

Roger Love's
vocal
POWER

*Speaking with Authority,
Clarity, and Conviction
Guidebook*

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Introduction

Welcome to *Roger Love's Vocal Power* program. In conjunction with the audio/video program, this guidebook has been created to aid you in becoming the best possible communicator that you can be. One of the primary tools of effective communication is your voice. Along with techniques on how to physically and emotionally gain confidence, clarity, and dynamic presence, Roger will also instruct you on how to greatly enhance the quality of your voice. He will assist you in aligning your voice, movement, and energy so that you can articulate your innermost beliefs and intentions with ease and extraordinary effectiveness.

In this program, you are fortunate to have cumulated communication strategies and techniques that have been studied and practiced by some of the most dynamic and successful communicators in the world. As America's foremost vocal coach, Roger Love has been helping to build many of the most successful talents in the entertainment and business worlds. For the past 20 years he has trained top musicians, actors, business executives, and motivational speakers throughout the world. He has compiled his most successful exercises, theories, and how-to techniques in this comprehensive program so that you can reap the full benefits of his exceptional expertise.

To achieve the maximum benefits from this program and guidebook, listen to each audio session at least twice, ideally three times, along with working on the corresponding chapter in this guidebook. Listening to the audio session several times allows it to sink into your subconscious mind as you make more and more discoveries each time that you listen. Be sure to keep a paper and pen nearby as you are listening to the program, and be prepared to stop the program when you hear an exercise or technique that particularly appeals to you.

We encourage you to practice the exercises provided on a regular basis. Doing so will assist you in undoing ineffective bad habits, so that you will begin to integrate correct vocal technique into your daily communications. As you continue to repeat the exercises, you will discover that proper communication becomes instinctual and effortless. Whenever possible give yourself a deadline, and be committed to following through on that deadline. Without implementing any of the action steps that you have mapped out for yourself, this program simply becomes an exercise in listening. In order to gain the full benefits that this valuable program has to offer you, make the

decision here and now to **work** through this program, **act** upon your insights and strategies, and achieve the kind of results in your life that you've never thought possible. How you communicate greatly affects the quality of your life. As you implement these tools, the potential for positive changes in all areas of your life will be both attainable and remarkable.

Session 1: Welcome

Roger Love opens the program by explaining that the root of effective vocal power is charisma, star power, and influence. In this session Roger outlines the basics of what is required to make you a powerful and dynamic communicator. He shares the stories of successful individuals who worked with him to develop their vocal range, skills, and stamina. He asserts that vocal prowess has a great deal of influence on your life — more than simply technique and longevity.

1. What skill sets are you hoping to develop by listening to and practicing the exercises in this program?
2. Roger's task is to teach you how to engage your audience and move them emotionally, just like a singer. Who is your audience? What individuals in your life do you wish to affect most with your communication skills?
3. Roger suggests that it is imperative that you begin to think in terms of “star quality” presence when trying to get to the next level. Take a moment and imagine that you have gained the skills that you desire to enhance your “star quality.” Write about the influence that you have on the world with your newly acquired skills.

Instant Evaluation Exercise

Please read aloud the following passage into a tape recorder, and remember, you don't need anything fancy; an inexpensive, no-frills recorder will do just fine.

If you don't wish to read this particular passage, simply record your voice explaining what the rest of your day holds in store. Make sure that you speak at least seven or eight full sentences.

Just relax and try to sound like you normally do:

Before now, I had never really paid that much attention to the way I sounded. I would get up, have a bit of caffeine, maybe some breakfast, pick the perfect outfit, make sure that my shoes were nice and shiny, and away I went. Of course, I try to stay up on the latest trends. I'm a mover and a shaker times ten, and I have worked hard to achieve the levels of success I have attained. But voice ... whatever ... I open my mouth and sound comes out. Still, if you can actually make me more successful, I'm all for it. If the Vocal Power program can make me your next "celebrity" client, I'm willing to go the distance.

As you read the paragraph above, you may have noticed a number of things happening with your voice (if not at the beginning of your reading, then as you got closer to the end). Get out a pencil, and as you play the tape back, look through the following list and mark the items that you think apply to you.

4. Did you:

- Start strong but peter out by the end, feeling strained? Yes _____ No _____
- Have to frequently clear your throat? Yes _____ No _____
- Sound too soft? Yes _____ No _____
- Notice that your voice felt too low, and gravelly, especially at the ends of sentences? Yes _____ No _____
- Hear your voice breaking in spots? Yes _____ No _____
- Sound nasal? Yes _____ No _____
- Sound monotonous? Yes _____ No _____
- Sound squeaky? Yes _____ No _____
- Sound breathy? Yes _____ No _____

5. Did you hear anything else that you would like to improve upon?

People generally have a sense of what they don't like about their voices, but they may not be able to put it into technical terms. Don't worry if you checked "yes" a lot of times on your scorecard. One by one we will correct all of your problem areas. This test is simply to give you a sense of how you hear yourself right now and where your problems might be.

Now go back and read the passage again with the following three changes in mind and body:

I ONLY SPEAK WHILE YOUR STOMACH IS COMING IN

Put your hand on your belly button and take a big breath in, pretending that you have a balloon in your stomach that gets filled up with air when you inhale. As you speak, let your stomach fall back in to its normal position.

II SPEAK MUCH LOUDER

Forget about being polite and nonthreatening. Pretend that you are speaking to someone who is at least ten feet away from you.

III CONNECT ALL THE WORDS TOGETHER

Instead of speaking from word to word, pretend that all of the words are connected into one big word and that one word begins as the next word ends. Do this without putting any unnecessary blank spaces in between. Only stop the flow of words as you need to take a breath in.

This time when you listen back to the recorded words, you should notice a stronger, more powerful, more resonant sounding voice — one that is at least moving in a positive direction. Don't let the extra volume or thickness shock you. Most likely you've been whispering for far too long.

Session 2: Breathing

In this session Roger introduces you to proper breathing, which is the fundamental basis upon which powerful vocal dynamics is essential. Diaphragmatic breathing is the technique that you used as a baby, before being burdened with the thought processes and emotions that caused you to unconsciously interfere with your natural breathing process. Here Roger describes the technical aspects of proper breathing and provides you with several exercises to assist you in breathing more effectively.

6. Try taking a couple of breaths and observe yourself in the mirror while doing so. When you breathe naturally, do your shoulders and chest rise extensively? If your shoulders are not rising and your stomach area gets bigger when you inhale, then you are on the right track.

7. You must learn to only breathe in with your nose. There are filters in the nose that moisten the air as you inhale. This moistened air is easier on the vocal cords and doesn't dry them out as much. Take a big breath in with your mouth open. Do you feel how all that air makes the back part of your throat dry? It's really important to start being aware of whether or not you are a mouth breather and alleviate that problem.

- Do you usually wake up with a very dry throat? Yes ____ No ____
- Does it take you more than a few minutes to lose
that "frog in my throat" morning sound? Yes ____ No ____

If you responded "yes" to either of the above questions, try to get used to breathing through your nose. With time and practice it will become second nature. A good place to start is by simply making sure that your mouth is closed as you inhale. Many people feel they just can't get enough air in through the nose. With the average persons sinus one or both nostrils is usually partially closed or blocked. Even with partial blockage, breathing through the nose provides a sufficient amount of air to make the whole system work.

An Exercise in Studying Correct Diaphragmatic Breathing

Make a peace sign with your hand, face the palm toward you, and then bring it close to your lips. Now blow air easily right through the center space in between your two fingers. That is basically what happens when your vocal cords are completely open and the air is going right through. Now close your fingers together and continue to try to blow air through. You'll see that your fingers now block the air. That's basically what the cords are doing in the closed position. Sound is created when air comes up to the cords and tries to push its way through. This creates a certain amount of pressure under the cords. The cords try desperately to stop the air from passing, but they always end up losing the battle. The happy little air blows through and then the cords close right back up again. Those little airbursts that make it through are what create the sounds we speak. This opening and closing of the cords happens anywhere from 200 to 2000 times a second.

Great diaphragmatic breathing is like an accelerator pedal on a car. When you want the car to go fast, you simply push the pedal down toward the floor. If you push the pedal down fast, the car responds by immediately responding to your command. If you want the car to go slowly, all you have to do is slowly press the accelerator pedal down a little bit at a time. So it goes with diaphragmatic breathing. When you want the air to come out fast, you simply bring your stomach in fast. When you want the air to come out slowly, you simply bring your stomach in slowly. If you can control the speed at which air exits your body, you also have control of the words you speak. After all, the words are simply riding out on the nice solid bed of air you create and allow to stream out of your mouth.

8. Do you hold tension at the top of your stomach? Yes____ No ____

Aside from raising your chest when you breathe, the number one problem that blocks the perfect diaphragmatic breathing is tension at the top part of your stomach. As a matter of fact, this kind of tension can completely make it impossible to access all of the higher notes in your vocal range. That locking type of pressure in the stomach is actually the root of a whole host of evil things. For one, as soon as you tighten the top part of your stomach, you are basically holding your breath. Why anyone would want to speak out and hold his or her breath at the same time is baffling. Some people think that if you hold your breath when you speak, you can actually make the sentences longer and get more words out. This type of air conservation is silly. You're going to take a

million breathes anyway. The idea that you should try to hold the air back just to avoid excess breathing is pointless. The goal is to breathe in and then let the air ride out completely unobstructed and free of stomach tension.

9. Do you tend to hold your stomach muscles tight? If so, you are obstructing your breathe from fully entering your diaphragm.

Think of an accordion. To play it, you first need to separate your hands. This takes air into the instrument. Then to make music you have to bring the sides back in together. When you stop the inward motion, the sound dies. This is exactly what happens in breathing. As soon as you remain still and stop the stomach area from coming back in, the sound dies out. From now on, simply imagine that you have that accordion in your tummy. When you breathe in the accordion gets bigger. Then, if you truly learn to let your stomach come in as the words come out, you will most certainly be on your way to speaking with authority, clarity, and conviction. Airflow is a huge part of real vocal power.

Breathing Exercises

Your goals throughout these exercises are to:

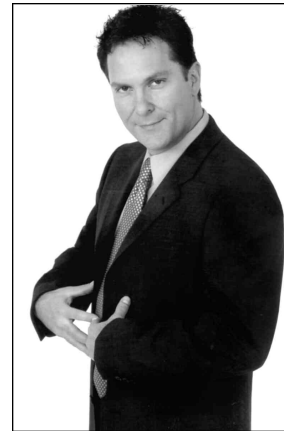
- A. Breathe in through your nose.
- B. Pretend you have a balloon in your stomach that fills freely and easily every time you inhale.
- C. Make sure that plenty of air is flowing out of your mouth as you exhale.

1. The Slow Leak

Take a breath in through your nose and imagine you are filling a balloon in your stomach.

Place your hand on your stomach, and monitor the movement in and out.

Then make the sound “ssss...,” letting a small bit of air out while your stomach comes slowly, with no pressure.

**2. The Birthday Candle**

Take a breath in through your nose and imagine you are filling a balloon in your stomach.

Place your hands on your stomach so that you can feel the air gradually flowing out.

Then act as if you are blowing out candles on a birthday cake. Again, focus on letting a small bit of air out while your stomach comes in with little pressure (not creating tension in your stomach).

3. Air to Finger/Connect the Words

Take a breath in through your nose and imagine you are filling a balloon in your stomach.

Then hold two fingers up in front of your mouth.

Then repeat the phrases on the next page, while allowing the air to flow, noting that your stomach is coming in without tension as you speak, and that a solid stream of air is actually hitting your fingers.

Repeat:

I need to connect all my words together.

I have to feel a lot of air hit my fingers.

I don't want to send out little bursts.

When I speak my stomach needs to be coming in.

I am like the sides of a very good accordion.

I don't want to hold back any air that wants to come out.

Session 3: Chest, Middle, and Head

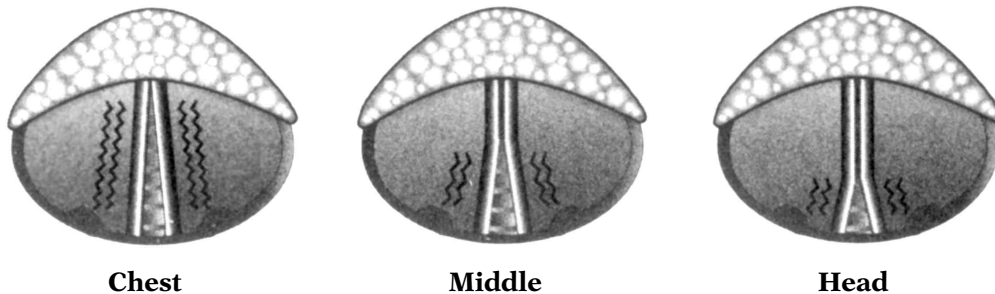
In this session Roger discusses the three main voices that exist in the human voice. He shows you how to make all three voices strong and then combine them together into one thick, powerful sound that goes all the way from chest, through middle, to head voice without any pressure, or strain, or shouting, or breaking. Roger coaches you on how the vocal cords move and how to navigate all the way up and down the range to create an incredible palette of sound colors to choose from as you paint your communication canvas.

