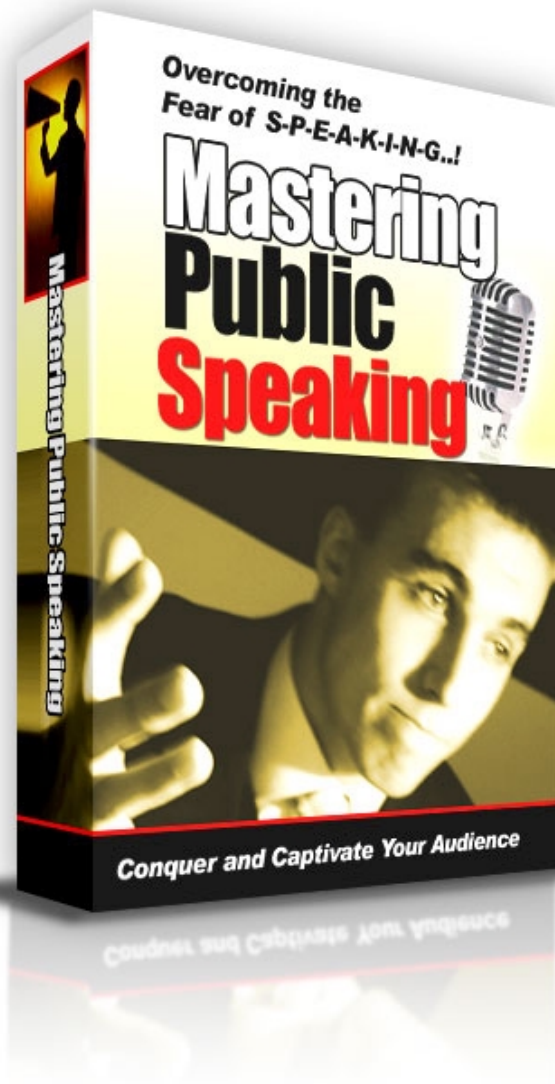


Overcoming the Fear of S-P-E-A-K-I-N-G..!

**MASTERING Public Speaking  
and Conversational Speaking**

Practical Guidelines for Breakthrough  
Performance

Unlock the That Public Speaker in YOU!



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## Introduction

Many of us are interested in mastering the art of being and becoming a master of public speaking or speaking in public at a variety of formal and social events. This interest is increasing in recent years and people hone, harness and refine their skills. Engaging, shaping and influencing audiences all around, is what is at stake here. Sounding confident, convincing and speaking with energized speech is paramount, regardless of the context. For business, social and public life, it is a core skill and almost an entry-level prerequisite these days to be deemed 'successful'. If you have interest in improving your public speaking, then this is the ultimate practical guide for you.

There are lots of information regarding public speaking in the public domain. We felt it fit to give some structure and added direction to it.

Some might argue that portions of the book are too vague and generalist. This is deliberate, it is written in a tone that encourages and recommends certain things, practice and actions, rather than a theoretical analysis of what it is and why it works. It is a comprehensive hands-on, practical guide to use to enable YOU to make some of the changes and improvements yourself. In process and as you progress, you will discover your own inner strengths as well as the areas that you would want to develop over time.

Variety is the spice of life and we suggest lots of it. Vary your daily 15 minute routines and shuffle the exercises around to custom-fit your individual, personal needs and requirements. All areas and aspects can do with some focused and targeted practice. Give close attention to areas like: deep breathing, voice and sound articulation and the use of your voice or instrument.

Up to 45 minutes daily can be dedicated to verbal expression exercises, projection and practice out loud.

For the first week, new habits take time to form and establish themselves, so we suggest starting off by deep breathing exercises. This will help you relax and also become aware of your voice and activity, what makes you nervous and so on. Only practicing inhaling and exhaling deeply repeatedly for about five minutes every day is all

it will take! Breathing from deep within you will become second nature before you know it. You can do it as you go along your daily business and execute your tasks and routines in and around the house and office. Ensure that you are relaxed and keep your mouth closed at all times when doing these deep breathing exercises. Take on a new breathing exercise every week and you will soon start reaping the rewards of more controlled breathing and this is a wonderful calming technique if you are a nervous speaker.

If you are focusing in on the area of sounds and articulation, then a set of syllables will be the logical starting point. A variety of combinations in different sequences will help you out here. First focus on getting the list right and then speed things up a bit. See how fast you can go, improving both speed and accuracy as you go along. Again they will become almost automatic before you know it. You will remember them better and have instant recall after a while. You will have a nimble and able verbal and vocal tool and utility at your disposal before you know it! Responsive, flexibility will enable you to speak faster and better, with more confidence, moving your lips, palate and tongue with much more ease and satisfaction.

Discovering and honing the character of your voice will typically take a little longer. Still try and stick to one exercise in this category each and every day.

You will be done and well on your way with this development path of yours in about seven weeks. In order for you to cover all these areas and aspects some time and committed effort over the next 49-50 days will be required. Do you have what it takes? Well the milestones and review at the 50 day mark will speak for themselves. Time will tell. Our best and only advice: practice, practice, practice!

Non-verbal cues and the use of gestures can be an immensely powerful tool to have in your arsenal. Gradually over time you will be able to practice these every day for a few minutes in front of a mirror. You have to 'retrain' yourself to an extent to make your movements more natural and less distracting. More subtle movements, almost without thinking will complement what you are saying and not have your audience wondering or distracted by your gestures and movement. Ensure that you look at some of the instructions in the exercises specifically and follow them step-by-step and exactly as they are laid out and described here for the ultimate result.

For content and research for your speeches, make notes, read as much as you can and highlight what stands out for you and that you remember most. Try and be as original as you can in what you write. It could benefit you a lot to take the time to memorize some of the shorter extracts, even full portions for later. You are building your own reference library and repertoire as you are going along and soon it will become a fountain that you can easily and naturally draw on.

The discipline for a daily exercise time is essential. More essential, what you are effectively doing with that time. To get you started, 15 minutes will go a long way to get some of the introductory and preparatory work done and under your belt. Allow some extra time for yourself to work on the things and areas that you have identified as important.

Have your own personal plan of methodical, gradual action over time. Route-markers, guidelines and milestones are great ways to track your progress. Follow the instructions very closely and carefully. Go as slow or as fast as you are able and comfortable. Work and build on your daily progress. Keep raising the bar and drive yourself for improvement and results.

Create a checklist or diary of accomplishments, daily milestones and practice every-day for life. This will become part of your lifestyle and habits. Again, keep discovering and honing new aspects of your voice and speaking that you did not notice, pay attention to or necessarily used before. Use the nuances and tones in your unique voice, which is part of and telling of you. Guard against mediocre results and/or compromise for the sake of moving ahead. Set a personal standard or excellence and work towards it every day.

We will now get straight down to some of the more practical routines and practice sessions to set you off on a good start and development path enabling and mastering public speaking for yourself.

Good luck on your transformational journey and here's to celebrating your success and results that will follow from your investment, time and effort! All the best...

## Part I – PREPARING FOR , TAKING AND BEING IN CONTROL

The nuts and bolts of speech: Paying close attention to all vocal elements: Enabling Breathing, Harnessing your vocal physical utilities, Vocal routines and care

### *Setting the stage and getting ready with ...*

#### *Mouthfuls of Air (inhaling and exhaling, taking deep, relaxing breaths)*

If you have interest in honing your vocal instrument for public speaking, you need to start with the foundational element, namely the currency of speech known as 'breathing'. Learning how to take, control and manage it effectively is essential and a basic skill to master for any and every student of public speaking.

If you breathe through your nose, the air that you take in is purified and when it reaches your lungs and leaves your lips, it can be optimized and leveraged in full.

If you do this regularly, you will counteract some of the discomforts so common in public speaking, like dry mouth, cough and even sore throat. Try and get as much fresh air as you possibly can and take some cleansing breaths through your nose before you start. Fill your lungs and exhale through your nose. Think, in with the good, out with the bad. The premise is really simple and the reward is HUGE!

Proven public speaking discipline and research, advocates the abdominal breathing technique which entails breathing but from the inner walls of the diaphragm as the best way to breathe and enable speech. Not only is it natural it is also most effective inhalation technique to optimize the air we have and utilize it well. By using this technique the vocal organs in questions, the diaphragm and the lungs are relaxed and ready, used to its full capacity. If you breathe by mainly filling your lungs and chest area, you are not reaping the full benefit of the air your breathy to enable speech.

Positioning for this exercise would have you:

- Standing relaxed, easily and naturally
- With good body posture and standing tall and upright
- Your chest area will be engaged in breathing and your shoulders lowered (not anxiously raised!)
- Hold your chin relaxed and level
- Stand with one foot slightly forward (left of right that is up to you, whichever you feel most comfortable) to stabilize and balance yourself. Place your heels at a 45-degree angle and keep your knees straight Place the full weight of your body on your toes
- Place your arms at your side

**BEFORE STARTING ANY OF THE EXERCISES, IT IS EXTREMELY IMPORTANT THAT YOU MASTER THE BREATHING TECHNIQUE AND BASICS – GIVE THEM EACH A TRY...**

### **A VARIETY OF BREATHING EXERCISES**

1. **Cleansing breathing through your nose.** Place your right thumb on your right nostril. Close it totally, firmly, but gently. Do not apply too much pressure. Now inhale slowly and fill your lungs to its full capacity. Change your hands and close your left nostril while exhaling slowly through the right nostril until there is no air left. Repeat with the reverse, starting with the thumb now closing the left nostril. This will raise your awareness and the importance of breath in speech, which most people tend to ignore. The stronger your mastery of this basic technique, the better your speaking will be! Without even a word spoken, you have taken strides already in improving your speech.
2. **Breath-holding exercises:** While counting upwards from one to five, inhale deeply through your nose, lungs and diaphragm. Now keep the breath in until you count to five in your minds-eye. Release the breath slowly You can increase your counts, to 7, 9, 10, 15. Try and raise your capacity. As a cautionary note: **YOU SHOULD CEASE IMMEDIATELY AT THE SLIGHTEST SIGN OF A DIZZY FEELING.**
3. **In-the-moment breathing** or ‘Instantaneous breathing’ or Draw in air by inhaling quickly and with immediacy, through your

nostrils and your mouth. Do so deeply and fully. Exhale quickly and equally instantly. Repeat it a couple of times.

4. **Moderate enabled ABS or 'abdominal breathing'**. You're your time and inhale breaths of air slowly through your nose. Gradually, slowly, start filling your cavities with air and expanding first the abdomen, then the chest. Go to your full capacity or filling with breaths for air until you feel like you want to burst! With short spurts of exhales quickly release the air until all parts of your body are back to normal. Repeat the process, doing it now through your mouth.
5. **Drinking air through a straw and blowing it out**. Imagine yourself sipping the air slowly through a drinking straw until you are totally filled up with air and breath. Then try sipping in some more and drawing more air into your body. It will take some effort and strain to do at first. Breathe out by simulating the 'ah' sound (like is father). Keep this release of breaths as deep and long as you feel and are able.
6. **Whisper-counting**. To get yourself started with this technique, start by inhaling gradually and quite deeply, to capacity. As you exhale count to fifty in increments of 10 (10, 20, 30.. ) and repeat it a couple of times.
7. **Moving and using your breathing muscles**. (most of us do not know how to) Start by breathing normally. Then inhale deeply. Hold your breath and expand your lungs by using the muscles. You might feel some strain and effort. Exhale slowly and gradually, releasing the breath easily and normally. Now inhale and force the air into your lungs and move your chest area up in the process, keeping the air in your lungs and hold. Now exhale.
8. **Controlled breathing and whispering** Take a deep breath and count upward in tens (10,20,30, 40, 50) in a whisper then exhale in the same way in a whisper exhausting all the air your can with each metric passing by. Repeat it a couple of times.
9. **Flat on your back breathing method**: To push the envelope and raise the bar of your prowess and mastery, try all these exercises lying flat on your back without supporting pillows. On the floor is best. What do you feel that is different?

