie in bed to sing her final farewell. Most sopranos who sing this role refuse to lie down, preferring to sit or at least recline on an elbow so they can support their chest: they cannot produce the same quality of sound lying down as they do when they are sitting or standing. If your posture is poor, your voice will sound tired.

[I have previously stressed that you should take advantage of the time you spend driving to practice breathing. While your posture in the car is obviously not the best, in this
particular situation, forfeit posture for the benefits you will gain by using this time to practice.]

How much air you inhale is also a factor in diaphragmatic breathing. Take only adequate or sufficient amounts of air for normal speech. Inhaling huge quantities of oxygen does not mean you will be able to talk longer; instead, you will be adding extra tension to your upper torso. You will take a slightly larger breath for projection but that will be covered later.

(Remember: breathe through your mouth.)

7. **To view the movement of your diaphragm, lie on your back on the floor (not your bed) and place a lightweight book or video below your rib cage. Breathe deeply and notice how the book slowly rises and falls with your respiration.**

8. **Standing in front of a mirror, place your hands firmly below your rib cage (See photo page 3.) and inhale deeply through an open mouth. You should feel your diaphragm expand. Exhale. Do this several times, making sure that your shoulders are not rising. Remember, your diaphragm should move out, not lift up. (See figure 3 on page 32.)**

9. **This time straddle your hands so that your 4 fingers are firmly touching the lower portion of your rib cage in your back with your thumbs resting under the point of your rib cage in the front. (See photo on next page.) If you are breathing properly, you will feel your rib cage expand. Notice that the movement is actually horizontal not vertical and could aptly be described as wide breathing. Remember, in shallow breathing, the diaphragm arches up, the upper chest is pushed out and the shoulders rise. (See figure 2 on page 32.)**
10. With your hands under your rib cage, not straddling, inhale, then quickly and forcibly exhale small amounts of air as if you were extinguishing the flame of a candle (or were in prenatal class!). Your diaphragm should kick out with each exhale, not your chest.

11. With your hands under your rib cage, inhale, feeling the expansion of your diaphragm, and hold it firm while counting from 1 to 5 out loud in one breath. Exhale and feel the muscle collapse. Repeat, counting from 6-10, 11-15, 16-20 and 21-25. It is vital that your diaphragmatic region remains inflated through each set of numbers. Liken your diaphragmatic region to a balloon: keep that balloon inflated as you count.

**Control of Exhalation**

The secret of proper breath support for phonation lies not in how much you inhale, but controlling how much you exhale. Did you ever wonder how a concert singer or a wind or
brass player holds a note beyond your belief? Yes, professional singers and musicians are well-practiced; however, it is all in the conserving of the air supply.

Those on the podium, or even in normal conversation, can lose half their air supply with their first word. Again, imagine your diaphragmatic region as a balloon. As long as that balloon is inflated, it will float. As long as you have air, you will have voice. With practice you will learn to speak over your air. This may sound strange but it is the sensation you experience when you have total control over your breathing. I feel as if my voice is floating over my balloon. Once diaphragmatic breathing is underway, I promise you will notice quite a change in this respect.

In the next 6 exercises, you will be working on increasing your air supply and controlling your exhalation.

12. This exercise should be timed: make a hissing or s sound in a very quiet (but audible!) tone, taking care not to lose all your air when you first begin. (I do mean softly.) Hiss as long as you can on one breath. With practice you should be able to increase the length of your air supply. Maintain an even intensity throughout. 35-40 seconds is an average time. If you don't make it to 20, get practicing. 60 is rare but not impossible.

If you have problems keeping your s consistent in sound, i.e., you find that it sounds jerky, try starting on the hiss in a very soft voice and then rather quickly increase your volume. This exercise is not timed and will last between 5 and 8 seconds.
You should find, after only one attempt at this variation, that you can now make a very consistent-sounding s in the hiss exercise.

13. Rapidly (and I do mean fast!) count from 1 to 10 over and over until you run out of air. The enunciation of each number is not important. Speed and rhythm are the factors here. Average count is anywhere between 12 and 20 repetitions and is dependent on just how fast you can talk. Incidentally, the record is 46 times. If you can beat that, please let me know!

14. Say the following nursery rhyme twice in one breath. A word of caution: avoid the familiar sing-song style you learned as a child. Move fast and do not pause at the end of each line.

    Bah, bah black sheep,
    Have you any wool?
    Yes sir, yes sir,
    Three bags full.
    One for the master,
    One for the dame,
    And one for the little boy
    Who lives down the lane.

15. Count from 1 to 20 in one breath and at a rate of 2 counts per second (here concise articulation is important). When finished, exhale your remaining air, allowing your dia-
phragm to collapse. With practice you should notice an in-
crease in the amount of air left over.

16. Say the alphabet in one breath (again, good enuncia-
tion). As your endurance increases, try to add the following 
lines in the same breath, "Now I've said my ABC's. Next time 
won't you say them please." Do not sing this and avoid the 
sing-song rhythm of the nursery rhyme. As in #15, your pacing 
should be two letters per second.

   The following exercise emphasizes the sounding of h 
and the fricatives f, s, sh & z, each of which can result in wasted 
breath. If enunciation is exaggerated, especially the s and z 
hiss, it can be most annoying for the listener.

17. Say the following sentences taking care to ensure that 
no breath is lost before phonation begins. Each sentence 
should be said in one breath.

   a. How astute and perceptive she was to see 
through the cunning and wily science professor, 
whose success was based on suspicious circum-
stances.
b. Surely she can slide on the slick surface of a sliding board if she would watch and observe the wonderful stunts of the others.

c. How can one possibly suggest that how she sees the answer is indeed not how everyone else sees the same results?

d. Heaven holds the answers for which we surely question, sensibly reassuring us that surprises are in store.

e. Fred finally found his footing, as he faced the frozen body of the fox, dangling on the end of a frayed rope.

f. How did Harry hear Helena was handling the situation if Henry didn't tell him?
From now on, *every time you consciously draw a breath, do it with support so that eventually you will be doing it without thought.*

The next time your phone rings, b-r-e-a-t-h-e. When you hear a phone (any phone!), breathe. The more situations in which you place yourself to use that muscle, the sooner it will become a habit.

Control of your breathing is one of the distinguishing features of a dynamic speaking voice. It is a marvelous feeling.

**Become aware of your diaphragm.**

**Take comfortable, deeper breaths.**

**Control your exhalation when you speak.**

**Make it a habit.**
Chapter 6

Optimum Pitch & Resonance

Pitch is the highness or lowness of sound on the musical scale; volume is the loudness or softness of that sound; and resonance is the intensification and richness of that sound by supplementary vibration. You may wonder at the use of the musical scale in the description of pitch in the speaking voice: every sound has a distinct musical pitch, even though it may not be music to our ears. An interesting characteristic of a beautiful, resonant speaking voice, such as that of Diane Sawyer or the late actor Richard Burton, is that it is very musical.

Resonance is responsible for taking the slight and uninteresting sounds created by the vocal folds and making the rich, vibrant tones inherent in a dynamic speaking voice. The chest, throat, voice box, mouth, and nasal passages are the five cavities of the body which produce resonance: they must all work together to attain a full and rich-sounding voice. As mentioned before, if you have excessive nasality, the resulting twang will impede the other resonators. Hopefully, you have eliminated that sound. If not, I urge you to continue practicing until your phonation is clean.

True resonance is only possible if you are 1) breathing from your diaphragm; and 2) speaking within your optimum pitch range -- the range of notes or tones in your own speaking voice that will produce chest resonance. Just as the majority of people are not using their diaphragms for breath support, so too, most people are not speaking within their optimum pitch range; and, that range is very individual. What is correct for you may not be right for someone else.
The two graphs below are an example of two different voices. **Habitual** pitch or range refers to that area of the voice which you *have* been using throughout your adult life. In the first graph, Person A speaks habitually well above his optimum pitch whereas the habitual pitch or range for Person B in the second graph is closer to his optimum. If both individuals are breathing properly, notice that A cannot produce any resonance because he is speaking entirely outside of his optimum range. B speaks partly within his optimum range; however, the full dynamics of the voice cannot be realized because that portion of the voice above his optimum range mars his sound.

### Person A
- Center of Habitual Range
- Outside Optimum Range

### Person B
- Center of Habitual Range
- Partly Within Optimum Range

Any sound above the shaded area is outside of the optimum range for Person B.
[Please note that these graphs are simplified. The lines are not representative of a true musical scale denoting full and half tones; they only designate higher or lower sounds.]

You might better understand optimum range if we compare the human voice to that of a musical instrument. If the string bass were to play a note from the optimum range of the flute, it would not be a deep, lush tone so typical of the bass, but instead a scratchy, strident sound. Likewise, were the flute to go down to its lowest point, that note would not be bright and clear but muddy, lacking in resonance. Both instruments have gone outside of their optimum range.

The beauty of optimum pitch is that once you find it, your inner ear will know it, your voice will sound it, and your body will feel it because your chest will vibrate. It is as if everything falls neatly into place like the cogs of a gear. The vibrations you will feel (mid-breastbone area) are the amplification of your sound in your upper torso.

When making presentations, I always demonstrate the following technique to my audience and it never fails to amaze them. By raising my pitch several steps, my voice loses all resonance. It sounds young, thin, and by no means, credible. As soon as I drop my pitch, my voice resumes its fullness and roundness. Eyes open wide at that example!