Your chest voice is located down low where you speak, your head voice is located way above the normal speaking voice, and your middle voice is a specific combination of the two.



When chest voice and head voice come together, they create the perfect middle voice.

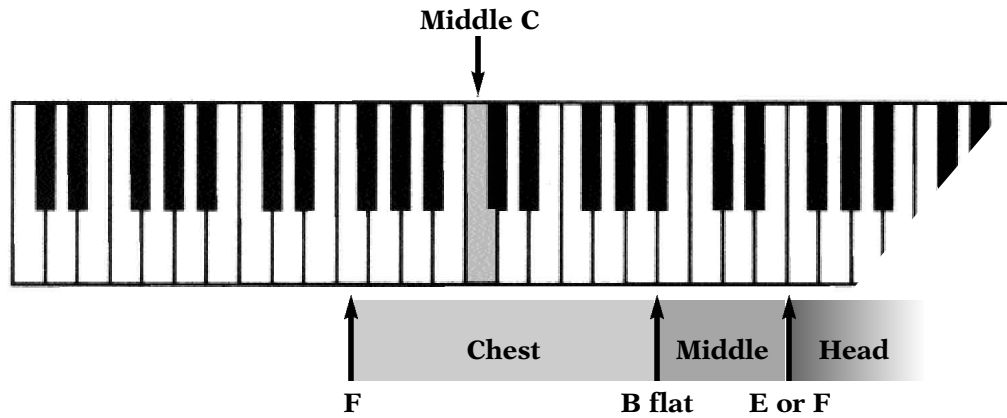
The Zipper Effect (a visual reference of the vocal cords)



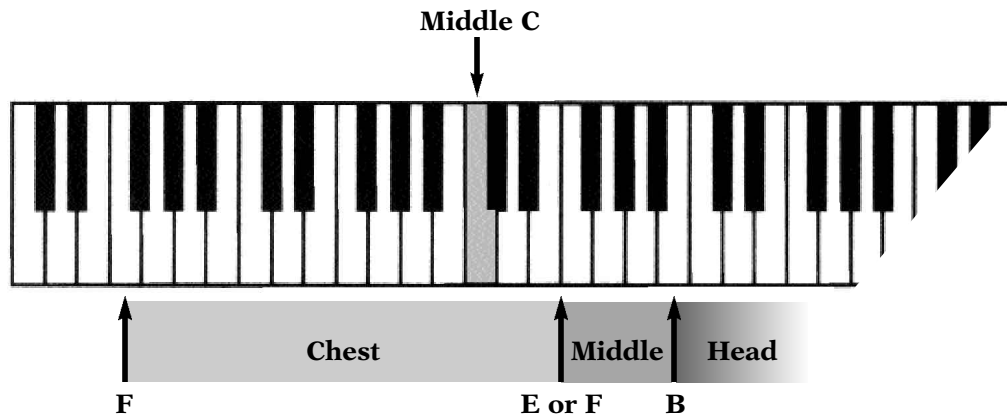
In chest voice, your vocal cords are vibrating their full length, like the long strings of a piano. The lower notes are longer, fatter, and thicker strings. As the notes become higher, the cords dampen and become like shorter, thinner strings. Chest voice should be the primary placement of your voice, adding middle and head as directed and needed.

Where Is Middle?

FEMALE RANGE



MALE RANGE



10. Listed below are four vocal exercises (two for men; two for women) that you should practice on a daily basis. Make note of any insights or changes as you do so.

Low-Larynx Exercise for Men and Women

These exercises have to be done with the low-larynx, Yogi Bear sound for them to be effective.

Exercise 1: “Goog” (Male voice) — one octave

Push your lips out, corners of the mouth in, lips pursed a little bit, no smiling

You can also put in the crying sound, as demonstrated on the video, if you find yourself straining for higher notes

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Exercise 2: “Gug” (Male voice) — one octave

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Exercise 3: “Goog” (Female voice) — one octave

Push your lips out; corners of the mouth in, lips pursed a little bit, no smiling

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Exercise 4: “Gug” (Female voice) – one octave

You can also put in the crying sound, as demonstrated on the video, if you find yourself straining for higher notes

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Session 4: Voice Types

In this session Roger discusses the six major distinctive vocal types that inhabit the throats of just about every individual on the planet. He will instruct you on how to recognize these and explore where each fit into the scheme of things. To begin, he describes the voice box, or larynx.

Larynx Exercise

To find out if your larynx is rising too high, closing up your throat as you speak, try this. Put your index finger on your Adam's apple and swallow. Then start to speak out loud about your favorite restaurant and all of the favorite menu items that you love to eat there. If the larynx jumps substantially above your finger, as it did when you swallowed, that's too much movement. The larynx is allowed to move up and down between a quarter and one-third of an inch as you speak, but any more than that places it in a blocking position.



A high larynx is one of the most common problems affecting speakers, but it's very simple to get the larynx to its proper position with a series of low-larynx exercises.

Low larynx exercises are specifically designed to move your larynx down. You should feel your Adam's apple move to a slightly lower spot in your neck.

You'll be happy to know that the larynx is one of the parts of the body that has what we call "sense memory." Once it gets used to sitting in its proper position, it stays there, even if you aren't doing an exercise. You will definitely need to be able to play with the position of the larynx as you learn to make the most out of your voice.

The Six Types of Voices

1. "THE NUTTY NASAL PROFESSOR." It's all in the nose.

There are a lot of misconceptions about how and why our voices sound nasal. Many people imagine that too much air is going into the nose, echoing around and giving their voices a nasal quality. And that's partially right. As you go higher in the range, a certain amount of air is supposed to be directed below the roof of your mouth, and a certain amount is supposed to go above the soft palate into the sinus area.

How to Find your Hard and Soft Palate: Put the tip of your tongue right behind your front teeth and run it over the roof of your mouth. The hard section you feel in the front is the hard palate, and the softer area toward your throat is the soft palate. Some nasal sounds come about when a speaker tightens the back of his throat, which keeps the air from flowing freely into the mouth. With that escape route from the body blocked, unnatural amounts of air are directed toward the nasal area.

The "Too Much Nasal Sound" Test: Begin to count slowly from one to ten. When you reach the number five, gently pinch your nostrils shut and keep counting. How do you sound on numbers five through ten? Did the sound drastically change?

It might surprise you to learn that there should be no severe change after you pinch your nose. There should be no huge shift when you reach the number six. Why? If you're speaking correctly, only a tiny amount of air goes into your nose. So when you pinch your nostrils, the amount of air you're restricting should barely affect the way you sound, though you may hear a slightly blocked sound on the numbers that contain N's — that's normal. If you noticed a drastic change, it's a sure indication that you've got too much air going toward the nasal area.

Practicing the Low-Larynx Exercise is the easiest way to reverse this problem.

11. Do I do this? Yes ____ No ____

12. Write down a list of all the people you know who actually DO have this problem (friends, relatives, co-workers).

2. "THE ROCKY BALBOA"

This is the direct opposite of THE NUTTY NASAL PROFESSOR. It happens when we let too little air in the nose. Think of Sylvester Stallone as Rocky, with a low, blocked nasal sound that was most certainly the result of one too many run-ins with a boxing glove.

Unless you currently have a severe cold, your voice probably doesn't sound exactly like this. But toward the lighter end of this nasal spectrum, you might recognize something. It's entirely possible that you have mild, unwanted nasal tones in your voice and won't be aware of them until you hear your own voice played back to you.

So go back to that first recording you made with the tape recorder when you did that short vocal evaluation in Session 1. Listen this time specifically for the two nasal sounds we've just discussed ... THE NUTTY NASAL PROFESSOR and THE ROCKY BALBOA. If you're hearing them, you're not alone. Nasality is common because it's so easy to send too much or too little air into the nasal passages until your voice is completely aligned.

Right now you might find yourself getting stuck in one nasal place or another ... Why? One prominent reason is sound memory. Your brain remembers what you sound like every day, and it's constantly reassessing what the qualities of "you" are. It hears the sounds you make and tries to duplicate them the next time you speak.

Let's say you spend a couple of weeks with a cold. The brain begins to associate that plugged-up sound with you and subtly prods you to hold onto that sound — even when you can breathe again. The cold ends, but your voice stays nasal. Your brain is misguidedly telling you that this is what you sounded like yesterday, so this is what you should sound like today.

Fortunately, you can use the same sound memory to help lead you out of the problem. Practicing new ways of making sounds not only teaches you how to do it, it also tells the brain repeatedly that this is how you sound. This is the voice you want, and when you get off track, this is the way to get back. Just like before, if this is your problem, make a note of it. If this isn't your problem, write down all of the people you know who actually fall into this category.

13. Do I do this? Yes ____ No ____

14. Write down a list of all the people you know who actually DO have this problem.

3. "THE SQUEAKY HINGE"

This sound may be described as gravelly. Using the gravelly voice while speaking, you'll seem to fall into a consistent pattern. You start out strong at the beginning of a phrase, as full of fuel and power as a jet at takeoff. But as you go on, the sound seems to peter out and get harsh. This tonality can actually take on a dark, even sinister edge. If you use it through the entire course of a sentence, it's about as appealing as the sound of paper being crumpled. It's problematic, too, because the process of producing it makes the vocal cords red and swollen.

What's happening when we make the SQUEAKY HINGE sound? It's fairly accurate to compare a voice at the beginning of a sentence with a car that's just been filled with gasoline. As you begin to read aloud or speak, you take a breath — the fuel of the voice — and the words ride out on a solid cushion of air. At that moment, the vocal cords are wonderfully content, vibrating beautifully and evenly. But just as a car sputters to a stop when it runs out of fuel, when you are speaking and run out of air, the cords continue to vibrate without their air "cushion," and as they do, they rub together aggressively. If you continue on anyway, they become irritated and the voice creaks to a stop.

A Squeaky Hinge (Gravelly Voice) Detection Exercise: Close your lips and say "mmmmmmmm." Feel the vibration in the back of your throat. Now speak out loud and discuss the last vacation you had and where you went and what you saw there. See if you notice that same type of vibration as you reach the end of your sentences and breath.

Try it one more time, this time holding your hand with your fingers closed toward you about a half an inch from your mouth. Pay attention to how much air you feel hitting your fingers. If your sentences end in that gravelly sound, you'll notice that almost no air is reaching your fingers. Read again and try to keep a consistent flow of air hitting the fingers. When the air stops or greatly diminishes--take another breath.

This incorrect use of the voice affects a large percentage of the population. Fortunately, it's one of the easiest problems to correct. When you get used to the diaphragmatic breathing we learned in Session 2, this problem will cease to exist. Many people are reluctant to breathe more. We have a sense of urgency about getting words out, making us press on instead of pausing to refuel. But there's an acceptable middle ground somewhere between panting and talking until we're blue in the face and gasping for air.

15. Do I do this? Yes ____ No ____

16. Write down a list of all the people you know who actually DO have this problem.

4. "THE MARILYN"

This is when the voice sounds breathy, with Marilyn Monroe-like tones. Some people end up breathy because of overcompensation. It's not unusual for a person who's been told that his or her voice is harsh, irritating, abrasive, or loud to swing far in the other direction and to tone it down with breathiness. The problem is, no matter how you arrive at this way of speaking, it's incredibly hard on your vocal cords.

When you speak using the MARILYN, only a small portion of the vocal cords is vibrating at all. So much air is pushing through them that much of their natural vibration stops. They begin to move out of the way and begrudgingly let too much air pass. The result is something like windburn. The vocal cords get dry, red and irritated, a condition called edema, and their natural lubrication all but disappears. The irritation makes them swell, and if you don't step in to give them relief, it's possible that soon no sound will come out at all.

Keep in mind that while you may find a breathy voice inviting, the lover or mystic who's flirting with laryngitis is less than appealing, and laryngitis is definitely on the menu if you don't find alternatives to this way of speaking. You think breathy is the only way to sound sexy, approachable, gentle, or romantic? That's just not the case. A healthy voice that has command of all the sound possibilities will eventually be more than enough to seduce anyone.

17. Do I do this? Yes ____ No ____

18. Write down a list of all the people you know who actually DO have this problem.

5. "THE BIG BRASS"

What would a big band be without its horn section adding that bright, concentrated sound? In the mix of vocal qualities, a little bit of brass provides a jolt of energy that can make you memorable. But when your voice is all brass, the effect can be just a wee bit irritating.