**10. Quick, speedy or rapid-release breathing.** Take a deep breath and exhale. On the next breath., really take a deeply inhaled breath. Fill your lung capacity, breath fully and deeply... all the way in. Now release your breaths, small ones, rapidly through your nostrils as is panting. Exhale air through your mouth slowly. Rest and repeat a couple of times.

**11. Reaching high up for the sky breathing exercise:** Put your hands together and raise them gradually and slowly above and over your head, trying to reach as high as you can go, filling your lungs and inhaling deeply as you go along. **DO THIS WITH YOUR HEELS NOT LIFTING FROM THE FLOOR.** Allow your arms to gently release to your sides as your breathe out and release the air.

**12. TO TOP THINGS OFF...** Inhale deeply as you slowly raise your shoulders upward. Keep inhaling all the way in until you are filled to capacity. Keep your hands and arms at your sides, hold your breath, slowly but firmly raise the shoulders up and down five times without letting of your breaths of air. Then, slowly release the air and breathe normally.

### **A VARIETY OF RELAXATION EXERCISES**

- 1. Both your arms.** Stand relaxed and upright. Place your hands to your sides and lower your shoulders. Relax and release the arms, let them hang Inhale deeply and raise the arms until they are way above your head. There should be no straining at this point. Hold your breath and reach and stretch as high as you can and are able to go. Exhale and lower your arms again.
- 2. Both your hands.** Do the same procedure as for the arms, but clasp your hands together, when you reach above your head position. Next start gently rocking, swaying and moving them side to side as you keep breathing in and out.
- 3. Shake it up!** Moving your whole body. With your head and neck very much relaxed, shake your whole body vigorously as if having spasms. Move every muscle and every part of your body
- 4. Drunken-Walking.** Imagine what it would be like to walk like

someone under the influence. Next relax your whole body and imitate this pattern of behavior. Relax all your muscles and see how far you get!

5. **Your hips and waist.** Place your arms to your sides, relaxing the head and shoulders as well and start revolve at the waist, rotating your hips. Reverse and go in the other direction.
6. **Your air and breaths.** Inhale and exhale as normal. Raise up your arms on the next inhale (still relaxed) and now hold your breath and your arms at this horizontal position. Try and reach and stretch as far as your arms will let you go. Slowly exhale and return to resting position.
7. **Your Posture and Position.** Drop your head downward to your chest and your arms drop down as if to touch the ground. Relax your body. Your posture should however be straight. Now gradually come back up and slowly move back to a fully upright position and inhale deeply all the way up. Raise your head last and exhale in a long cleansing breath.
8. **Both your feet.** Put one foot slightly forward as if taking a step or lunging. Placing all your weight on this forward foot, have the back ward foot lightly touching the floor, (keep it there throughout the exercise). Next, slowly raise one arm while inhaling deeply and reach out as far as possible. Relax and reverse your position. Do this a couple of times.
9. **TRY Yawning.** This is a great way of finishing off your routine. Imagine and imitate yourself yawning a long yawn and while you are inhaling, ,slowly raise up your arms and stretch and relax (as if waking up) Repeat this movement a couple of times.

You will tap tremendously into the energizing qualities and rewards of these exercises and practice sessions, if you hold some positive and suitable thoughts or goals in minds.

You can also try and envision the parts of your body that you are using and simulating.

## **VOCAL ORGANS**

We will take a quick look at the different physical aspects of your vocal utility and talents. Our bodies are wonderful enablers of our speech process and outcome. There is great interplay of a couple of individual and collective 'organs' if you will, to effect speech. We take a quick, brief overview at some of them.

NOTE: There are numerous works available to assist you if you want to explore more on this topic and arena on your own.

### **1. Chest-area and surrounding cavities**

- The chest-area can easily be spotted. (put your hand on your heart) and you are right there!
- It is that part of your upper torso that is formed by the backbone, ribs, breast-bone and collar-bone.
- It is lined and covered with membranes
- It is supported and worked by muscles.
- Vital organs like the lungs, heart and principal arteries and veins are found here.

### **2. Lung capacity / Lungs**

- Lungs are vital organs to effect and enable life. We need to breathe and take in air to survive
- Our organs known as 'lungs' are conical shaped,
- They are made up of five lobes, honeycombed with hexagonal cells of various sizes
- Their main purpose is to contain air.
- Form and function work together to supply oxygen to, and take up carbon from, the blood.

### **3. Your Beating Heart**

- This muscle-organ is situated between the two lungs under the breast-bone, slightly inclined and positioned to the left.
- It mainly functions to regulate the passage of the blood;

- After passing through the lungs, the blood then passes through to the outmost outposts and extremities of the body
- Circulates through the heart to repeat the process all over again.

#### 4. Larynx

- It can be found at the top ring of the windpipe, the two shield cartilages, and epiglottis or lid.
- It contains the voice-box and vocal cords for producing sounds

#### 5. The vocal cords

- Often described as two slight, elastic bands
- They are both situated in the larynx,
- Immediately below the "Adam's apple."
- To produce sound they vibrate and are thrust forward into the air-stream escaping from the lungs

#### 6. The epiglottis

- The lid of the glottis
- Protective functioning mainly
- Prevents all foreign bodies from entering the larynx
- When you breathe it is raised
- It closes to allow food to pass over it into the gullet

#### 7. The soft palate.

- The curtain at the back of the mouth (membranous, muscular)
- Partitioning the mouth below and the nasal passages above it.
- How it functions:

UP: When it is raised as high as possible, it closes the opening from the back of the mouth to the nostrils, the vocal current then finds its way and passes out entirely through the mouth

DOWN: When it is allowed to fall upon the tongue, the passage to the mouth is closed, and the vocal current escapes by the nostrils, producing a nasal tone

## 8. The Uvula.

- This is the pendent portion of the soft palate.

## 9. The hard palate.

- The hard portion of the roof of the mouth
- It is above the upper teeth.

## 10. The pharynx.

- The cavity into which the mouth and nose open.

## 11. The diaphragm.

- This consists of two muscles and a central tendon, with a slanting direction from the breastbone to the loins.
- It forms a foundation on which the lungs rest (convex) and partitioning them from the abdominal organs (concave).
- It contracts, pressing the abdominal organs downward and outward,
- It makes room for the lungs to expand when you inhale.
- When you exhale it returns to its original spot and shape.
- It draws air out and allows the lungs to 'collapse' back to its rested state (deflate).
- It is like the bellows on an organ.

## 11. The glottis.

- Mouth of the larynx (membranous or muscular crevice)
- The edges of the larynx which constitute the vocal cords or glottis lips.

## 12. The trachea or windpipe

- A cylindrical, cartilaginous and membranous tube
- It is the common air passage to the lungs
- Partly situated in the neck and partly in the chest area
- Measures about four and a half inches in length.

## 14. The 'Articulate/Articulation' organs

- Tongue, teeth and lips.

## VOCAL HYGIENE

How you take care of yourself has a lot to do with your speech and performance as a public speaker as well.

Here are some general tips to bear in mind for taking care of your 'vocal instruments and ensemble' you are entrusted with!

- You should make it an utmost priority to guard your system, balance and keeping the voice in tip-top shape and conditioning and generally stay healthy. No-one is going to do it for you.
- Daily routines including physical exercise, bathing, fresh air, sleep, food and clothing are essential.
- Avoid cold, wet and damp air and climate shortly after an exercise or voice work-out for example. It sounds like common sense, but we do not always take the extra care required.
- Watching the tone and volume of our at times somewhat loud and animated conversation, whispering and unbridled, incessant laughter, should be avoided too, as they strain the vocal cords as well.
- Cold or iced drinks are not good for the throat, but if used they should be taken slowly and in small quantities.
- Always breathe through the nose and try and practice keeping your mouth firmly closed at all times.

- Throat medications, lozenges, soothers and other drugs are not advisable.
- Saliva flow can be stimulated by chewing on something like a tiny morsel of white paper.
- You can make your own home-made 'gargling' mix for use in the morning and at night. (one pint of water, a teaspoonful of salt and ten drops of carbolic acid)

### HOW TO GARGLE FOR OPTIMALE RESULTS

- Tilt your head slightly.
- Open the mouth moderately.
- Raise your chin and bring lower jaw slightly forward Bring the lower jaw forward by raising the chin.
- Sound the sound 'e' (like in hemp)
- Remember to breathe easily and regularly throughout

### Part II – MIND OVER MATTER – HOW TO PAY ATTENTION AND ENGAGE AUDIENCES EVERYWHERE

#### EFFECTIVE METHODS THAT WORK!

- The role and use of Pauses, Emphasis, Voice Tone and Inflection
- Effective Application of Speech Techniques like Visioning, Focus, Keeping things simple, Honesty and Humility
- Aim & Purpose, Intent, Confidence and dealing with emotions

### Knowing when to use Pause, Emphasis, Voice Tone and Inflection to get the message across effectively

It is not enough to know when to breathe and relax. It is also important to know when and how to take a moment, stop briefly, take a breath, before proceeding, pausing to reflect and ... then moving right along. Pausing is one of the most efficient ways to pace and set your speech up to not get lost yourself or lose others in the process, while you are up there. It is a true art to master the 'pregnant pause', like asking a rhetorical questions and having it hang in the air, or briefly stopping but for a moment and letting the silence speak for itself. It is a delicate balance and masterful craft. It showcases thinking and richness, variety of thought. If you do not seem rushed and at ease, taking your time, somehow audiences find it easier to follow and listen to. It

comes across almost more wholeheartedly. If you just rush, and skim over the content, it makes others wonder if you know it at all, have a hidden agenda or even might make some anxious.

If you do want to use the pause in your speech naturally, subtly and effectively, correcting current mistakes that you might perceive in your speeches, it starts with having a clear mind, focus and structured thoughts. You can only pause if you think about it.

Make this your mantra and you will discover great richness in meaning and purpose.

Also bear the following general guidelines in mind:

- long pauses indicate importance and depth of thought.
- good speakers often use pauses in their conversations
- when conveying something of great importance it is always a good idea to use a pause of two
- You do this effectively by using slower movement and appropriately longer pauses.
- Grammar and related punctuation does not always serve the needs of speaker well. It does not follow natural rhythms.
- It can be either short or longer, depending on the nature, meaning, intent and purpose of the use of the pause in a phrase, section or speech in general.
- It is not merely a rest or passage of time for the speaker.
- It is not a lapse in concentration or judgment, it keeps you involved and engaged fully.
- During the pause you are actively seeking, picturing, and weighing the thought, as well as allowing the audience to reflect on it as well. This mental process will be followed and shared by all involved in this exchange and listening.
- You might be looking for just the right word to say at the right moment to convey an idea or insight.
- It is natural, normal and OK to pause during public speaking. YOUR AUDIENCE WILL INDULGE AND FOLLOW YOU!
- Some refer to it as the "eloquence of silence"
- This is also where speaker and audience meet – in the silent moments. Use it to your advantage!

