Introduction

Many of you have heard the old expression, “It’s not what you say but how you say it!” In today’s world of International Communication, we have to add on to that saying: “It’s not what you say but how you are heard!”

How do you sound when you speak? Is there rhythm to your speech and depth to your voice? Do you hear music when you speak? Or do you speak in one tone only? Do you know that English has three tones, or three notes? Have you ever taped yourself just to listen to the qualities and tones of your voice? Because, if you haven’t, please be prepared to begin doing so.

It is imperative that you become self-aware; that you know how you sound, how you are being heard. Because, oftentimes, we sound very differently from what we mean to sound like.

For example, I’ve worked with lots of men from the Mid-West of the United States who speak with the same quick cadence, the same two notes, the same abrupt tones, and the same tendency to sloppy endings to their words. Really nice men, all of them. But, they also sounded so gruff and short tempered – which they weren’t. They were all unaware of how they were sounding when they spoke. There are others who speak languages other than English and they will often speak in the rhythms of their Mother Tongue – until they get told to slow down. They begin to speak word by word and everything ends up on the same note. There are many mono-tone speakers in the speaking world. I would like you to not be one of them. Remember: mono-tone is also known as monotonous.
Another very common example of unintended tone I hear is among the number of young women who come to me for voice and elocution lessons completely unaware they are using the rising intonation pattern reserved for questions when in fact they are making declarative statements:

“I have a new idea? That might solve the problem? I’d like to try it?”

We have all heard this questioning inflection or intonation pattern when the speaker means to make a statement. It is becoming increasingly common among young speakers and undermines their message. They are always surprised when I tell them that they sound like they lack confidence because it’s as if they are asking for permission to make the statement. They have never heard themselves this way.

Once they actually hear themselves and stop using that questioning pattern for a statement, they begin to notice that people listen to them differently. People actually begin to hear them – because they are speaking with conviction, with musicality, with life breathed into everything they say.

Speaking of breathing life into your language, let’s begin by working on developing proper, diaphragmatic breathing. Without good control of your breathing, you will have difficulty mastering your voice. Have you ever been distracted by a speaker who keeps running out of air mid-sentence and has to take a big, beastly gulp of air to finish the sentence? That’s another common fault speakers make and once again, gasping for air mid-sentence is a sure fire way to get your audience to stop listening – because they feel uncomfortable for the speaker.
CLASS ONE ~ Breathing

EXERCISE 1: Breathing Life into your Vowels - Warm-Up

Renowned voice coach, Roger Love, says that great speaking only happens when the right amount of air meets the right amount of vocal cord. Mastering your voice, learning to control and move that air across your vocal cords, will make an enormous difference to the way in which you are heard, perceived, and understood.

Vowels, we can say, carry the music of the English language; vowels can be elongated or shortened as needed to help you use the three notes of English. Vowels open your throat, just like a song bird opens its throat to sing. Let’s begin by releasing your voice by making vowel sounds.

- Sit comfortably on the front half of your chair. Please a chair without wheels.
- Keep your spine straight but not stiff. Tuck your chin in just slightly.
- Take a moment to let go of the worries and the stress from the day and just breathe normally.
- Yawn a few times, roll your neck, raise and drop your shoulders. Yawn again.
- Become focused on your breath: are you breathing through your nose or your mouth? Try both ways. Through your nose only. Now breathe through your mouth. Which feels the most comfortable to you? In speaking, we use both.
- Are you breathing only as deep as your chest? Or are you breathing all the way down to the seat of language: the diaphragm – way down there in your belly. You want to begin breathing diaphragmatically, belly breath as we call it in meditation.
- Take a few seconds to practice breathing into your belly; keep your shoulders and chest from moving while you breathe. Tough to do while you’re trying to relax – but – completely doable. You’ll soon see!
- As you inhale, let your tummy get big and fat. Fill it up with air.
- As you exhale, tighten the stomach muscles and allow all the air to begin its journey up and across the vocal cords.
- Inhale to the count of 4.
As you exhale, in a voice just above a whisper release the air in a long AAAAAAAHHHHHH sound – the sound you make when you go to the doctor. Allow yourself to mimic a yawn by increasingly opening your mouth as you make the sound. The objective here is to sustain the sound and do your best to keep your voice smooth and steady. We all have the natural tendency to take a breath of air when we elongate sounds. Resist that urge and maintain a smooth quality of sound throughout the exhalation.

If inhalation is to the count of 4, try to make your exhalation to the count of 6 or even 8.