What exactly is meant by a brassy voice? Say the word "braaaaass" and hold out the "aaa" sound. When you do that, you'll probably get a rendition that has too much extra buzz. It's the sound of a bratty kid, or a person who can't, or won't, soften her sharp edges.

Brassiness happens when your vocal cords are vibrating fully, like the long strings of a piano. Under the right circumstances, that kind of vibration is the basis of a wonderfully resonant tone. Here, however, there's not enough airflow to produce great resonance. Instead, your body is actually swallowing up the richness before it can come out. Making sure that the larynx stays in its normal healthy position is one of the most effective ways to turn down the excess brassiness of your voice. As before, you can put your finger on your Adam's apple and remind it gently to lower a bit to alleviate the excess brass sounds.

The second way to fix this problem is to make sure that there is more air coming out of your mouth as you speak. You can do the closed fingers in front of your lips exercise to see if you feel a solid stream of air coming out. You need to experiment with the amount of air you push out to see how much air is necessary to lose the brassy sound. Start out by speaking and then try to blow more air through without getting whispery. When you have lost the brassy sound, that's the right airflow.

19. Do I do this? Yes ____ No ____

20. Write down a list of all the people you know who actually DO have this problem.

6. "THE HUSKY VOICE"

Less common than the qualities we've seen so far, but an occasional standout in the sea of troublesome vocal traits, is the guttural, raspy Louis Armstrong sound. Grating and often unpleasant, it's produced when the forces that produced the airy voice and the ones that produced the brassy voice come together. For this sound to happen, the larynx must rise and partially block the windpipe. At the same time, a tremendous amount of air must be pushed through the vocal cords, pushing them apart so that only their outer edges vibrate. As the excess air pushes through, it combines with phlegm and natural moisture and begins to rumble. This sound is a cord-killer.

When demonstrated for even a few seconds, the throat can start to hurt and the cords begin to dry and swell. But if it's your habitual sound, you probably don't even notice the constriction of your throat or the irritation in the cords. It's a sure bet, though, that you have a little trouble with hoarseness and occasionally lose your voice. If you hear even small traces of this quality in your voice when you listen to yourself back on a tape recorder, you need to concentrate on three basic things:

- A. Pay close attention to your breathing. Learn to send even amounts through the cords without so much force.
- B. Your larynx has to remain in the normal position.
- C. You will need to pay close attention to the food and diet section of the program in order to reduce the amount of thick phlegm. All three of these will move you out of the vocal danger zone that the husky voice places you in.

21. Do I do this? Yes ____ No ____

22. Write down a list of all the people you know who actually DO have this problem.

Session 5: The Building Blocks of Voice: Volume and Melody

Volume, tone, pitch, pace, and melody are the building blocks of the voice. In this session Roger discusses a system that he developed that allows you to quantify each of these elements on a scale of one to ten. He will then show you the key vocal “settings” to use in particular situations.

Volume — A Little More Is Never a Bad Thing!

Volume is a key to sounding confident and authoritative. But most people have only a vague concept of how loud is “loud enough.” We’ve become a nation of whisperers and mumblers. We speak too softly. Believe it or not, one of the reasons is the computer. We can do just about all of our daily communications without ever speaking to anyone. You can e-mail people all day and conduct everything from real business to monkey business. You can set up an entire company or create a serious relationship with no sound. You can share your deepest thoughts and feelings with someone on the other side of the planet and they might never get the pleasure of holding your hand or hearing your voice. And though e-mail is definitely convenient, it unfortunately allows us to hide behind our computers and have less direct verbal communication.

To make the perfect volume you need to control two key variables:

1. The amount of air exiting the mouth.
2. How thick the cords are vibrating.

“Controlling the Amount of Air Exiting the Mouth” Exercise

Holding your closed fingers between a quarter and half inch from your mouth, count out loud from one to ten and get louder as you go. 12345678910. Did you feel the airflow change as you got louder?

Did you notice how more air hit your fingers when you increased the volume? Play with that a few times and get used to it.

Next, we need to make the cords vibrate in a thicker position. Say the word “can” and stretch out the “a” sound “caaaaaan.” Do you feel the extra vibration in the back part of your throat? That is what it feels like when you make the cords thicker and allow them to vibrate more.

Great speaking can only happen when the right amount of air meets the right amount of cord vibration. So, volume is not only about increasing the air alone, nor is it only about thick cords. It is only in the play between the air and the cords that we can truly find the perfect volume.

23. Once you have attempted this exercise, list any insights that you have gained while doing it.

The “Riding on Color” Volume Exercise

Choose your favorite color. Now imagine when you are speaking that a solid thick line of your favorite color is going from your mouth straight out to a wall that is about ten feet away. As the color hits that wall, it simply bounces right back on a solid thick line until it hits your forehead. Now repeat the following sentences one by one and try to imagine the words riding out on top of that solid colored line. Keep the volume up and don't let any word be softer than any other.

“My words are riding out on a solid bed of air.”

“I'm pretending that the sound is reaching out ten feet in front of me.”

“Great speaking happens when the right amount of air meets the right amount of cord.”

As you recited those three lines you should have allowed yourself to be louder and stronger; more so than you normally do.

Now say the three lines again, and this time put your fingers in front of your lips like you previously did and make sure that you're sending a lot of air out as you speak. If you're not, remember to unlock and relax your stomach muscles and allow the tummy to come inward the whole time you are speaking outward.

“My words are riding out on a solid bed of air.”

“I'm pretending that the sound is reaching out ten feet in front of me.”

“Great speaking happens when the right amount of air meets the right amount of cord.”

As previously stated, there is a number scale from one to ten for all five of the building blocks of voice. The scale for Volume:

1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10

Low ----- Normal ----- Loud

24. Once you have attempted this exercise, list any insights that you have gained while doing it.

Put Color and Emotional Variety into Your Voice by Using Melody

Star presenters have discovered something singers have long known: By pulling in the resonances of the high and low parts of the voice, and moving freely between them, they can bring words to life. Passion and intensity don't come wrapped in monotone. A brain hearing the words, “These are incredible results — our best year ever,” also listens for cues in the music behind them. Set the statement to the theme from *Chariots of Fire* and there's congruence and an excitement that moves the listener. But play it like a funeral march, in heavy, unvarying tones, and the music clashes with the message. Whether or not you realize it, you do have some melody when you speak. The trick is to learn to control it and manipulate it to your advantage.

What Is Melody?

If you were to sit down at a piano and play one key at a time in any particular pattern that you wished, you would be creating a melody. There are of course some melodies that might be considered better than others. For example, Mozart was pretty good at coming up with melodies that will last for eternity and be cherished. You don't have to become a fabulous composer; that's not necessary at all. Melody as it relates to communication is extremely easy to create.

When a professional songwriter crafts the melody to a song, it's designed to create the perfect emotion to help bring the lyrics to life. A great song can make you cry, or dance, or remember a special moment in time.

At this point your voice possesses dozens of vocal tones and shadings to use, but you may not yet be incorporating them into the way you speak every day. I'd like you to tune in now to how much variation you're putting into your speaking voice. Pick up a book or paper and record your voice reading any passage you like.

As you play back the tape, listen specifically for how high and low you go. Does your voice swoop and soar all over the keyboard, or does it sound flat and colorless? You have almost three octaves of range to play with, so you are encouraged to move the notes around.

As you experiment in this way, you'll no doubt come up with a lot of goofy melodies that you may never use. But you'll also stumble upon qualities that you like and want to incorporate. You'll get the best results if you spend time consciously exaggerating the highs and lows and moving into areas you're not used to.

By going way over the top as you experiment with melody, that's not how you'll sound in the end. You need to hear yourself making silly, ridiculous melodies so that as you scale back to your "new normal," it'll be sufficiently different and better than the old way you used to speak.

Every time you speak you are making a melody. If your melody was put into a song, it might be a very boring tune. The solution is to create a simple melody that underscores everything you say — an amount of melody that keeps your audience entertained, interested, and wondering what you are going to say next.

The “Sing-Song” Exercise

Write down 10 or 12 lines of an imaginary conversation that you might have. Maybe you'll be talking to your kids or asking someone for a date. Now, take those lines and pretend they're the lines of a song. Forget that you're not a composer and, without worrying too much about your melody, go back and sing the whole conversation. First sing the following phrases, then try to speak them with the same energy, pitch variation, resonances, and passion.

“Honey, I’m home.”

“How was your day?”

“I had lunch with Bob today, and he told me to say ‘hello.’”

“I was listening to the news and they said that it would be sunny all week.”

“Why don’t we take the kids to the park and have a picnic?”

Melody can be used as a secret weapon that up until now, you didn't even know existed. If you feel funny about adding so much melody, please try it anyway. By the time you have all of the building blocks of voice in place, it will all come together and you won't feel so silly.

25. Once you have attempted this exercise, list any insights that you have gained while doing it.

The “Happy Birthday” Exercise

Look at your calendar or appointment book and write down four things you have scheduled to do in the next week. For example, “See my brother,” or “Mail the packages,” or “Meet Bob at the restaurant.” Then attach them to the melody of “Happy Birthday.”

You can also try it with a more negative message: “Profits are down,” or “ I just crashed the car, my wife says she hates me, my dog ate my shoe.” If you attach the words to such a happy melody, the negative is discounted and the listener is only thinking “happy” thoughts. That’s what the right amount of melody can do. Get used to listening to what happens as your voice goes high and low. Notice that because of the turns, pauses, and longer notes in the music, you’re stressing certain syllables, giving emphasis to particular words. This is no dull monotone, and you can let the variety and energy you just sang into the same words you speak everyday. Try it.

26. Once you have attempted this exercise, list any insights that you have gained while doing it.

The “Use the News” Exercise

You can also practice varying the pitches and stresses of your voice by imitating the reporters and anchors on the daily news programs. This style of speaking is not necessarily an ideal, but you can pick up a number of helpful strategies and techniques that may help you break out of a stubborn monotone.

A newscaster’s goal is most often to make negative information sound intriguing, but not depressing. Rather than giving in to the emotions tied to news of death and devastation, they look for ways to keep a high-energy, positive sound in their voices. The feeling of energy is created in part by the way they “punch” particular words, making them louder, and also by lifting the pitch for emphasis. These speakers also end nearly every sentence by either staying on the same note or going higher. In regular conversation, most of us drop the pitch at the end of a sentence, which releases tension and pretty much lowers any feeling of intensity we’d begun to create. But by ending on the same pitch or going higher, news voices sustain the feeling of hopefulness — and leave you wanting to hear what comes next. Because most of us end a question by going up in pitch at the end, when the melody goes up, it engages the listener in a bit of mental interactivity. They get the feeling that you’re asking them a question and wanting to hear their response. Some of this melody stuff is very subconscious. You have melodies pre-attached to more things in your brain than you realize.

27. Once you have attempted this exercise, list any insights that you have gained while doing it.

Although the “Sing-Song” and the “Happy Birthday” exercises may feel a little artificial, you can use them as a springboard to more natural ways of speaking with a lot of variety. You will come to realize that melody is one of the most important tools at your disposal to create true vocal power and influence and move your audience emotionally.

As mentioned in the last session, you can attach a number scale from one to ten for all five of the building blocks of voice. The scale for Melody:

1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10

Monotone ----- Normal ----- Varied

28. Where do you believe your current melody use sits on the scale of one to ten? Experiment with the exercises outlined, and try to change your number on the scale so that you practice a greater melodic range with your voice.

Session 6: The Building Blocks of Voice: Pitch, Tone & Pace

Roger continues his discussion on the building blocks of voice by sharing insights on pitch, tone, and pace in this session. He assists you in further exploring more of the intricacies that, when combined, make your voice an outstanding communication tool.

Pitch

Roger explains how many women and some men have an “artificial pitch” problem. Because they have high voices, they believe they don’t sound strong, so they fall into the habit of forcing their voices lower. The effect, though, is never quite what the speaker hoped for. The artificially low voices sound fake and forced, and their owners tend to come off as insecure. Melody disappears, monotone becomes a problem, and because the vocal cords are never allowed to vibrate fully, these voices lose their power. Setting your voice at its own most powerful pitch, which you will learn to do, is a requisite for gaining an authority that resonates as genuine, and not artificial.

The “Too High? Too Low?” Exercise

It’s always disconcerting to hear a person speaking in a range that doesn’t seem to suit them — like Mike Tyson with a high, childish voice, for example. Our voices naturally want to fall into a particular pitch range as we speak, but often we’ve developed bad habits, or made unconscious choices, that force our voices into uncomfortable areas of the range, the equivalent of a shoe that doesn’t really fit.

How do you know if you’re too high or too low? First try this: Go to the lowest note you can comfortably hit with a certain amount of volume (your rendition of “Old Man River” might help you get there). From that place, say “hello” holding out the “oooooo” sound. If you’re doing it right, you should hear and feel a low, rumbling voice coming out of your mouth. Recognize it? If this is anywhere near the normal sound and placement of your speaking voice, it’s way too low. Let’s learn how to re-set it in a more comfortable and natural range.