**DEFINITION: PAUSE** = a physiological and psychological manifestation of the principle of action and reaction that underlies all vocal expression.

- You are using these pauses to physically fill your lungs, catch your breath for your next sentence.
- To those listening to you, they might also need a welcome break from a constant flow of verbiage being thrust their way.
- Pauses creates expectations, spontaneity, and deep feeling.
- It enables the spoken word.

The following rules should be thoroughly understood **PRIOR** to proceeding to any examples for analysis and practice. **ENSURE YOU READ AND FOLLOW THEM CLOSELY...**

**GUIDELINES TO USE AND REMEMBER FOR 'PAUSING' IN PUBLIC SPEAKING:**

Pause after:

1. Each member of a sentence.
2. The emphatic word or clause of force.
3. The nominative phrase.
4. The noun when followed by an adjective.
5. The objective phrase in an inverted sentence..
6. Words in apposition.

Pause before:

1. Adverbs (generally).
2. An ellipsis.
3. Conjunctions.
4. Prepositions (generally).
5. Relative pronouns.
6. The infinitive mood.

Putting the **'emphasis'** where it rightfully belongs...

Knowing when to giving prominence to words or parts of speeches to best let their meaning surface is another part of the public speaking art.

Tactics to effect this is change in force, inflection, pitch, movement, pause, and feeling.

It is essential that you understand exactly what it is that you are saying and want to say  
Practical use and mastery of placing emphasis where and when it belongs.

These TWO aspects work closely together and have to be considered and practiced BOTH on their own and synergized together.

Understanding meaning, sequence, relation and importance is crucial.

Force and loud exclamation is often used to make a point when speaking to or in front of a large audience. This is oftentimes also underscored by lots of physical movements.

If you want to be and remain natural in your style regardless of the stage or size of the audience, inflecting and changing the tone of your voice is a great way of dealing with these issues of emphasis. You do not have to shout or raise your voice or become animated or over-exaggerated.

Use all the nuances of the sound and range of your voice. Tones can make all the difference. Pausing before a word, rather than after it will also give greater importance and prominence. Raise the expectation by using pause and emphasis together in this fashion, you will be surprised at what you find.

You can have meaning and purpose without seeming rushed or forced – that is the balanced art and mastering of public speaking done well. If you want to convey an honest truth or message you will find yourself rather emphasizing correctly and naturally, than trying to put on a show of sorts, or compensate for a 'larger audience'. Put the focus where it really needs to be.

### **GUIDELINES TO USE AND REMEMBER REGARDING PLACING EMPHASIS IN PUBLIC SPEAKING**

Emphasize:

1. Conjunctions and introductory words making a sudden turn in the thought.
2. Important words.
3. In emphatic repetition.
4. In unexpressed antithesis.

5. The leading idea of a new thought.
6. Usually both words of an antithesis.
7. Words used to establish a comparison. ,

Don't emphasize:

1. Words that simply carry the thought forward.
2. Expletives.
3. When false antithesis will be suggested.

## INFLECTION

Moving up and down the scales and slides, nuances of your voice-range and scope will show your train of thought. It helps the audience track better what it is that you are trying to say and convey. tendency or I direction of a speaker's mind.

If you want to pause or place emphasis on something, you will naturally feel your voice raise or go slightly higher. The inflection in your tone and modality of your voice goes up. Monotone presentation is boring and excruciating to listen to.

By using these tones in your voice, you can easily show how things differ. They tell a story. This gliding up and down your vocal scale can be used to show that something is of importance, stands out and even be very direct and strongly voiced, put or expressed. Soft, wavy tones, can show empathy and beauty, grace and understanding.

### RULES AND GUIDELINES TO USE AND REMEMBER WHEN USING INFLECTION IN PUBLIC SPEAKING:

NOTE: The following rules are taken from Professor Mumpre's King's College Lectures Series.

### RATIONAL AND VALID USES OF THE ("up') RISING INFLECTION

Here are some examples as to when the voice inflection going up is quite effective:

1. Building or creating suspense

2. Incomplete sentences
3. Inquiry or interrogation where yes or no can be given as answers
4. Negative phrases and statements
5. When you are expressing any forms of doubt or possible contingency

### **DEMONSTRATIVE EMOTIVE USES OF THE (“up”) RISING INFLECTION**

1. Pleasure and amiable positive emotions, ,expressing tenderness or love often the voice modulates and gets a lots softer and wavier
2. Prayer or supplication (solemn (subdued/low) to intense (raised/high)
3. Raising and appeal with high or low pitch (depending on the situation)
4. When surprise, wonder and amazement , even terror are expressed

### **RATIONAL AND VALID OF THE (“down”) FALLING INFLECTION**

1. Lots of ideas and phrases, highly complex, keeping things separate and distinct
2. Questioning phrases, where there is no clear-cut yes/no answer
3. When a thought is done and completed.

### **DEMONSTRATIVE EMOTIVE USES OF THE (‘down’) FALLING INFLECTION**

1. Negative emotions that are voiced as stern, harsh and vindictive anger or hatred
2. Order, give commands, express reprehension, or authority,
3. Strong belief in what you are saying, use solemn affirmation or have strong conviction of the truth we speak
4. When we want to express gloom, dejection, melancholy, or distress

### **RATIONAL AND VALID USES OF THE (‘accent’) CIRCUMFLEX INFLECTION**

1. Emphatic suggestions and ambiguity (implied not necessarily stated) Affirm-down, Negative – rising
2. When highlighting or expressing antithesis

### **DEMONSTRATIVE EMOTIVE USES OF THE ('accent') CIRCUMFLEX INFLECTION**

1. Negative emotions like scorn, contempt, or reproach, that you want to emphasize
2. When a question is followed by words closely connected with it
3. When expressing irony in any way

### **ENVISIONING ('picturing')**

The ability to see, envision and imagine, painting a verbal picture with words. Calling into your minds eye and imagination vivid images and analogies, metaphors etc. is a powerful tool and utility to have that will enable your public speaking more and more as you master and hone your craft. It can be mightily powerful.

As a great speaker once said:

*"Oh! the power of words! With them we sway men's minds at will. Let me call your attention to the sea. The Sea! Close your eyes and look at it as you saw it last summer. Think of its waves away, away out yonder—see that ripple of white running along on the crest of the nearer one—see it now as it sheens and advances in wreaths of delicate foam almost to your feet, and then rolls playfully back in beautiful sheets to be lost in the next incoming tide. See the old mast out there and the sails that dot the horizon. You see them all now! Why ? Words —only words!"*

To test what you really saw in reading the foregoing, answer questions like the following:

Ask and answer yourself the following questions:

Did you see the sea? What color was it? How high were the waves? Was there any breeze? Was it day or night? Did you see any boats?

How many? Sailboats or otherwise? How far away were they ? Where were you ?

*“Home! Now you think of your old homestead. Let me go through it with you as you roam about the dear old familiar scenes. Tell me where your mother sat and where your father used to read the paper. Show me the place where your sister played and where you studied in those dear old days. You see it all again! Why? I have uttered one word. A word—only a word!”*

Ask and answer yourself the following questions:

Did you see the old home? Was it indoors? Describe it. Did you see your mother ? Describe her. Describe your father and sister. What more did you see?

Always try to picture and envision, see in your minds-eye and imagination what you are reading about. Try and verbally describe and paint the picture to someone else. Write things you see and impressions you have in your own words. A great way to exercise this skill is to often practice writing things from memory. Try and describe something around you vividly. Try a raging storm, a sea-landscape, a battle-scene in a movie, the starry sky at night, a camp-fire.

These will all help you hone and harness your visualization and projection qualities and abilities.

**Focused and Targeted Concentration...**

Developing and keeping your interest in something will help you greatly when practicing and utilizing this skill. Typically there are things that get and keep our attention easily:

- Things that give us pleasure
- Expectations
- Some things familiar and comforting

The inherent or learned ability to focus on ONE THING ALONE is a great skill for a public speaker to have. You will be less distracted and better able to keep track of your thoughts, process, progress and delivery, all at once.

Strong mental discipline, daily practice and ongoing mastery, raising the bar is the only way to victory on this important aspect of public speaking.

You have to work on both your attention span and the ability to remember things well (memory).

Repeating things helps.

Interest develops over time.

You will not be distracted that often and too much anymore the more you do it and focus on ONE thing and remembering it!

Professor Loisetete eloquently expresses in his system for developing both attention and memory when he says:

*"You may have seen a shoemaker putting nails into the sole of a boot. With his left thumb and finger he pricks the point of the nail into the leather just far enough to make the nail stand upright. It is so feebly attached that at the least shake it falls on the floor.*

*Then down comes the hammer and drives the nail up to the head. Now the sensations that are continually pouring in upon us by all the avenues of sense—by the eye, ear, nose, tongue and skin—as well as the ideas streaming into our minds, are on their first arrival attached as feebly as the nails to the boot.*

*But then down comes the attention like a hammer, and drives them into consciousness, so that their record remains forever."*

**ATTENTION AND MEMORY THROUGH AND TRUTH:**

The degree of attention that we can give to an object will depend upon our habitual methods of study and thought.

Professor Joseph Stewart offers the following suggestions:

*"The habits of thought should be rational. Vagaries should be avoided. The mind must be trained to hold its concepts clearly without obliquity or blur. Therefore, innuendo, indirectness, and slackness of thought and expression should be guarded against. The processes of the mind should be carried on logically. Avoid irrelevancy. The habit of the mind should be selective. Choose the order and kind of thought you put into your mental house."*

Rule a square of cardboard in columns and place therein a series of symbols or characters, with each of which there is to be associated in the mind a particular thought. Place the board where it may be conveniently seen, and, beginning with the first symbol, go over the series in regular order, holding in mind for a particular time the special concept or thought, and that alone, associated with each symbol.

The student may elaborate this plan as to symbols, the associated concepts, or the order of viewing them, and make it as complex as he desires.

**ANOTHER DEFINITION:** The principle of concentration = persistent but gentle recall of an original thought, substituting it for the intrusive one.

Mental focus and concentration should come with ease and no straining (without using muscular force). Healthy body, healthy mind and soul! TAKE THE TIME TO FOCUS AND REMEMBER!

**In the spur and heat of the moment... being spontaneous!**

"All art must be preceded by a certain mechanical expertness," says Goethe, and this is particularly applicable to the subject of diction, voice production and expression.

Practice makes perfect rings true with this statement and with every aspect and area of public speaking. Sometimes you will not be all-consumed by the mechanics of the process, you will just give over and enjoy, letting things flow naturally, practicing your craft. Other times you will be dealing with the mundane routine practice of almost basic rote skills, mechanistic techniques and details to get BETTER and REALLY GOOD at it! Eventually it will take little to no effort on your part anymore. The more you do it, the better and more natural it will become. Almost like second nature. It becomes more accurate, predictable and reliable and you will start using it with more confidence, the more familiar you get with it.

You will discover the joys and secrets of being spontaneous rather than repressing emotions, enjoying the freedoms of 'speech' rather than the restraints and limitations. It will become natural and easy for you over and in time.