Repeat this sound at least 3 times, AAAAAAAAHHHHHHHH, each time trying to lengthen and sustain the exhalations/sounds.

Now, repeat the process, this time on the exhalation, make the sound of long AAAAAAAAAAAAAA as in CAPE.

Feel the tension in your cheeks, feel what’s happening in the area of your vocal cords. Hold it nice and long; stay steady as you go. Repeat this sound at least 3 times, AAAAAAAAAAAAAA, each time trying to lengthen and sustain the exhalations/sounds.

Repeat the process, this time making the sound of long EEEEEEEEEEEEEEEEE as in SEE.

Where is the tension now? Do you feel it in your lips? Repeat this sound on the long, smooth exhalation, 3 times, EEEEEEEEEEEEEEEEE

Repeat the process, this time making the sound of long I I I I I I I I I I I I as BIKE.

Feel the movement of your jaw and your lips, feel what’s happening in your face. Hold the sound and long; stay steady as you go. Repeat this sound at least 3 times, I I I I I I I I I I I I.

Repeat the process, this time making the sound of long OOOOOOOOOOOOOO as in GO.
• Feel the movement of your lips and cheeks, feel what’s happening in your face. Hold the sound nice and long; stay steady as you go. Repeat this sound at least 3 times, OOOOOOOOOOOOOOO.

• Repeat the process, this time making the sound of long UUUUUUUUUUUUUU.

• Feel the movement of your lips and cheeks, feel what’s happening in your face. Hold the sound nice and long; stay steady as you go. Repeat this sound at least 3 times, UUUUUUUUUUUUUUU

• Now, inhale into your diaphragm and as you exhale, join all 5 sounds together into one long sound starting with AAAAAAAAAA + EEEEEEEE + I I I I I I I I + OOOOOOOO + UUUUUUUU AAAAAAAAAHAAAA + EEEEEEEE + I I I I I I I I + OOOOOOOO + UUUUUUUU AAAAAAAAAHAAAA + EEEEEEEE + I I I I I I I I + OOOOOOOO + UUUUUUUU

Do you feel the different positions in your mouth where these sounds come from? Really use your face muscles to help you make these sounds. Use your strong exhalation to sustain clear, smooth sounds.

Keep repeating these sounds; feel them, hear them and if you have a mirror, see them.

• AS SOON AS YOU HEAR QUIVERING OR YOUR THROAT BECOMES DRY, STOP THE EXERCISE AND HYDRATE – JUST ROOM TEMPERATURE WATER. NO LEMON. NO ICE. NO HONEY. NOTHING. JUST ROOM TEMPERATURE WATER.

• I emphasis the above point because those vocal cords are just little folds of muscle and they are precious. They can be very easily hurt – so take care of your great gift and keep your vocal cords wet as you exercise.
EXERCISE 2: Explore Your Vocal Range

Spoken English is a “beat” or “stress” driven language. It is called a “three note” language because it has three clear stress patterns and vowel lengths. There is a fourth note – the high and loud cautionary note where all words are equally stressed – WATCH OUT! As speakers/leaders who are focusing on being heard and understood, mastering a range of three notes in your vocal repertoire is crucial to your verbal and vocal success.

We will focus on the beat pattern later in this Video Workbook. First, let’s explore your range of voice by using variations of humming exercises.

Let’s awaken the chambers of the voice by practising the humming sound of MMMMMMMMMMMMMMMMMM. While you are practising your belly breathing and exhaling with this long MMMMMMMMMMMMMMMMMM, I want you to play around with the sound.

- Begin by bringing the sound from somewhere in the middle of your throat – between your nasal passages and your chest. Let’s call this your “middle” voice. Try humming high. Then try humming low. Then, find the spot in between the two.
- Continue adjusting your pitch or note until you hear yourself sustaining that sound with ease.
- Notice where you feel the vibration. Take mental note of that feeling and sound combination.
- REMEMBER: Keep a glass of room temperature water on hand as you do this. I cannot stress enough the importance of keeping your vocal cords moist as you exercise them. They are very tiny and they rip very easily. They are your greatest gift – more precious that the most prized Stradivarius violin.
- Once you have established an easy “middle” voice, take the humming way below your throat, down in your chest. Let’s call this your “chest” or “bottom end” voice.
- And again, continue to adjust your vibration until you hear yourself sustain that sound with ease. You don’t want to see how low you can go but rather, you want to explore the lower register of your voice until you find your natural “low” voice.
• Notice where you feel the vibration. Take mental note of that feeling and sound combination.