Put your four fingers (no thumb) on your stomach right below your sternum, the area at the top of the stomach where your ribs come together. As you say that drawn-out “hellooooooo,” press with your fingers in a rapid, pulsating motion that pushes your stomach in. As you do this, your voice should jump from the low pitch to a note that is much higher. Concentrate on the higher pitch and try to let go of the low one altogether.

Try again, and this time, when you get to the higher pitch, change the words. Say: “Helloooooo. How are you todaaaaaaaay.” Keep pushing your stomach in with that pulsating rhythm. The pitch you are now hovering around is closer to the range where you should normally be speaking.

This is by no means a foolproof test, but rather a way to give you a fast hint at a better pitch for your voice.

At this point, don't worry about whether you're a soprano (the highest female voice) or a bass (the lowest male voice). Just try the exercise out and see if you find your voice in an unaccustomed, but perhaps intriguing, new place. The scale for Pitch:

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10

Low ----- Normal ----- High

Tone

Tone is determined by the amount your vocal cords are vibrating and the amount of air you're using to make sound. When there's too much air with little cord, the resulting tone is wimpy, airy — think Marilyn Monroe. Listeners tend to assume that the speaker is interested in intimacy, but may be insubstantial — an airhead. A certain amount of airiness is useful for suggesting that the speaker is accessible, but it can easily undermine his or her credibility. At the other end of the spectrum is the harsh, edgy sound of active cord vibration, the sound you hear when you hold out the “a” sound in the word brass. It's an aggressive and sometimes irritating tone, but in the right proportion it makes the voice more powerful and substantial. You will learn just how to adjust the perfect tone balance for your voice. You will also learn about the larynx and why it blocks so many people from letting the throat be free and open. The scale for Tone:

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10

Airy ----- Normal ----- Edgy

29. Before attempting the next two exercises, list where you think you would numerically be on the scale above.

“Nay” Vocal Exercise

Repeat “nay, nay, nay, nay-nay-nay-nay, nay, nay, nay.” (Piano: 1-3-5-8-8-8-8-5-3-1)

30. Once you have attempted this exercise, list any insights that you have gained while doing it.

“Nah” Vocal Exercise

Repeat “nah, nah, nah, nah-nah-nah-nah, nah, nah, nah.” (Piano: 1-3-5-8-8-8-8-5-3-1)

31. Once you have attempted this exercise, list any insights that you have gained while doing it.

32. Now after doing these exercises, list again where you think you would numerically be on the above scale. Was there a greater tonal range in your voice?

The “No Low-Larynx” Exercise

Repeat “no, no, no, no-no-no-no, no, no, no.” (Piano: 1-3-5-8-8-8-5-3-1)

33. Once you have attempted this exercise, list any insights that you have gained while doing it.

34. Now after doing these exercises, list again where you feel you would numerically be on the above scale. Was there a greater tonal range in your voice?

Pace

If you’ve ever been hustled by a fast-talking salesman, or impatiently waited for a slow speaker to let you know what was on his mind, you know how strongly pace can affect us. Too fast and we tend to feel like we’ve been run over, attacked, or left behind. Too slow and we’re certain the speaker is not just slow-talking but slow-witted.

What do you think when you hear the kind of fast-talking of an anxious salesperson? Most of us assume that the speaker’s trying to create a sense of urgency and thus pressure, or that he’s nervous or has something to hide.

So what’s your tempo saying about you? And how is it affecting what your listeners hear? First, keep in mind that everybody runs at a different pace. If you’re high-strung and restless, your metabolism is probably naturally set on high. You walk fast, eat fast, and talk fast. On the other hand, you may be a low-key, centered, and grounded person who rarely seems rushed. Your heartbeat is probably slower, along with your breathing.

1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10

Slow ----- Normal ----- Fast

35. Describe your tempo; your natural speed. Are you high-strung and restless or low-key and grounded? Do you talk faster than the people around you? More slowly?

Medium to Fast Speed

Nerves or excitement can easily push the pedal to the metal and accelerate your speech to a pounding pace. You might be fine one on one, or in familiar situations, but when you step in front of an audience, or talk to your wife about some bad news, adrenaline kicks in, increasing your pulse rate and releasing energy to prepare for the coming stress. If you don't tune in to your body at this point, a number of things start to happen. Your voice, mirroring your body's "tempo change," rushes out. As your mouth, throat, and tongue work feverishly to articulate the words, you can fall into a drone-like monotone because there's simply not enough time or breath to allow the voice to move around freely and produce varied pitches. In all likelihood, your breathing rate has increased, and you've lost touch with diaphragmatic breathing altogether, which means the resonances of middle and head voice are less available to you, and chest voice is thin instead of thick. This isn't the voice you want to use to tell your employees that layoffs are coming or tell your spouse that there's a huge new dent in the car.

36. Play with pacing when you talk. Pick up the newspaper or a book and read it into your tape recorder. Read a sentence or two at your normal speed, then change the pace. Slow down for a sentence or two, then speed up. Make note of what speed gives you the best sound? What makes you sound energetic or authoritative or loving?

37. You might notice that different content seems to be more effective at different speeds. If you're a fast talker normally, try slowing your pace on every other phone call at work. How do people respond to you? When you're face to face with a friend, watch for cues. Are you connecting better when you slow down? Or does a certain amount of speed buff up your message? Make any notes in the space provided below.

Mirroring Exercise

Roger describes the story of a mirroring exercise that he practiced on an unsuspecting person on a park bench in New York. Try this exercise yourself a couple of times. When you enter into a discussion with other individuals, listen to their speaking style and reflect that style back to them in your speech patterns.

38. What insights have you gained in doing this exercise?

Slow Speed

When you speak too slowly you run the risk of distorting the sound of your voice by causing it to waver just slightly. There's a certain laxness to the sound that you can hear if you listen to John Wayne. This speech pattern sounds weak and tired. In many settings, listening to a slow speaker who frequently pauses makes you question the speaker's credibility. The pauses suggest hesitancy, or lack of authority. The speaker may seem to be unprepared, or inarticulate — though the impression may well be completely false.

Favorite Childhood Memory Exercise

To get a reading on your pace, tape record yourself speaking (not reading). Speak about your favorite childhood memory, and reach in for as much detail as you can. Play back the tape listening simply for speed, not for content.

Then relay the story again, deliberately trying to speak it faster. Again, listen to your vocal delivery.

39. What happens to the sound of your voice? Does it gain color? Does the story become more compelling, or do you simply sound like you're spinning out of control? Make note of what effects the change of pace had on the energy of your story.

Audience Visualization Exercise

Close your eyes and imagine yourself standing on a stage with a hundred people sitting in the audience in front of you. Imagine the look on some of their faces. Are they smiling or frowning? Are they sitting still in their seats or are they fidgeting around? Are they happy or sad? Do you know these people? Are they friends of yours? Have you spoken to them before? If so, do you remember the last time you saw them? Do you remember how they reacted the last time you spoke to them like this? Did they like you?

Now open your eyes. If you assumed the worst answer to every question just asked, the scenario would be you on stage with a hundred sad people in the audience who already don't like you even though you've never met. They're fidgeting in their seats and they never, under any circumstances, want to be your friend.

Now close your eyes again and let's turn that into a positive visualization. There you are again ... back on stage and there is indeed about a hundred people in the audience. They look very sad, they're all frowning and some of them look like they're about to cry. But something strange happens and suddenly one by one they begin to smile. Some of them even start to laugh. You thought that you didn't recognize them, but now you realize that they're buddies from Sigma Delta Nu, your old fraternity. They look so and young and healthy. You were the president of that fraternity, and for four sweet years on that campus you were God. Open your eyes.

It's clear that there are often two ways to look at any situation. When you're nervous about the speech you're about to make, you've got to continually remind yourself that you make your own reality. Your fear has nothing to do with the truth. It's based on "choosing" to envision a negative scenario. But the choice is yours! You can imagine the best or the worst. How long would a fortune teller who only predicts the worst stay in business? NOT LONG. So why do you want to be an out of work soothsayer?

Before you get up on stage, or stand up in the conference room, or get down on one knee to propose to your fiancé, close your eyes and take a few minutes to visualize the absolute best scenario you can imagine. If you start to see anything negative, simply change your perception. You are the author of this book. Decide the plot and the ending. No matter what the actual outcome is, you do yourself no harm walking into the situation having already imagined the best results.

Faster Breathing Pattern Changes

When you get nervous your breathing pattern begins to change. You start taking a lot more shorter, higher breaths. As the nervousness grows, your breathing begins to get faster and actually starts to make you hyperventilate. The faster your breathing becomes, the more you end up taking shallow breathes that don't bring in enough air to supply the need.

Breathing by the Numbers Exercise

This breathing exercise will help you when you get nervous. You can practice this particular exercise anywhere. Take a nice deep breath and fill up your tummy like you have a balloon in there (remember the diaphragmatic breathing Roger taught you in Session 2).

Remember to breathe in through your nose, as always. As you exhale, count from one to ten fairly slowly. All the time that you're counting, make sure that your stomach is very slowly moving in, back to its normal position. Do this for a few minutes. The goal here is to slow down your breathing. By forcing yourself to take a deep breath and count to ten, you are slowing down the frequency of breaths, and therefore reducing the risk of hyperventilation. After those few minutes you should feel your breathing return to a normal rate of inhale and exhale. By then you will have noticed a substantial decrease in your level of nervousness.

43. What insights have you gained in doing this exercise?

44. When it comes to stage fright there is one very strong cure, preparation. Finish this sentence: "I get nervous before I speak in public because I'm afraid that..."

Roger asserts that practice makes perfect. The harder you work, the luckier you get. This is true in preparing for any kind of important verbal communication. He suggests that you prepare a simple checklist to see if you've done all that you can to actually be prepared. Here are some examples to get you started:

- A. Aside from doing your daily vocal warm-ups, breathing exercises, and any specific preparatory visualizations, get detailed directions to where you're going.
 - B. Drive to the destination the day before and see how long the journey takes.
 - C. Find a way into the space and sit there when nobody's around.
 - D. Practice your speech by offering it to a safe friend (the dog or the mirror).
 - E. Record your communication on a tape recorder and then listen back as if you were an audience member. Listen to the pace, pitch, melody, volume, and tone. Decide what changes you need to make, then record yourself again until you like what you hear.
45. If you're speaking for a large group, you might find it calming to get there before anyone else, sit in the back of the audience, and watch each person as they come in. Seeing them enter one by one keeps you focused on the fact that you'll be speaking to "people," not an unknown gang of disbelievers. Also be more curious about who they are and why they're there. Be open to feeling their desires and needs. These people are individuals, with friends and families and unique stories and histories.

Session 8: The Inner Sounds of Success

Roger focuses on your inner dialogue in this session. Inner dialogue can either be your best friend or your most adversarial opponent. He discusses how to effectively stop the brain from sending you messages you don't like or want and to redirect a negative voice into a positive thought. He asserts that although you can't always silence the negative voice, you can at least learn to challenge it.

46. One of Roger's pet peeves is when our inner voice rears its ugly head and starts to question our abilities. When it says, "That's not good enough," "That's unacceptable," "You can't do it." To truly be creative and successful, you have to learn to ignore that voice. What does the negative voice in your head say to you?

47. Roger emphasizes that with all of the possible voices we hear, both internally and externally, it's vital that we start to understand the concept of being "internally confident" and "outwardly focused" One giant step toward owning that confidence is the ability to be more "unselfish." You need to remember that you're just the messenger, not the message. You're providing a service by offering them information they need and want ... even if they don't know they need or want it yet. You have to be focused on the fact that they do. When your inner voice starts to create self-doubt, he suggests that you:

- A. Tell yourself that the listeners "desperately" want to hear what you're about to say.
- B. Tell yourself that they "need" to hear it.
- C. Tell yourself that after they hear it, they're going to love you for it.

Next time you are speaking in a group, whether at a dinner party, a meeting at work, or among friends at a social gathering, practice the three steps above. Write about any results that you discover after doing so.

48. Roger encourages that, by using the techniques that he provides, you will be more dynamic and have greater ease when communicating. If you do your preparatory work, vocal power will take place with much greater ease. Listed below is your preparation checklist:

- A. I've diligently worked on the sounds of my voice and people like to listen to me.
- B. I've worked on my physiology and I feel and look confident.
- C. I've worked to continually focus my mindset on internal confidence and external focus. I'm there for "them." I've cemented in my mind that I'm a special gift for "them."

Again, go over this checklist the next five times you are interacting with a group of individuals. Write about any insights that you gain by doing this exercise.

