

EFFECTIVE SPEAKING II.2nd. 2 hoursINTRODUCTION

## 1. Effective Speech is of Vital Importance.

When we realize that speech, spoken and written, is the medium by which we must convey our ideas; that it is the only vehicle for communication of truth; that society, individually and collectively is every moment swayed and molded by it; that it is, in fact, the very foundation of intellectual and moral progress, the question of its effectiveness is seen to be of vital moment.

The question becomes of even greater concern when we consider how much of speech fails of its purpose. The teacher seeks to impart his knowledge and discovers that his pupils do not comprehend; the preacher discourses patiently to his congregation but fails to influence; the lawyer talks earnestly to the jury, but loses his case, and this although the teacher has important history to impart, the preacher golden truths, the lawyer unquestioned facts.

*part of mouth*

## 2. Effective Speaking is an Art.

The main reason for this is the failure to realize that effective speaking is an art, and art founded upon the science of psychology, an art the mastery of which demands the same earnest thought, the same persistent practice, the same careful technique as the mastery of painting or music. The common error in regard to speaking is the assumption that all that is necessary is to have something to say. This is utterly false. Unless that 'something to say' is said in accordance with the laws of the human mind which govern conviction, it might as well be spoken to the winds.

To cram our minds with a knowledge of truth and beauty and then not to free the channels of communication and expression through which, in the act of sharing, we assimilate and recreate that beauty and truth is to stultify the fountain at its source.

THE VOCAL INSTRUMENT.

The Human Voice is the product of a human instrument, a fine instrument, a magnificent instrument, an instrument with which we may learn to play all the melodies of life. Voice Culture should always include a knowledge of that instrument. Effective use of it can be achieved only by practice. As with the piano and the brush directions and instructions can be given; the work must be done by the student.



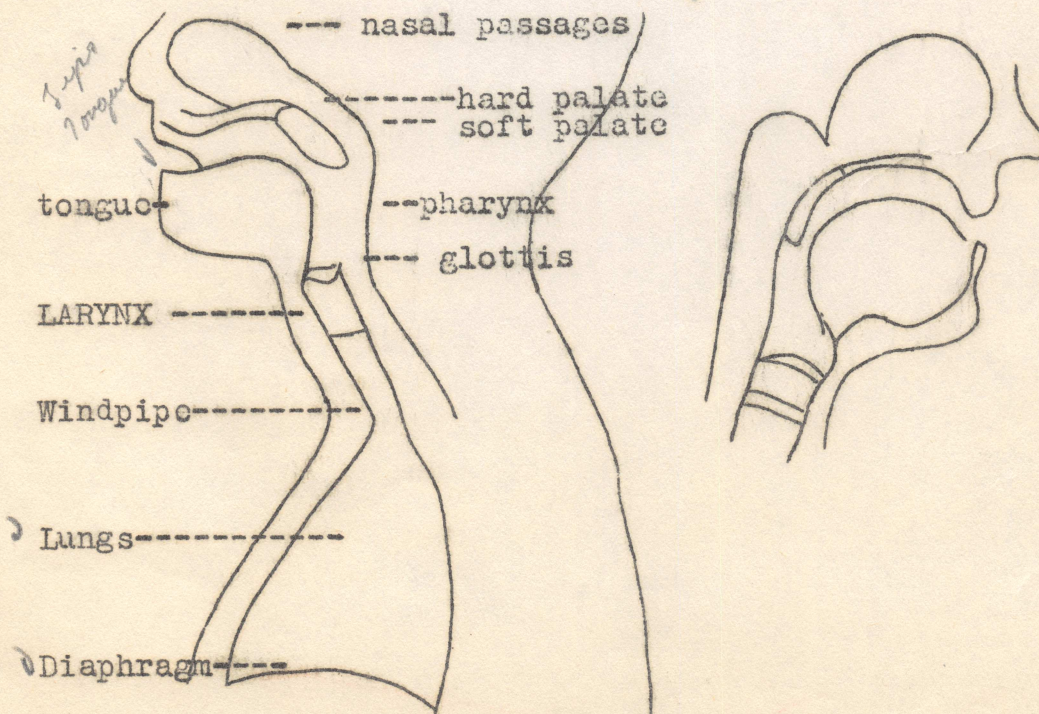
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The LUNGS constitute the bellows of the voice. They are enclosed within the Chest. They are moved by the DIAPHRAGM.