If you are tone deaf you may have difficulty centering on your optimum pitch at first. While your inner ear may not readily distinguish your optimum pitch, you will notice a difference in where you are producing your sound and also in the vibrations you will be feeling in the mid-breastbone area of your chest. Do not despair. I have yet to work with someone with a ‘bad’ ear who was unable to center on his/her optimum pitch.

In the next section we are going to find your optimum pitch; however, if you are game I urge you to try this next exercise. It works with about 65% of my clientele.
1. First you need to take a chair into a room that is bright acoustically – a room that is devoid of carpet, drapes and other furnishings. In essence, you need a room with ‘bounce.’ A foyer or an empty closet is ideal. (I know – no one has an empty closet!) Bathrooms with tile floors will also work.

Turn to the Edgar Allen Poe reading on page A2 in the Appendix and then place this book under your chair.

Sit on the edge of the chair, lean all the way over from your waist with your arms dangling loose at your sides and your head between your open legs as in the photograph below. If there is any tension in your neck, this will not work. Your head and neck should be relaxed like that of a rag doll -- **flexible and loose** as in the photo below.

![Photograph of a person leaning over with head between open legs.]

Begin reading. When you get about half-way through the paragraph, slowly pick up the book as you continue to read, and very slowly rise to a sitting position. You should notice quite a difference in sound and pitch from your floor position to that when you are sitting up straight. Once you take a breath after sitting up, you may even notice that your pitch goes another step higher.
The position of your body and your physical surroundings work together to produce resonance. The flexibility in your neck and throat causes your vocal folds to relax, giving you optimum pitch; and, your voice bounces back at you, displaying resonance because of the hardness of the floor and close proximity of the walls. Again, however, this method works with only about 65% of my clients. A small percentage actually find their ‘best’ voice as they rise, about half way up as in the photograph below. For these people that 45° angle may allow for more expansion of the diaphragm.

One of the benefits of this exercise is that it gives your outer ear the ability to 'hear' your voice as others do. Do you know why radio announcers wear headphones? So they can hear their voice with their outer ear.

While you can find your pitch in any room with your ‘head on the floor,’ if you have carpeting, you will not hear resonance because the rug is eating up your sound. Likewise, kitchens are not the best of rooms either as they tend to be too large and open.
Allison, an advertising agent, wondered what she should do if she were at work and were to lose her pitch. Because her voice had been so remarkable with her 'head between her legs,' I told her in all seriousness to go to the ladies room and find it. In most office buildings, the bathrooms tend to be stark and quite bright acoustically, an ideal location to play with your pitch. Don't laugh! She took my advice, lowered her pitch a couple of whole steps, and today has a lovely, resonant voice.

Should you find this particular exercise ineffective, try it on several different occasions. Sometimes a client may not be successful with this technique the first time we are together. It may work by the second or third class. If you are very heavy, it will not work because you cannot bend over. If your pants are too tight, it won't work. You may also find that your voice sounds worse in this position after several attempts. Relax, a surefire method for finding your optimum pitch is coming up.

For anyone not using the diaphragm as a support, the voice is being amplified by the throat, vocal folds, mouth and/or the nose; however, once your diaphragm is working in conjunction with your breathing, your chest will act as your primary amplifier. If James Earl Jones were to walk in your living room and speak, you would be able to feel the vibrations of his voice in your own chest. When you are able to produce chest resonance in your own voice, you will feel vibrations in your chest if you place your hand on your breastbone (smack dab in the middle of your breasts). With practice your inner ear will also tell you if you are resonant. Should your hand be placed too high, the vibrations you feel will be from your vocal folds. If your hand is placed too low (under your rib cage), you will feel no vibration. The diaphragm does not vibrate. Vibration can only occur in an area where there is a cavity; i.e., the chest. Get the position right because it's the key to whether you have resonance or not.
In finding your optimum pitch, I do not want you to go for your lowest possible sounds. Yes, your optimum pitch will lie somewhere in your lower register (the entire range of your speaking voice) but not the bottom of it. Upon settling within your optimum range, there should still be a few remaining tones below it.

2. With your hand on your breastbone, drop your jaw and, zeroing in on a low pitch, say "HO, HO, HO" (ho), moving down in pitch each time (just like Santa Claus). Do this several times with good volume until you can accomplish the sound with some booming in the chest. A wimpy "ho, ho, ho" is not what I'm talking about. Give it some 'oomph!' If there is any discomfort, you are too low. Keep doing this until you feel your chest vibrating.

![Image of HO HO HO]

3. Again with your hand on your breastbone, take the last HO from the previous exercise, zeroing in on that one particular pitch which resounded or vibrated the most and say the vowel o (o) in the following manner (think of donut Ohs):

![Image of Oh Oh Oh Oh Oh]

The sound should be circular and should stem from your support, not your mouth or throat. You are going around and around and around. Keep your volume level steady and produce a clear, round Oh sound.

Do not go any further until you have successfully found your pitch. Exercise 3 is crucial.
If you're unsure whether you have found it, get a friend to help you. If you have a 'throaty' sound, you are not doing it right. If you think you've found your pitch and your chin is touching your chest (like the Ted Baxter character in the *Mary Tyler Moore Show*), you're too low! Remember, you do not want to be as low as you can go. When you are on target you will hear it, feel it, and know it. It will feel like it’s coming from your diaphragm and vibrating in your chest. In addition, you should be able to keep that pitch while standing in the center of a room and looking at where the ceiling and wall meet. (See drawing below.) You will not be able to hold the pitch if you throw your head back and look directly at the ceiling above your head.

You should be able to hold your optimum pitch as you direct your sight to where the walls meet the ceiling in an average size room.
I caution you that this may take some practice. You may suddenly find the pitch, be successful with it for a few minutes, and then lose it. Try to find it and then forget it. Try to find it and then forget it again. By no means will you be on target every time you open your mouth to speak at this stage. What is important, however, is that you learn to find your optimum pitch when you go for it: that your inner ear can recognize the comfort and the 'singing' sensation which optimum pitch creates in your body.

Whenever you see the camcorder icon, please tape the exercise and then play it back.

4. Stand in an empty corner with your face pointed 6 inches from where the two walls meet just like Nick is doing in the photo on the next page. Read the Poe again from page A2 of the Appendix. With one hand on your breastbone (again, smack dab in the middle of the breasts), start with 3 or 4 ‘donut Oh’s and then immediately begin the first line as in the example below. Do not take a breath between the Oh’s and the word During.

During the whole of a....

If you find that you lose your pitch while reading the Poe, stop, take a breath, do some more Oh’s and then continue.
Stand with your face no further than 6 inches from the corner.

5. Practice the following excerpts from The Raven on pages A3 - A4 of the Appendix, again with your hand on your breastbone so that you can concentrate on your pitch and your resonance. If you are a colorful speaker, beware! Be boring! Right now, it's important to keep your pitch level relatively flat so that your inner ear can learn to distinguish your optimum pitch with ease. Before beginning the verse, do some donut Oh’s to make sure you are on pitch and then move immediately into the opening words. Do not take a breath in moving from the Oh’s to the word Once.
6. Now that you are feeling some confidence with your new-found pitch, try varying The Raven. For the first two lines (again Donut Oh's to start), use your new sound; the next two lines, old voice; following two lines, new voice; etc. This is one of the most effective exercises you can do because it trains your inner ear and body to distinguish between what's right and what's wrong.

Concentrate on not only listening to yourself but also feeling the difference between your ‘old’ voice coming from your throat and your ‘new’ voice coming from your chest. Notice the difference physically and aurally.

So far all of your exercises have been readings or words which I have provided. For this next exercise I want you to use your own words. How do you answer your phone at work? Some people slide over their name, making it sound like one word. Others may slide over a 2- or 3-syllable word, so it sounds like 1 syllable. Because many of us answer in the same fashion, hour after hour, day after day, we don’t think about the image our greeting makes.

Before business phones were replaced with automated answering systems, there was a receptionist for London Life, the largest insurance company in Canada at the time, who answered the phone like this: Lononlife. With a very high-pitched nasal voice, she never enunciated the d and it always sounded like one word. Every time I heard that voice, I recoiled. While I had a contract with this firm to work with their top executives, what they failed to realize was that the woman answering their main phone line was sadly in need of some voice training. What an image she projected for Canada’s largest insurance company!
7. Take a breath in the *Ah* (ə) position as you pick up a phone and then answer as if you were at work with either a *hello*, *good morning*, *good afternoon*, or *good evening*. Avoid the word *hi* as it tends to lift the pitch of the voice because it is enunciated high in the mouth. (In addition the word *hi* does not sound professional.) Continue with either the name of your company, your own name, or whatever words you use in your greeting. Play it back. How did it sound? Practice this exercise several times every day.

For the next week, think low whenever you begin to speak. If you can afford to be a little boring, do so, because if you allow too much color back into your voice, there is the possibility that your pitch will rise. Every time you answer the phone, breathe and think *low, voice, round*, whatever it takes to spur on that new pitch.

While I have mentioned that you can essentially practice anywhere, the shower is one of the best places to work on your *Oh*’s. When I hold weekend workshops, I ask that my clients take a shower and practice their *Oh*’s before returning Saturday morning so as to give their outer ear the opportunity to learn their new sound. The shower is truly the most ideal place to practice because the acoustics are excellent. So instead of singing, try the donut *Oh*’s and then recite something you know from memory, keeping your pitch and resonance in mind, body and soul!