• Now, let’s move up the MMMMMMMMMMMM up to the higher, nasal chamber. Continue to adjust your sound and vibration until you find the easy spot.

• Feel the vibration in your face this time as we establish your “top” note.

I usually suggest to my students to explore with a 5 note range. I ask them to start low and gradually make their way up 5 notes and then back down, repeating those some notes as they go back to where they started. Once you can master smoothly sustained sounds in these exercises you will notice that you have come alive again when you speak. If you’re still speaking in a flat voice: loosen up and have some fun. Monotonous means “mono-tone”, one tone only and we all know how boring a monotonous speaker is.

PLEASE NOTE: we use the word “note” in Spoken English patterns. “Note” is another word for pitch and/or stress level in Spoken English. Thankfully, you don’t have to be musical to perform these exercises or to find your own voice. You only have to establish your three note range, saving the warning fourth note, as in “WATCH OUT!” – which is higher, louder and clearer than normal speech.

• Repeat MMMMMMMMMMMM only this time add the different vowels sounds at the end of each MMMMMMMMMMMMAAAAAAHHHHHHHH

• Remember to breathe deep into your belly, shoulders down, and release the sounds as smoothly as you can.

• MMMMMMMMAAAAAAHHHHHH MMMMMMMMMMMAAAAHHHHHHHH

• MMMMMMMMAAAAAAAAA (long ā) MMMMMMMMMMMAAAAAAAAAA

• MMMMMMMMMEEEEEEEEEEEEEE MMMMMMMMMEEEEEEEEEEEEEE

• MMMMMMMMMI I I I I I I I I I I I I I MMMMMMMMMI I I I I I I I I I I I I I

• MMMMMMMMMOOOOOOOOOOOO (long ō) MMMMMMMMMMOOOOOOOOOOOOO

• MMMMMMMMUUUUUUUUUUUU (long ū) MMMMMMMMUUUUUUUUUUUU
Let’s switch it up a little. Remember to play with your vocal range. Remember to keep drinking your water throughout these exercises. Mix up the order of the sounds. For example:

- Inhale deeply into the belly and in one long, smooth, and beautifully sustained voice, make these sounds: MMMMMMMAAAAAAHHHHHHH MMMMMMMOOOOOOO MMMMMMMEEEEEEE MMMMMMMUUUUUUU

Try using different notes, some higher, some lower. Which are the easiest to sustain, to hold?

- Play with the sounds. Become aware of your voice – its qualities, its textures, its sounds.

- MMMMMMMAAAAAAHHHHHHH MMMMMMMOOOOOOO MMMMMMMEEEEEEE MMMMMMMUUUUUUU

- Do not push your voice – EVER!

- Use a mirror to see the movements in your face as you make these sounds.

Vocal awareness is a key component to speaking to be heard. If you want people to lean in to what you are saying, if you want to lead people, master your greatest asset: your voice.

You may have the best ideas in the world, but if no one can hear you, or if your voice is weak, too strong, or not clear enough, your best ideas will go nowhere.

Speak-up! Speak to be heard. Master the greatest instrument in the world – that one that lives right there in your throat: your human voice!
CLASS TWO ~ ELOCUTION

The following exercises have been around for as long as I can remember. I cannot claim authorship of them nor can I find the author of them. I believe these documents have been in the public domain for so long now that authorship is a collective group by now. Nonetheless, they are exercises very much like the exercises we trained with at the National Institute of Broadcasting in Toronto when I took my Certificate in Radio and TV Announcing. I share with all my Professional and Public Speaking students and strongly recommend that they use these next few pages as a warm-up before they take the stage to speak. Personally, I would never dream of going on a stage to speak without warming up with these first.

Eat Each Green Pea

I call this document the Eat Each Green Pea document. I love it. It contains every sound of the English language. I use this document to teach my students to articulate with precision. Take your time to say these sentences. Do not try to say them all at once when you first see them. Take your time and perhaps take 7 or 8 phrases at a time. You will feel your cheeks and jaw working overtime.

All of us need to keep these muscles agile in order to speak clearly; we need to keep moving the organs of articulation (tongue, cheeks, lips, soft palate, glottis) so that we speak clearly and are heard by everyone in the room.
Exercise the Organs of Articulation for Clear Speech

Eat each green pea.

Aim straight at the game.

Ed said get ready.

It is in Italy.

I tried my kite.

