YOUR VOICE IS POWER IN BUSINESS

VOICE POWER STUDIOS
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YOUR VOICE IS POWER!

Success in life depends on looking right, acting right and sounding right. Successful people know that how you communicate is as important as what you communicate.

Sandra McKnight, speaker, actress and author, is in the business of making successful business-people like you even more successful by teaching you how to gain command over your voice.

One of the essential ingredients of a successful business persona is a voice that conveys confidence, authority, self-assurance, persuasiveness and trustworthiness. The ability to communicate these strengths effectively depends on having control over your voice.

The voice communicates powerful non-verbal messages as you speak. According to a study published in Psychology Today, the sound of your voice is much more important in making a first impression than what you actually say.

"When you have control of your voice, you have the power to control the impression you create. By having command of your voice, you have the freedom to be flexible and spontaneous. "

"You have the power to be authoritative and in command of the situation, simply by changing the tone of your voice. "

"It's an important investment in your future; The more effective you are vocally, the more successful you will be in getting what you want. "

With Ms. McKnight's entertaining program, you will:

- Develop skills for effective presentations.
- Benefit from a professional voice analysis.
- Learn how to project a rich, authoritative voice.
- Develop vocal flexibility, so you can express yourself in as many different ways as possible to get what you want.
- Take control of the non-verbal messages you send when you communicate, such as the tone of the voice, body movements, breathing and facial gestures.
- Use role-playing exercises to shape the impression you make in business.
- Put power and self-confidence into your voice.
- Speak more clearly and distinctly.
- Convey your thoughts and emotions more accurately.
- Free yourself of vocal anxiety, tension and fear.
- Earn the respect and trust of your business colleagues by communicating more effectively.

Clients include:

Key Note Speaker/Entertainer Seminars, Workshops
Voice Self Critique
Please circle one for each question

1. **Voice Image** - How’s your tone of voice? Pleasant, angry, timid, bored, enthusiastic, alert, sincere, friendly, other (____________________).

2. **Breath Control** - Do you have to stop to catch a breath to complete a sentence? (YES  NO )

3. **Audibility** - Are you loud enough? (YES  NO ) Too loud? (YES  NO )

4. **Enunciation and Articulation** - Are you speaking clearly and distinctly? ( YES  NO ) Are your words slurred or run together? ( YES  NO )

5. **Inflection** - Do you speak in a monotone? ( YES  NO )

6. **Rate of Speech** - Do you speak too fast? ( YES  NO )

7. **Pitch** - High pitched, nervous sounding? ( YES  NO ) Natural sounding? ( YES NO )

8. **Self Assurance** - Do you sound like you know what you’re talking about and have planned how you would say it? ( YES  NO )

9. **What are your goals for improving your voice?**
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
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- 3 -
1. **Deep Breathing**
   a. Sit in a relaxed position and close your eyes.
   b. Imagine hearing soft, pleasant music or feeling the warm sun on your face.
   c. Count to 4 while breathing in slowly through the nose.
   d. Hold your breath for 4 slow counts.
   e. Count to 4 while exhaling slowly.
   f. Continue this cycle for 2-5 minutes.

2. **Muscle Relaxation**
   a. Sit or stand in a comfortable position and close your eyes.
   b. With hands hanging at your side, clench your fists.
   c. Breath in slowly and lift your shoulders trying to touch your ears.
   d. Drop your shoulder and release your fists with a thrust and exhale slowly.
   e. Shake our hands and arms.
   f. Repeat this cycle for several minutes.

3. **Visualization**
   a. Sit in a comfortable position and close your eyes.
   b. Imagine a peaceful, calm, relaxing setting.
   c. Imagine seeing, feeling, hearing, and even smelling that setting.
   d. Breathe evenly and slowly as you feel yourself relax.
   e. Think of a word to identify the setting and say the word to yourself while taking a deep breath.
   f. Recall the setting as you repeat the word.
   g. Continue this process for several minutes.