What you should notice after some practice is that when you concentrate on your pitch, it will work. What is also likely to happen though is that you will be talking and suddenly it will occur to you that you're not in pitch. Should that happen, take a breath and drop your pitch. If you practice with some consistency (and by practice I mean using the ‘new’ voice in
conversation), I guarantee that your new pitch will become a habit.

**Speed**

There is no one absolute speed in talking or reading out loud that is correct for everyone. In general, the faster you speak, the more likely you will trip over your words and make mistakes. If you know that you talk too fast, especially when you're in the limelight, then you must slow down. This is easier than you may think. Now that you are concentrating on your breathing, your pitch, and your resonance, you don't have time to speak fast! Don't laugh! For 95% of my clients who talk too fast, I mention speed at our first session together and then never say another word about it. For the other 5%, however, and these are the true speed demons, this section is for you.

8. To find out how fast or slow you speak, read out loud the selection on pages A5 – A6 of the Appendix using the clock we have provided in your DVD – Session 3. If you don't sight-read well, practice reading this out loud several times until you are comfortable with the material. I warn you of this precaution because some people, who indeed speak too fast, will read this slowly the first time because they are unfamiliar with it. Once they know the material, however, they're off and running.

If you managed to complete the four paragraphs in one minute or less, congratulations, you just won the gold medal for liquid lips! If you didn't reach the conditions for a football game, then crown yourself king of the mumbler mouths! Ideally, you should have reached arrived there safely and back beginning in the 3rd paragraph.
As much as the sound of your voice and your delivery are individual to you, the rate at which you speak is also an individual characteristic to a point. Good rate of speech is somewhere between 140 and 180 words per minute; however, it all depends on the type of material you are reading or the type of material about which you are speaking. If you were to describe a frightening experience to someone, you would probably speak faster than if you were analyzing the theory of relativity to a body of students. Without a doubt, your material will affect how fast or slow you speak. If you are from one of the Mid-Atlantic States, however, you may need to temper your speed.

If you are a slow talker, you too must practice just as much as the speed demon. People who speak too slowly put the rest of us to sleep.

9. Whether you are too fast or too slowly, practice reading the selection on pages A5 – A6 of the Appendix again; however, now do it in time with me on the DVD. (You will find this reading in Session 3 on your DVD.)

As you speak throughout your day, be it on the phone, in conversation, at the lectern, in the business meeting, or even at the store, use the control that you will be gaining with your breathing, to regulate your speed. I have also found that it is more difficult for those under the age of 30 to control that speed than it is for those over 30 – primarily due to the fact that everything begins to slow down after the age of 30.

Another means of learning to control your speed is to rent books on DVD and read out loud in tandem with the speaker.

In these early weeks, try to be aware of how you sound every time you open your mouth to speak.
Raising Your Pitch

>>>  This next section is only for those few who speak too low and need to raise their habitual pitch. If that does not pertain to you, please skip this section and move on to the next chapter.

Why are you different from the majority? Possibly you have imitated a loved one, a teacher, a mentor, or someone else you admired, adopting their low tones. Maybe you had a parent whose voice bellowed and, in not wanting to sound like that parent, you pulled your pitch down along with your volume so as not to be heard.

One of Canada's well-known political figures has a speaking voice which is sometimes too low in pitch. When approached by reporters on the steps of city hall, he would drop his pitch and his volume. His voice lacked all color and emotion. However, when he was giving prepared speeches, his pitch was higher and his voice displayed more emotion. It is quite possible that he was uncomfortable in the former situation and subconsciously pulled down his pitch and his volume so as not to be heard.

Whatever your motive for lowering your tone, be it conscious or subconscious, you must change it for the following reasons:

1. Over time, you will damage your vocal folds because you are placing too much strain on them;
2. You are unable to increase your volume without raising your pitch;
3. You frequently experience hoarseness or fatigue in speaking for long periods;
4. You are quite possibly hard to understand because your enunciation is not clear.
If the last three reasons don't move you to change, the first one should. Damage to the vocal folds is in some cases permanent. Many years ago, my aunt Shir, who I’m told had a lovely singing voice, sang a cantata with a bad cold. Because she did not know how to support her sound, she abused her vocal folds, resulting in permanent damage to both her singing and speaking voices. Today she exhibits much raspiness in her speaking voice and has no range for singing. Through the years I’ve often heard her singing as she did her house chores; and, while I never heard her sing as a young woman, there is a quality in her voice that tells me she had a gift. Isn’t it a shame that that one bad experience left her with permanent damage?

7. Place your hand on your breastbone and say the vowel **A** [long **a** sound as in the word *bay* (ə)] within your habitual range. Now try to increase your volume. Did your pitch go up a bit? Say the long **A** again at the higher pitch. Practice this several times to accustom your inner ear to this new level. The secret here is to go for the pitch where you can increase your volume with ease. It will feel better and sound stronger.

   Whereas we normally work on mellow, round sounds in lowering the pitch of the voice, for the individual who is trying to raise the pitch, the long **A** sound is more effective because it is produced higher in the mouth. Right now the **O** sound may take you back down again. This next exercise emphasizes those higher sounds.

8. Read the following nonsense paragraph zeroing in on your optimum pitch and keep the level as even as possible.
She believed that he knew the secret which she was trying to keep. Dreary damp days made her feel even sadder and she kept to herself and refused to visit him to see what he knew. If she were to meet him, she feared she would admit her mistake, then all her friends would hear the bad news.

As with the lowering of one's pitch, I advise you to practice this reading facing a corner so that your outer ear can become accustomed to your new pitch level. Don't forget that the shower is a perfect place to practice.

If you are too low and should find that you're having difficulty establishing your optimum pitch, seek help from a professional. There is no doubt that lowering the pitch is easier to accomplish than raising it.
Chapter 7

Let's Project, Not Shout

In reference to the speaking voice, volume is the quantitative degree of sound one makes to be heard. While the dictionary defines volume as the "increase or decrease of the loudness or intensity of sound", I shudder at the use of the word loud in describing the speaking voice. Loud produces images of a harsh, strident voice, the intensity of which hurts the ears. Loud is annoying. A resonant voice is not loud, no matter how big the volume: it’s just bigger.

What amazes me is how little information there is regarding volume in other books on voice and/or presentation skills. Understanding, hearing, and accepting correct volume levels in our daily lives is critical not only for the speaker but for the listener as well.

As mentioned earlier, one of the most interesting aspects in the training of the voice is that we employ the same techniques for soft-spoken individuals as we do for those who are loud. What we find is that good breath support will increase the volume of the soft-spoken naturally and decrease the volume of the loud, essentially taking the edge off the voice and softening the sound.

If you are extremely soft-spoken, however, breathing with support may not be enough to bring you up to what would be considered a normal volume level for two reasons: your voice is being powered primarily by means of the laryngeal and lower pharyngeal cavities and your inner ear is resisting the change. Just as we all have a habitual pitch, so too, we all have a habitual volume level -- your inner ear has spent a lifetime being very comfortable with your habitual volume.
This is when a tape recorder is going to be extremely beneficial. It is only in taping yourself and playing it back that your outer ear will begin to hear what is or isn’t happening with your volume level. You cannot trust your inner ear on this one!

If you are soft-spoken, you are at a disadvantage and you must change it. One man told me that he thought it made people sit up and take notice if he spoke softly. Given a very quiet setting, this may work but only temporarily. Eventually you will be ‘talked over’ because the rest of us tire of straining to hear you or of asking you to repeat yourself. IT IS NOT WHAT YOU ARE SAYING THAT BRINGS ABOUT INTERRUPTION: YOU ARE BEING INTERRUPTED BECAUSE YOU ARE NOT BEING HEARD! If this happens often enough you may stop joining in the conversation.

The other reason to use more volume is that over time you will possibly do damage to your vocal folds if you haven’t already.

If you have a tendency to be loud, breathing and optimum pitch have corrected that problem because the harshness and loud edges in your voice are gone. [If you find your voice still strident after finishing the sessions on breathing and optimum pitch, you have not understood what you have been taught. Go back and do it again.]

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There are many factors to be considered when we discuss volume levels. The size of the room, the acoustics in that room, the height of the ceiling, white noise in office buildings -- the list goes on and on; however, most people in their professional and personal lives should be using what I refer to as volume 1 throughout the day. There are exceptions: teachers, professional speakers, aerobic instructors, coaches and anyone else who contend with a lot of background noise or is
speaking in a large setting, should be using more than Volume 1. Volume 1 is the same amount of sound we use at the dinner table, over the phone (oh, yes!), at the office and in the car. Think about it. Volume 1 takes no effort: it is the normal conversation level.

In the early '60's when John F. Kennedy was President, his wife, Jackie, was televised giving a tour of the White House. The camera people had trouble picking up her voice on the microphone because she was very soft-spoken and did not know how to increase her volume. This was also a problem for many of the actors in the TV show West Wing: it was hard to understand. The show moved very fast; the actors were speaking very quickly; and, many of them did not enunciate clearly. If you turned up the volume to compensate for their lack of volume and good diction, the other sounds in the show became too loud.