The BREATH, driven by the diaphragm moving the lungs, ascends through the WINDPIPE or TRACHEA.

On the top of the windpipe is the LARYNX, the VOICE BOX. Its cavity is subject to infinite modification, resulting in pitch. The opening out of the larynx is the GIOTTIS. It may be closed, fully opened, or contracted to any size. The passage from the larynx to the mouth is called the PHARYNX. The roof of the mouth, the HARD PALATE, is the sounding board.

The SOFT PALATE is a bit of tissue hanging down from the rear of the hard palate. Behind and above it is the entrance to the nasal passages. When the soft palate is raised, the breath and sound cannot pass into the nose; when it is lowered, they do. The soft palate acts as a door, closing either the mouth passage or the nasal. In speech the Tongue and the Lips change the contour of the mouth, thus changing the sound.





EFFECTIVE SPEAKING II.2. The Voice Can Be Improved.

Next to that primary instinct, the instinct for self preservation, the strongest impulse of the human heart is for self expression. The failure to provide simple and natural means of self preservation has led to the American anarchist. The failure to provide for the training of the simple and natural means of self expression has led to the American voice.

How many would waste the time they do waste in idle gossip, if they knew that they could adequately express half the worth-while ideas they conceive but dare not utter because their instruments are undeveloped and uncontrolled, and they know that they will betray them. What musician would consent to play upon a piano that he knew was not only poor but also out of tune.

We should be grateful that nature's kindness in regard to the voice is the same as in respect to all other organs. She has generously given to it a capacity for growth and for refinement.

3. The First Step.

Our first step then to put the voice into proper condition for use is (A) to support, (B) to free, and (C) to reinforce the tone which is to be converted, not into slovenly, careless gossip, but into beautiful and effective speech. Let us examine a tone in the making. I am moved by a sudden thought. I desire to share it with you. What is my first step? I BREATHE.

BREATHING.A. Supporting the breath.

He who would speak must breathe. He who would speak with effect must learn to breathe properly, freely, naturally. (N. B. Do not confuse 'naturally' with 'habitually'; they may be opposite terms) The pump, the diaphragm, must be put in working order. It must be mastered. True tone must be supported by breath forced from full lungs by the free action of the diaphragmic muscles.

diaphragmatic

EXERCISES for Supported Breath.

- (1) Lie down and breathe as naturally and as easily as in sleep and note that the predominant activity in natural breathing is in the middle of the body.



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- (2) Draw an imaginary line from the top of one pelvic bone to the other. Place one hand above the line and one hand below. The hand above should move, and the hand below should not. Say "Ho! Ho!" and feel the diaphragm bounce. (In natural, spontaneous laughter the action is in the diaphragm.)
- (3) Take in a deep breath and then very gradually exhale through the teeth with an "s" sound.
- (4) Read an entire stanza of a poem with one breath. Repeat, relaxing the diaphragm at the end of each line.
- (5) Read a paragraph with one breath.
- (6) Lie upon your back on the floor. Without bending knee or raising the head lift feet until lower limbs are at right angles with the body.
- (7) With hands clasped behind head and heels on the floor raise body at right angle with lower limbs.

EXERCISES for corrections that affect breathing.

- (1) Sometimes the chest is sunken. This interferes with proper breathing. Do the following to strengthen the muscles of the breast bone.

Place the fingers on the breast bone, inhale, snap.

- (2) Round shoulders interfere with correct breathing. Straighten up. Keep straight. If necessary wear shoulder braces until correction is permanent.

Important Suggestions.

Never eat before speaking. If you do, you are likely to find yourself gasping for breath.

Never allow yourself to make a noise when breathing.

Force the diaphragm forward until it tightens your belt from the inside. Keep belt tight at all times, relieving all tension on the voice interference from the diaphragm to the top of the head. At first this may cause a feeling of outward pressure in the back of the lungs, but it will disappear as the muscles strengthen.



EFFECTIVE SPEAKING II.B. Freeing the Breath.

In learning to support the tone we have gone far toward ~~freeing~~ it, but anyone who has spoken for any length of time without proper support has forced the tone from the throat by tightening the muscles there and closing the channel thus creating conditions which must be reformed by steady, patient practice. To do this we want not effort, but lack of effort, utter passivity from the point where the breath strikes the vocal cords to where, as a tone, it is molded into words.