4. **Exercise**
   a. Sit in a comfortable position and close your eyes.
   b. Let your hands hang loosely at your sides and gently shake your hands.
   c. Imagine stress and tension draining out of the tips of your fingers.
   d. Stretch your fingers and count to 3.
   e. Slowly clench your fingers into a fist, counting to 3
   f. Repeat steps (d) and (e) several times.
IN THE WORDS OF THE CUSTOMER

NICE

POLITE
Marked by consideration for others; correct manners or tact. Duly respectful.

FRIENDLY
Favorably disposed; not antagonistic. Warm and comforting.

HELPFUL
To contribute to the fulfillment of a need or to achieve a purpose. Useful. To give assistance or aid or contribute to progress. To give relief; to be of service.

HAPPY
Cheerful and willing; enthusiastic or involved with. Well adapted or appropriate. Enjoyable.

PATIENT

COURTEOUS
Characterized by graciousness and good manners. Consideration toward and respect for others.

ENTHUSIASTIC
Great or intense feeling for a subject or cause. Eagerness or zeal.

CORDIAL
Warm and sincere.

CONCERNED
Regard for or interest in someone or something. Interested and involved.
PROFESSIONAL
Having great skill or experience in a particular field. One who has assured competence in a specific area.

COOL
Slang for excellent or first rate; calm and controlled. To have composure.

PLEASANT
Agreeable; pleasing in manner or personal qualities. Giving or affording enjoyment. Fair and comfortable.

ENERGETIC
Possessing or displaying energy. Capacity for action or accomplishment.

COOPERATIVE
Engaged in a joint activity. Willingness to work or act together toward a common end or purpose. Mutual benefit.

FUNNY/HUMOR
The ability to perceive, enjoy, or express what's comical or funny. A state of mind or mood. "Good humor". A disposition or temper.
VOCAL BASICS FOR BUSINESS
1. **THINK, BREATHE AND SPEAK! MAKE YOUR VOICE COME ALIVE!**
   
   When inhaling, remember to breathe deeply and be sure to fill the lower lungs with air. This is called breathing from the diaphragm and is basic to keeping a relaxed, open, well-supported sound in the voice.

2. **TALK ON THE EXHALE!**
   
   Talking on the exhale gives your sound support and power. You are heard more easily. An example of this process is a sigh. Take an easy inhale and sigh audibly. You will automatically exhale and make a sound at the same time.
   
   A. (Ah) Father, F (ah) there.
   B. Hello, Help, Hoe, Happy, Who, Head, Husbandless Hannah Hughes.
   C. Help Harry Hoe. Hello Helen. High heels hurt her feet.
   D. Mr. Brown never answers the telephone.
   E. Have you lost your gloves again?

3. **NEVER DROP YOUR VOCAL ENERGY AT THE END OF A SENTENCE OR A PHRASE. CARESS THE EAR OF THE LISTENER.**
   
   Your vocal energy is determined by your breath capacity. The breath supports your sound. If you drop your vocal energy before you finish speaking it creates a negative impression in the ear of the listener.

4. **PUT A SMILE IN YOUR VOICE!**
   
   If you naturally smile at the audience it will lift your voice giving you a more positive and friendly tone.

5. **RELAX YOUR JAW!**
   
   When you speak for a long time your jaw gets very tight and vocal tension is created. Open jaw and chew out the following sounds ten times each. Yah, Yah, Yah, Yoh, Yoh, Yoh, Yoo, Yoo, Yoo, Yoo, Yee, Yee, Yee.
6. **ENUNCIATE THE ENDS OF YOUR WORDS!**
   Saying the ends of your words makes the speaker sound more credible and authoritative. It also regulates the speed and reduces the art of mumbling.

7. **SPEAK AT AN EASILY UNDERSTOOD RATE OF SPEECH!**
   Speaking at approximately 140 words per minute enables the listener to assimilate what the speaker is saying and stay present in the conversation. The speaking rate range is from 120 to 160 words per minute. To test yourself, set your stop watch for 1 minute and read aloud from any text. At the end of a minute go back over the text you have read and count every word (including prepositions and pronouns). Repeat this exercise until your ear distinguishes the speed.