### The art of conversation and dialogue...

How you handle and express yourself every day, while in interaction with others, will all affect how you come across in public speaking situations.

Habits die hard! (especially bad ones)

#### Conversation = dialogue

- the simplest and most direct form of vocal expression.
- beginning of speech culture
- ease and correct use is paramount
- less formal
- You can keep improving and improvising as you go along

#### Public speaking = monologue

- All said and expressed is tailored to suit the circumstances of space purpose and number
- On occasion, special event or happening (planned purpose)
- Requires increased definiteness
- More deliberation in style
- More formal
- Less improvisation and thinking on your feet – more planning and deliberate execution

**Giving a speech in this fashion does not come naturally to any/all of us! It 'feels' and is in fact *different!***

In his admirable book on "The Art of Conversation," Mahaffy names as subjective conditions to conversation:

#### 1. Physical

- (a) A sweet tone of voice;
- (b) Absence of local accent;
- (c) Absence of tricks and catch-words.

## 2. Mental

- (a) Knowledge which may be either special (great topics, the topic of the day), or general (books, men);
- (b) Quickness.

## 3. Moral

- (a) Modesty, simplicity, unselfishness, sympathy, and tact.

Try and see if you can do a self-critique of your own public speaking. What do you see, hear and where do you think you can do better?

Try and see if you can distinguish between pure and breathy tones, Can you tell the difference in the softness and harshness of your voice, Do you use correct and/or faulty enunciation? Why and when?

How do you use and call on intelligent variety, changes in modulation and feeling?

**PUBLIC SPEAKING TIP: YOUR VERY OWN PERSONAL STANDARD OF EXCELLENCE:** Build a good conversational style that has a distinct charm and keep on diligently and persistently cultivating it!

By paying close attention to what it is that you are actually doing, you will and can have great success. **Practice it with ease, naturalness, and variety of good conversation, avoiding loudness and you will discover your 'inner voice and talents' quickly! USE THEM TO YOUR ADVANTAGE.**

**Keeping things really simple...**

Our expressive arts need to be kept really simple and back to basics to be really effective and mastered.

Charles Wagner puts this in perspective for us:

*"All the strength of the world and all its beauty," he says, "all true joy, everything that consoles, that feeds hope, or throws a ray of light along our dark paths, everything that makes us see across our poor*

*lives a splendid goal and a boundless future, comes to us from people of simplicity, those who have made another object of their desires than the passing satisfaction of selfishness and vanity; and have understood that the art of living is to know how to give one's life."*

Keeping things simple, does not mean you have to repress, ignore or dismiss everything. Rather it implies that you should actively and hands-on, intelligently make use of all the expressive arts and skill in your arsenal through sincere, direct, and spontaneous effort.

IF YOU WANT TO GET TO THE TRUTH AND YOU ARE AUTHENTIC IN WHAT YOU DO, YOUR THINKING TRUE AND GENUINE, YOUR 'VOICE' WILL BE FREE NATURAL AND REAL EXPRESSION!

Put differently... if you keep it simple, it will in effect be exactly that SIMPLE!

### **OPENNESS and HONESTY (sincerity)**

Are you being candid? If you are being true, real and keeping it simple, you will be open and candid. They are like flipsides of a coin.

Mind, intention and character will all come together, synergized in and through, what and how you have to say and deliver something verbally!

**Intent, direction and goals... worded differently, having a clear aim and purpose...**

There has to be a reason and goal, purpose and motivation for something 'oratory' to be deemed successfully delivered!

Where are your strengths? Find out and capitalize on them.

Beecher (a well-known conversationalist) once said:

"Let no man who is a sneak try to be an orator."

Being true and purposeful, deliberate and open is important. Deception and hidden agendas will NOT be acceptable.

Being empathetic and understanding is critical as well.

Feeling and the transforming power of deep affection is best described as quoted by Balzac, when he says of Père Goriot,

*"Père Goriot was stirred out of himself. Never till now had Eugene seen him thus lighted up by the passion of paternity. We may here remark on the infiltrating, transforming power of an over-mastering emotion. However coarse the fiber of the individual, let him be held by a strong and genuine affection, and he exhales, as it were, an essence which illuminates his features, inspires his gestures, and gives cadence to his voice."*

### **Speaking up with confidence...(and competence!)**

You are your own best/worst enemy when in these public speaking situations. Are you tapping into your strengths and resourcefulness? You have only yourself to rely on when you are up there 'speaking'

Emerson says, " Knowledge is the antidote to fear."

You have to anticipate and be at the ready for anything. You should reflect and introspect as often as you can. You will have to plan and prepare EVERYTIME! Sometimes you will even have to make the choice to take the risk of failure if necessary.

If you do fail, learn from it and move on! Be inspired and embrace your talents, ,discipline and practice. Your mastery is an ongoing work in progress.

You can use everyday conversation and public events to practice your skills, often and as frequently as you possibly can as you keep refining your skill and competence. You will also grow more self-confident because of it and things will start to happen more naturally for you anyway!

First and foremost this is not about you (but it is in a way). If you are trying your best to get better at what you do, it should first and foremost be for yourself, NOT FOR OTHERS, to brag, be seen or gain acceptance, praise and the like. Be modest AND honest!

### **EARNESTNESS**

Someone once aptly expressed and stated that 'Earnestness is the natural language of sincerity and high purpose.' I read this somewhere and it made such a lasting impression.

Your voice, looks, and gestures also tell a story. Is it the same and/or consistent with the words that you are using?

Are you one of those who really have a heartfelt desire to share the truth with others and this is why you are doing this?

Not everyone does public speaking for the same reasons. Even if the audience is cold and non-responsive, it will be up to you to engage and inspire! You are their call to action and involvement.

You are not violent or aggressive. Your gestures will be well thought out and effectively executed. Avoid exaggerated behavior like shaking of the head, rolling the eyes, twisting and contorting the body, meaningless gestures, they distract and are highly ineffective. They undermine your purpose and intent!

Write and speak with the full spectrum of inflection, emphasis, pause, tone, pace gestures and more! Harness your abilities and competencies to serve the greater good and be successful in public speaking and all arenas of your life for that matter.

See public speaking and the interaction, verbal exchange and connection, as a great opportunity to share in the human condition! You will be greatly rewarded if you do embark down this path.

### Dealing with emotions...

Everyone expresses how they feel and act differently and uniquely. NO TWO OF US ARE THE SAME. There is no one-size fits all solutions here. Some general considerations and recommendations , however, might be in order and 'help' us all:

- Courage: posture and body/figure=erect and free in its movements, with voice=full and firm.
- For calm and tranquility: eyes=mild, face=composed, and the body=relaxed repose.
- Pride: eyes=lofty looks and erect head, firm body, open
- Shyness: eyes=lots of side-glances.
- Violent grief beating with hands, stamping or the feet, and running about distracted.
- When dealing with anxiety, dejection, and grief, face=relaxed muscles, downward expression (contraction of the facial muscles) body=visible relaxation of the whole body.

- When dealing with sorrow and grief: corners of the mouth= drawn down.
- When expressing positive feelings of love, sympathy, devotion, and kindred feelings, voice pitch=high, eyes=soft/gentle luster, and maybe even a smile.
- When expressing surprise, wonder, and amazement: eyebrows = elevated eyes=open, and a soft, somewhat aspirated voice.
- When fearful: voice=weak and trembling, the lips, face and body=shake, and the heart beats violently.
- When serious, earnest, things with gravity and depth are in question: eyebrows=lowered, lips=shut firmly, eyes=vacantly resting on something far

Here are some example emotions to master and experiment with. Try then all and add some of your very own.

- TRIUMPH
- THREAT
- TERROR
- SURPRISE
- SUBLIMITY
- SCORN
- SADNESS
- REVERENCE
- RESIGNATION
- PATRIOTISM
- MISCELLANEOUS
- JOY
- INDIGNANT COMMAND
- HOPE
- HATRED
- GLADNESS
- EXULTATION
- EXASPERATION
- DEFIANCE
- COWARDICE
- COURAGE
- COMMAND
- AWE
- APPEAL
- ANGER
- ADMIRATION

## Part III – THE WHAT OF PUBLIC SPEAKING: ALL ABOUT THE CONTENT!

How to get things together – synergy or Physical, Mental and Moral Aspects of Speech  
Gathering Materials: Arranging, Briefing, Committing  
The Nature and Characteristics of the Presentation and Delivery  
Stages of speech - divisions, structure and sections of the speech delivery (Introduction, Discussion, Statement of facts, conclusion and Ending)

### How to get things together – Synergy or Physical, Mental and Moral Aspects of Speech

#### 1. Health.

This is the starting point for many things in public speaking and speech in general. Strength and vitality matter, as does appearance.

Think of any list of names... here is one: Burke, Brougham, Clay, Webster, Pinkney, Choate, Everett, Lincoln, Sumner, Hall, Spurgeon, Beecher, Gladstone, Brooks, and many others robust and impressive, healthy and inspiration. Surely this made their lives and work easier!

It is of utmost importance that anyone involved in public speaking maintain this condition at all times. **YOUR HEALTH IS A KEY PART OF WHAT YOU DO AND A PREREQUISITE FOR SUCCESS AND SUSTAINED RESULTS!**

Daily attention must be given to physical exercise, deep breathing, bathing, sleep, diet, and recreation.

*Doctor Storrs names among specific conditions to success in preaching for example: Physical vigor, kept at its highest attainable point. He adds: " The general and harmonious intellectual vigor, whereby one conceives subjects clearly and fully, analyzes them rapidly, sets them forth with exactness in an orderly presentation, and urges them powerfully on those who listen—this requires opulence of health; a sustained and abounding physical vigor. "*

*Doctor Watson's advice to preachers is equally applicable to other classes of speakers: 'I The working minister should have his study recharged with oxygen every hour, to sleep with his bedroom window open, to walk four miles a day, to play an outdoor game once a week, to have six weeks holiday a year and once in seven years three months—all that his thought and teaching may be oxygenated and the fresh air of Christianity fill the souls of his people.'*

## 2. The fundamentals and basics of the art of speech: elocution.

The art of the 'voice' and of speaking publicly should be enabled by a firm handle and practice of the basics. Knowing what to do when is key.

It should look natural and easy, flow subtly and not seem mechanical. Vocal training, practicing in front of a mirror and quoting experts all helped others keenly master this art and science until it became second nature.

Henry Clay, shares his wisdom and secrets with us: *"These off-hand efforts," he says, "were made sometimes in a cornfield, at others in the forest, and not infrequently in some distant barn, with the horse and ox for my auditors. It is to this early practice in the great art of all arts that I am indebted for the primary and leading impulses that stimulated me forward, and shaped and molded my entire subsequent destiny."*

Beecher tells of having been drilled incessantly for three years in posturing, gesture, and voice-culture.

Drills and practice – it all matters and are essential building blocks for and of your success. Appearance. An attractive personal

## 3. Appearance

All about the look and first impressions, we have to take special care on how we look, appear/appeal to others. It could mean our success or failure.

People have bias and prejudice and we do things unconsciously at times. We pass judgment and make assumptions.

Pick an ensemble and accessories that are plain, in good taste and not over-the-top. Avoid visual distractions (bright tie, oversized jewels. Be stylish and well-rounded. Immaculate and clean.