The Jackie O example and the West Wing actors are proof that a microphone is not the answer in solving this problem. Moving one’s head even slightly away from the mike means that whatever is said at that point will be lost because a soft voice does not carry. We, the listeners, must strain to hear. In addition, with a hand-held mike, what often happens is that the speaker or singer holds the microphone too close to the mouth which results in an abundance of explosive P's and B's. Those individuals who have control over their volume and who can project the voice are able to move the microphone away from the mouth which means much less distortion of sound, a plus for any listener.

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To increase your quantity of sound to that of Volume 1, it is necessary to do three things: first, you must acknowledge that indeed you speak too softly; second, you must record your voice to distinguish what is a correct volume level; and third,
you will have to retrain your inner ear to accept the change. And retraining your inner ear is going to be the toughest of all.

While training your ear to accept your new pitch was relatively easy, making your ear comfortable with a new volume level takes time. Your inner ear has spent a lifetime accustomed to a particular volume level; and, when you tell it to increase in quantity, it will recoil! (I know I’m repeating myself – but this is extremely important.) You may think you're shouting when in fact you are only speaking at a **normal level of sound**.

Chances are, if your family is loud, so are you; if your family speaks softly, so do you. The reasons behind this are many. If you were raised in a large family, you may have needed to 'speak up' in order to be heard. However, I've also worked with people from large families who are soft-spoken. In order to keep some sanity with such large numbers of children, parents would insist that the kids speak softly and be quiet.

### How to Distinguish Volume 1

Even if you think you speak at a correct volume level, I urge you to do the following exercise. Many people in conversation use the correct volume levels; however, at the lectern or on the podium some will pull back their volume because of nervousness. When you record yourself, imagine that you have an audience. (Ask a friend to sit in on this if at all possible.)

The most effective means of retraining your inner ear to identify **Volume 1** is to record my voice reading Martin Luther King’s *I Have A Dream* in Session 4 of your DVD. You will need an external microphone for this. [If you have a hearing problem, chances are you speak loudly and listen to the radio/TV at a higher volume level than others. A family member or friend can give you some guidance as to what is a
comfortable level for others.] If you are using a camcorder, position the mike about 6 feet from the speakers. After taping my voice, tape yourself reading the same paragraph on page A7 of the Appendix, standing the same 6 feet from the mike.

>>> Please note: the distance of the microphone to either your mouth or the speakers is dependent too on the type of microphone you are using. If, for example, you are using a handheld microphone, a distance of 6 – 10 inches will suffice. Whatever the distance, it must be the same for you and for my voice.

When you listen to my voice in playback, make sure the volume level is set to a comfortable listening level. Now compare the two recordings. Is your volume level equal to that of mine or is it softer?

If you found your voice softer, you should practice increasing your volume, remembering to keep the microphone the same distance and to play the recording back at the exact same volume level each time. Do this again and again until you can teach your inner ear to appreciate that your new volume level is indeed not too loud. In the beginning you will think you're shouting. Trust me. You're not. Playback of the tape will prove it. With practice and time your inner ear will accept and recognize the increase as being normal.

You will find the exercises in the following sections of great help in learning to distinguish correct volume levels. Don’t be surprised, however, if you discover your ‘best’ voice when you work on Volume 2. If you are extremely soft-spoken and have been powering your ‘old’ voice primarily by means of the lower portion of your throat or from your voice box, you may be powering your ‘new’ voice the same way: in order to
achieve **Volume 2** you will have to use the support of your diaphragm.

As much as adjusting volume levels require some work, you will find the results invaluable. For the soft-spoken, it means you will no longer be interrupted; for the loud, you will not make your listeners recoil or shudder at the sound of your voice.

### Projection

Webster's Dictionary defines projection as "the control of the volume, clarity, and distinctness of a voice to gain greater audibility." The key in projection is this ability to ‘control’ the amount of sound necessary in any given situation.

**Projection is only possible if you are breathing with support and speaking at your optimum pitch.**

When aerobics first came into fashion in the '70's, it was thought that lower limb injuries would present the most problems for the instructors. What was never considered was that during the workouts the instructors were shouting to be heard over the sound of the music. Today, the number one injury for aerobics instructors is damage to the vocal folds. Increase in volume by the untrained voice results in shouting because the muscles of the larynx are strained. Stridency, shrillness and hoarseness are some of the symptoms. Over time shouting can lead to permanent damage.

Remember the phrase “screaming at the top of your lungs?” That is exactly what is happening. Go to a football or hockey game and tell me it isn't so! And that is not to say that once you learn how to project your voice with volume you
would not revert to yelling if the right occasion arose. However, under normal conditions, shouting is out and projection in.

The real beauty of projection is that you lessen the wear and tear on the vocal folds because your diaphragm and pelvic muscles are amplifying and propelling the voice, not your throat. For the figure-conscious person, projecting the voice is ideal for the tummy: in order to increase your sound you will notice those lower belt muscles tightening.

1. Holding a lighted candle eight inches away from your mouth, exhale slowly in a very thin stream, flickering the flame. Do not blow out the candle. Now, move the candle arm's length away and aim that same stream of air at the flame. You will feel your support going lower to accomplish this task -- the same thing happens when you project your voice to someone in the distance.

This next exercise incorporates all the techniques that you have learned so far and, if done properly, is most effective. Not only will you be working on projection, but also optimum pitch, resonance and breathing.

2. Zeroing in on your optimum pitch, say the word one, prolonging the vowel. Do not voice the final consonant sounds in numbers 1, 4 & 5 until you end the word: you will be intoning the prolonged vowel sound. Once you have established a vibrating, solid sound (give it some oomph), try increasing your volume. Beware, your pitch may rise with the increase. This is where a tape recorder will come in handy because, in the beginning, you may be unaware of the rise. Make those tummy muscles push out your sound.
One = wuh - uh - uh - uh - uh - ne
(Phonetic ʌ)

Two = too - oo - oo - oo - oo
(Phonetic ʊ)

Three = three - ee - ee - ee – ee
(If the e comes through your nose, drop your jaw.
Phonetic ɪ )

Four = fou - ou - ou - ou - ou – r
(Phonetic ɔ)

Five = fi - i - i - i - i – ve
(Phonetic diphthong ɑɪ – for the 1st part, center on the
fɑ sound, then close with the ɪv.)

Practice this exercise faithfully. It will make quite a difference in your ability to control your voice.

Volumes 2 & 3

Volume 2 - A good description of this level is to imagine the typical public school classroom. To be heard in a room this size, you must expend energy. To all those soft-spoken teachers who think they are being heard in the last row, I beg to differ. You're not! Other examples include a small church, a large boardroom, or a small fire hall. Bear in mind, Volume 2 is not a doubling of Volume 1. Relatively speaking, Volume 2 is about a 50% increase over Volume 1.

Another common use of Volume 2 is calling to your spouse, your child, or your dog from another room. It is surprising how many people think that their Volume 1 voice will carry through a doorway, up the stairs, or down a hallway into another room with the same quantity of sound they use at the dinner table!
Some years ago I attended our Chamber of Commerce annual dinner. There were five guest speakers from our business community and the host, the Chairman of the Chamber. The Chairman spoke first, introducing the speakers and discussing the theme of the evening. While the Chairman's presentation skills were beyond reproach, his voice was an entirely different matter. Nasal and harsh, that sound was piercing over the loudspeakers. If he had spoken for any great length of time, a lot of people would have had to get up and leave because it was painful to our ears.

Halfway through the evening the amplification system broke down. This presented quite a problem for those of us in the back of the dining room because we could not hear the rest of the speakers. The Chairman (a former minister by the way) had no difficulty being heard in the back without a microphone; however, we missed much of what was being said by the other five men because none of them knew how to project their voices or that they indeed needed to increase their volume to be heard. I was just itching to say, "Give me Volume 2!"

**Volume 3** - This level is definitely a doubling of **Volume 1** and can best be described as the amount of sound necessary if you were standing on the steps of city hall and your microphone was broken. You may never need this amount of volume, but we practice it anyway for complete control over the voice.

It is important to realize that some people have naturally larger voices than others. Anyone who has studied singing understands this concept. There are marvelously gifted singers who will never be able to sing over an orchestra which means that opera or orchestral concert singing is not possible. These people often opt for careers as recitalists, in which they are accompanied by piano or small chamber groups, or they teach.
While everyone with whom I've worked is able to produce **Volumes 1 & 2** (unless they have physically damaged their vocal folds), not everyone can make it to the 3rd degree. Many factors are involved in determining volume production. One’s quantitative degree is due primarily to heredity: size and shape of the torso, vocal folds, oral cavity, etc. all contribute in this respect. Do not assume, however, that because you are more soft-spoken than others, you do not have the power to go to **Volume 3**. Remember Wendy, the woman buying the BMW? As I mentioned earlier, she was incredibly soft-spoken, but with Wendy it was from habit. In not wishing to emulate her father's big, booming voice, Wendy had subconsciously pulled back her volume. Once she began work on projection, we discovered a big voice.

You should also know that Wendy wears a size 6. Being small in body does not mean a small voice, just as having a more mature figure does not necessarily ensure a large voice. The old adage, “It's not over till the fat lady sings,” gives the impression that opera singers are all fat. Not true. Opera singers come in all shapes and sizes, and they all have big voices!