8. **LET YOUR SENTENCES FLOW IN AN EASY RHYTHM!**
   Speaking with rhythm and flow brings the other person into your speaking world and is a powerful communication tool.

9. **USE VOLUME CONTROL AND INFLECTION TO COMMAND LISTENER INTEREST!**
   Varying the pitch and volume to underscore the “meaning” of words in your sentences commands more listener interest and therefore more listener involvement.
   A. one, two, three, four, five. Start quietly getting louder on each number.
   B. ONE, two, THREE, four, FIVE, six, SEVEN, eight, NINE, ten.
      Repeat the capitalized numbers loudly and the lower case numbers quietly.

10. **PROJECT THROUGH YOUR MEGAPHONE!**
    Projection is the concept of throwing your voice to the ear of the listener and caressing it. Exercises on separate page.

**YOU ARE YOUR VOICE!**
**BREATHING EXERCISES**

1. Inhale one count and exhale eight counts, six times in a row.

2. Inhale one count and exhale six counts, six times in a row.

3. Inhale one count and exhale four counts, six times in a row.

4. Repeat the above often throughout the day in order to increase breath control and build mid-section or diaphragmatic breathing.

**BREATH FLOW**

1. HIGH - HOW- WHO- HELLO- HOLE- HAIR- HAPPY- HEAD- HOE.

2. Hello Helen.
   Help Harry Hoe.
   Hold Henry’s horse.
   Harry has hiccoughs.
   High heels hurt her feet.
   How heavy is a hay fork?

3. Husbandless Hannah Hughes / hounded Hazel Humphrey / for helpful hints on how Hazel / had harnessed Harold Humphrey / wholly for herself. / Here is a handful / of the hundred hints / Hazel handed Hannah. / Habitually herald his homecoming / as a heaven sent harvest / have a hot hash handy / as he hails Hello. / Highest on her list, however, / was: “Have not a harsh voice, / for he who hears Hannah’s harsh voice / hesitates to hold Hannah’s hand.”/
EXERCISES FOR VOICE I

Using an easy, resonant, and well supported tone, speak the following short sentences:

Father was calm when the bomb fell.

It all happened long ago.

Have you lost your gloves again?

Call the police; he’s a thief!

He never answers the telephone.

Who has left a bottle of ink here?

I’ve come to see Mr. Brown.

We ought to send them a telegram.

The round golden moon floats high.

I thought I saw him fall.

Does he still live in Brooklyn?

Wait; it’s too dangerous to try!

Remember to buy a bar of soap.

Have you ever read any Thomas Hood?

Where does John live now?

The class meets at eleven A.M.
THE ORGANS USED IN ARTICULATION

Movable:
- Lips
- Tongue
- Jaw
- Soft Palate (Velum)

Fixed:
- Teeth
- Gum Ridge (Alveolar, Rugal Ridge)
- Hard Palate
VOCAL AEROBICS

1. Neck Rolls (right-left)
2. Lion (prune face-open face)
3. Shoulder rolls (forward-backward)
4. Shoulder lift-drops (keep chin parallel to floor!!) WOW!
5. Stand - hang from waist:
   a) Breathe - release on “sh” until out of air.
   b) breathe - release on “m” until out of air.
   c) Breathe - release on “ah” until out of air.
6. Roll back up to erect position vertebrae by vertebrae. Keep tucked/don’t lock knees/keep breathing!
7. Hee: (8x) Hah: (8x) Hoo: (8x) Hah: (8x) All on one breath.
8. Tongue rolls (watching in the mirror)
9. Tongue trills
10. Machine Gun Lips
11. a) ee; oo; ee; oo; ee; oo; ee; oo
    b) ah; oo; ah; oo; ah; oo; ah; oo
    c) ee; oo; ah; oo; ee; oo; ah; oo; ee; oo; ah; oo
12. The Plopper-jaw