Nervous tension registers itself more easily in the muscles about the mouth and throat than anywhere else; so the habit of speaking with the channel only half open is quickly formed. The more emphatic one grows in argument the higher and higher the uncontrolled voices become, and incidentally the less convincing. This is true of all excitement. The nervous tension accompanying it constricts the throat, and the result is a closed passage. We must learn to refer this tension to the diaphragm.

Under the influence of any emotion take a deep breath. This will open instead of closing the throat. The tone will grow full, deep, and round instead of high and harsh. Full, deep, round tones carry twice as far as high, harsh, breathy ones. Fix the habit of referring all nerve tension to the diaphragm and never to the throat.

C. The Tense Jaw.

But we can not stop with the throat; there is the tense jaw to be dealt with. If set, it causes the tone to squeeze itself out, sounding thin and hard. Again the cure is surrender and not effort. Let the jaw drop as a dead weight; let it go.

D. The Unruly Tongue.

And still the channel may not be open. There may still remain the unruly tongue which refuses to lie flat in the mouth, but insists on rising up when we speak and opposing itself in a little mound at the back of the mouth. Over it the tone must then creep, or be thrown back into the throat. Its opposition must be fought, patiently, persistently, and steadily until it is conquered.

Exercises to Free the Tone.

- (1) Take a quick breath through the mouth. Repeat.
- (2) Yawn, noting the sensation.
- (3) Start a yawn, but, just before the throat breaks into it, stop, and instead of finishing say "One", prolonging the sound. Repeat with four, then No, or loop, or dove. Repeat using single, full-swelled monosyllables.



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- (4) Repeat with ah, oh, you, ce, and eye.
- (5) Drop the head on the chest. Raise the head but not the lower jaw and repeat above exercise.
- (6) Drop head, raise head, but not lower jaw. Shake the head until you feel the weight of the lower jaw. Continue until the lower jaw seems to hang as loosely from the upper jaw and to be shaken by it, as your hand, when you shake it from the wrist, seems to be commanded by the arm with no volition of its own.
- (7) Place your fingers on either side of your head in front of the ears at the conjunction of the jaws. Open your mouth with intention; then think the word "No," and surrender the jaw to the formation of the word, noting the result.
- (8) Mirror in hand, stand with a good light on the open mouth, concentrate eyes and thought on the back of the tongue. Yawn, drawing in the breath and make your thought draw the back of the tongue down into a little hollow.
- (9) Touch the back of the tongue with a silver knife as you think or say, ah.
- (10) Repeat the syllable la, la, la, la, thinking the back of the tongue down, or if necessary, touching it.
- (11) Throw the head back until it is so loose that it feels as though it will drop off, every muscle and tendon of neck and head completely relaxed. Draw the chin down preserving the entire relaxation. Preserve this head poise at all times.
- (12) Say "good", "K"
- (13) Open the mouth as wide as possible until the lips draw; then close. Repeat.

C. Re-enforcing the Breath.

This is the third step. It is again a freeing process. Musical instruments (the violin, drum, piano, accordeon, etc.) are hollow, so that tone can be forced into the open space for amplification. In the human instrument tone is formed in the larynx and is re-enforced in the hollow chambers of the head. The average adult head contains 22 cubic inches of hollow space in the nose, frontal bone, cheek bones, and mouth cavity. This time we are to free these cavities, to use their walls as sounding boards, so that the tone will issue resonant, bell-like, with the carrying power that resonance alone can give.

Strength is a requisite of all art; nothing is more irritating than to sit and try to listen to a thin, weak voice that can not be heard, and nothing is more useless than to attempt to



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teach or preach with such a voice.

Public Speakers Should Have Three Voices.

1. The Private, Conversational Voice.
2. The Public Speaking Voice.
3. The Singing Voice.

The Conversational voice differs from the Public Speaking voice in (1) volume, and (2) in the length of the vowel sounds. In the latter the volume must not only be increased, but also the vowel sounds must be held longer. The length of these sounds depends upon the size of the hall or room in which one is speaking.

If the hall is large, the volume must be increased, and the vowels must be prolonged. If the hall is small, the volume may be only slightly enlarged, but the words must still be spoken more clearly and more slowly than in conversation.

To attempt to make a public speech in an ordinary conversational tone is as ridiculous as it would be to converse in a singing voice.