49. In order to develop a strong internal confidence, you need to remember the reasons you decided to speak in the first place. To provide this centering, driving power, your goal has to be vivid and meaningful. Here are some questions you need to start asking yourself to train your ability to develop more internal confidence:

- A. What is the number one most special thing about me? (my humor, my intelligence, my golf swing, my knowledge of a particular subject, etc.)

- B. How can I share that gift that with my audience? (Remember that when Roger says the word "audience" he means a thousand people or an audience of one.)

- C. What will my presentation mean to my audience?

- D. How can it help them?

- E. Does it serve any greater good?

- F. How great am I going to feel when I see that they really appreciate it?

Questions like these help you identify the compelling ideas and emotions that you need to tap into, both during your presentation and as you prepare. But they're not often the ones we ask. Too often we make our decisions based on what's happening all around us. That's great if the crowd is behind you, but not so much fun if they're hostile, or even worse, totally disinterested.

The “End Game” Visualization Exercise

Close your eyes and imagine that you're in a beautiful conference room. There's a gorgeous view of the ocean easily seen from just about every window. You've just finished your presentation and the audience is still clapping. The applause that started loud is getting even louder, and they don't seem to want to stop. Now focus your attention on their faces. They're smiling, some of them are even laughing. They are all shaking hands with each other, hugging, saying goodbye. Now focus on them walking out of that room. A number of the people stop before they reach the door and shake your hand. A couple of them even come up and give you a little kiss on the cheek. You're really getting the sense that they enjoyed your presentation.

What are they thinking? What are they feeling? What impact did you have on them? Did they get the results they were looking for?

The businessman comes up to you and says that he really enjoyed himself and that now he completely understands what your product is all about. He can't wait to get back to his company and explore the possibilities of working together with you.

The guy with the hat tells you that the information you gave him will really make things better between him and his wife. Though they've gone through a rough patch, he knows that he can make a difference with the knowledge he learned from you.

An attractive person tells you that you were absolutely amazing and then asks if you're married.

You realize that you have definitely achieved your goal. You wanted to enlighten, empower, excite, and energize your audience. And you achieved just that.

They're walking out of that room thinking that you're a star ... and you're walking out with your head held high actually feeling like a celebrity. You did it. You won the game!

Now go ahead and open your eyes. What you have just done is focused on positive end results. If you've done all your homework and preparation, the end of the game is the only thing left to look forward to.

50. Take some time to write about your experience with the visualization above. What kind of exchanges did you have with individuals? How did you feel during the experience? How do you feel now?

51. Make the commitment to practice this exercise once a day for two weeks. Journal about your experiences and your overall sense of confidence as you continue this process.

The Sound Wave

This exercise signals the end of preparation and the beginning of action.

Physical Component: Stand at attention with your chest up, shoulders back and down, feet together, chin up, and arms at your sides. Now, keeping your hands straight and extended on the sides of your body, bring them up over your head and clap your hands together. You may wish to jump, extending your feet apart like a jumping jack as you hit the word "go."

Vocal Component: Let's go! ("Let's" is spoken as your hands are being raised and "go!" is spoken as you clap).

Before you think of doing any major communicating, you should do all of your preparations, make your lists, use your visualizations, then take a deep diaphragmatic breath, make your sound wave, and go perform, present, speak, and communicate with authority, clarity, conviction, and power.

52. Try the above exercise at least three times during the next two weeks. How do you feel physically and emotionally during and after the exercise?

Session 9: Diet, Myths, Do's and Don'ts

In this session Roger helps you sort out the facts from the folklore, and address is the most common questions that come up regarding the care and feeding of the most precious communication tool you have — your voice. You will learn how you can best treat your vocal cords to ensure they can function at their best when you are required to deliver an important speech or communication.

53. Roger suggests that you drink at least a half gallon (eight glasses) of pure water a day. Water is vital for your voice because it helps your body provide the lubrication that protects the vocal cords. The cords vibrate the whole time you're speaking, and in fact, they even vibrate when you're asleep and dreaming of speaking. All that movement can easily be irritating, but when you take in enough water, the body produces the ideal protective substance: nice, watery phlegm. Like oil in an engine, it keeps friction from damaging the moving parts. For the next few days, keep track of how much water you drink. For the next several weeks, gradually add more water to your daily intake until you have reached the daily suggested half gallon. Track your volume in the space provided below.

54. Below is a checklist of Roger's suggestions for maintaining healthy vocal cords. Ideally, you should run through the list and make the necessary permanent changes in your diet in order to develop healthier vocal cords. If you are unable to completely make all the changes he suggests, you should at least make them prior to using your voice to perform or present. Go through the list and make note of those changes that you need to make. In the space provided below the checklist, journal on any results that you note in making the changes suggested.

Vocal Health Dietary Checklist

Drink at least eight ounces of water per day	Yes ___	No ___
Avoid caffeine (coffee, tea, cola)	Yes ___	No ___
Avoid excess sugar consumption	Yes ___	No ___
Reduce acid intake (sodas, citrus fruits)	Yes ___	No ___
Cut alcoholic consumption	Yes ___	No ___
Reduce intake of protein and dairy products	Yes ___	No ___
Avoid lozenges and throat sprays	Yes ___	No ___
Avoid chewing gum	Yes ___	No ___
Avoid saunas — they dehydrate	Yes ___	No ___
Use cool mist humidifiers	Yes ___	No ___
Avoid chlorinated pool water	Yes ___	No ___
Do not smoke or take any drugs like cocaine	Yes ___	No ___
Avoid inhaling second-hand smoke	Yes ___	No ___
Regulate talking to less than 12 hours a day	Yes ___	No ___
Get at least seven to eight hours of sleep daily	Yes ___	No ___
Avoid consuming excessively hot or cold drinks before having to do any presentations	Yes ___	No ___

Session 10: Physiology, Hand Movement, and Body Movement

In this session Roger discusses how you can become a more powerful presenter through your physical posturing and gesturing. He reminds you that 55% of what makes you perceived as believable when you're communicating is your physiology. Because it is difficult and at times impossible to separate emotions from physiology, you need to focus on the physiology of how you communicate in order to be most effective.

Hand Gesturing

You may have a great voice and read your audience like a book, but still fall victim to a common habit that undermines your effectiveness — parallel gestures. This ineffective gesturing involves using both hands in exactly the same way. Instead of slicing the air with one hand to emphasize a point, you slice with two. Everything one hand does, the other hand mirrors exactly with zero variation.

If you point your index finger in front of you at the audience, the index finger on the other hand has to do exactly the same point at precisely the same time. And even though you see just about everyone on TV doing this, from presidents and politicians, to entertainers and newscasters, they're all making themselves look physically uncomfortable. The effect is extremely comical, even though it's not intended to be.

Once you begin to become aware of it, you will note that, in the course of a normal conversation, our hands move independently. We might lift one hand, then let it drop, or point with one hand while the other rests.

A different side of the brain controls each side of the body. Our gestures should obviously reflect that. If the left side of the brain is telling my right hand where and how to move, the mind and body are in complete harmony. And vice-versa — if the right side of my brain is telling my left hand where and how to move, they're also happy. Both sides of the brain don't usually like to send the same message at the same time, so parallel gestures are actually not a natural occurrence. And when nerves enter the equation, it's as though you're standing outside your body and watching yourself or choreographing your every movement. And the second you disconnect your body and your mind, you're in trouble. You begin to orchestrate your gestures, and instantly you create a barrier between yourself and your listeners.

Parallel Gesture (Gettysburg Address) Exercise

To find out how guilty you are of overdoing parallel gestures, try this exercise. Stand in front of a mirror that allows you to see yourself from the waist up. Speak any passage of text you've memorized or just do the beginning of the Gettysburg Address. Remember, to get an honest read on this, you have to force yourselves to "do" a lot of hand gestures. If you speak the lines with your arms at your side, you won't learn what you need to know about how you gesture.

Say the following phrase while observing your hand gestures in the mirror:

"Four score and seven years ago, our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal."

Watch what your hands do. Are they mirroring each other? Make a mental note of what you see. Now go back and say the same passage again. Stop the moment you find yourself making a parallel gesture, and let one hand drop, or move one of them up or down. Change something. Continue speaking until you find yourself making another parallel gesture. Stop again, reposition, and continue. This simple mirror exercise will increase your awareness and let your body know that you're onto its unconscious habit. Notice the gestures, then stop using them. It's really that simple and possible.

55. Try the above exercise at least three times during the next week. Is correct hand gesturing starting to become a habit? How do you feel physically and emotionally during and after practicing this exercise?

Mouth Positioning Exercise

Use a small hand mirror to check the position of your mouth as you speak.

Recite the alphabet and watch what the corners of your mouth are doing. When you reach letters like E and G, do you feel your mouth becoming wide, the corners flaring apart? Some people say E with a very wide smile, their eyes nearly closed and their cheeks high. Roger appreciates the energy and enthusiasm of that mouth position, but it doesn't serve you well at all for speaking.

When you let the corners of your mouth go wide, you restrict the amount of resonating space inside your cheeks, which changes the way your voice sounds. Ideally, air is supposed to bounce around inside your mouth and cheeks, picking up resonances that make it sound rich and full. It's a bit like what happens inside a big bass drum after you strike the top: The sound bounces around the interior space and is shaped by it. When you widen the corners of your mouth, it's as though you've taken the sides of the drum away. The sound is flat, brassy, and tinny.

To correct the too-wide habit, try this: Put an index finger on either side of your mouth. Push your lips in just a bit, so they're just slightly pursed. Now, start the alphabet again, or talk about what you're doing for dinner tonight, and as you speak, don't let your lips go any wider than their starting position. Keep the corners of your mouth in.

You may believe that you have to stretch your lips wide to say "e," but that's not true. To prove that to yourself, say "oo," and hold your lips in that position. Now say "e." You can make the "e" sound with "oo" lips. And you can get out of the habit of making your lips so wide as you speak. The payoff for practicing with this is substantial: You'll love the rich tones it adds to your voice, and you'll notice how dramatically the brassiness fades.

56. Try the above exercise at least three times during the next week. Is correct mouth positioning starting to become a habit? How do you feel physically and emotionally during and after practicing this exercise?

Mouth Positioning with Regional Accents Exercise

Another reason to control your mouth position is to avoid or correct specific accents or regionalisms.

Think of your average accent from Great Britain. If you take the word “not,” and say it with the corners of your mouth in a normal position it comes out “not.” However, if you brought the corners of your mouth in as if you were about to say “oooo,” and then kept them there and said, “not,” you would indeed sound more like you had a British accent . Monitor the wide mouth position and stay away from using it too much.

Some people just have a naturally wide mouth position. If this is the case with you, you can still learn to push your lips out a bit when you speak. That'll force the corners of the mouth to come in a bit to a more natural sounding position.

57. Do you have a problem with your mouth positioning in relation to your accent? If so, try the above exercise at least three times during the next week. Is the correct mouth positioning starting to become a habit? Write down any insights that you gain in doing this exercise.

Eye Contact

The goal of a great speaker is to communicate on a completely real, honest level with his listeners. The finest speakers make the listener feel as though they were talking to him or her alone, even in a room full of people. In fact, they make almost everyone feel as though they were part of an intimate exchange. How is this accomplished? The secret is brief eye contact. Direct eye contact for more than ten seconds can make a listener acutely uncomfortable and may make them feel challenged or threatened. But brief contact can energize the listener and you.

The “8 to 2 Ratio” Technique

If you are in a one-on-one situation, Roger suggests that you use a technique called the “8 to 2 Ratio.” Look at the person you’re speaking to and connect for about 8 seconds, then look down slightly, as if you were thinking or looking inside of yourself for a moment. Then look right back at them for another 8 seconds or so and then look down again.

Make sure that you’re not looking to the left or right of the person when you disengage for your two seconds. When you do that, it makes the person think that there is something going on behind them to the left or right. It makes them want to turn back and see what you’re looking at.

Many people think that you shouldn’t look someone right in the eyes, that it might be too confrontational. This is not true. Besides, if the person you are speaking with gets uncomfortable during the 8 seconds, they can look away.

This “8 to 2 Ratio” is for one on one communication in close proximity — within about five feet.

58. Do you have a problem making eye contact with those to whom you are speaking? If so, try the above exercise at least three times during the next week. Is the eye contact starting to become a habit? Write down any insights that you gain in doing this exercise.

The “8-Second Shift”

If you're speaking to a larger group of people, the rules change to what Roger calls the “8-Second Shift.” Look directly at your audience and pick three main areas to focus on.

- A. The center of the audience.
- B. The right side of the audience.
- C. The left side of the audience.

Your eye contact time should be divided up as follows:

- A. The center of the audience gets two thirds of the attention.
- B. The right and left side split evenly the remaining one third.

When you are directing your attention toward one section, make direct eye contact with one individual in that section. Hold the contact for about eight seconds and then make direct eye contact with someone else right next to that person. Keep going from person to person for about eight seconds each, until you move your focus to another section of the room.