## **MENTAL**

### **1. General Knowledge – BE A THINKER & KNOW LOTS!**

Background and extensive knowledge can be a lifesaver to any public speaker. Read a lot and broaden your own prowess and arsenal as you go along.

This could easily include a wide range of subjects and viewpoints, even disciplines, like religion, law, philosophy, history, logic, and numerous other subjects.

Cicero, throws some light on this topic for us:

*“A knowledge of a vast number of things is necessary, without which volubility of words is empty and ridiculous; speech itself is to be formed, not merely by choice, but by careful construction of words; and all the emotions of the mind, which nature has given to man, must be intimately known; for all the force and art of speaking must be employed in allaying or exciting the feelings of those who listen. To this must be added a certain portion of grace and wit, learning worthy of a well-bred man, and quickness and brevity in replying as well as attacking, accompanied with a refined decorum and urbanity. Besides, the whole of antiquity and a multitude of examples are to be kept in the memory; nor is the knowledge of laws in general, or of the civil law in particular, to be neglected.”*

Bautain says: *‘The orator’s capital is that sum of science or knowledge which is necessary to him in order to speak pertinently upon any subject whatever; and science or knowledge is not extemporized. Although knowledge does not give the talent for speaking, still he who knows well what he has*

*to say, has many chances of saying it well, especially if he has a clear and distinct conception of it."*

The premise here being if you know something, you will also have something to share and impart with others that will be meaningful!

## 2. Rhetoric.

An orator must have a thorough and practical knowledge of rhetoric. Cicero says that writing is the best and most excellent modeler and teacher of oratory.

Again some words of wisdom from Cicero (the great thinker/orator of his time)

*"For," says he, "if what is meditated and considered easily surpasses sudden and ex temporary speech, a constant and diligent habit of writing will surely be of more effect than meditation and consideration itself; since all the arguments relating to the subject on which we write, whether they are suggested by art, or by a certain power of genius and understanding, will present themselves, and occur to us, while we examine and contemplate it in the full light of our intellect; and all thoughts and words, which are the most expressive of their kind, must of necessity come under and submit to the keenness of our judgment while writing; and a fair arrangement and collocation of the words is effected by writing in a certain rhythm and measure, not poetical, but oratorical."*

Doctor Channing quips: *"We doubt whether a man ever brings his faculties to bear with their whole force on a subject until he writes upon it. ... By attempting to seize his thoughts, and fix them in an enduring form, he finds them vague and unsatisfactory, to a degree which he did not suspect, and toils for a precision and harmony of views, of which he never before felt the need."*

- Try and build a wide vocabulary for yourself.
- Meanings, synonyms and nuances can be highly rewarding.
- It builds your confidence too.

- Read the dictionary every day! YES READ IT!
- Read and look at famous speeches and orations, highlight what stands out, what works, what does not and figure out why. Then go practice it on one of your own.
- Reading the newspaper out loud to yourself also helps

### 3. The ability to Recall – flex your memory muscle

Try and remember as much as you can. Practice and improve your memory and recall.

- Follow useful and correct methods of study and observation that will have you remember better.
- Choose and select carefully
- Learn new things slowly and one at a time
- DO NOT READ TOO MUCH!
- Trying too hard to remember is/can be harmful to the memory. Recall specifics and important things!
- Have a keen and deep interest in what you are reading/learning – it will make all the difference.
- Try and memorize things often (poetry, quotes etc.) everyday one or two – it will help you build those neural pathways and keep your memory 'fit', working and lasting longer!

### 4. BEING original and Creative

Study the works, art, science and opinions of others.

- Make things your own often and put it in your own words and expression for the best, most believable result(s).

Professor Esenwein highlights some useful sources of this individuality and creativity, as follows:

1. Original minds are observers of nature. There are lots to see and observe, absorb around us every day. Think and reflect

upon things, synergizing it making it our own. Daring to put your own spin on things is what it is all about.

2. **Of many sources and fountains of knowledge we drink and share!** Use many sources, but remain authentic and individually unique!

3. **Figures of Oratory.**

practical knowledge of the principal figures of oratory, sometimes called figures of emphasis. These are:

Vision.

Rhetorical

Repetition.

Recapitulation.

Prediction.

Isolation.

Interrogation.

Exclamation.

Egoism.

Denunciation.

Command.

Climax.

Appeal to Deity.

Antithesis.

Accumulation.

4. **Imagination.** Being expressive and able to vividly describe, share and convey meaning is essential.

Doctor Neff describes it as follows:

*" Whether the images are produced by direct observation, by conversation, by reading, or reflection, this imaging faculty is the central power of man, and out of it will spring forth all the marvelous and, at present, preconceived achievements of the future. Upon it depends the destiny of each individual man or woman now on earth. Here in this silent workshop of the human brain is formed in microscopic miniature all the originals of man's outward doings. Here is the home of genius and the secret of life's failures. In this chamber murder is first committed, or the holiest acts of charity first performed. All virtue was born here and all vice here first took shape. And because these were first mentally enacted they were afterwards performed outwardly. Every act is twice performed, and the second doing is the child of the first."*

- Poetry and literature, even the bible offers lots of creative stimulation and creative impetus. (try Job and Isaiah and some Old English or Gaelic poetry like Chaucer)
- Build mental visualizing opportunity, relay it to others and see how much you remember and can share with others.

#### 5. Personal Magnetism.

- Personal power of influence, geniality, sympathy, frankness, manliness, persuasiveness and an attractive personal appearance.
- Dynamic energy and attraction
- Interact and engage.
- Look your audience in the eye once in a while.

#### 6. Logical Instincts.

Doing things instinctively and naturally comes easily and quickly, when required and called upon.

The obvious and logical jumps right out at you. Connections are easily made. Quick analysis and synergy is key.

### MORAL

#### 1. Fearlessness.

Having the guts, conviction and confidence, the character; to speak up convincingly and with influence and authority. Having a good deal of thorough knowledge of the subject in hand; lots of rich vocabulary and championing the cause your are positioning and advocating are all important aspects you need to hone, harness and refine. You also need to be sensitive as to who your audience is and what their needs are individually and collectively.

## 2. Religion.

Divinely inspired and devout, believable and authentic, grounded and moral. It will sound honest and sincere and want others to want to follow and believe. BE CONVINCING, WITH CONVICTION!

## 3. Character.

BOTH character and reputation matter for public speaking.

There are four essentials in the character of a public speaker:

- Reputation, in the better sense of what a man truly is.
- Good sense, or zeal with knowledge.
- Expert acquaintance with his subject, or evidence of special research and superior knowledge.
- Philanthropy, or a sincere interest in the welfare of an audience and a desire to move them to action.

Henry Ward Beecher in his "Yale Lectures on Preaching" says:

*"A minister ought to be entirely, inside and out, a pattern man; not a pattern man in abstention, but a man of grace, generosity, magnanimity, peaceableness, sweetness, of high spirit and self-defensory power when required ; a man who is broad, and wide, and full of precious contents. You must come up to a much higher level than common manhood, if you mean to be a preacher."*

## 4. Sympathy.

Empathy is important, the art of building and fostering connections critical. You can immerse yourself in existence and wholeheartedly into the lives and interests of others.

Having the ability to build instant rapport, be kind and of a gentle nature, sincere and open-minded will go a long way for you in public speaking.

## 5. Strong Opinions and Convictions.

A man can not hope to be a leader of others unless he has clear, vigorous and settled views upon the subject under consideration. If

his ideas are like a weathercock, changing at every turn of the wind, he will utterly to convince his fellow men.

His motto should be like that of the late Joseph Cook: "Clearness at any cost."

#### 6. Self-renunciation.

You have to realize that this is not about you per se. Public speaking is not about and ego-trip. You are your cause and purpose. It is about the message and those who listen to it, not who is delivering it. You are NOT the center of attention and purpose, focus and admiration. The topic and hand and delivery, connection and message is what is at stake. Immerse yourself in what it is that you want to impart to others.

#### 7. Perseverance and Industry.

You have to stick with it, tirelessly and with commitment.

It will take sacrifice, discipline and input, practice, practice, practice!

Alexander Hamilton quips as follows:

*"Men give me some credit for genius. All the genius I have lies in this: When I have a subject in hand, I study it profoundly. Day and night it is before me. I explore it in all its bearings. My mind becomes pervaded with it. Then the effort which I make is what the people are pleased to call the fruits of genius. It is the fruit of labor and thought."*

Carlyle says: *"Sweat of the brow, and up from that to sweat of the brain; sweat of the heart, up to that \* agony of bloody sweat/ which all men have called divine! Oh, brother, if this is not worship, then I say, the more pity for worship! for this is the noblest thing yet discovered under God's sky."*

## The Nature and Characteristics of the Presentation and Delivery

### Gathering Materials: Arranging, Briefing, Committing

#### ***Putting the Content where it belongs: FOUR STEPS TO Researching and Gathering Material***

- Gathering
- Selecting
- Briefing/Organizing
- Memorizing

There are the steps you need to take to ensure you have a good handle on what you are talking and going to be talking about. At first, these steps might seem like they are taking forever. The more you practice the easier it will become.

**1. Gathering:** Own ideas, books and others sources, new material, research can all play into the content and body of what you are going to say. Take to experts and industry leaders to solicit other opinions and multiple perspectives.

Writing things down is critical and can be a true lifesaver. There is no way you are going to remember everything.

References, ideas, quotations and arguments have to put into words and structure in order for you to meaningfully share them with others.

Look anywhere and everywhere in search of topical and relevant materials.

A theologian by training and profession, Prof. Arthur S. Hoyt, shares his opinions on this with us:

*“By all means do your own thinking. Fix your thought upon the text and subject, and try to penetrate to its vital meaning. Find the message for your own soul in it. Believe in the spirit of truth and learn to trust your own judgment as enlightened by His influence. Do not go at once to commentaries and homiletic handbooks for material, but let your own thought grow by thinking. Take stock of your own mental and spiritual resources. Be thoroughly yourself and find your own*

*voice, for in this way only will you have that personal and individual flavor which makes the charm of true preaching."*

This also applies equally to other and all forms of public speaking.

**2. Arranging Material:** will ask the synergizing of all the gathered information. You will have to use your sound judgment in selecting and putting it together skillfully. Objectifying it and putting it into a certain order will all matter in order to present and share it meaningfully to/with others.

You might have to rewrite things and get it to make logical sense. Remember that you are NOT writing an essay. This is a 'speech' to be delivered verbally and orally. Keep it simple, keep it structured and in a logical sequence, to the point, so that it is coherent and makes sense.

Vivid choice of words and phrases to sound convincing will be required, You might have to repeat things often to make and underscore a point or argument, remind yourself of that constantly.

Creatively restating, paraphrasing etc. are essential skills to master. Read the speech out loud to yourself as you go along. It will help you make sense of it better. You will be able to judge if it really sounds right. If you catch it now and early, you will save yourself lots of embarrassment down the line.

**3. Briefing:** refers to an industry term that has to do with , the planning, structure and order of the speech, as it will be unfolding.

It is the planned speech, laid out and structured.

Typically it can be divided up into:

- The Introduction.
- The Brief Proper.
- The Conclusion.

It is like a brief overview or outline to use throughout, so that the entire plan can be readily understood by another.