TONGUE TWISTERS

1. paper poppy (4x), baby bubble (4x), baby bubble-paper poppy (4x)
2. mahmehleh pahpehleh (4x) lee lee loh lee (4x)
3. keekle kakle (4x) geegle gagle (4x) geegle gagle-keekle kakle (4x)
4. lemon liniment / peggy babcock/ toy boat / rubber baby buggy bumpers/
   minimal animal / unique New York / kinky cookie / black bugs blood.
5. hipity hopity / slipity slopity/ chipity chopity / bipity bopity /
   mipity mopity/ pipity popity / klipity klopsy / nipity nopity/ ripity ropity/ plipity plopity
ARTICULATION & VOCAL WARM-UPS

1. Neck rolls (right-left)

2. Lion (prune face-open face)

3. Shoulder rolls (forward-backward)

4. Shoulder lift-drops (keep chin parallel to floor!!)

5. Stand - hang from waist:
   a) breathe - release on “sh” til out of air
   b) breathe - release on “m” til out of air.
   c) breathe - release on “ah” til out of air.

6. Roll back up to erect position vertebrae by vertebrae. Keep tucked / don't lock knees / keep breathing!

7. Hee: (8x) Hah: (8x) Hoo: (8x) Hah: (8x) Hah: (8x) All on one breath...

8. Tongue exercises (watching in the mirror)

9. Tongue rolls

10. Stop Plosives:
    a) peh, peh, pah, beh, beh, bah, tee, tee, tah, dee, dee, dah, Keh, Keh, Kah, Geh, Geh, Gah.
    b) increase to 13 x each: peh peh peh pah, peh peh peh pah, peh peh peh pah, etc.
    c) try with other initial consonants.
    d) try with consonant combinations.

11. Fricative / nasals: vim, vin, ving
    zim, zin, zing
    jim, jin, jing
    rim, rin, ring
    thim, thin, thin, thing
12. Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now if Theophilus Thistle, the successful thistle sifter, sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.

13. paper poppy (4x), baby bubble (4x) baby bubble-paper poppy

14. mahmehleh pahpahleh (4x) lee lee loh lee (4x)

15. keekle kakle (4x) geoogle gagle (4x) geoogle gagle, keekle kakle (4x)

16. lemon linament/ peggy babcock/ toy boat / rubber baby buggy bumbles/ minimal animal/ unique new york/ kinky cooky/black bugs blood.

17. hipity hopity / slipity slopity / chipity chopity / bipity bopity / mipity mopity / pipity popity / kliplipity klopity / nipity nopity / ripity ropity / plipity plopity

18. a) ee; oo; ee; oo; ee; oo; ee; oo
   b) ah; oo; ah; oo; ah; oo; ah; oo
   c) ee; oo; ah; oo; - ee; oo; ah; oo

19. Tongue trill

PLACEMENT
Hmm - - one, Hmm - - two, Hmm - - three, Hmm - - four, Hmm - - five.
Hmm - - one, two, three, four, five
Hmm - - January, February, March, April, May, June
Hmm - - July, August, September, October, November, December
Hmm - - Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday.
Extra Practice Sentences for Final Consonants