Remember that with the separation between you and your audience, they don't realize you're only looking at one person for eight seconds. They think you're looking in the general vicinity of that person, and there are obviously more people in that area. When it's time to change to another section, do the same.

There are a number of presenters who simply don't like to look right into the eyes of their listeners. It makes them too nervous. You need to remember that those people in the audience are your friends and they love you. Why wouldn't you want to look into the eyes of someone who loves you?

59. Do you have a problem making eye contact when you are addressing a large audience? If so, try the above exercise at least three times during the next week (you can imagine a large audience, using focal points to focus on in the room). Is the eye contact starting to become a habit? Write down any insights, thoughts, or feelings that you gain in doing this exercise.

The “Talk to the Head” Technique

If you're still too shy to look at your audience, this is a technique that'll help you fool the audience into thinking that you're actually looking in their eyes anyway.

If you were at least five feet from an individual and looking at his or her forehead, he or she would think that you were looking at his or her eyes. If you were looking at the hair on his or her head, he or she would still think that you were looking at his or her eyes. And, if you were looking at his or her chin, he or she would still think that you were looking at his or her eyes.

Until you conquer stage fright, feel free to simply look at their foreheads, and the look on their eyes will have no chance of hurting or distracting you. You should still work on the “8-Second Shift” and concentrate on the three separate areas of the audience.

When you use eye contact with your audience, you open yourself up to others' feelings and the nonverbal messages they're sending. You'll gain valuable information and ultimately be a better presenter.

60. If you feel awkward looking directly into the eyes of those to whom you are speaking, try the above exercise at least three times during the next week. Again, you can imagine a large audience, using focal points to focus on in the room. However, it is best to practice this exercise with actual individuals. Are you beginning to feel more comfortable looking at your audience? Write down any insights, thoughts, or feelings that you gain in doing this exercise.

Proper Posture Alignment

Aside from looking strong, comfortable and in touch with your body, one of the main reasons posture is so important has to do with an unobstructed pathway for air to get into the lungs.

So, first, stand up straight, with your feet about shoulder width apart. Roll your head around to ease any tension in your neck, then hold your head level, with your chin parallel to the ground, not tipped up or down. Let your shoulder blades slide toward the center of your back so that they move a little bit back and down. This position really helps the rib cage get out of the way so that the air moves easily into the lungs (which is what you want).

Slumping, or even rounding your shoulders forward slightly, collapses the rib cage and keeps the muscles between the ribs from expanding to accommodate that extra air trying to get into the lungs. With the proper alignment, we look like we're more physically at ease.

Bend your knees slightly — just relax and unlock them — and tuck your pelvis under. That little pelvis tuck really helps the diaphragm out. Think like you're taking the kinks out of a garden hose so water can flow out easily. You're creating an open road for the air to get out. It is possible to keep talking if you slump, but it takes a heck of a lot more effort.

61. Take a moment to look at yourself in the mirror. Look at your profile as well as your positioning as you face the mirror directly. Do you have proper posture alignment? Draw a diagram of your current posture. Then make the necessary shifts to change it.

62. Each day for the next two weeks, at least once a day take a look in the mirror and note your posture. Re-align it to the correct posture, if necessary. For 15 minutes after the re-alignment, walk and move keeping your awareness on proper posture alignment. Make note of any insights that you gain as you work with your body posture.

Slumping and Slouching Example

Get back into that good posture with your chest up and your shoulders back and down. Count slowly from one to ten, and as you count, start to round your shoulders over more and more, as if you were doing a sit-up. Move slowly. You'll notice that as you get farther and farther down, your voice begins to close up, and you can't get enough air in or enough volume out.

Try to take a deep breath in that slumped over position and you'll feel the air pretty much blocked. Slight slumping and slouching won't constrict your voice that much — but it can definitely still get in the way.

63. Take note of your postures on a regular basis. When do you slouch the most? What happens to your posture as you become physically fatigued? Note your posture first thing in the morning when you awaken. Then take note of it at the end of the day. List any habits that you note in relation to your body posturing, and consciously make the necessary corrections as you note any misalignments.

Alexander Technique

If you pay attention to how your body is aligned, it'll help you eliminate some of the muscle tension you feel when you speak. One of the concepts taught by the Alexander Technique is that our bodies were designed to move and perform without pressure. If you look at a little toddler in action, you'll see an erect spine, free joints, and a large head — all balancing effortlessly on a small neck. When we're little, our posture is incredible. But somehow along the way, we put unwanted pressure on the body, exerting more force than we need for even the simplest acts — standing, sitting, or speaking.

Paying attention to the alignment of the head and the spine can help correct the body's overall coordination and bring us back into balance. And once we find balance, the air can flow easily in and out of our bodies. And that helps all kinds of things, especially your voice.

64. Take note of the alignment of your head in relation to your spine. Do you have an erect spine, free joints, and is your head balancing effortlessly in the center of your neck? Make note of any misalignments or stresses, and consciously make the necessary corrections.

Session 11: Essential Extras

Roger discusses a myriad of essential extra information that will assist you in becoming a more dynamic and effective speaker in this session. He begins with an essential extra for the voice — how you can avoid losing it in the future. He then discusses more extras that affect your communication in general, such as how to avoid any “ums” and “uhs” while speaking, how to stop interrupting others while they are speaking, and how to effectively use a microphone.

Never Lose Your Voice Again

With lack of sleep, stress, and all of the daily burdens you plow through, you need to be able to count on the health and strength of your voice, no matter what the situation. What do you do when the meeting is about to take place and your voice is gone? What can you do when you get hoarse or wake up with little or no voice at all?

The first thing you should do is swallow. If your throat really hurts, you may have an infection that needs treatment. Do not do any vocal exercises when it really hurts you to swallow. Instead, rest your voice. Limit the amount you speak to what's absolutely necessary. Remember your diaphragmatic breathing and make an appointment to see your doctor.

For all other levels of hoarseness (where your throat isn't sore when you swallow), the days you wake up sounding extremely scratchy or gravelly, and the sound persists for more than an hour, you might be dealing with a normal case of edema. Edema is simply the swelling of the vocal cords as a result of some minor vocal abuse. Maybe you used your voice improperly by screaming at a baseball game or yelling at somebody in an argument. Whatever the cause, the problem can be fixed by doing the Low-Larynx Exercise.

This exercise will actually reduce the swelling on your vocal cords, and get you quickly feeling good as new. The sound you have to make is kind of a cross between Bullwinkle, Yogi Bear, and Sylvester Stallone in *Rocky*. Believe it or not, this goofy sound actually helps the cords to get back to a healthier place. Try doing one octave “goog,” and “gug” exercises. If you do the exercises in this way for about ten minutes, you'll start to feel a lot better. If not, keep doing the low-larynx sound all the way through the entire daily warm-up tape.

A Recap of the Low-Larynx Exercises for Men and Women

These exercises have to be done with the low-larynx, Yogi Bear sound for them to be effective.

Exercise 1: "Goog" (Male voice) — one octave

Push your lips out, corners of the mouth in, lips pursed a little bit, no smiling

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Exercise 2: "Gug" (Male voice) — one octave

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Exercise 3: "Goog" (Female voice) — one octave

Push your lips out; corners of the mouth in, lips pursed a little bit, no smiling

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Exercise 4: "Gug" (Female voice) — one octave

Keep the volume the same; take care not to get louder as you get higher

Make sure that your stomach is coming in as the sound is coming out

Remember to always keep an eye, or an ear, on the sounds you're making because you want to make sure that you haven't fallen back into sounds that are going to make your vocal cords unhappy everyday (like speaking really whispery or not allowing enough air to come through and sounding like a squeaky door hinge).

65. Next time you suffer from hoarseness, try the above exercises. Make note of any changes in your voice as you practice these techniques.

“Aaah” Exercise to Help with Swollen Cords

Remember that if the airy, whispery sounds make you more hoarse, you need to concentrate on speaking a bit louder and edgier when you get hoarse. Say “brat” and “can,” then transform those sounds into sentences. When you are hoarse, you need more cord action. In order to do that, you need to be more edgy and loud in the sounds that you create.

66. The next time that you feel vocally drained, try the above exercise. Write down any insights that you gain in doing this exercise.

If you reach the end of the daily warm-up tape and you’ve done everything with the low-larynx sound and you still feel hoarse, you’ve done everything you can by yourself, and there must be a medical reason why your cords are still swollen. Be gentle with your voice the rest of the day. Don’t talk unless you need to, and don’t yell. Be sure not to use airy tones or whisper, and check to be sure you’re breathing diaphragmatically. Then, the next day, start using low-larynx sounds on the daily warm-up tape.

You can rest assured that when your voice is hoarse, if you use the low-larynx technique described above, most often you will find the results miraculous.

Fed Up with Fillers

You may be shocked to realize how many times in your normal conversations you use those puny little nonsense sounds such as “um,” “uh,” and “like.” In order to alleviate this problem, Roger has come up with a way to eliminate the fillers with a technique called “Connect the Dots.”

The “Connect the Dots” Technique

In the session on breathing, Roger made it clear that great speaking happens when a solid stream of air is coming out of your mouth. When this happens, you can attach the words to that air stream and have a solid, fluid, strong, melodious sounding voice. Instead of just concentrating on keeping the airflow consistent, you need to be able to connect all of the words together. You need to break the habit of letting a few words at a time trickle out of your mouth. A sentence should not be a string of disconnected words.

As you listen to Roger, you will notice that all the words are connected together. There are no unnecessary spaces at all between the words. The only time he stops is when he takes another breath. Usually when you have unnatural spaces in your sentences between the words, you start to fill them in with “uh,” “um,” and “ya know.” So the solution to the filler problem is to stop putting the spaces there in the first place.

To make that happen, you have to get used to stretching out certain words.

Taking the sentence, “I love it when I hear my daughter laughing.”

A lot of you would say it like this:

“I love it — uh — when — um — I hear my daughter — um — laughing.”

In order not to leave a space between “daughter” and “laughing,” simply stretch out “daughter” until you start the word “laughing.”

Listen:

I love it when I hear my daught-e-e-e-r laughing. Daught-e-e-e-r laughing — instead of “my daughter (space) laughing.”

You may be thinking that if you have to go through all the words in your sentences and figure out which ones to stretch, you'll go crazy. When you simply learn to connect all of the words together, something that really doesn't take any serious brainpower or tremendous focus, the words just naturally begin to stretch themselves out. You just have to get used to not stopping until you need to take a breath.

Practice Sentences

Here are some sentences to practice on. Try to connect all of the words together just as indicated in the previous exercise.

I believe that by changing my voice ... I really could make positive life changes.

Your voice will become the new soundtrack to your life.

(Notice that you didn't have to breath in that sentence.

You could connect all the words together on only one breath.)

I never learned to play an instrument ... now I realize that my voice is the most beautiful instrument I own.

It's worth the effort to master this. People have been struggling with fillers since the dawn of communication. It's often thought of as one of the biggest flaws in speech today.

If you get used to connecting all of the words together, and learning how to stretch the words, you will have completely eliminated the problem. With no fillers, you will be free to sound like the incredibly intelligent and insightful person you are.

67. Practice the "Connect the Dots" Exercise at least three times a day for the next several weeks. Make note of any insights or changes in the flow of your speaking as you practice these techniques.

A Bad Case of the “Interrupter-itis Virus”

We all need to stop interrupting people before they finish their sentences. When you interrupt someone, it makes him or her feel less important. They subconsciously believe that you're not really interested in listening to them, hearing what they have to say, or getting to know them better. You selfishly begin to monopolize the conversation until the person just decides not to participate.

In Japan, when two people are having a conversation on the phone, if one person were speaking for any length of time, the other person would quite often say the word “hai,” which means “yes” in Japanese. This would basically be telling the person on the other end that, yes, I'm still listening. So one side of the conversation would be ... Blah, blah, blah in Japanese ... and the other side would be ... hai, hai, hai.

You should use a similar technique to stop the interrupter-itis virus. Instead of saying “hai,” just simply make a noise like “mmm,” or “ahh,” or “oh.”

This actually solves two problems. First, you can use these sounds when you were going to interrupt. It allows you to jump into the conversation without stopping the other speaker in mid-stream. And second, you can use these sounds during a conversation to show the other person that you are really listening and interested in what they're saying. Either way, it keeps you outwardly focused and makes the person you're speaking with feel very important, as if you actually were hanging on every word.

68. Practice this technique when you are listening to others throughout the next several weeks. Write down any insights, feelings, or changes that you note as you practice this technique.

Making Practiced Speech Sound Dynamic

With practiced speeches, many people have the problem of sounding too mechanical in their delivery. When this happens, your voice may move up and down, with calculated variation, but it just doesn't come across in a meaningful way. After a while this can be annoying to listen to.