The exercises to follow call for **Volumes 2 or 3**. Do not allow your pitch to rise as your volume increases. This is most important and is what usually happens when one first attempts to speak in a bigger voice. In addition, you may notice your neck stretching to accomplish this increase. That is wrong. The larger the voice, the deeper you need to dig for it. Pull from your lower belt muscles for volume of sound as you did in exercises 1 & 2. Think down, not up. You will also notice, if you're doing this properly, that your rate of speech or speed must slow down because it is physically impossible to project a big voice if you are speaking too quickly. Thus, if in practicing projection you find that you're still moving at 100 m.p.h., you are definitely not projecting -- you're shouting.
Look at the diagram below. Assume that both inner circles represent **Volume 1**: nice round sounds. While the two voices are round, full, and resonant in **Volume 1**, notice that **Volume 2** in the diagram on the left, is being accomplished by means of the pelvic muscles and is indeed the same quality of sound as in **Volume 1**, only larger in quantity. Because the quantity of sound in the example on the right is not being produced with the aid of the pelvic muscles, the resulting **Volume 2** is a loud, angular sound which has lost all traces of the resonance found in **Volume 1**.

![Diagram](image)

This is projection. This is shouting.

3. *Project the following statements as if you were calling to someone far away, remembering to go down for the volume.*

   a. Who's there?

   b. Hey! Wait for me!

   c. Don't touch that!
d. What are you doing?

e. Leave me alone!

f. Pass the puck!

g. Come here!

4. Practice reading the Martin Luther King Speech on pages A7 – A10 in the Appendix in Volumes 1, 2 and, if you can, 3.

5. In the reading of Patrick Henry's impassioned speech on page A11 - A14 of the Appendix, the three volume levels will be notated according to the print. Should you find Volume 3 impossible to produce, try to make some increase over Volume 2. Give it your best shot!

Daily practice of exercises #2 & #3 in your car is certainly a good idea; however, the best way to improve projection is to use it in your daily life. Every time you call to your spouse, your children, your parents or your roommate from one floor of your home to another, from one end your home to the other, or even from one room to another, project. You can do this when you call your dog or coach your child's soccer, football, baseball, or hockey team.

Remember, a loud voice is just that; a well-projected voice is easier on your throat and your listener's ears!
Chapter 8

Speaking in Living Color

They say that variety is the spice of life and the same holds true for the voice which has color, those various and vivid effects in speech which give life to the voice. Good pacing, pause, force, duration, inflection, variety of pitch and your attitude characterize a truly dynamic speaking voice. Take the statement, She saw me, and by stressing a different word each time you say it, you will have three different meanings.

She saw me. (She of all the others)

She saw me. (I'm hiding)

She saw me. (Me from all the others)

Color is relative and has much to do with one's personality. One of the least colorful speakers I've ever heard is Henry Kissinger. His face is glum; his voice, brown, muddy, thick. As a guest speaker, however, he commands top dollar. Why? Because he's Henry Kissinger. With his background, wisdom and experience, boring is forgiven.

Not all movie stars exhibit a great deal of color in the voice either; however, their body language and facial expression often make up for lesser vocal variety and again serve for the personality or style of that particular actor. Whereas the former Secretary of State has a brown voice, Harrison Ford's color might best be described as gray: Ford's greatest strength is the emotion he shows in his entire body. Possessing a very rich,
resonant voice, this actor reveals a gamut of feelings which he 'speaks' in his facial expressions and in his body. In the movie *The Fugitive*, Harrison Ford had very few speaking lines; however, his every emotion, every feeling, every thought was manifested in his face and body language. When he reflected on his love for his wife, you felt it; when he hesitated in jumping over the falls, you knew his momentary indecision and fear.

Citing good facial expression and body language though is not an excuse to ignore color in the voice if you lack vocal variety or are a monotone, especially if you are making presentations. Lack of color in the voice in public speaking is called boring. There are many people I meet who are very colorful in conversation; but, when they stand in front of a camera or on a podium, their color often vanishes. Fear is the common cause. It is easy to recognize because the body becomes rigid, the face immobile, the voice high-pitched and fast, and the eyes glazed: nary a muscle moves.

On the other hand, I will occasionally work with an individual who is practically lifeless in person, but in the limelight is a veritable ‘Personality Plus.’ John had difficulty looking me in the eye in conversation. Tall, lean and lank, with a long, handsome face, he is the picture of a young Jimmy Stewart. Whereas John is very uncomfortable in a one-to-one, in front of the camera he smiles and is extremely outgoing, exuding charm and wit. The same holds true for a number of actors. On stage, they become someone else. In private they may be shy, withdrawn, inhibited.

Color is individual. Color is human. Color is emotion. How emotional are you? If you display little color in your voice when speaking, be it in person, on the podium, or in both cases, then the exercises in this chapter will show you how to put life into your voice. I caution you, though, that I am asking you to act a bit. Whenever you're asked to read a particular
phrase or passage, place yourself in the circumstances of those words. By all means, do this privately because you may need to let go of some inhibitions.

Read the following sentence out loud with your tape recorder.

The temperature outside was -10° and I stood there shivering, wondering which direction would lead me out of this cold, white wonderland of woods.

Now play it back. Was it just a pile of meaningless words or did your voice draw a picture? Would a listener have felt the cold, empathized with the fact that you were lost, and envisioned a beautiful snowy forest? Suppose that you were describing this experience to a friend. Chances are your friend would see this emotion in your face or hear it in your voice. Reading or speaking to an audience requires that same expression or feeling.

1. Say the sentence, He's here, to suggest the following meanings: (Watch your face in a mirror.)*

   a. Delight (smile)
   b. A disbelieving question (frown)
   c. Fear (eyes open wide)
   d. Disappointment (dejection, sad)
   e. Sarcasm (maybe your lip curls?)

* For all the exercises to follow, use a mirror. Also, you may sit for this chapter.
Did your face express any emotion in that exercise? Try it again and concentrate on your face. If what you are saying is sad, your face should look sad; if it's funny, smile; if it's serious your brow may furrow. Don't overact though. The look on your face should be natural.

Again, those speakers who are boring show very little expression in their being (except possibly fear). This lack of expression cannot convey a humorous anecdote, a sympathetic feeling or a rewarding discovery!

**Pacing**

Regarding color, pacing does not refer to how fast or slow you speak overall, but rather to the quickening of the voice or the drawing out of the voice in certain areas of your speech. **It was a hot, humid, muggy day.** In most cases, this sentence will be paced slower than, **He was attacking me with a knife!** The sheer fact that there is an exclamation point after the latter adds to the urgency, whereas the first sentence denotes a slow, heavy feeling.

2. Read the following sentences out loud. Where the words are in bold, speed up. If the words are underlined, slow down. Those words which have no marks should be read in your normal speed.

   a. Deep in thought as I strolled down the lane, a black cat suddenly **whizzed by me,** awakening me from my reverie.
b. The control the young diver displayed, as he held his layout position in midair, reminded me of a feather, gently floating in its slow, delicate descent.

As with this exercise and those to follow, I offer suggestions as to how to read the material. However, there are many, many ways to vary your reading. In the case of 2c, for example, you could have slowed on graceful and hastened your speech with the snap of a twig. The possibilities are endless. Remember, there is no one correct way.

Force

Expanding extra energy or strength on a particular word, phrase, or sentence for emphasis is force. In Patrick Henry's speech, which you read in the previous chapter, he said, "I know not what course others may take; but as for me, give me liberty, or give me death!" These are the words of an impassioned man, and I can only imagine that when he reached those final words, "give me liberty or give me death," he used added strength in his voice as those famous words echoed throughout the House of Burgesses.

3. In the following sentences, say the word or words in bold with emphasis.

a. I can't do it.

b. What if I want to go?
c. You’re going to **break that toy** if you’re not careful.

d. The **fear** of failure is why he does not try.

4. **Read the following sentences, keeping the voice relatively flat throughout, but emphasizing a different word each time you read it. Notice how the meaning changes as you read each sentence.**

**Surely** he didn't tell you that John had another girlfriend.

Surely **he** didn't tell you that John had another girlfriend.

Surely he **didn't** tell you that John had another girlfriend.

Surely he didn’t tell **you** that John had another girlfriend.

Surely he didn’t tell you that John **had** another girlfriend.

Surely he didn’t tell you that John had **another** girlfriend.

Surely he didn’t tell you that John had another **girlfriend**.

**Duration**

Duration is the extension or continuance in the articulation of a word. **The injured man dra-a-agged** (dragged) **his leg as he crawled out of the burning room.** By extending the word *dragged*, you place the attention on the leg not the fact that he crawled or that the room was on fire. **You**
could have just as easily extended **crawled**. However, beware that you don't use too much duration at a time or you will sound overly dramatic or like you're emoting. Again, don't overdo, be natural.

5. **Draw out the underlined words in the following sentences.**

   a. There is **no way** I will do that.
   b. The hawks hovered over the bleating calf, just **waiting** for the injured animal to die.
   c. We drove **around** and **around** in circles.
   d. After three days of solid rain, the sun **finally** appeared.
   e. Love is the **greatest** gift in life.
   f. The pain was **so unbearable** that she passed out.