1. It is all past and finished.
2. On Friday, he took the test at last.
3. I didn't like the last act.
4. Why don't you ask us what she asked?
5. We wished the wind would blow away the mist.
6. Ask all of them about the list of suspects.
7. His first oration had a great impact.
8. The cost of living is rising fast.
9. I couldn't understand her because she lisped.
10. He failed the test of strength.
11. It was a length of twisted cord.
12. Make a list of the articles you lost.
13. The bracelet has a broken clasp.
14. He smoked a cigarette while we talked.
15. The doctor operated to remove the cyst.
16. He laughed and said she was daft.
17. Lend me a hand in repairing the desk.
18. You shouldn't take the risk.
19. He wouldn't admit owing all the land.
20. She didn't answer my question at first.
21. Just put your hand out and I'll hoist you up.
22. Don't waste energy on a second attempt.
23. As a matter of fact, I spoke loudest.
24. We couldn't find it in the sand.
25. I just hope the judge is just.
26. The stone was round and cold.
27. We sent a notice, but they didn't attend any meetings.
28. They went along to hear the band.
Miranda set the candle down in front of the mirror and closed the heavy door. Then she opened the oblong leather box. A sudden flash dazzled her eyes; on the black velvet lining lay a necklace of almost unimaginable opulence and splendor. There were emeralds and diamonds in an intricate pattern, delicate in spite of the incredible size of some of the stones. Each richly glowing green gem burned darkly in the midst of rainbow-hued iridescence, and here and there she could see the gleaming gold of the setting. Gently, almost tenderly, she lifted the necklace from the box and put it about her neck. As the green flames flickered in the dusty mirror, she saw herself in a sweeping satin dress, and behind her regal image a vast mirrored ballroom lit with crystals and candles and aswirl with dancers. She nodded imperially to the shadowy countenances fawning around her and she smiled, aloof and faintly triumphant. Suddenly, quite clearly among the shadows, appeared the sardonic face of Ferrald. As he bowed with cold elegance and his satanic eyes met hers she clutched at her neck, covered the jewels with her hands and whirled about. There was no one there; no satin billows about her feet, no ballroom, no evil smile looking down at her. Slowly she turned back to the mirror, and slowly took her hands from her throat. With the pulsing of her quick breathing and the pounding of her heart the gems glittered and glowed green. The many faceted emeralds caught the candles light, and then it was she noticed that her eyes glittered and glowed green as well.

William Willman
Phrases for Recording

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>green fields</td>
<td>Paul paused</td>
</tr>
<tr>
<td>fleeing sheep</td>
<td>water for daughter</td>
</tr>
<tr>
<td>boys toil</td>
<td>noisy voyage</td>
</tr>
<tr>
<td>big city</td>
<td>four door</td>
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<tr>
<td>imagine enough</td>
<td></td>
</tr>
<tr>
<td>merely weary</td>
<td></td>
</tr>
<tr>
<td>Ethel and Emma</td>
<td>John’s office</td>
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<tr>
<td>a merry American</td>
<td>horrible horror</td>
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<tr>
<td>engage the stage</td>
<td>calm father</td>
</tr>
<tr>
<td>eighty-eight</td>
<td>alms for the garage</td>
</tr>
<tr>
<td>fair-haired Mary</td>
<td>how now</td>
</tr>
<tr>
<td>mountain house</td>
<td></td>
</tr>
<tr>
<td>far car</td>
<td></td>
</tr>
<tr>
<td>Ann’s hand</td>
<td>our hours</td>
</tr>
<tr>
<td>Harry’s character</td>
<td></td>
</tr>
<tr>
<td>I can’t dance</td>
<td>Colonel Burr Stirring</td>
</tr>
<tr>
<td>ask the class</td>
<td>her first rehearsal</td>
</tr>
<tr>
<td>mighty knight</td>
<td>contrary secretary</td>
</tr>
<tr>
<td>desire fire</td>
<td>comfortable sofa</td>
</tr>
<tr>
<td>school shoes</td>
<td>wonderful constable</td>
</tr>
<tr>
<td>fruit juice</td>
<td>thoroughly discouraged</td>
</tr>
<tr>
<td>reducing student</td>
<td>obey Olivia</td>
</tr>
<tr>
<td>absolute opportunity</td>
<td>home alone</td>
</tr>
<tr>
<td>pull wool</td>
<td>Roman coat</td>
</tr>
<tr>
<td>good book</td>
<td>Repeat each phrase 3 times; no pausing:</td>
</tr>
<tr>
<td>poor rural tour</td>
<td>Will you William</td>
</tr>
<tr>
<td>surely cruel</td>
<td>Did you, would you, could you William.</td>
</tr>
<tr>
<td></td>
<td>Can’t you, won’t you, don’t you William.</td>
</tr>
</tbody>
</table>
PROJECTION
FOR
BUSINESS
1. Use your lips as if they were a megaphone. “W” makes a wonderful megaphone. Here are some sentences to practice on:

   a. Why do wild women win wealth and wed well?