Roger's response to this problem is to have you take your notes and sing your way through them. When you do, you'll find yourself discovering interesting ways to emphasize words, you'll hear them in a different way, and you'll begin to hear the real message shining through.

Singing gives you new perspective on your material because it's one of the only times both sides of your brain (the creative, imaginative side and the orderly, logical side) operate together. When you practice by singing a few phrases and go back to speaking them, you tap into the power of your whole brain. And when you're connected to both your logical mind and your imagination, you can't help but express yourself in a way that feels whole. You might even surprise yourself. Your delivery feels fresh, and people can't help but listen.

So, simply recite the speech and pretend that you're in a very small musical — like Michael Crawford in *Phantom of the Opera*, or Rex Harrison in *My Fair Lady*. Don't worry about the notes you're singing or if you sound totally ridiculous. Just have fun. Sing a few lines and then go back and say them. This works the best.

69. Practice the "Singing Your Material" Exercise the next time that you have a presentation to do. Make note of any insights, feelings, or changes that you notice in your delivery after practicing this technique.

Using a Microphone

Hearing your own voice amplified can be a shock. We're familiar with the way we sound unplugged, but the voice that travels through a maze of electronic equipment and booms back at us through speakers can sound loud and affected. It does, in fact, change with every step it takes down that road of cables and amplifiers. The only true sounds of the voice are what occur in the space between our lips and the microphone. Once it gets inside the microphone, it's just not "all you" anymore. So don't change your sound for the sake of the microphone. It's very easy to fall into the "I'm so LOUD" feeling.

When you speak into a microphone, suddenly your voice is filling up every inch of the room. Your tendency is to think, "Nobody wants to hear that much of me," so you start speaking really soft. After a few minutes of this, you don't even sound like yourself anymore. You often end up using an unattractive, unauthentic, airy, wispy voice. So, don't speak more quietly when you hear your voice filling the room. Whether using a microphone or not, you need to keep your own volume up.

This does not mean that should you blast directly into a microphone. You can adjust the volume by stepping toward or away from it.

You may find, if your technique is good, that you don't need a microphone at all. Most of the time when Roger lectures in a smallish space for 50 to 75 people, he finds that he is fine without one. Quite often auditoriums and lecture halls have good acoustics, and the un-amplified sound you generate bounces off the walls and ceiling to create positive reverberations that make your voice sound loud and thick enough to be heard unaided.

Don't change your voice for the microphone. Allow yourself to make the musical sounds you've worked so hard to develop, and look on the microphone as a potential helper, not a reason for changing all the rules.

70. Do you have any experience speaking into a microphone? Practice the technique that Roger outlined above until you feel comfortable and vocally unaltered while using a microphone. Make note of any insights or changes that you notice as you practice this technique.

Session 12: Intentional Changes for Intentional Results

In this session Roger takes the building blocks that you learned earlier — volume, tone, pitch, pace and melody — and helps you relate them specifically to exact situations that you've either encountered or will encounter in the course of your daily life. He assists you in deciphering the best way to make the most out of every communication situation.

The small investment of time you'll make in gaining control of your voice is as important as the investments you've made in mastering the fundamentals of your field. Once you can bring the sounds you want into your voice, you can learn to create deliberate and predictable effects on your listeners.

Matching Your Voice to You

The voice is very high on the list of primary factors in a person's success. Time and again the people who make it to the top of their chosen field have created a vocal personality that helps them. They've mixed all of their sound possibilities into a big grab bag and continually learned to pull out the ones they need at will.

There's no one perfect voice. In some ways, your voice is the soundtrack to the life you're creating. If your voice is doing ragtime and your life has the texture and content of an English costume drama, it's going to seem out of place and work against you. There's nothing wrong with ragtime, per se, just as there's nothing inherently wrong or right about a voice that's macho and booming, or sweet and feminine — as long as the voice enriches the big picture instead of working to undermine it.

You need to continue working to find the sounds that are best for you. That's what vocal power is all about. As a way to help you discover more possibilities for "you," we have listed below some example profiles of individuals in a variety of occupations and situations.

Example 1: Assertiveness without Confrontation

A woman in one of Roger's recent seminars put his voice-shaping system to the test. As he was taking volunteers for quick vocal makeovers, she stood and said, "I paid a lot of money for another seminar series, but I haven't been able to attend. I've gone back twice to ask that they either give me a chance to attend other programs or give me my money back, but no one will listen. How can I change my voice to get results?"

Roger advised a non-confrontational approach that would put her listeners at ease and allow her to be both respected and heard. He suggested the following profile:

Melody: He wanted her to use a lot of melody. He wanted her to sound as if she was singing a very happy song. The musicality of her voice would suggest to the listener that she was approachable and content, which in turn would make the listener feel less of a personal attack. Nobody wants to be hit over the head. He suggested more melody so that the listener would subconsciously want to hear more of what she had to say. He suggested a seven or eight on his one to ten Melody Range Scale.

Melody 1 2 3 4 5 6 7 8 9 10
 Monotone ---- Varied

Pace: Slowing down her pace would make her seem calm, not agitated and angry. When people get angry, one of the very first things that can happen is that they start to speak really fast. The nervous system is boiling over and it just seems to easily carry over into the voice. So he suggested a four on the Pace Range Scale.

Pace 1 2 3 4 5 6 7 8 9 10
 Slow ----- Fast

Tone: It was important for her to not sound too airy, but rather to sound substantial, like a person whose concerns should be taken seriously. Roger didn't want her to come across like a weak person. He knew that the Marilyn Monroe voice would cause her to be too easily dismissed. So he suggested a seven or eight on the Tone Range Scale.

Tone 1 2 3 4 5 6 7 8 9 10
 Airy ----- Edgy

Armed simply with this sense of how to change her voice, there was no discussion of what she should say, only the sounds she should use. She excused herself from the group and went off to try once again to get satisfaction.

She was all smiles when she returned. She'd gotten everything she asked for, with no resistance at all. Why? Although her words remained the same, her mes-

sage had changed from an angry demand to a good-humored but reasonable request. And because she sounded less angry, she felt calmer and less confrontational. Sound changed her demeanor, and her demeanor changed her expectations and attitude. She now sounded and presented herself as a person the seminar administrators wanted to please. That's what being a star communicator is all about.

Example 2: The Stockbroker

When a stockbroker gets on the phone and tries to persuade his top client that he alone knows what the market will do tomorrow, his voice needs to be a blend of strength, knowledge, security, passion, and persuasion. If he sounds too airy, too hesitant, or too disconnected, the client will absolutely not have deep confidence in him. Here's a sample Stockbroker voice profile:

Volume: You have to be on the louder side but not make the client feel like they're being shouted at. A seven will be fine.

Volume 1 2 3 4 5 6 7 8 9 10
Loud ----- Soft

Pace: You don't want to rush. You can't make them think that your steamrolling them into making a choice. A steady pace is best. Not too slow-not too fast. A five or six will work.

Pace 1 2 3 4 5 6 7 8 9 10
Slow ----- Fast

Melody: You don't want too much melody. They need to think of you as a financial expert, not an out of work musician. Try a five.

Melody 1 2 3 4 5 6 7 8 9 10
Monotone ---- Varied

Pitch: Roger suggests that you stay on the lower side of the pitch range. Sounding like a tenor will only make you sound young and inexperienced. They're looking for the rock of Gibraltar — they imagine that it sounds strong, low, and heavy. A four will work nicely.

Pitch 1 2 3 4 5 6 7 8 9 10
Low ----- High

Tone: You want to have a solid stream of air coming out, but you don't want to sound airy at all. We're talking about money here. They want to be sure that you're very serious. Use a seven.

Tone 1 2 3 4 5 6 7 8 9 10
Airy ----- Edgy

Example 3: The Realtor

A realtor showing a house needs to have a voice that instills security, compassion, patience, understanding, loyalty, and insight. Can you imagine the effect on a potential homebuyer if the broker's voice were nervous and fast-paced, or if he jumbled all of the words together in a mad rush? What if his breathing was so bad that he sounded desperate, always gasping for air? It would be much harder for him to make the sale.

Volume: You should maintain a slightly louder than average volume level, but be careful to not fill up every room you walk through. You need to be confident and yet courteous to the fact that you're leading a tour through someone else's private home. Try a six or seven.

Volume 1 2 3 4 5 **6** **7** 8 9 10
 Loud ----- Soft

Pace: You need to really slow yourself down here. Don't let the excitement of making a sale force you to speed up. Stay even and become the voice that calms their fears. Go for a four.

Pace 1 2 3 **4** 5 6 7 8 9 10
 Slow ----- Fast

Melody: You need to have a strong amount of melody. Extra melody will give your clients the feeling like you have a great deal of imagination. You give them the impression that you can see past what is and help them discover what could be. Use an eight.

Melody 1 2 3 4 5 6 7 **8** 9 10
 Monotone ---- Varied

Pitch: Stay in the lower third of your voice, your chest voice. Even though you're using a lot of melody, you want them to think that you're grounded, solid, and connected to the earth. Try a four.

Pitch 1 2 3 **4** 5 6 7 8 9 10
 Low-----High

Tone: You can actually have a tiny bit more air in your voice than you normally would. You want them to feel like you're their boyfriend or girlfriend and that you'll be living with them in the new house. Try a four or five.

Tone 1 2 3 **4** **5** 6 7 8 9 10
 Airy ----- Edgy

Example 4: The Doctor

A doctor's voice needs to be a blend of good bedside manner and cutting-edge technology. Each word needs to be compassionate, knowledgeable, and even technical at the same time. If your doctor was extremely nasal and sounded like he had a cold, would you allow him to get very close to you?

If he blocked all of the natural resonances from going above the soft palette and sounded like a Yogi Bear, would you perceive him to be incredibly intelligent? Maybe not.

Volume: Keep your volume right in the center of the scale. You want to give the impression that no matter what happens to the patient, you'll stay constant, consistent, and steady.

Volume 1 2 3 4 5 6 7 8 9 10
Loud ----- Soft

Pace: Speak a bit faster than normal. You want to give the impression that you are a genius and therefore your brain works faster than theirs. The speed will give them that feeling. Use a seven.

Pace 1 2 3 4 5 6 7 8 9 10
Slow ----- Fast

Melody: Your patients want you to be a miracle man. They want you to "be" all, "know" all, and still have time to see them. Extra melody will show them your "climb every mountain" attitude. Try a seven or eight.

Melody 1 2 3 4 5 6 7 8 9 10
Monotone ---- Varied

Pitch: You can go a bit higher than you normally do. You want to give the impression that you're reaching for the stars to find the answers to their medical questions. Use a six or seven.

Pitch 1 2 3 4 5 6 7 8 9 10
Low-----High

Tone: It's all right to have a bit more edge in your voice. You will still have a nice bedside manner with the extra melody, but the edge will provide a no-nonsense atmosphere. Try a seven.

Tone 1 2 3 4 5 6 7 8 9 10
Airy ----- Edgy

Example 5: How to Be Interviewed

As you look over the resume that you normally send out, you see the long list of credits and accomplishments you have achieved so far on your corporate journey. Most people in person, however, don't exactly live up to the incredible image of themselves on paper. Most of us are a little shorter than expected, or smaller, or wider, or slightly less good looking. Regardless of what it says on your resume, the real you should be a million times better in person. The following tips can greatly increase your chances of actually getting the job you want.

Volume: It's very important that the interviewer realizes your strength and strong energy within the first few moments. One easy way to do that is with a little extra volume. This is not the time to be introverted and shy. No matter what the job is, you don't want to come across as the brooding silent type. Remember that every word you say is important. No matter what your answer is to a particular question, no matter what the content of the conversation is, one rule holds absolute: He or she needs to easily hear whatever you have to say. Don't force the interviewer to say, "What?" or "Could you repeat that?" Your volume goal is to find the level that is solid, vibrant, commanding, and confident without being forceful or overly aggressive. Like the Beach Boys said, it's all about "good vibrations." So let your voice fill the entire room with great sound. Try a seven.

Volume 1 2 3 4 5 6 7 8 9 10
Loud ----- Soft

Pace: In the case of a job interview, you should sound like your brain works fast. Having a fast brain is like a computer that does anything you want at the instant you give it a command. One way to create this intelligence aura is to speak a little bit on the faster side when you respond to a question. Of course, you should not answer without thinking. Be sure to take a few seconds to formulate the beginning of the answer in your mind. Then, when you do open your mouth to speak, let the words roll out a tiny bit faster than normal. This will help you sound more confident and secure. Take care not to create a runaway train sound. Keep the pace lively and move forward with ease and purpose. Keep your vocal pace at about a seven.

Pace 1 2 3 4 5 6 7 8 9 10
Slow ----- Fast

Pitch: Stay in the lower third of your comfortable vocal range. The idea here is to sound like you are not easily overexcited and nervous. When something scary suddenly happens, most people raise the pitch of their voices. So, if you repeatedly speak too high, the interviewer will falsely get the impression that you are

scared. It's better to broadcast the idea you are fearless, not easily shaken and rarely nervous. Keep your pitch at about a four.