**Variety of Pitch**

Lack of variety in pitch is the single, most common problem in the lackluster voice. As much as you have been working on finding your optimum pitch, that ideal level is just one within an entire range of tones that falls within your optimum range. Remember your session on breathing? Each voice has many notes or pitches that lie within the optimum range for each individual. Your optimum pitch is only the center of that range.
6. In this exercise, change the pitch of the 2nd word according to its position -- either up, down or the same.

<table>
<thead>
<tr>
<th>I can</th>
<th>(You know you can do it)</th>
</tr>
</thead>
<tbody>
<tr>
<td>can</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>(You don’t believe you can do it)</td>
</tr>
<tr>
<td>can</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>(You don’t want to do it)</td>
</tr>
</tbody>
</table>

If you found this difficult, please practice it several times. You will not change a monotonous voice unless you successfully accomplish this exercise. Place yourself directly into the feeling that is described.

7. Now try the following statements according to the pitch levels given.

<table>
<thead>
<tr>
<th>The lights are on.</th>
<th>(simple statement)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The lights on?</td>
<td>(versus off)</td>
</tr>
<tr>
<td>The lights are on.</td>
<td>(emphatic)</td>
</tr>
</tbody>
</table>
Inflection

Inflection incorporates variety of pitch and stress on a multisyllable descriptive word. In the sentence, She lives in a white house, one's emotions are not brought into the picture. What we basically draw from the sentence is that her place of abode was not blue nor was it an apartment. However, She lives on a fantastic, breathtakingly beautiful island, surrounded by palm trees and white, sandy beaches describes something quite extraordinary and invokes images of warm, tropical breezes or vivid red sunsets from the shore.

8. The following words are divided into syllables. Stress the syllable in bold by raising your pitch. Take care to enunciate each syllable.

fan-tas-tic     breath-ta-king     sen-sa-tion-al
su-per-i-or     dy-na-mic         un-be-liev-a-ble
a-ma-zing      tho-rough-ly      de-li-ver-y
no-tice-a-ble   jus-ti-fi-ca-tion  fa-bu-lous

9. Using inflection, read the following sentence, raising your pitch on the stressed syllables.
a. Her stor-y was unbe-lieve-able.

b. That he was tel-ling the truth was his justifi-ca -tion.


d. The cat was un-dernourished and in shock.

e. Don't under-es-timate his words.

Slides & Glides

Sometimes, in expressing emotion, the voice will glide up, \( \searrow \) slide down, \( \swarrow \) or do both \( \searrow \searrow \) on a particular word.

10. Practice saying Oh, no according to the markings.

Oh, no \( \searrow \searrow \) (It couldn’t be.)

Oh, no \( \swarrow \searrow \) (It really couldn't be.)

Oh, no \( \swarrow \swarrow \) (You don't think so?)

Oh, no \( \searrow \searrow \) (Positively horrible.)

11. Read the following sentences, sliding, gliding or doing both on the word that is marked.
One of the most effective techniques in speaking and one of the least used by many people in public speaking is the pause. The pause is important for a number of reasons: it breaks up continual talk or a bombardment of words; it gives you a chance to breathe (and possibly regroup your thoughts); it gives your listeners a chance to reflect and sort your material; and it shows control. **It should not be overdone.** Pausing at the end of each sentence or throughout each sentence is wrong because it then becomes ineffective and labored. It will turn your listeners off and put them to sleep because your voice has taken on a sing-song rhythm or is choppy.

**Sing-song** refers to a rhythm in which every 4-5 words or even every sentence sounds exactly like the one before. In the following sentence, look at how one might say it in sing-song.

The crippled old man walked with a cane and almost fell off the curb during the storm.
Choppiness occurs when the speaker places a pause after every 2-3, 3-4, or 4-5 words. In some cases it can happen after every word. An example of choppiness might be:

The crippled old ___ man ___ walked with ___ a cane ___ and ___ almost ___ fell off the curb ___ during ___ the storm.

While both sing-song and choppiness are numbing for the listener, choppiness is by far the worse of the two.

Unfortunately, many people who speak in sing-song or who exhibit choppiness do not hear it. At this point in the course, however, your outer ear should be starting to recognize either choppiness or sing-song when you play back your recordings. It is also possible that you may find neither to be a problem in reading out loud, but is noticeable in speaking or in conversation. In the next chapter we will cover that aspect with the personal introduction.

12. Practice reading/saying the following sentence with no pauses: get through it in one breath and as one long phrase.

The crippled old man walked with a cane and almost fell off the curb during the storm.

If you absolutely, positively know that neither sing-song nor choppiness is affecting your reading, please move on. If, on the other hand, one or the other is a problem, do not go any further until you can eliminate it. Concentrate on listening to yourself; record yourself reading out loud; work on speaking in longer phrases.
13. Whenever you come to an asterisk, stop, take a breath and then continue. Do not breathe anywhere else in the sentence.

a. The stock market fell dramatically today;* and, the rest of the news is just as depressing.
b. When I saw his face, so jubilant and excited,* I was relieved.
c. The Cathedral of Notre Dame, with its glorious flying buttresses,* is a noble and magnificent sight.
d. I didn't know what to say;* I was speechless.
e. That poor little dog had struggled valiantly to warn his master,* but did not manage to save himself.

In the previous exercise you were advised to pause after some form of punctuation; however, pausing can also occur at a point where there is no punctuation. If you have some expression in your voice, you can pause after almost any word in any sentence. In actuality, most people do this in normal conversation without giving it a second thought; but again, on the podium, we don't allow that flexibility into our delivery.

14. In the following sentence, you can pause after any word. Try reading the sentence below and pausing after the word wench, shaking your head ‘no’ as you say it. Read it again, this time pausing after a different word, remembering to express the sentence with your face as well as your voice. In this particular case you can pause nine different times.
That cantankerous old wench was just itching for a fight.

As mentioned previously, breathing for color enhances your speech or your reading; subsequently, the pause can be used not only within a sentence (and again I remind you not to overdo it) but should also be employed when changing subjects, having come to the end of one topic and moving on to another. As much as it allows you the opportunity to catch your breath and organize your thoughts, it gives your listener a breather too. To be hit with non-stop verbiage is tiring.

**Breathlessness**

Running out of air at the lectern is a common problem for many people. By now you should find your breathing much more comfortable and relaxed. If you will forget that 3rd grade adage; if you will take supplemental breaths keeping your ‘balloon’ inflated; and, if you will use the pause for its many wonderful effects, you will no longer experience breathlessness on the podium.

**Attitude**

How you feel affects how you speak. If you are feeling poorly, either physically or emotionally, it may be heard in your voice. If you are to make a presentation and you are not pleased with your material, it will show. If you did not like the type of material I've asked you to read throughout this book, then putting color in your voice has been a real chore.

So how does you change your attitude? The answer lies in what is causing your problem. If you don't like the material I've provided, fake it. If you are unhappy with your own material, change it. If you are in pain, make yourself ‘act’ through the opening of your presentation; chances are you will
forget your problem because of that extra spurt of adrenalin most of us experience in the limelight. The mind is a wondrous thing. Trust it.

Remember too that color is very individual; how I say it may not be how you say it. In that sense there is no right or wrong. The only thing that would be wrong is no color or expression in your delivery. Being a monotone is not acceptable. In the previous exercises, I offered only one way of saying the word, the sentence or the paragraph. There are literally hundreds of ways of saying these words.

With all the various aspects of color, however, it is important that these elements be handled within reason. In the sentence, Don't underestimate his words (from exercise #9), were you to have used force on don't, inflection on underestimate, and duration on words, it would sound phony, contrived and ridiculous. When you are speaking or reading, you want to sound natural. A little less color is by far better than too much.
Chapter 9

‘After’ Taping

So far we have covered every aspect of your voice and what to do it with it: how to breathe it; how to vibrate it; how to project it; and, how to express it. Before you can make your ‘after’ recording, we need to work on your delivery.

With the advent of television, radio, movies and hi-fi equipment, in which our lives became bombarded with continual sound, our skills as a people to read out loud deteriorated. There was a time when reading to others was a form of entertainment. There was a time when maybe only one member of the family could read, and thus it was that person's responsibility to read to the rest of the family.

So why have I included a section on the art of reading out loud if it seems no longer a necessity? To be able to read well out loud will not only improve your sight-reading, but will also improve your presentation skills. As with anything else, the more you practice the better you will be.

While I admit that we may not be called upon today to read to others for entertainment reasons, at some point in our lives, most of us read out loud. I would be willing to bet that if you have children, you read (or have read) to them at bedtime; and a child's imagination and interest in reading will be greatly enhanced by your skills in how you present the material. Many people read speeches which I would advise only if you can make it sound like you are not reading, but instead speaking. If a speech is read and it sounds like it is read, why not photocopy it, hand it out and then everyone can go home! When people come to hear a speech or a presentation, they don’t come to hear you read.
There are many other situations in which you may need to read something out loud. Some people read the lessons in church; volunteers in hospitals and nursing facilities read to patients; people making presentations often read when they quote someone else; those 'delightful' callers who try to sell me carpet cleaning over the phone are definitely reading to me from a script. Now if those callers could make it sound like they weren't reading to me, I just might listen! However, the rote style of their delivery is a turnoff: a dead giveaway that someone is out to sell me something. Those who read out loud effectively sound like they are speaking or talking to their audience, telling them a story perhaps, not just reading words at them.