Note: For a detailed discussion and to learn more about this particular subject, you can refer to the text entitled "The Principles of Argumentation," by Professor Baker, of Harvard University, and "Argumentation and Debate," by Professors Laycock and Scales, of Dartmouth College.

#### 4. Committing it to memory... memorizing the speech/content

Try from the start to commit the speech to memory. It will boost your self-confidence and calm any fears and uncertainty, anxiety and nerves that you feel you might have.

You can use your outline, cue cards with sub-heading and main keywords and thought on it as little reminders to help you out.

How much memorized effort are you willing to invest to make this effort successful?

You do not want to seem rehearsed, be in the moment and be real. Let the events unfold but do not try to wing it, going at it unprepared. You will find memorizing your speech enlightening, necessary and to your own benefit. NOT DOING SO, to your own detriment!

Practice your speech aloud as much as you can and as often as you can. Use a mirror, practice your gestures and hand-movements and if you can where you will be delivering it.

*A successful speaker once said: "They talk of my astonishing bursts of eloquence, and doubtless imagine it is my genius bubbling over. It is nothing of the sort. I will tell you how I do it. I select a subject and study it from the ground up. "When I have mastered it fully, I write a speech on it. Then I take a walk and come back, and revise and correct. In a few days, I subject it to another pruning, and then recopy it. Next, I add the final changes, round it off with graceful periods, and commit it to memory. Then I speak it in the fields, on my father's lawn, and before my mirror, until gesture and delivery are perfect. It*

*some-times takes me six weeks or two months to get up a speech. When I am prepared, I come to town. I generally select a court day, when there is sure to be a crowd. I am called on for a speech, and am permitted to select my own subject. I speak my piece. It astonishes the people, as I intended it should, and they go away marveling at my power of oratory. They call it genius, but it is the hardest kind of work."*

## **Stages of speech - divisions, structure and sections of the speech delivery (Introduction, Discussion, Statement of facts, conclusion and Ending)**

We have already established that a speech typically consists of:

- The Introduction
- The Discussion, or Statement of Facts
- The Conclusion, or Peroration.

### **THE INTRODUCTION**

By far the hardest part of the speech. You are doing many things at once: establishing rapport, introducing the topic, setting tone and pace for the discussion, getting off to a good start, generating interest etc. Modesty and familiar, ensure that you and your messages come across with candor, humility and endear yourself.

Staying calm and in control is key.

Dr. Russell H. Conwell suggests that there are THREE BEST ways to start your speech:

- Using an anecdote or story that breaks the ice, even use humor and establishes a connection
- Direct reference to the importance of the subject to the listener and their wellbeing in general establishing interest and perception of need.
- You could also try to show some personal interest in the lives and success, wellbeing of the audience – find a chord that resonates well with most in the room.

## THE DISCUSSION, OR STATEMENT OF FACTS

Next up is the main body of your speech. This should be characterized by sound logic and common sense. Take them into un-chartered waters where you are the expert and share what you want to share and have to impart to them.

THREE elements are lifted out here, namely: unity, order, movement. Keep it important and focused, do not digress unnecessarily or get distracted, off-topic or sidetracked.

Order, clarity, and logical sequence matters for any oratory undertaking from start to finish it has to make sense!

Repeating and summarizing is all in the purpose of this unity, order and movement.

## THE CONCLUSION, OR CLOSING

- Summarizing and final closing thoughts. This is a vital portion of what you have to say and when you get to really emphasize your message and key points. It asks you to dig deep and lift out the core while leaving a lasting impression.
- Keeping it simple and honest are the best ways of effectively closing a speech.
- Summarize what has been said
- Leave a vivid image in the eyes, hearts and memories of the audience. Do not end too abruptly
- Do not allow it to run too long or keep re-stating things to make up time. Know when you are done and gracefully exist with thanks.
- You need to know off by heart your closing, word for word! **YOU WILL NOT HAVE TIME TO THINK ABOUT IT!**

## Part IV – THE HOW OF PUBLIC SPEAKING: MORE THAN CONTENT!

Who is listening?  
How do I start?  
How do I proceed and what do I do next?  
What are the highlights of my message?  
How do I close? What do I do afterwards and when I am done?

### Who is listening - YOUR AUDIENCE

- You need to at least know who is and will be in the room.
- Ask beforehand about whom the target/actual audience are made up of. Knowing a little about their preferences will also serve you well
- Ask and answer the following question BEFORE YOU EVEN START:
  - Who will be there?
  - What is expected of you as the speaker?
  - How long should you speak?
  - Will there be any other speakers?
  - What will be the spirit of the audience?
  - What will be the subject?
- Orient yourself and be willing and capable of adapting when required.
- You will be able to step out and onto any stage with confidence.

### How do I start? – THE BEGINNING OF YOUR SPEECH – YOUR INTRODUCTION

- There is truth to the phrase first impressions last. Take a good solid stance, relaxed posture and be modest.
- Merge and immerse yourself in the task, topic and message in hand. THIS IS NOT ABOUT YOU!
- Public speaking to an extent is all about being an effective leader! Grab and rivet attention and gauge the effect of what you have to say across the room and audience.

- Adapt, adjust and emphasize, amplify, or change course as required to address the needs and expectations of your listeners and audience.

### **How do I proceed and what do I do next? MAKING PROGRESS**

- As the topic unfolds, you should be able to tell that you are making some headway and taking the room with you on this oral journey.
- Watch for distractions, disengagement, shuffling in seats, weary and/or disinterested parties with attention fading fast!
- Gradual, climactic development, modulation and volume of voice, earnestness of feeling, intensity of facial expression and greater breadth and variety of gesture.
- Do not lose control of your audience, take them with you every step of the way.
- Highlights throughout the speech also help you (place-markers/energizers) to engage and spark renewed interest!

### **What are the highlights of my message? THE CLIMAX**

- Where is the top-spot and destination on your oral journey, where are you taking your audience? What is the destination?
- It is up to you to know this and ensure that you accompany and lead the audience to it. Both process and outcome is important here.
- There should be no difficulty in getting there if you stick to your well-laid out plan and structure.
- Ensure that you engage all your vocal faculties and competencies, like play,—voice, gesture, facial expression and body movements,
- Imprint the message on their minds, hearts and memories (and then get off the stage!)

### **How do I close? What do I do afterwards and when I am done?**

You can close with the climax or speak a few final words, it is up to you.

Keep it brief though. Ensure that what you have to say in addition to what has already been shared, is meaningful, concise, important and dignified.

Give a little tidbit or food for thought and that is it.

Rest your voice and thank everyone for their time and attention. You can enjoy and acknowledge the applause as well.

Getting some rest after you are done is important. At a later time you might be able to reflect on how it turned out and give yourself some feedback (get some if they have taken feedback at the event and review the comments in your own time) refreshing.

If you do this, you can also set priorities for your own development and continued growth and practice.

*Some general recommendations might include...*

- Use all nuances, tones and modalities of your voice range and ensure that everyone in the room can actually hear you.
- Stick to your outline and refer to it often.
- Step up and take some risks – embrace the opportunity, potential and make it a chance of a lifetime!
- Make simplicity count and if it is your first attempt, really keep it to the basics
- If you do fail, ensure that you learn from it and not repeat your mistakes. Practice and put it down to experience.
- If you do choose to bow, do so from the waist, not with your head or from the neck.
- Have gusto – but not arrogance! Humility goes a long way to endear.
- Foster your own talents and style, strengths and niche specialty touches in your unique public speaking.
- Ensure that you pronounce things properly and articulate, taking time, effort and trouble to form and express words accurately and audibly.

- DO NOT BE IN A HURRY OR RUSH TO FINISH! Take your time. (Allotted of course!)
- Be inspired and creative, individualistic and have fun with it (topic, style and opportunity)
- Be as natural as you can be, guard against coming across as fake or insincere.
- Always be true to yourself, authentic and at your personal best at all times.
- Always be ready for the inevitable. Be ready to deliver much more than you intend to actually use. Sometimes you will forget, do not forget your notes!
- Accurate and fluent expression, vocabulary and phrases can be practiced and clarified, made to look natural and mastered. Practice in front of a mirror or with a friend and get some feedback.
  
- Engage and warm up your audience if they are cold and seemingly non-responsive. ONLY you can turn the tide. Always have a few back-pocket things (like a good question or two, a joke or example up your sleeve!
- Foster and inspire focus and concentration (for yourself and for your audience)
- Do not drown your audience in words or get swamped by them yourself.
- KNOW WHEN TO STOP AND GRACEFULLY EXIT!

## Part V – FLEXING MY VOCAL DEXTERITY, RANGE AND MUSCLE

- Sounds
- Words
- Practical Routines
- Mis-Speakings!
- Other Errors And Mistakes
- 'Voicing' And Using My Voice

### Sounds

- You have to pay close attention to how you form, articulate and say or enunciate words, phrases and sounds. Phrase well and audibly.
- You can enhance your skills by daily practice and focusing specifically upon related articulation exercises and drills. These are best done out loud.
- Certain combinations of letters might be more problematic than others, or you might not think you have a problem at all. It is still worthwhile to practice these with frequency.

### Exercise:

- Read the following very slowly
- Harness the flexibility of your vocal instruments and organs (specifically your lips and tongue)
- Being well spoken, fluent and audible is critical for/in public speaking.

TABLE OF ELEMENTARY SOUNDS (WEBSTER'S DICTIONARY)

ā	ale	ō	odd	l	level
ē	eventi	b	bib	s	see
ě	end	c	accept	sh	sheepish
ē	fern	ch	chin	t	tart
e	recent	d	did	th	thin, this
ī	ice	f	fife	v	revive
î	idea	g	gig	w	wet
ÿ	ill	gh	ghost	x	box
ō	old	h	hat	y	year
ö	obey	j	Jug	z	zeal
ô	orb	k	kink	zh	azure

STANDARD DICTIONARY

a	sofa	ō	glory	cw=qu	queen	
ā	arm	e	not	dh (th)	the	
ą	ask	ē	nor	f	Fancy	
a	at	ę	actor	g (hard)	go	
ā	fare	u	f full	H	loch loch	
ą	alloy	ū	rule	hw (wh)	why	
e	pen	ū	injure	j	jaw	
ę	added	u	but	ng	sing	
e	moment	ū	burn	ŋ	ink	
er	ever	ai	pine	ń	bon	
ê	fate	au	out	s	sin	
ê	usage	oi	oil	sh	she	
i	tin	iū	few	th	thin	
î	eve	jū	duration	ü	dune	
ÿ	retail	iu	feature	z	zone	
obey	c=k	cat	zh	azure	ch	church

## *LIST OF WORDS FOR PRACTISE*

### LONG ITALIAN äa

calm	ah	aunt	half	flaunt
palm	heart	launch	almond	haunt
balm	father	laundry	gape	lava
arm	suave	guard	laughter	promenade

### SHORT ITALIAN å

ask	grass	dance	master	surpass
pass	slant	chant	draught	enhance
grasp	after	class	basket	advantage
cast	pastor	advance	staff	command

### COALESCENT â

care	share	there	chair	scare
fair	prayer	bear	ne'er	various
spare	rare	swear	parent	ensnare
ere	declare	tear	air	pair

### COALESCENT ē

sir	were	earn	bird	serge
mercy	verse	nerve	germ	versatile
pearl	certain	thirsty	earth	learn
first	perch	ermine	mirth	verge