To be sure that you are being heard, always speak to someone in the back row. Watch to see if they hear.

Exercises for Re-enforcing Tone.

- (1) Think the sound of "oo". Let it grow slowly in thought, filling and flooding the entire face. Let it press against the face, expand the nostrils, become alive between the upper lip and the eyes, fill the head cavity, and strike the forehead, the eye sockets, in fact the walls of all the cavities.
- (2) Then begin with closed lips a humming note, m-m-m-m-m- open the mouth into "ah" - repeat over and over, m-ah, m-ah, m-ah. Do not let the tone drop back as the mouth opens; keep it forward behind the upper lip, cheeks, and brow.
- (3) Place hands upon nose and brow. Repeat "no", "nine", "men"; over and over, increasing head vibrations to the limit. Repeat all the vowels without lip movement, until cheek, nose, and forehead all vibrate.
- (4) Practice with closed lips - no-ne-ne-ne, u-ung-hung-ung-ah-la-al--la-, lo-lah-loo-, ne-nah-noo-.



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- (5) Practice, prolonging vowels, listening to vibrations -
- (a) Rise, crowned with light, imperial Salem rise!  
Exalt thy towering head and lift thine eyes!  
See Heaven its sparkling portals wide display,  
And break upon these in a flood of day!
- (b) All hail, triumphant Lord!  
Heaven with hosannas rings,  
While earth in humble strains  
Thy praise responsive sings!  
Worthy art thou, who once was slain,  
Through endless age to live and reign!
- (c) That day of wrath! that dreadful day!  
When heaven and earth shall pass away!  
What power shall be the sinners stay?  
How shall he meet the dreadful day,  
When, shrivelling like a parched scroll,  
The flaming heavens together roll,  
And louder yet and yet more dread  
Swells the high triumph that wakes the dead!

N. B. The softest tone must be large enough to be heard in the back of the room in which you speak. All the others must be in proportion to it.

The condition of the entire body has much to do with strength of tone. A speaker must be completely rested before speaking. That will lessen the strain on the vocal instrument and the extra power required to impress and to be heard will be used to strengthen thought instead of to force tone.

### III. ARTICULATION

Articulation is the act of forming and joining together the consecutive syllables or elements of words, phrases, and sentences. It demands the correct, free and agile use of the articulation parts of the vocal instrument: the tongue, the lips, the teeth, the hard palate, and the soft palate. If distinct and accurate, it adds to the voice not only understandableness, but also charm and carrying power.

Distinct articulation is hindered by -

1. A rigid jaw.
2. Lips tight and immovable.
3. A tired tongue.



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Its principle defects are -

1. Obscurity - blurred syllables.
2. Omissions - omitted syllables.
3. Feebleness - weak syllables.

General principles

1. Always place the mouth in proper position before beginning to speak.
2. Never be afraid to use jaws, lips, and tongue freely and easily.
3. Keep lips well apart. Do not mumble. Do not direct words through the nose.
4. Never hurry over words. Do not pour syllable over syllable.
5. Do not melt sound into a mass of confusion.
6. Learn to speak slowly, deliberately, clearly, rounding out all vowels and giving to all consonants their full value and significance.
7. N.B. A vowel is a free and unobstructive flow of vocalized breath. The English language has eighteen vowel sounds that give color and music to the voice. They belong to two families according to their formation:
  - (1) the Tongue Family: "a" as in father, shall, care, and fate; "e" as in met and she; "i" as in life and it.
  - (2) the Lip Family: "a" as in all, "o" as in off, old, and hoo; "u" as in sun, full, and tube; "oi" as in voice "ou" as in hour. A diphthong is a union of two vowels in one syllable: fear, out, oil. A consonant is a flow of obstructed breath which may or may not vibrate. There are twenty six consonant sounds of which all but l, m, and n are nonsyllabic.

Exercises in Articulation.

Stand before a mirror. Avoid all tendencies to (1) talk too far back in the throat or to swallow the voice, (2) to run syllables together or to slur sound values, (3) incorrect formation of vowel sounds. The purpose of these exercises is to impart flexibility to the articulation organs.

For the Jaw.

- (1) Yawn. Say "lawl".
- (2) Close the mouth. Drop the lower jaw by completely relaxing the muscles until you can insert two fingers between the teeth. Close jaw. Repeat slowly.