   b. Wilma worked woefully while Wallace willfully wandered west.

   c. Weary Willie washes and wipes wet windows while Walter whistles.

   d. Welcome wagons wound their way westward while warped wheels wobbled weakly.

   e. Washington was a wizard warrior, his wisdom and wishes worked wonders.

   f. Women worried while Warsaw’s wild, wet, winter weather worsened and workers wearied.

   g. One weeping willow wisp waves wanly in the wind.

   h. Woolite warrants washing worn, wilted white woolens well.

Memorize one of these sentences and repeat it aloud until you can zip through it the way, in your school days, you zipped through “Peter Piper picked a peck of pickled peppers.”
YOUR VOICE IS POWER IN BUSINESS

SPEECH MELODY

VOLUME CONTROL

POETRY
1. Clear and cool, clear and cool,
   by laughing shallow and dreaming pool:
   Cool and clear, cool and clear,
   By shining Shingle and foaming weir.

2. The leaves are falling, falling,
   Solemnly and slow:
   “Caw! Caw!” the rooks are calling,
   It is the sound of woe.

3. The glories of our blood and state
   Are shadows, not substantial things:
   There is no armor against fate;
   Death lays his icy hand of kings:
   Scepter and crown
   Must tumble down
   And in the dust be equal made
   with the poor crooked scythe and spade.

5. Maggie, Milly, Molly and May,
   Went down to the beach to play one day, and

   Maggie discovered a shell that sang,
   so sweetly she couldn’t remember her troubles, and

   Milly befriended a stranded star,
   Whose rays five languid fingers were, and

   Molly was chased by a horrible thing,
   Which raced sideways while blowing bubbles, and

   May came home with a smooth round stone,
   As large as the world and as a small as alone.

   For whatever we lose like a you or a me,
   It is always ourselves we find in the sea.
Exercises for Volume Control:

1. Count aloud from one to five, giving sufficient duration to the vowel of each word that you can hear and control your vocal quality.

   a. Begin with a very quiet but audible “one”. Progressively increase the volume of each word in the sequence, and end with a loud, firm “Five”.
   b. Reverse exercises "a".

2. Count aloud from one to ten, alternating loud and soft speaking on each number. Do not lose control of your vocal quality and do not swallow or tighten the quietly spoken numbers.

   a. ONE, two, THREE, four, FIVE, six, SEVEN, eight, NINE, ten.
   b. one, TWO, three, FOUR, five, SIX, seven, EIGHT, nine, TEN.

3. Speak each of the following lines twice. The first time increase your volume through the line from soft to very loud, but to not blast the last words. The second time decrease your volume through the line, but do not end inaudibly.

   a. “I’ll never yield; I won’t, I won’t, I won’t!”
   b. “My answer will always be yes. Yes, Yes, Yes!”
   c. “The money is mine, not yours; mine, mine, mine!”
   d. “And I refuse again; no, no, no!”

4. Read the following passages with appropriate changes in volume.

   a. “We heard the parade far down the avenue, coming nearer. It approaches, passed us with flags flying, drums booming and cymbals crashing, pranced along, and passed us by, the drumbeats fading, fading, fading away.”
   b. “In the silence of the dungeon all he could hear was the faint, faraway drip-drop, drip-drop, drip-drop of water, and then – CLANG! Something struck the rusty iron door of his cell with a loud clatter.”
Practice Material For Speech Melody

1. Count from 1 to 5, prolonging the vowel tone in each word. Vary the pitch in the following ways:
   a) (?) Give each of the counts a quiet, prolonged upward inflection as if asking a question.
   b) (!) Use a stronger upward inflection expressing marked surprise.
   c) (.) Use a prolonged downward inflection suggesting a quiet finality.
   d) (.) Increase the strength and abruptness of the downward inflection to suggest a more positive conviction.
   e) Slide the voice from low to high to low pitches and reverse. This is the circumflex.