### LONG û

due	tune	suit	stupid	lieu
new	pursue	Tuesday	neuter	tube
institute	tulip	numeral	tumult	lucid
dubious	duet	maturity	duty	tutor

### th, THE BREATH SOUND

bath	lath	oath	mouth	sixth
thesis	truths	youths	apathy	thousandth
amethyst	width	thwart	thing	thing
throw	thrust	thud	thick	length

## th, THE VOICE SOUND

with	booth	paths	laths	hither
these	there	tho	their	this
that	scythe	smooth	thence	breathe
father	northern	wreath	either	them

Id, Im, nd, bid, ngdst

bold	helm	land	troubled	bang'dst
told	film	bend	doubled	wrongest
sold	whelm	and	crumbled	hang'dst
cold	elm	send	humbled	throng'dst

## SYLLABICATION

peregrination	idiosyncrasy	temporarily
parallelogram	instrumentality	antitrinitarian
atmospherical	indissolubly	valetudinarianism
circumambient	pacificatory	multiplication
plenipotentiary	necessarily	incommensurability
momentarily	disingenuousness	dietetically
ratiocination	lugubrious	monocotyledonous
chronological	coagulation	disciplinarian
unintelligibility	irrefragability	deterioration
consanguinity	colloquially	authoritatively
incomparably	trigonometrical	inexplicable
encyclopediacal	susceptibility	congratulatory
dichlorotetrahydroxybenzene		

## ARTICULATION EXERCISES

Practice slowly at first, then gradually increase until the various combinations can be uttered with great rapidity:

Also bl, br, dr, fl, fr, gl, gr.kl, kt.pl, pr, si, sm, sn, sp, spl, st, str, thr, tr. FOR THE JAWS AND LIPS

e

- Pronounce e with extreme extension of the lips sidewise.
- Pronounce ah with the jaw well dropped.
- Pronounce oo with the lips projected as much as possible.

- Repeat rapidly: e-ah-oo; oo-ah-e; oo-e-ah; ah-e-oo; ah-oo-e; e-oo-ah.

### ***FOR THE LIPS, TONGUE AND PALATE***

There should be a sudden recoil of the lips in ip, of the tip of the tongue in it, and of the back of the tongue in ih.

Repeat rapidly.

Also with ib, id and ig.

For elasticity:

Jaw. Relax jaw. Move from side to side and forward and back.

Repeat while singing ah.

#### **Throat.**

Open the mouth as in yawning. Gently raise the soft palate. Practice will enable the pupil to contract the uvula as to make it entirely disappear from sight.

#### **Tongue.**

Open the mouth, keeping the tongue flat, with tip lightly touching the lower teeth. Without arching, the tongue thrust it straight forward and draw it back as far as possible several times.

Again, open the mouth wide, and in dotting fashion continue with the tongue along the upper and lower lips.

Reverse.

Fold back tip of tongue with the aid of the teeth.

Groove tongue.

Make lapping movement of the tongue.

To depress the base of the tongue, carry the point of the tongue forward between the teeth; then draw the whole tongue vigorously backward, as if trying to swallow it.

Trill aspirate r.

Trill vocal r.

~~Repeat running up and down scale.~~

### Larynx.

Raise the larynx to its utmost height and lower it to its greatest depth. Swallowing will help it to ascend and gaping to descend.

### Lips.

Open the mouth and bring the lips together quickly and firmly, aiming at equal pressure.

With lips tightly closed, compress the breath against lips and cheeks, resisting with these muscles and finally forcing the lips open.

### ***OTHER MISCELLANEOUS EXERCISES***

1.The old man, angered at the raillery of this question, and at the cherubic smile of superiority with which it was asked, launched forth in an objurgatory tirade, insisting that he did not regard himself sacrificable to the juggernaut of orthoepy.

2.Nothing daunted, the young man continued: "You said, 'According to precedent it was obligatory upon him to plait his hair as his Nomad parents had done, but instead he, precedent to stepping under the mistletoe, indulged in fulsome praise of himself, hoping thereby to induce a favorite girl to join him. But she, being averse to undergo an ordeal so embarrassing, refused; whereupon his features became immobile with chagrin/ This is a verbatim quotation. You sometimes consult a dictionary ? "

3.Make clean our hearts.

4.Bring me some ice, not some mice.

5.A blue trip slip for an eight-cent fare, A buff trip slip for a six-cent fare, A pink trip slip for a three-cent fare.

6.Good blood, bad blood. (Repeat.)

7.Geese cackle, cattle low, crows caw, cocks crow.

8.A big black bug bit a big black bear.

- 9.The clumsy kitchen clock click clicked.
- 10.Not long since a robust, disputative collegian, his clothes of the latest Pall Mall cut, his carmine bifurcated necktie ornamented with a solitaire, his hair dressed with oleomargarine and perfumed with ambergris, his face innocent of hirsute adornment, but his mouth guilty of nicotine, informed a senile, splenetic lawyer that he did not pronounce according to the dictionary.
- 11.A blush is a temporary eletheme and calorific effulgence of the physiognomy oclilogised by the perceptiveness of the sensorium when a predicament of unequilibrium from a sense of shame, anger, or other cause eventuating in a paresis of the vasomotor filaments of the facial capillaries where, being divested of their elasticity, they are suffused with radiant, aerated, compound nutritive circulating liquid emanating from an intimidated proecordia.
- 12.Ceaseth, approacheth, rejoiceth. (Repeat.)
- 13.A ripe pear, a black cow, a fat turtle.
14. An inalienable eligibility of election which was of indisputable authority, rendered the interposition of his friends altogether supererogatory.
15. Thou bridPdst thy tongue, wreath'dst thy lips with smiles, imprison'dst thy wrath, and truckl'dst to thine enemy's power.
- 16.Twanged short and sharp like the shrill swallow's cry.
- 17.Her age, her rage.
- 18.Little ache, little lake.
- 19.I said mixed biscuits, not bixed miscuits.
- 20.What whim led White Whitney to whittle, whistle, whisper and whimper near the wharf, where a floundering whale might wheel and whirl?
- 21.Pillercatter, tappekiller, kitterpaller, patterkiller, cater pillar.
- 22.He spoke reasonably, philosophically, disinterestedly, and yet particularly, of the unceremoniousness of their communicability, and

peremptorily, authoritatively, unhesitatingly declared it to be wholly inexplicable.

23. Goodness centers in the heart.

24. Thrice six thick thistle sticks thrust straight through three throbbing thrushes.

25. He sawed six-long slim sleek slender saplings.

26. The old cold scold sold a school coal scuttle.

27. Reading and writing are arts of striking importance.

28. "Young man," retorted the lawyer, his aquiline nose quivering with derisive disdain, "I have no use for a dictionary."

29. "Pardon me, your pronunciation indicates the contrary; thus, in your peroration this occurs: 'An incognito communist, being commandant on the frontier, in one of his hunting expeditions came upon an Indian, who, to the accompaniment of the southing wind, was softly playing a flageolet, for the purpose of quieting a wounded hydrophobic Bengal tiger, which, penned up in a hovel, was making hideous grimaces.

30. "For," observed the young man, with an air of research, "in your Tuesday's address you said that the sight of cerements sufficed to enervate an attorney; that a salamander treated for obesity with prussic acid and pomegranate rind was disinclined to serpentine movements; that in an Aldine edition of a legal work you read of a lugubrious man afflicted with virulent varioloid and bronchitis, for which a jocund allopathist injected iodine and cayenne pepper with a syringe warmed in a caldron of tepid sirup—a malpractise suit being the result. By the way, you have a dictionary?"

31. "Dictionary?" replied the lawyer; "pugh! It is a granary from which the pronunciation fiend fills his commissariat with orthoepic romances and vagaries which, to him, grow into a philologic fetish; and this fetishism finds outward expression in a supercilious ostentation of erudite vacuity."

32. The Colonel's companion, a comely but truculent Malay, acting as seneschal or pursuivant, suggested houghing the rampant animal, or giving it some dynamite, morphine, and saline yeast.

33. 'A noose was adjusted, and the nauseous dose administered, whereupon the combative tiger, thus harassed, coming in premature contact with a dilapidated divan, bade adieu to things sublunary/ You have a dictionary?"

### EXERCISES IN ALLITERATION

- Incomprehensible incommunicability.
- Imbecile Irwin indef atigably inculcated inveterate isolation.
- Henry Hingham has hung his harp on the hook where he hitherto hung his hope.
- Gibeon Gordon Grelglow, the great Greek grammarian, graduated at Grilgrove College.
- Flags fluttered fretfully from foreign fortifications and fleets.
- Extraordinary and excessive irritability was exhibited by these execrable people.
- Deaf doddering Daniel Dunderhead dictated difficult didactic disingenuousness.
- Caius Cassius contrived concatenating circumstances causing chivalrous Caesar's citation.
- Zig-zaged zinc zones and zithers.
- Yelled and yelped the yeoman's youngsters in yesterday's yacht and yawl.
- Xanthians Xebeced xantic xylographers.
- How much wood would a woodchuck chuck, if a woodchuck would chuck wood?
- Vivian's vernacular gives vividness to every verse.
- Unwise, unjust and unmerciful university usages.
- Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou, in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.
- Benjamin Bramble Blimber, a blundering banker, borrowed the baker's birchen broom to brush the blinding cobwebs from his brain.
- She sells sea-shells; shall he sell sea-shells?
- Round the rough and rugged rocks the ragged rascals rudely ran.
- Querulous quips were quoted by quiet Queenie Quilp.

- Peter Piper picked a peck of pickled peppers. Now if Peter Piper picked a peck of pickled peppers, where are the pickled peppers that Peter Piper picked?
- Obstructionists and oppressors often opposed operations.
- Nine neutral nations negotiated numerous nuptials.
- Morose mariners and magnanimous men make much magnetism.
- A lily lying all alone along the lane.
- Kemuel Kirkham Kames cruelly kept the kiss that his cousin Catherine Kennedy cried for.
- Jasper, the jolly juror, justly joked John, the journalist.
- Amos Ames, the amiable aeronaut, aided in an aerial enterprise at the age of eighty-eight.