Oaks grow slowly.

Father was calm as he threw the bomb on the dock.

An awed audience applauded Claude.

Go slow Joe; you’re stepping on my toe.

Sauce makes the goose more succulent.

Up the bluff, Bud runs with the cup of love.

Red led men to the heifer that fell in the dell.

Maimed animals may become mean.

It’s time to buy a nice limeade for a dime.

Oil soils doilies.

Flip a coin, Roy; you have a choice of oysters or poi.

Sheep shears should be sharp.

At her leisure, she used rouge to camouflage her features.

There’s your cue, the curfew is due.

It was the student’s duty to deliver the Tuesday newspaper.

He feels keen as he schemes and dreams.
Much of the flood comes under the hutch.

Boots and shoes lose newness soon.

Ruth was rude to the youthful recruit.

Vivid, livid, vivifying. Vivid experiences were lived vicariously.

The pod will rot if left on the rock.

Look, you could put your foot on the hood and push.

Nat nailed the new sign on the door of the diner.

Dale’s dad died in the stampede for gold.

Thoughtful thinkers think things through.

Engineer Ethelbert wrecked the express at the end of Elm Street.
**Tongue Twisters**

In the Eat Each Green Pea document, you are encouraged to focus on accuracy and clarity.

We use Tongue Twisters to help us learn to articulate accurately but also quickly. They are called tongue twisters because when you first start to practice them, your tongue does feel like it is twisted into knots.

For many foreign or International speakers of English, these exercises are excellent for training the tongue to articulate and then get out of the way for the next sound. I will say them here, slowly, for those of you who may not know how to pronounce certain words.

Time yourself doing these 26 sentences. Can you eventually get them uttered clearly in less than 60 seconds? Try it and keep going until you get there.

- A big blue bucket of blue blueberries.
- Grey geese grazing grain.
- A cup of coffee in a copper coffee pot.
- Double bubble gum bubbles double.
- I never smelled a smelt that smelled as bad as that smelt smelled.
- Nine nimble noblemen nibble nuts.
- Barbara burned the brown bread badly.
- A box of biscuits, a box of mixed biscuits, and a biscuit mixer.
- Richard gave Robin a rap in the ribs for roasting his rabbit so rare.
- Quinn’s twin sisters sing tongue twisters.
- Six silly sisters sell silk to six sickly seniors.
- Old oily Ollie oils oily autos.
- She sells seashells by the seashore.
- Round and round the rugged rock the ragged rascal ran.
- Rubber baby buggy bumpers.
- Which wristwatches are Swiss wristwatches?
- Tim, the thin twin tinsmith.
Lotty licks lollies lolling in the lobby.
A shy little she said, “Shoo!” to a fly and a flea in a flue.
Fat dogs frying fritters and fiddling ferociously.
Slippery seals slipping silently ashore.
Sickly chicks. Sickly chicks. Sickly chicks.
Silent snakes slithering slowly southward.
The rat ran by the river with a lump of raw liver.

I tell all my Accent Improvement students that they are athletes in training when they do clear elocution / articulation work like this. So are Native speakers of English: we have to keep our “chops” in good shape.

Most of all, thought, I tell all my students to just make sure you’re having fun doing these exercises. Studies keep showing that adults learn best when they are laughing, moving, and having fun. So go at it! Have some fun. Laugh. A lot – laughing clears the throat!
CLASS THREE ~ Vocal Workout to Keep the Music Alive

The Rhythm Rule

The Rhythm Rule in English is very simple and yet is so often forgotten by Native speakers of English. The rule is that when English is spoken, the speaker alternates between stressed and unstressed syllables in regular intervals, with the stresses generally falling within content words.

Content words are the words that give us the meaning of what we are saying. They are usually the words that give us a picture in our head. In general, content words are stressed more than function words.

Let’s take a quick look at Stress and how where we place stress or emphasis (or accent) in a sentence or phrase alters the meaning. Take a look at my favourite 7 word sentence: wherever you put the stress (bolded words), that word becomes the content word in the sentence. Say this sentence out loud placing the stress pattern according to the bold print, and you will hear how the meaning of the sentence changes depending on which word you stress. The word taking the stress becomes the content word: it conveys the meaning of the sentence. The other words operate as function words: they have meaning, of course. But, more than the meaning, they are needed to keep the sentence together grammatically. English sentences require a Subject, Verb, Object kind of word order. These are functions. Most words serve functions, content words are reserved to convey meaning. Content words take the stress; function words are distressed.