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- (3) Repeat without inserting the fingers. Speed up until the jaws are swinging loosely and rapidly open and shut.
- (4) Sound the letter "I". Each time you drop the jaw say, Yah. Begin slowly; quicken the pace until it is rapid.
- (5) Move jaw lazily up and down, forward and back, from side to side, saying ah-goo, e-do, edee, etc. etc.

For the Lips.

- (1) Close the teeth. Extend the lips as far outward as possible in a circular form, tensing the lip muscles. Relax and allow to return to normal. Repeat faster and faster.
- (2) Keep teeth closed. Widen mouth by drawing corners as far back as possible. Combine exercise 1 and 2.
- (3) With teeth still closed open the lips and draw the mouth open as far and as widely as possible.
- (4) Repeat slowly and accurately; then repeat more and more rapidly using long vowel sounds -  
bi-bi-bi-ba-ba-ba-ba-be-be-be-be-bo-be-bu-bo-be-be-

For the Tongue:

- (1) Fold, grove, and roll the tongue. Make a lapping movement; trill; then rol r-r-r-r-.
- (2) Repeat: do-dit-dit-dit-dit- dit-do. la-lah-le-le-lu;  
mah-pah-bah-me-ve-fe-if; te-te-te-te-ti-ti-ti-ti-  
tu-tu-ta-ta-ta-te-tu-to-ta-to-tu.

For the Palate.

- (1) Repeat: ke-ko-ke-ko-; ki-ki-ki-ki-; ke-ke-ke-ke-  
ku-ku-ku-ka-; ka-ka-ku-ke-;

For combination of organs.

Pronounce four: Foo-wer. Two sounds as in 'you were'.  
 Pronounce five: Fi-ve. Say as you say, 'you live.'  
 Pronounce seven: Not two syllables, but prolong the v sound.  
 Pronounce nine: Be sure you come down twice.

For Words:

How they ~~tink~~, tinkle, tinkle,  
 In the icy air of night!  
 While the stars that oversprinkle  
 All the heavens seem to twinkle  
 With a crystalline delight!



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Under his spurring feet the road  
 Like an arrowy Alpine river flowed,  
 And the landscape spread away behind  
 Like an ocean flowing before the wind.

Amid the mists and coldest frosts  
 With barest wrists and stoutest boasts  
 He thrusts his fists against the posts  
 And still insists he sees the ghosts.

For Sentences.

It is not what we earn, but what we save that makes us rich.  
 It is not what we eat, but what we digest that makes us strong  
 It is not what we study, but what we remember, that makes us  
 useful.

Black brawling brooks break babbling by their bounds.  
 The painted pomp of pleasure proud parades.  
 Judge and jury adjourned the judgment.  
 This thread is thinner than that thistle there.

Read aloud daily two or three chapters of the Bible, giving  
 special thought to enunciation and pronunciation.

N.B. Do not be over fastidious in public. Enunciation should  
 never attract attention to itself.

It has been pointed out that men and women of no outstanding  
 beauty of face or figure sometimes possess that elusive  
 quality called charm, and that this is, in many cases, a  
 matter of voice. If you would acquire this, avoid tones that  
 are monotonous, high-pitched, rasping, snappy, irritating  
 bored, or nasal. Cultivate a voice with a "smile", full of  
 life and color, tender, resonant, caressing.

V. Quality of Voice.Eight Types or Kinds of Voice.

A multitude of adjectives have been used to characterize  
quality of tone. It has been called hard, soft, sweet, rough,  
 round, dignified. Voice culture distinguishes and names at  
 least eight types.

*A question of rest*  
 1. The PURE *here*

This is the conversational voice untouched by passion or  
 sentiment. It is used in ordinary conversation and in the  
 expression of what is light and agreeable. As soon as it is  
 colored by anything of emotion, pain or pleasure, it is gone.



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Ex. He spent a quiet evening at home.

Her voice was sweet and low, an excellent thing  
in a woman.

II. THE OROTUND.

This is the voice that conveys emotion, animation, joy, conviction, pleading, largeness, grandeur. It is the true preaching voice. Its tone is pure but greatly magnified. It expresses solemnity, reverence, sublimity. It can be cultivated by visualizing and attempting to portray the majesty of the unfolding thunder storm, the wild surging of the stormy sea, or the inspiring grandeur of the mountains. The tone is large and deep in resonance.

Ex. Animation.