Pitch 1 2 3 **4** 5 6 7 8 9 10
 Low-----High

Melody: Even though Roger suggests that you stay on the lower third of the pitch spectrum, he still suggests that you have a great deal of fabulous melody. You should sound like you have a terrific sense of humor and passion. Melody will help with that. You should sound like a positive, can-do, let me run with the ball kind of person. Most of us, when we're sad, get softer and sound very monotonous, as if we're simply too sad to speak up with any real energy. We become more introverted and less vocally alive. This is not the impression we want to give during an interview. Having the voice move up and down like a great song is music to the listener's ears. You want them to think of replacing the piped in music at the office with your beautiful voice. When you speak, let it be as if they've just heard their favorite song, and make them want to hear it again. Try an eight.

Melody 1 2 3 4 5 6 7 **8** 9 10
 Monotone ---- Varied

Tone: No matter what the interview is for, don't make your voice too airy. It's best for you to sound strong, powerful, confident, less airy. Then, if necessary, you can show any character voice you think would work on their specific clientele. Remember that the airy sounding voice is usually associated with a certain amount of low intelligence. Stay away from the airy end of the sound spectrum and make your voice vibrant and edgy. By doing this, you're perceived as strong and intelligent. Remember, you can have plenty of passion in your voice without going into the bedroom-airy mode. Use a six or seven.

Tone 1 2 3 4 5 **6** **7** 8 9 10
 Airy ----- Edgy

Mindset: In every interview room there is an object that is one of a kind, unique, irreplaceable, beautiful, and priceless ... YOU. By playing around with the vocal sound ideas Roger offers, you'll most certainly present yourself as the "star" you're supposed to be. By using your voice as a new and important influence tool, you have a much better chance of success.

Example 6: Asking Your Boss for a Raise

Getting a raise is no easy feat in the business world of today. Many an employee is happy with just keeping a job in the face of company scale downs and cut backs. Still, that new car at the dealer looks real really nice, and the tuition to your daughter's private school is a king's ransom. A raise won't solve all the problems, but it could sure set things moving in the right direction.

Volume: The goal here is to make sure that you sound confident and secure without sounding pushy and bossy. You want to be assertive without being threatening. One component of this process is volume. You should start out with a strong impression, so be a touch louder than normal. Let your voice fill the room with solid sound. You need to start the conversation. If your boss starts, he may try to begin with a lot of excuses and/or history about the company and its current financial woes. It's better for you to make the opening move. During the conversation, never let your voice get softer. It's a sign of weakness and it creates the illusion of backing down or retreating. Keep your volume up, and never back down from what you believe to be the fair compensation for your hard work. Try a seven.

Volume 1 2 3 4 5 6 7 8 9 10
Loud ----- Soft

Pace: The speed of your conversation should be like a Porsche in second gear. You should be on the slower side of normal. You want the boss to hear every word you utter. The slower speed will emphasize each word and give the impression that you are thoughtful, careful, and even-tempered. Don't rush! The boss will think that you are afraid. As you speed up, it gives the impression that you are nervous. You obviously don't want to give that impression. Like a dog that senses fear in humans, the boss will pick up on your fear and have less confidence in you. Pace your speed at about a four.

Pace 1 2 3 4 5 6 7 8 9 10
Slow ----- Fast

Pitch: Roger suggests that you stay in the lower third of your range. You want the extra thickness and richness that comes from that area. You want to sound powerful and strong and let the low frequencies vibrate the boss' body. When you go too high, it gives the illusion that you are frightened and fragile. Let the low, vibrant sounds make the boss realize that you are unstoppable and unwavering toward your positive outcome. Try a three or four.

Pitch 1 2 3 4 5 6 7 8 9 10
Low-----High

Melody: Roger suggests that you use a lot of melody. The more creative you are, the more money you deserve. Extra melody makes you sound creative, concise, innovative, and therefore you should be paid more. Remember that a good melody for speaking is just the same as a special melody in a song. You want the boss to hear music when you speak. You want people mesmerized by the sound of your voice. Using a lot of melody, going up and down with tasteful finesse, is a great way to influence people and succeed. He suggests that you go for the eight.

Melody 1 2 3 4 5 6 7 8 9 10
 Monotone ---- Varied

Tone: The airy, fragile, sensitive voice will not work in this situation. You don't want to come across like you are easily manipulated. You want to be much more edgy and bright with regard to tonality. It's important that your words cut right through the air and get deep into the ears, mind, and heart of the listener. You don't want your voice or your message to dissipate in the air as it leaves your mouth. Keeping your voice clean, clear, edgy, and focused will keep your boss more attentive to you and what is really important. A seven should work.

Tone 1 2 3 4 5 6 7 8 9 10
 Airy ----- Edgy

Mindset: You are a solid, unwavering pillar of strength. You not only deserve that raise, you are most certainly going to get it. You are a bright, creative, energetic, trustworthy person who continues to do a great job. You are committed to doing even better, working even harder, being smarter, more intuitive. You have achieved a great deal. Now is the time to realize that you must make a change. You must create a new strategy in order to move to the next level. Let your voice give the impression that you are the new, deluxe, stronger version of the old you. You have become more, so you deserve to earn more. Go for it!

Example 7: Recording Your Voicemail Message

Why does the thought of recording your own outgoing message on the voicemail bring out child-like insecurities you never knew existed?

The reason is that you're not aware of what you actually sound like. The average person doesn't spend a lot of time recording his voice and listening back with a critical ear. That process is mostly limited to singers, professional speakers, actors, and other presenters. Quite often the only time we ever really hear ourselves is when we buy a new answering machine and record the message. We start with the best of intentions. We press the right buttons, wait for the beep, leave a message, and then unfortunately have to listen to. At that point we hear some weak, unattractive, loser saying our words and pretending to be us. "Who is that?" "Certainly not me." "I sound a million times better than that." "It must be the machine, it has a cheap microphone or speaker." It's not the machine. Knowing that, you have one easy thing to fix ... YOUR VOICE.

Here are some more tips that will assist you in recording your voicemail message:

Position: Don't get too close to the microphone. If it's a tabletop machine, make sure that you are approximately ten inches away from it. If you are any closer than that, you will sound muffled, bassy, and distorted. If you are recording directly into the mouthpiece of your phone handset, two inches away is fine.

Volume: Be a little louder than you think you should be. Light, airy sounds don't transfer well from your mouth to the machine. Pretend that you are speaking to a small group of people standing four to five feet away from you. Let your voice fill the space between you and them.

Volume 1 2 3 4 5 **6** 7 8 9 10
Loud ----- Soft

Pace: Go slower than you think. Even though people are sick and tired of long-winded messages, they still want to be able to understand what you say. Don't rush just because you think you're saving the caller time. They're not in that much of a hurry to get to the beep. When you do that, it makes your voice sound like a derailed train with nowhere to go. Besides, they need a few extra moments to process the fact that you're not there and they have to leave a message. While they are listening to you, they are also thinking of what they want to say.

Pace 1 2 3 **4** 5 6 7 8 9 10
Slow ----- Fast

Pitch: Be careful not to pitch your voice too high. High frequencies are hard to listen to on the other end of the phone line. They become too compressed and

hard on the listener's ear. In general, as you record your greeting, stay on the lower side of the pitch spectrum.

Pitch 1 2 **3** **4** 5 6 7 8 9 10
 Low-----High

Melody: Even though Roger suggested that you stay on the lower side of the pitch spectrum, he still wants you to have a certain amount of melody going on within your sentences. Staying on one note is death in any communication situation. Because you are inviting the caller to leave a message, the melody has to be somewhat hopeful and uplifting. They have to hear a sense of joy (happy you called), compassion (I want to talk to you) and hope (that you'll leave a message) in your voice. In order to convey this, let the notes at the end of your sentences go up. Create a nice up and down melody that makes the caller know that you are a happy, thoughtful, and approachable person they definitely have to get in touch with.

Melody 1 2 3 4 5 6 **7** 8 9 10
 Monotone ---- Varied

You want your message to ring out with authority and strength. You don't want people to think of you as weak and timid. Keeping a little more of that edgy sound in your voice will facilitate this. It cuts through in a nice vibrant way.

Mindset: Once people get to know you, they love you. Be sure that the second the listener hears your voice, they will want to know you better. Let your real personality come out. Forget about shy, reserved, timid, soft, and impressionable. Go for bold, strong, confident, focused, happy, and interesting. Don't record goofy music or your child's first words. Simply let the sound of your voice be the magnet that pulls people through the phone line into your life.

71. Get out your tape recorder and record yourself. This time, talk about your passions in life (your spouse, your kids, your job, your hobbies, etc.). You need to continually monitor what you sound like. Make any notes on alterations that you would like to make. Also list any insights or results that you gain in following Roger's suggestions.

72. Do the following spot check on your voicemail message:

- A. When you listen back to your own words, do you hear the enthusiasm, the clarity, and the emotion that you feel for your subject? Yes _____ No _____

B. When you listen back to your own words, do you hear that your intentions are effectively conveyed? Yes _____ No _____

C. When you listen back to your own words, do you hear a sense of joy, compassion, and hope? Yes _____ No _____

Finding the voice that matches your message doesn't mean pretending to have something you lack. To be effective, you need to be genuine. If you're a red clown nose kind of guy and you have to speak to a group of terminally ill patients and tell them that the cure they were hoping for isn't working out, use what's real. Make them laugh. Show them the strength of laughter instead of tears. You'll experience the most to give if you use the best of what you have and let your listeners share a moment with the real you — who cares enough to be with the real them, even at a terrible time.

Rest assured that none of what you're doing with Roger is actually manipulative or unnatural. All day, sounds are coming out of your mouth and you're either benefiting or suffering from those sounds. Roger's interest is to get you in touch with the better parts of yourself. His intention is to help you put your best foot forward. Using these techniques will do just that!

A great chef has to know all of the separate ingredients that make up his signature dish. Mixing them together in the perfect way is his way of showing culinary expertise. All we're learning is how to mix our "ingredients" so that we end up looking like the best thing on the menu. If you practice, all of this will become second nature to you. You are encouraged to continue playing with the various techniques and exercises. As you do, you will inevitably experience greater and greater results.

When you begin to put yourself and your ideas clearly and thoughtfully into the world, with all the energy you feel, people will notice. Their new attention and interest may make you feel self-conscious, but keep using the techniques you've learned. You'll be a more active, influential player in your life, instead of being pushed to the sidelines.

Don't be afraid to play. Talk like a broadcaster. Exaggerate the highs and lows in your voice. Spend some time carefully phrasing a snippet of conversation. Shut the door and try on voices until you arrive at something you like. Let yourself get carried away with the project of refining your voice and finding the precise sounds that express who you are. When you do, every conversation you have will be an opportunity to express the energy of your ideas, your personality, and your life.

Bonus Sessions 13 & 14

Male Warm-Up Exercises (13) and Female Warm-Up Exercises (14)

These bonus sessions are designed to give you the maximum amount of vocal changes in the least amount of time. The exercises are the core of the *Vocal Power* program. If you practice, these sounds will dramatically change your voice. They'll take you from inexperience to confidence and from shy to amazing.

Roger suggests that you practice in a comfortable place where you feel totally free to make plenty of noise. The goal is to simply follow along with Roger and imitate all of the sounds he makes. Some of the sounds might strike you as funny...that's fine. Laugh, and then keep on going. Each sound is specifically designed to match the right amount of vocal cord to the right amount of airflow. When that happens, your voice will make incredible positive changes.

Make sure that you're breathing in through your nose and filling up your tummy as if you had a big balloon in there. Breathe in without raising your chest and shoulders, and as you exhale, make sure that your stomach falls back in to its normal position. It's all right to practice sitting down as long as you keep your chest up and your shoulders back.

Make sure that you keep everything at one consistent volume level — don't get louder as you get higher. Also stay away from sounding too airy or whispery. Go for strong...beautiful...fluid...confident sounds.

The most important thing to remember is to not strain. There isn't supposed to be any pain or pressure as you do the exercises. If it hurts, you're doing something wrong. You might be holding your breath, or shouting on the higher pitches, or making it too airy, or letting your larynx go up. If you feel any discomfort...STOP! Rest for a few minutes, listen more carefully to the sound of Roger demonstrating, and then just try again to imitate.

We recommend that you practice these warm-ups at least three days a week, although your voice would love it if you practiced them every day. Think about it — if you were a runner, wouldn't you stretch out a little before you ran? So why is the voice different? Before you go out and conquer the world, warm up your voice. It'll do you a world of good. Think of it as something fun you do for yourself. Keep a record of how much you practice with the chart provided on the next pages. And by the way, **when you open up your mouth and sound comes out ... people are listening!**

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