I didn’t say he stole the money. Someone else said it.
I didn’t say he stole the money. That’s not true at all.
I didn’t say he stole the money. I only suggested the possibility.
I didn’t say he stole the money. I think someone else took it.
I didn’t say he stole the money. Maybe he just borrowed it.
I didn’t say he stole the money, but rather some other money.
I didn’t say he stole the money. He may have taken some jewelry.
There are some really simple Rhythm Rules for you to practise with. But, let’s just take a little look at how to recognize the right syllable to stress.

The basic facts are:

- Every English word with more than one syllable has to stress one syllable more than the other(s).
- Some English words have even more stresses, giving one syllable primary stress (the strongest) and others secondary or tertiary stresses (not as strong as primary, but stronger than for an unstressed syllable).
- English punctuation doesn’t provide any clue to tell you where to put the stress.

*Get the primary stress right and the non-primary stresses will take care of themselves.*
Eight Very Good Rules to Remember to Determine Which Syllable to Stress

While it’s true that English grammar doesn’t provide hard and fast rules to determine which part of a word should be stressed, there are a few guidelines that can help. Here are some pointers worth remembering. Keep in mind that these are just guidelines; some of them have exceptions. I give you the rhythm rule here because, it is my experience that many, many Native speakers of English are losing its beautiful rhythms. Do you know that the rhythm patterns of North American English are steeped in the rhythms of Jazz music? The sounds glide up and down three steps or three notes.

English is not a particularly pretty language like French and Spanish are. English is very utilitarian language; its sound rules, or rules of phonology, are so vast that English is able to pick up sounds from many of the world’s languages. It is a most elastic language; it comes to life when it is given music, rhythm, tones, style. It is an emotional language; it’s intonation patterns often follow our emotions.

Say the words that follow with some music in them. If there are three or more syllables, you should be hearing three different notes.

1) When a noun ends in ‘tion,’ stress the syllable before the ‘tion’ ending. Examples:

   location  solution  petition  imitation
   resolution  imagination  globalization  communication

2) When a noun ends in ‘ity,’ stress the syllable before the ‘ity’ ending. Examples:

   ability  capability  availability  responsibility
   personality  insanity  reality  nationality
3) When an adjective ends in ‘ical,’ stress the syllable before the ‘ical’ ending. Examples:

- political
- radical
- practical
- comical
- analytical
- economical
- psychological
- musical

4) When an adjective ends in ‘ic,’ stress the syllable before the ‘ic’ ending. Examples:

- fantastic
- realistic
- futuristic
- fatalistic
- democratic
- optimistic
- economic
- materialistic

5) When an adjective ends in ‘ial’ or ‘ual,’ stress the syllable before the ‘ial’ or ‘ual’ ending. Examples:

- annual
- mutual
- punctual
- financial
- controversial
- unusual
- individual
- intellectual

6) When a verb ends in ‘ify,’ stress the syllable before the ‘ify’ endings. Examples:

- ratify
- identify
- clarify
- simplify
- modify
- specify
- qualify
- quantify

7) In a compound noun (a noun consisting of more than one word), stress the syllables that would normally be stressed in each word but stress the first word harder than the second. Examples:

- stockbroker
- musicdirector
- healthcare
- bookstore
- policedepartment
- shareholders
- pressrelease
- schoolbus

8) In capital letter abbreviations, stress the last letter. Examples:

- I.D.
- U.S.
- F.B.I.
- U.K.
- U.S.A.
- FDIC
- SEC
- CIA
- IRS
- CEO
- CIA
- SPCA
Common Words That Can Give You Trouble (when in doubt, consult a dictionary www.dictionary.com)

alternate  retailing  curtailing  proceeds (n)  engineering  proprietary
inventory  mechanism  stabilize  strategy  strategic  decade
execute  executive  oriented  origin  indicate  specify
specific  priority  contractual  activism  influence  influential
corporate  comparable  operating  instinct  distinct  severely
category  categorically  excel  effect  efficacy  regulatory
trustee  intrigue (n)  prospect  prospectus  constitutes  constituency
subsidy  subsidiary  designate  expertise  legislative  official
authorize  authority  interview  intervene  annuity  excess
success  dividend  simulate  colleague  necessary  inventory

Sentences to Use in Practicing

Please don’t think that these exercises are beneath your abilities. There’s not a speaker alive who does not have to keep their instrument in tune. Make sure you are using a lot of pitch variation. Remember the biggest pitch change comes on the stressed syllable of a word.