When I was working with the graduate students of journalism at the University of Western Ontario, the most common problem I encountered was their delivery. Using 3-minute news clips, which were divided into eight or nine different news items, they would begin each paragraph, read through it, and then end it in the same tone or manner they had read the previous one. Describing a terrible bus accident should not have the same tone of voice as the news that a donor has been found for the 3-year-old who needs a bone marrow transplant. What you are reading should determine how you read it.

While you learned about sing-song in the last chapter, this rhythmic style can happen not only within the sentence but also from sentence to sentence or even from paragraph to paragraph. Repetitive sound is monotonous. Even with added color to the voice, if it's always the same, if the rhythmic pattern doesn't change, it becomes boring. It becomes predictable.

A journalist from the ‘40’s told his students that one of the secrets in good reporting was to be natural, to be yourself: to read a news item as if you were talking to someone in your
living room. This is the best advice I could offer in respect to reading out loud or making presentations.

Two of the most challenging clients with whom I have worked were radio personalities. Both of these men were imitating someone they admired and had locked themselves into a particular style of reading that was incredibly difficult to break. Unless you're playing the part of the big, bad wolf, don't try to copy someone else. Be yourself.

In the previous chapter on Color, I made suggestions as to how to read or say a particular word, phrase or sentence. However, I also mentioned that no one way is absolute. There are literally hundreds of ways to vary your reading. How you choose to add life to your voice, to your reading or to your presentation is entirely up to you. Why not stand out from the crowd?

Reading out loud effectively takes practice. Some people sight-read well; some don't. If you constantly fumble over words, you need more practice. Often speedreaders have problems reading out loud because their eyes are traveling at 100 m.p.h. and their mouths can only go 60! My advice is simple:

1. Practice the material first to yourself. Get a gist of what you are reading, become familiar with all the words; then...

2. Read the item out loud slowly. If you find a particular word or phrase awkward to say, go over and over the problem spot until you are comfortable with it.

On the other hand, if you occasionally make a mistake, don't worry about it. Your audience won't. Next time you hear the news on the radio or TV, listen hard. They all make an
occasional error; everyone makes them. They don't, however, allow the mistake to effect the rest of their broadcast.

Rubenstein, one of the 20th century's foremost pianists, was renowned for the number of 'clinkers' he made in concert. (He even made mistakes in his recordings which were not edited out.) His interpretation and musical style were beyond reproach. Given the opportunity of listening to either a Rubenstein or someone who plays perfectly note per note with little interpretative ability, I'd choose the former every time. Don't let a mistake throw you: correct it and move on.

1. Practice the two ‘nonsense’ readings on pages A15 & A16 of the Appendix. (They do make sense if you figure out their logic.) Remember to incorporate the techniques you learned in the chapter on Color. If handled properly, you will be able to make them sound interesting.

Admittedly, the two readings in Exercise 1 are not easy, but they are a good test because you need a lot of expression to pull them off. If you accomplished this effectively, you can read anything out loud.

Tone

Tone is the expression of a mood or emotion – in relationship to your delivery, tone is determined by your topic or your subject. If you are giving the after-dinner speech at a conference, it is quite possible that your talk will be funny; thus, your tone is going to be quite different than if you are giving the eulogy at a funeral.

In reading out loud, it is important to paint a picture with your voice – to use your voice to describe what you are saying.
Your listeners do not have the words in front of them; they are relying on you to make the words come alive. They are relying on you to speak to them, not at them. In order to do so, whether you are reading out loud or speaking out loud, you must have an understanding of what you are saying to them. When I tape my clients in their ‘before’ video, most of them have no idea what they are reading to me. Once that camcorder starts recording, they are just ‘spitting out’ a pile of words. By the time they finish the course and make their ‘after’ tape, however, they are then able to paint the picture with their voices.

2. Listen to the 4 paragraphs on your DVD in Session 5 (pages A17 – A20 of the Appendix). When you read them, try to convey the emotion or mood that is suggested.

The Personal Introduction

In the material we've covered so far, all of the work on your voice has been handled from a reading situation. Admittedly, it is easier to concentrate on the new voice when the words are directly in front of your eyes. Now it is time to work on your delivery from a speaking point of view, not a reading one.

One of our greatest weaknesses in public speaking is the personal introduction, standing up at the business breakfast or lunch and telling the organization who we are. What usually happens is the voice starts each sentence at one point and ends each sentence on an upswing as in the example on the next page. Instead of making statements when we introduce ourselves, we sound like we are questioning who we are.

Hello, my name is Bob Bold.
I work for Gary Gold.

We make molds.

And so on, and so on, and so on.

3. Practice your personal introduction with your tape recorder. This is one time when a camcorder has greater value over a tape recorder because in speaking out loud, versus reading out loud, we get to see ourselves as the rest of the world sees us. You may have a tic, like scratching your ear, brushing your hair from your eyes, licking your lips, something that you do too often. I have a tendency to close my eyes when I speak, something of which I was totally unaware until I saw myself on television. That was an ‘eye-opening’ experience for me! Your introduction should include your name, your place of business, your title, and also something that makes you stand out from the rest. Let’s say for example, that you work for a bank. Telling them that you are Jane Doe and that you work for ABC Bank as a Loan Officer is not something that your audience will probably remember. What can you add that would make you stand out from all other bankers? Does your bank have the lowest interest rates on loans? Does your bank work specifically with small businesses? Can you get a loan through the internet? What one thing can you add to your introduction that will make people remember you?

The next time you are going to attend that Chamber of Commerce luncheon, that Human Resources meeting, the
Rotary or the Lions, practice your introduction as you drive to the function. Practice making statements, not questions.

‘After’ Reading

You have finally reached the point in this course where it is time to record your ‘after’ (page A1 in the Appendix). Before you make that recording, practice reading the two paragraphs, painting a picture with your voice. Now put life into that reading. Be descriptive. Can the listener feel the dampness, see the threatening cloud approaching, experience the bouncing of the mud-caked jeep? These are the senses you are describing. You are breathing well; you know your pitch; you have established resonance; your volume is well-adjusted. Now be descriptive: pique the curiosity of your listener.

Remember to tape right next to your ‘before.’ This is the recording that is going to show you how much you have accomplished.

Listen to the before and the after. You should notice a bigger, a fuller, a richer, and a deeper sound. Whereas the original may have been boring, the second reading should have life and meaning. Listen to it again, adjusting the volume level according to the second reading, not the first. If the original is hard to hear or understand, so be it. That's how you were then: this is now.

Setting aside time each day to 'practice' certainly can help; however, using your 'new voice' every time you open your mouth to speak is going to make this change a habit much, much sooner. By now, the ringing of the telephone should be a trigger that makes you take a breath and think of the words voice, deep, warm, breath, whatever.
If you are physically-oriented, feel it; sense the vibrations in your chest as you speak. If visually-oriented, see it inside you. If you have effectively retrained your inner ear to know, to appreciate, and to accept your new sound and if you are aware of how other people sound, your new voice will become a habit. Once it is a habit, your voice will continue to improve with every breath you take....

As Kathleen Turner once told Barbara Walters in a television interview, "The power of the voice is exciting as heck!" She couldn’t be more right.

*Let the power of your voice take their breath away… not yours.*
Cold, damp, miserable. Those were the conditions both inside the jeep and out. He really should have had his heater fixed. He knew better. In late August the weather in Vermont was always unpredictable. The one consolation in an otherwise bleak and rainy week was the fact that the menacing nimbostratus cloud slowly approaching from the northeast wasn’t snow; however, it was only a matter of time before there would be another torrential downpour.

J jerking back and forth as the tires hit numerous potholes in the dirt road, the mud-caked Wrangler carelessly bounced its two passengers from one side to the other.
During the whole of a dull, dark and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I knew not how it was but with the first glimpse of the building a sense of insufferable gloom pervaded my spirit.
Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore, --
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
'Tis some visitor,' I muttered, 'tapping at my chamber door:
Only this and nothing more!'
Deep into that darkness peering, long I
stood there, wondering, fearing,
Doubting, dreaming dreams no mortal
ever dared to dream before;
But the silence was unbroken, and the
stillness gave no token,
And the only word there spoken was the
whispered word 'Lenore!'
This I whispered, and an echo murmured
back the word 'Lenore!'  
Merely this and nothing more.
Considering the amount of rain that had fallen in the past seven days, Eric McClenahan, sitting behind the wheel of the jeep, was surprised that the road was even accessible. Mud slides were inevitable during heavy rains in this area; and, it irritated him that all but the last half mile of the steep and winding trek up to the festival site was paved. Somehow politics had to be involved, he thought to himself.

What was even more surprising, though, were the number of vehicles undergoing the same ordeal. He could certainly see why people would hazard such conditions for a football game, but he would never understand such a draw for a concert of classical music, least of all in the mountains! Mountains were for hiking, climbing, fishing and hunting.
The only reason Eric was attending this concert was to make sure that his wife, Jane, arrived there and back safely. Aware that the forecast was calling for some pretty nasty weather later in the evening, Eric had tried throughout dinner to convince Jane not to attend tonight’s concert. He had not been successful; although they did reach a compromise much to her dissatisfaction. Eric would take her to the concert, thus ensuring her safety.