### ***'MIS-SPEAKINGS' – WORDS OFTEN NOT DONE RIGHT!***

abdomen	adieu	alternate	associate
abject	adult	amenable	athlete
accept	advertisement	aniline	attorney
acclimate	again	apparatus	auxiliary
acumen	aggrandizement	apparent	awry
adamantine	ailment	aquiline	
address	ailed	area	
adept	allopathist	asphalt	
bade	betroth	blackguard	brigand
banquet	bicycle	blouse	bronchitis
bayonet	bijou	bounteous	burlesque
because	biography	bouquet	
been	bitumen	bravado	
calisthenics	chasm	combatant	contents
calm	chasten	commandant	contrary
candelabrum	chastisement	comment	contumely
canine	clangor	communist	conversant
carmine	clematis	compeer	coterie
cayenne	clique	composite	courtesy
cello	coadjutor	condolence	
cerement	cognomen	consummate	
chalybeate	column	contemplate	
daguerreotype	depot	direct	dolorous
data	depths	disciplinary	domain
decade	designate	discourse	due
decadence	desperado	disputant	duke
defalcate	despicable	divan	duty
deficit	desuetude	docile	

demoniacal	detail	dog	
egregious	envelope	examine	exploit
elongate	epoch	excess	exponent
encore	equitable	exemplary	exquisite
enervate	escapade	exigencies	extant
enquiry	every	exist	
facade	feline	fiasco	forensic
facet	feminine	fidelity	fragmentary
factory	ferocity	finance	frontier
faucet	fertile	financier	
fecund	fetish	flageolet	
gape	gigantic	granary	grovel
generic	God	gratis	gymnasium
genial	gondola	grievous	
genuine	government	grimace	
harass	hideous	hostage	hygiene
hearth	homage	hover	hypocrisy
height	homeopathic	humble	
heinous	horizon	humor	
illustrate	incentive	inexplicable	interpolate
imbecile	incomparable	inquiries	intrinsic
impious	indefatigable	integral	iodine
implacable	indisputably	interested	irrefragable
importune	indissoluble	interesting	
Jocosekept	Jocundkiln	Juvenile	kinetics
lamentable	larynx	laugh	learned
legend	lenient	lettuce	lineament
listen	lithography	livelong	lozenge
lugubrious	lyceum	magazine	manufactory
maritime	matinee	mediocre	mineralogy
mischievous	misconstrue	mobile	molecule
municipal	museum	mustache	nascent
national	nature	nauseate	necessarily
nephew	nepotism	neuralgia	new
niche	nicotine	nomenclature	oasis
oaths	obesity	object	objurgatory
obligatory	occult	o'er	office
often	oleomargarine	orchid	ordeal
ordnance	ornate	orotund	orthoepy
oust	palmistry	patriotism	patron
patronize	peremptory	piano	piquant
placard	plagiarism	pomegranate	predecessor
preface	premature	prestige	pretense

primarily  
puissance  
quinsy  
receptivity  
recreant  
reptile  
respite  
route  
schedule  
simultaneous  
solitaire  
sovereign  
succinct  
superfluous  
topography  
tribunal  
truth  
untoward  
vagary  
veracity  
version  
virulent  
with  
xylophone  
zoology

progress  
pyramidal  
qui vive  
recess  
refutable  
requiem  
rhythm  
salutatory  
secretary  
sinecure  
sonorous  
splenetic  
suggest  
tenet  
toward  
tribune  
tyrannic  
urbanity  
vaseline  
verbatim  
via  
visor  
wound  
youth

proscenium  
quadrupled  
radish  
recluse  
regime  
research  
robust  
sapient  
senile  
syrup  
sophistry  
spontaneity  
suite  
tepid  
transact  
trilobite  
umbrella  
usage  
vaudeville  
verbose  
vicar  
which  
wrath  
zenith

protestation  
quiescent  
rapine  
reconnaissance  
remonstrate  
resource  
romance  
satiety  
serpentine  
sojourn  
soporific  
squalor  
supererogatory  
testimony  
tremendous  
truculent  
uninteresting  
usurp  
vehement  
versatile  
victory  
whistle  
wreak  
zodiacal

## VOCAL DEFECTS

Most common problems for public speakers (especially those just starting out) are breathiness, throatiness, and nasality. The following exercises, if practiced persistently, will remedy these defects:

### **Breathiness.**

**PROBLEM:** This is caused by allowing breath to escape un- or non-vocalized.

**SOLUTION:** The remedy lies in applying to the vocal cords just the quantity of breath required to produce a given tone.

**NOTE:** clear and robust sounds depend upon breathing gently.

- Inhale deeply. Exhale on singing ah. Apply the air very gently to the vocal cords, hold back the unused breath and aim to increase the purity of tone.
- Count from one to ten in a loud whisper, inhaling after each number. Repeat with half breath and half voice. Repeat with pure tone. Project into the distance.
- Practice the following in pure, clear-cut voice: hup, he, ha, haw, hah,
- ho, hoo.

### **Throatiness.**

**PROBLEM:** This defect arises from smallness of throat or rigidity.

**SOLUTION:** Relax all throat muscles and practice exercises for depressing the root of the tongue, raising the soft palate and lowering the larynx.

- Practice the various tongue exercises, keeping the lips perfectly still.
- Sing oo-oh-ah in well-projected voice. Sing le, la, law, lah, lo, loo.

## Nasality.

PROBLEM: Vocal current is allowed to escape through the nostrils, a nasal tone is produced.

SOLUTION: To avoid this, the soft palate must be well raised and the tone projected directly towards the lips.

- With soft palate raised sing ah and oh in pure projected tone.
- With the thumb and first finger gently close the nostrils and pronounce
- several times with the utmost nasality:
- "O `precious hours."
- Keep the nostrils closed and try to repeat with a pure tone.
- Repeat with nostrils open.

## VOICE CULTURE

### PURITY

PROBLEM: To secure purity of voice, no particle of breath must be allowed to escape unvocalized.

SOLUTION: Try to consistently "feeding" the breath very gently to the vocal cords and increasing the volume only after long practice.

i' He is the best speaker, \*y says Lennox Browne, "control the expiration, that the least possible amount of air sufficient to cause vibration is poured with continuous effect upon the vocal organs."

- Yawn e, a, aw, ah, o, oo,
- Practice shock of the glottis in gup, ge, ga, gaw, gah, go, goo.
- Repeat with rising, falling, and circumflex inflection.
- Pronounce e, a, aw, ah, 6, do, prolonging each ten or more seconds.
- Practice various musical scales.
- Repeat with oo-o-ah.
- Gradually change singing o to ah, maintaining a uniform quality throughout.
- Repeat with o.
- Sing le, la, law, lah, lo, loo, singly and in combination.
- Commence a humming tone as before, allow the lower jaw to drop gently, "focus" the voice on the lips and maintain as much facial resonance as possible.
- 2. Sing ah, with mouth well opened, aiming at purity, depth and smoothness. Sustain and repeat on various pitches.
- Repeat in very low pitch.
- Repeat with bright and with sad vibrations.
- With mouth closed hum a mental maw. The vibration should be felt on the lips and in the facial resonators.
- Toss the sounds e, a, aw, ah, oh, oo.
- Project by slight waves of sound woo-woo-woo-woo.
- Repeat last two exercises in loud whisper.
- Count to fifty, ten to each breath.
- Count very deliberately one to fifty, inhaling after each number.
- Repeat with rising slide and with falling slide, aiming at great clearness.
- Repeat in hup, he, ha, haw, hah, ho, hoo.
- Sing oo in gentle, smooth voice, avoiding unnecessary muscular effort.

## FLEXIBILITY AND COMPASS

SOLUTION: Flexibility means vocal responsiveness, or the ability to produce any tone or variation that may be required.

- Repeat with trill.
- Repeat with tremolo.
- Repeat with swell, one pitch at a time, then combined with change of inflection both rising and falling.
- Commence the following upon a low pitch, reading each successive line in the next highest pitch:
- Repeat with gradually increasing force, and with gradually diminishing force.
- Repeat in speaking voice, with short, medium, long and very long rising inflection. Repeat in falling and circumflex inflection.
- Sing e, a, aw, ah, o, oo in chromatic scale, from the lowest to the highest pitch. The use of a piano in these exercises is desirable.

## BRILLIANCY AND RESONANCE

SOLUTION: To secure brilliancy or a musical quality of voice, practice daily upon exercises containing long vowel sounds.

Resonance is the increase of sound by reflection or the co-vibration of other bodies. Exercises should be selected containing a redundancy of open vowels.

- Open the mouth and throat as wide as possible, in hale deeply, close the lips only, and endeavor to keep the throat open. Imagine the body a deep well and commence at its lowest depth a soft rumbling sound. Practice at first on low pitch; force and high pitch are to be added only after some time.
- Repeat with rising inflection awe, ah, e, noting the change in register. The first is a chest-tone, the second a throat-tone and the third a head-tone. Begin at low pitch and aim at smoothness. Repeat with falling and circumflex inflection.
- Hum b, I and m, singly and in combination.
- Pronounce the following words on various pitches, bringing out the head resonance as much as possible: Bin-gle, dingle, jingle, mingle, ringle, single, tingle, Mingle.

## VOLUME

SOLUTION: Volume depends upon the extension and regularity of expiration, energy and resonance combined in a given tone. The voice grows with use, and daily practice is therefore necessary to acquire roundness and volume. The abdominal muscles should be developed by daily respiratory and physical exercises.

- Inhale deeply, and with an abrupt action of the abdominal muscles explode the voice upon be, ba, baw, bah, bo, boo. Avoid using much force at first.
- The following should be combined with the same vowel sounds, first in loud whisper, then in loud voice, exhausting the breath on each sound: P, t, d, v, k, bl, br, ch, dr, dw, fl, fr, gl, gr, hi, kr, pi, pr, si, sm, sn, sp, sq, sk, sh, st, sw, tr, th, tw, wh.
- In calling tone repeat:
  - Ship ahoy!
  - Thou, too, sail on, O Ship of State.
  - Forward the Light Brigade!
  - Charge, Chester, charge!
  - On, Stanley, on!
  - Katherine, Queen of England, come into the Court.
  - Stand by the wheel five minutes yet and we will reach the shore.
  - Oyez! oyez! All-persons-having-business-to-do-with-the-Circuit-Court-of-the-United-States-for-the-Southern-district-of-New-York-draw-near-give-your-attention-and-you-shall-be-heard.
- Char-coal. Char-co-al. Char-coooooo-al.
- Project the following:

It is the King.	Over, over I say.
Every inch a King.	Up from the south.
At this moment.	The King would speak.
Armor on his back.	Eagle has seen it.
State the State.	The Queen of Cities.
On, ye brave.	Imperial theme.
- Repeat the following with gradually increasing force:

The war must go on! We must fight it through.

Independence now and Independence forever! Now for the fight, now for the cannon peal. The foe! they come! they come!

Ye guards of liberty, I'm with you once again. I call to you with all my voice.

## MODULATION

SOLUTION: Modulation has reference to the means of varying the voice so as to express thought with truth and effectiveness.

The principal modulations are quality, pitch, time, inflection and force.

## QUALITY

SOLUTION: Quality may be described as the character of the speaking voice, and for convenience is divided into two kinds: Pure and Impure.

- Pure quality is subdivided into Simple Pure and Orotund, while Impure quality is divided into Aspirated, Oral, Falsetto, Guttural and Pectoral.
- Simple pure voice is the quality used in conversation. The pure qualities should be acquired before proceeding to the impure.
- Orotund is marked by unusual roundness and fullness of tone. Daily practice on the vowel "O," with variety in pitch and force, will materially assist the student in securing this quality. It is used to express sublime and deeply earnest thought.
- Aspirated quality is used to express fear, secrecy, surprise, caution and kindred emotions.
- Oral quality is that of weakness.
- Falsetto is employed in imitating the voices of children, women, old age, etc.
- Guttural is used in language of revenge, anger, horror, aversion.
- Pectoral quality is a deep hollow chest-tone, used in expressing awe, remorse, deep terror.
- The whisper is sometimes used to express secrecy, fear, caution. Exercises in whisper will rapidly develop strength of voice.

## Final Thoughts

In this five-part series discussion, we covered a lot of ground for some techniques and exercises that you have covered.

On-going mastery is key for you to be the best public speaker you can possibly be and paying close attention to and actually using what you have learned, will have you on the path to success and growth in no time! We wish you all the best on your endeavor.

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