Awake my soul! stretch every nerve!  
And press with vigor on!  
A Heavenly race demands thy zeal,  
And an immortal crown!

Joy.

Hark! the herald angels sing,  
"Glory to the new born King!  
Peace on earth and mercy mild,  
God and sinners reconciled!"

Grandeur.

The seas shall waste, the skies to smoke decay,  
Rock fall to dust and mountains melt away,  
But fixed His Word, His saving power remains!  
Thy realm shall last! Thy own Messiah reigns!

Conviction.

When adversewinds and waves arise,  
And in my heart dependence sighs,  
When life her throng of care reveals,  
And weakness o'er my spirit steals,  
Gratefully I hear the kind decree,  
That as my day my strength shall be!

Pleading.

Return! O Wanderer return!  
And seek thy Father's face!  
These new desires that in thee burn  
Were kindled by His grace!

Return! O Wanderer return!  
Thy Saviour bids thee live!  
Go to His feet and grateful learn  
How freely He'll forgive!



EFFECTIVE SPEAKING IIReverence.

"The heavens declare the glory of God and the firmament showeth His handiwork. Day unto day uttereth speech, and night unto night showeth knowledge. There is no speech nor language where their voice is not heard."  
Psa. 19:1-2

Sublimity.

When I am standing on a mountain crest,  
Or hold the tiller in the dashing spray,  
My heart bounds with the power of the sea,  
And plunges in the wild ride of the night!  
Flaunts in the teeth of tempest the large glee  
That rides out storm and welcomes foe to fight,  
Rejoicing in the wind that stings and thrills,  
Comrade of ocean, Playmate of the hills.

III. THE ORAL.

This is the expression of weakness. It is usually made on a high pitch with the resonance in the front part of the mouth. Make any one of the vowel sounds, speaking faintly, trying to make someone hear you across the room. The thought of throwing the voice will lift the pitch, and the weakness will combine to give the oral quality.

Ex. The little child lay dying; he looked up into his mother's face and smiled. "Mother," he said, "I am going home."

The coward is so weak that he cannot even say, "No, thank you."

And he said unto his father, "My head, my head."  
II Kings 4:19

IV. THE ASPIRATE.

This is a breathy whisper expressing awe, suspense, and secrecy. It is resonant in the mouth. It indicates caution, apprehension, alarm, sometimes the desire to speak but not to be heard by someone who may be listening. It is made by a combination of breath and tone. It is used in fear and wonder.

Ex. I heard the trailing garments of the night  
Sweep through her marble halls!  
I saw her sable skirts all fringed with light  
From the celestial walls!



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Behold the bed of death,  
 This pale and lovely clay!  
 Heard ye the sob of parting breath?  
 Marked ye the eyes last ray?  
 No! Life so sweetly ceased to be  
 It lapsed in immortality.

Shepherd: It is a light from Heaven!  
 And see! The glory of the Lord  
 Shines round about!

Second Shepherd: I am afraid!

Third Shepherd: And I!

Shepherd: It is the Angel of the Lord!

V. THE GUTTERAL.

Is a tone compressed and resonant in the throat passage.

Ex. And Esau hated Jacob because of the blessing wherewith his father blessed him, and Esau said, "The days of mourning for my father are at hand; then will I slay my brother Jacob."

Then Jezebel sent a messenger unto Elijah saying, "So let the gods do to me, and more also, if I make not thy life as the life of one of them by tomorrow about this time."

The sons of Eliab said, "We will not come up! Is it a small thing that thou hast brought us up out of a land that floweth with milk and honey to kill us in the wilderness? We will not come up."

VI. THE PECTORAL.

Is a harsh tone with resonance in the pharynx chamber, deeper than the Gutteral. Both of these tones are displeasing, due to the severe contraction of the vocal passage in forming them. All of the passions which act severely upon the muscular system, drawing or contorting it (extreme awe, horror, malice, hatred, revenge, dread, scorn) are expressed by these voices. Tighten the muscles of the entire body as if in anger; hold the throat muscles rigid.

Ex. Curs'd be my tribe if I forgive him!  
 With all my soul I loathe his sin!

VII. THE FALSETTO.

It is used in imitation and burlesque, produced by carrying the voice beyond its natural pitch in a rising slide. The result is a small, thin tone, peculiar and sometimes funny. It is used to impersonate children and an echo.

Ex.: Hello. Hello. (echo) hello -- hello --