The sudden bright lights surrounding the music tent immediately brought Eric’s attention back to the present as he curved the last bend into the already-crowded parking lot. There was no chance of parking anywhere close to the tent so he chose a spot near the main gate of the festival grounds which would at least afford them a fast exit.
WHEN WE LET FREEDOM RING, WHEN WE LET IT RING FROM EVERY VILLAGE AND EVERY HAMLET, FROM EVERY STATE AND EVERY CITY, WE WILL BE ABLE TO SPEED UP THAT DAY WHEN ALL OF GOD'S CHILDREN, BLACK MEN AND WHITE MEN, JEWS AND GENTILES, PROTESTANTS AND CATHOLICS, WILL BE ABLE TO JOIN HANDS AND SING THE WORDS OF THAT OLD NEGRO SPIRITUAL, "FREE AT LAST! FREE AT LAST! THANK GOD ALMIGHTY, WE ARE FREE AT LAST!"
WHEN WE LET FREEDOM RING, WHEN WE LET IT RING FROM EVERY VILLAGE AND EVERY HAMLET, FROM EVERY STATE AND EVERY CITY, WE WILL BE ABLE TO SPEED UP THAT DAY WHEN ALL OF GOD'S CHILDREN, BLACK MEN AND WHITE MEN, JEWS AND GENTILES, PROTESTANTS AND CATHOLICS, WILL SING THE WORDS OF THAT OLD NEGRO SPIRITUAL, "FREE AT LAST! FREE AT LAST! THANK GOD ALMIGHTY, WE ARE FREE AT LAST!"
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LAST! FREE AT LAST! THANK GOD ALMIGHTY, WE ARE FREE AT LAST!"
In the following reading of Patrick Henry's impassioned speech to the House of Burgesses, the three volume levels are notated according to the font style and size. Should you find Volume 3 impossible to produce, try to make some increase over Volume 2. Give it your best shot!

VOLUME 1

VOLUME 2

VOLUME 3

THEY TELL US, SIR, THAT WE ARE WEAK -- UNABLE TO COPE WITH SO FORMIDABLE AN ADVERSARY. BUT WHEN SHALL WE BE STRONGER? WILL IT BE THE NEXT WEEK, OR THE NEXT YEAR? WILL IT BE WHEN WE ARE TOTALLY DISARMED, AND WHEN A BRITISH GUARD SHALL BE STATIONED IN EVERY HOUSE? SHALL WE GATHER STRENGTH BY IRRESOLUTION AND INACTIVITY? SHALL WE ACQUIRE THE
MEANS OF EFFECTUAL RESISTANCE BY LYING SUPinely ON OUR BACKS, AND HUGGING THE DELUSIVE PHANTOM OF HOPE, UNTIL OUR ENEMIES SHALL HAVE BOUND US HAND AND FOOT? SIR, WE ARE NOT WEAK, IF WE MAKE A PROPER USE OF THOSE MEANS WHICH THE GOD OF NATURE HATH PLACED IN OUR POWER.....THE BATTLE, SIR, IS NOT TO THE STRONG ALONE; IT IS TO THE VIGILANT, THE ACTIVE, THE BRAVE. BESIDES, SIR, WE HAVE NO ELECTION. IF WE WERE BASE ENOUGH TO DESIRE IT, IT IS NOW TOO LATE TO RETIRE FROM THE CONTEST. THERE IS NO RETREAT, BUT IN SUBMISSION AND SLAVERY! OUR CHAINS OUR FORGED, THEIR CLANKING MAY BE
HEARD ON THE PLAINS OF BOSTON! THE WAR IS INEVITABLE -- AND LET IT COME!

I REPEAT IT, SIR, LET IT COME!

IT IS IN VAIN TO EXTENUATE THE MATTER. GENTLEMEN MAY CRY, PEACE, PEACE -- BUT THERE IS NO PEACE. THE WAR IS ACTUALLY Begun. THE NEXT GALE THAT SWEEPS FROM THE NORTH WILL BRING TO OUR EARS THE CLASH OF RESOUNDING ARMS! OUR BRETHREN ARE ALREADY IN THE FIELD! WHY STAND WE HERE IDLE? WHAT IS IT THAT GENTLEMEN WISH? WHAT WOULD THEY HAVE? IS LIFE SO DEAR, OR PEACE SO SWEET, AS TO BE PURCHASED AT THE PRICE OF CHAINS AND SLAVERY? FORBID IT
ALMIGHTY GOD! I KNOW NOT WHAT COURSE OTHERS MAY TAKE, BUT AS FOR ME, GIVE ME LIBERTY OR GIVE ME DEATH!
Bill Williams willed wills and billed bills to Williams and Bills.

A most willing William enjoyed willing and billing, billing bills for the wills of Williams and Bills.

The willing question is whether Bill Williams willed for his bills or billed for the wills of Williams and Bills.

Now Williams may say he billed for the wills; however, Williams and Bills will that Bill Williams willed his bills on Williams and Bills.

The answer is that Bill Williams didn’t will Williams and Bills bills, but billed Williams and Bills for their wills.
Bob Bold and Gary Gold were holding molds that they had sold.

Now these molds of gold by old Bold and Gold, were something to behold.

“Hold the gold,” said Gold to Bold, “Too much gold will fold the mold.”

“Bold and cold,” told Bold to Gold, describing his mold as he rolled the gold into the fold for Gold to behold.

If Bob Bold sold the old gold to Gary Gold, what was sold by Gold to Bold?

As told to Bold by old man Gold, “A mold of gold, nothing less would I withhold or it would not be sold to Bold by Gold.”
Learning disabilities affects one out of every ten children. With special education, these children, who tend to possess above-average intelligence, can learn given the proper setting and correct teaching approach. Thirty years ago, a child who had difficulty learning was often labeled as stupid. Today, we know better.
Instinctively the cop groped for the edge of the aisle seat in order to get to the stage, but before he could move, the lights went back on briefly, followed by another electrifying clap of thunder, which brought even more turmoil and a total blackout. The right half of the tent roof had savagely ripped through its bindings, thereby falling down on the masses and bringing with it a deluge of water.
It is fascinating to read about or watch animals in the wild. They nurture their young, tending to their needs much as we nurture and tend to the needs of our young. While there are numerous similarities in the raising of our young by both animals and man, there is a difference. The wild animal is taught to kill for survival whereas man kills survival.
While on vacation in Jamaica, we were at a pig roast one evening, and the emcee called for some volunteers from the audience to play a game. A man named Bob jumped up. Well-built, handsome, and macho, he reminded me of the type of guy who's the life of the party or big man on campus. Dressed entirely in island garb complete with straw hat, Bob was informed that he had to crawl through the legs of one of the female volunteers. In doing so, his hat, along with his toupee, became entangled with the netted shawl the woman was wearing. To see that bald head emerging from her legs was one of the funniest moments I can remember. The crowd roared with laughter while poor Bob turned purple with embarrassment.
Glossary

**Abdominal Breathing** – breathing by means of the diaphragm and the abdomen

**Articulation** – the use of the articulatory organs/articulators to form speech sounds

**Articulators** – the organs of speech used to form speech sounds which include primarily the lips, front teeth, tongue, jaw and soft palate

**Denasality** – little or no sound coming through the nose due to colds, sinus infections or other physiological problems in the mouth or sinus cavities

**Diaphragm** – a muscular partition in all mammals separating the chest cavity from the abdominal cavity and functioning as a support for breathing

**Diaphragmatic Breathing** – breathing with the support of the diaphragm

**Diction** – the clarity and distinctness of pronunciation in speech; the intelligibility of one’s speech

**Enunciation** – the distinctness of articulation

**Habitual Pitch/Range** – the note or notes in which you speak out of habit

**Hard Palate** – the bony part of the roof of the mouth

**Inner Ear** – how you hear your voice inside your head, differing from how others recognize your voice

**Larynx** – see voice box

**Nasality** – excessive sound coming through the nose

**Nasals** – the three consonant sounds in the English language which should vibrate in the nose: m, n, & ng

**Optimum Pitch** – the one specific note in which you will find the greatest amount of resonance in your voice; see optimum range

**Optimum Range** – the extent of range in which the speaking voice displays the greatest amount of resonance
Outer Ear – how you hear your voice on recording equipment
Pharynx – throat
Phonation – the production of voiced sound
Pitch – the property of a sound determined by the frequency of the waves producing it: the highness or lowness of sound
Projection – the ability to increase your volume without shouting
Pronunciation – giving the proper sound and accent to a word or words
Range – the extent of tones lying within the full capacity of the speaking or singing voice
Register – the range of the human voice
Resonance – the intensification and enrichment of a voiced sound by supplementary vibration in the chest, pharynx (throat), larynx (voice box), mouth, and nasal cavities.
Resonators – five cavities in the body in which sound vibrates: the chest, throat, voice box, mouth, & nose
Soft Palate – the movable soft tissue fold suspended from the hard palate in the back of the mouth also referred to as the velum
Timbre – the characteristic texture or quality of the speaking voice
Trachea – the windpipe connecting the larynx with the bronchi serving as the main passageway for air into the lungs
Velum – see soft palate
Vocal Cords – old term for vocal folds; see Vocal Folds
Vocal Folds – very thin membranes that come together and form a small slit or opening when air passes between them, resulting in vibration which produces sound
Voice Box – tube-shaped organ in the neck between the pharynx and the trachea which houses the vocal folds; larynx
Volume – the degree of loudness or softness of sound; the intensity of sound