1. The entrepreneur introduced many innovative ideas.
2. We were involved in an intricate controversy.
3. They pursued a diverse group of proprietary computers.
4. Some executives severely curtailed their expenses.
5. All proceeds went into the retailing business.
CLASS FOUR ~ At a Master Class

Let Your Voice and Body Speak With You

Years ago, I studied Radio and Television Announcing and Broadcast Journalism with the National Institute of Broadcasting in Toronto, Canada. Although I had studied elocution through much of my life, my time at the Broadcasting Institute taught me more than I had ever learned anywhere before. I was very fortunate to have some of Canada’s top broadcasters at the time as my teachers.

In this final Module of the abbreviated program you have been working, I want to share with you some important ‘tricks of the trade’ that we learned in school. Because I love the human voice, I chose to focus on Radio broadcasting and Voice development.

Some really good things to know:

You know, when a radio news announcer reads the news, /she has many different topics and stories to cover in a very short period of time. Some stories are tragic and terrible, yet, by the end of the broadcast, the announcer has moved to a softer, and even cuter story. How do s/he do that in just a matter of seconds?

Radio announcers know two things:

- Look the way you want to sound
- Localize the look or feeling you want to communicate in your eyes.

⇒ The feeling will automatically go straight to your diaphragm, the seat of all vocal expression. The diaphragm is the centre of your body; once you speak from your true voice, your body language will naturally follow suit.
Say It Like You Mean It!

Read out loud the following words and make them sound the way they mean. Find that place in your face where these words will come from.

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<th>DELICIOUS</th>
<th>BRITTLE</th>
<th>GRIM</th>
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<td>WONDERFUL</td>
<td>SPONGY</td>
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<td>DISGUSTED</td>
<td>SORRY</td>
<td>SOGGY</td>
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Localize the following looks in your eyes and then say aloud:

- Smooth as silk
- Free as a bird
- Freezing cold
- Brilliantly colored
- A hot cup of coffee
- An elegant extravaganza
- A terribly bad time
- What a concert
- How could you?
- How many times do I have to tell you?
- This is the best thing that has ever happened to me
- This is the worst thing that has ever happened to me

Practice this exercise regularly using a mirror to observe your facial expressions.

MAKE SURE YOU’RE HAVING FUN!
Spoken Word Performance Piece

This poem was written and performed by late, younger brother, Seán Kennedy. I love it not because my little brother wrote and performed it, but because of the magnificent language he used to express himself. His words are dreamy and conjure images easily. I love presenting this Master Class, which always ends with 25 speakers – turned – poets on the stage, reciting *I Read About Caves* with all their hearts and souls, in full voice, in full inflection. Never yet has a group performed this poem where I was did not have a tear in my eye. Seán would be pleased.

Please have a wonderful time performing this wonderful piece of work.

**I READ ABOUT PEOPLE LIVING IN CAVES**

I read about people living in caves,
on the shores of the Aegean Sea.
Their way of existence appeals to me
and buried beneath the rock of years,
my spirit twitched its eager’d ears.

I climbed into my morning bath
with water hot and bubbles green
and lay submerged and soaking
to dream of caves I’d seen on the way to Tel Aviv

I looked upon with wistful eye
While thinking how I’d like to try.
These rays would shriek
The Knesset would speak
I’d be an event and live without rent.
People driving their stinking cars would stop,
get out, point, and stare at me living there
enjoying the view
the sea by day,
at the night the stars.

I’d hang a mobile as curtain door.
I’d spread a rug upon the earthen floor.
I’d spend all my spare time cultivating the knack of walking
While carrying a jug upon my head,
Eat my daily bread
And live without talking.

Seán Kennedy

(Recorded for RTE, Dublin Ireland, 1983)
Thank you very much dear Reader for participating in this Video Workbook. It has been my pleasure putting it together with you in mind. I hope you will remember that Practise Makes Permanent. Please don’t feel shy about bringing the music back into your voice and language. Remember, your true voice is alive and filled with enthusiasm and beautiful music. Bring those rich tones and sounds to everything you say. You’ll be amazed at how much more easily you can command the attention of your audience. After all, it’s all about saying what you mean and meaning what you say. In other words, Speak–Up and Speak with Conviction.

For more information for programs offered at Kennedy Communication, kindly visit www.communicatesuccess.com. I look forward to hearing from you,

Sincerely,

Paddy Kennedy

July, 2015