2. Repeat the sentences below using the standard inflection patterns discussed above:
   a) That's news to me! I wonder if it is really true.
   b) So you are in doubt? I'll show you!
   c) That hurts!
   d) I sympathize with you deeply.
   e) How beautiful!
   f) How cunning!
   g) Well, what do you think of that?
   h) That's a fish story!
   i) Of course I know him.
   j) I'm afraid.

3. Express as many different meanings and feelings as you can by uttering the word "Well" with a variety of inflections.
4. Count from one to five, prolonging the vowel tone in each word. Vary the pitch interval in the following ways:
   a) Start on a high pitch as you go from word to word.
   b) Reverse the above procedure, beginning to count on a low pitch and moving upward in steps.

5. _______good________________________________________
   __________________________do lives_____________________
   ___________________The_______that men__________________
   __________________________af-_______________________
   __________________________________________ter them._____  

6. _______that________________________________________
   __________________________lies_______________________
   __________________In_________direction__________________
   ______________________________death._________________
ADDITIONAL VOICE EXERCISES AND PRACTICE READINGS
THE FOX AND THE MASK

A fox who had lost his way in the city somehow got into the house of an actor. Prowling among costumes and other properties, he knocked over something. At first it frightened him -- the face was so lifelike, the forehead so firm, the mouth so threatening. Then the fox realized it was only a mask, something that actors use to conceal their own features. “You are a fine-looking head,” said the fox picking it up. “A fine head indeed. It’s a pity you haven’t any brains.”

There’s nothing emptier than an empty head.

THE CAT AND THE MICE

The mice were much bothered by a Cat. They decided to hold a council to see what could be done about the matter. During the meeting a young mouse there said, “If the cat had a little bell tied to her neck, it would tinkle every time she made a step. This would warn us, and we would have plenty of time to reach our homes in safety.” All the mice applauded this clever scheme until one of them spoke up and said, “It’s a fine plan. But which one of us is going to put the bell on the Cat?”

It is easier to think up a plan than to carry it out.

THE GRASSHOPPER AND THE ANT

One clear winter’s day an Ant dragged out some grains of food to dry in the sun. A hungry Grasshopper passing by asked the Ant to let him have some of the food. “Why do you come to me to be fed?” asked the Ant. “What were you doing during the summer?” “Oh,” replied the Grasshopper, “I spent the summer singing.” “Well, then,” said the Ant, “you sang all summer, you can dance all winter.”

You can’t play all the time.

from Aesop’s Fables selected and adapted by Louis Untermeyer, Golden Press, N.Y. 1965
Thoughts to Get You Through a Change

* We live on a Line Between Past and Future. That Line is our Lifeline.
  George Herbert

* The Lowest Ebb is the Turn of the Tide... Henry Wadsworth Longfellow

* Men are wise in proportion not to their experience but to their capacity for experience.... George Bernard Shaw

* We should take from the past its fires and not its ashes.... Jean Jacobs

* Storms make oaks take deeper root.   George Herbert

* My grandfather always said that living is like licking honey off a thorn.
  Louis Adamic

* Worry never robs tomorrow of its sorrow; it only saps today of its strength.
  A.J. Cronin

* The marksman hitteth the target partly by pulling, partly by letting go. The boatsman reacheth the landing partly by pulling, partly by letting go. Egyptian

* I find the great thing in this world is not so much where we stand as in what direction we are moving. Oliver Wendell Holmes

* The best cosmetic in the world is an active mind that is always finding something new. Mary Meek Atkinson

* It was the bumblebee and the butterfly who survived, not the dinosaurs.
  Meridel Le Sueur

* Reaction isn’t action-- That is, it isn’t truly creative. Elizabeth Janeway

* To believe in something not yet proved and to underwrite it with our lives: It is the only way we can leave the future open. Lillian Smith.
Our Deepest fear is not that we are inadequate. 
Our deepest fear is that we are powerful beyond measure.
It is our light, not our darkness, that most frightens us.
We ask ourselves, who am I to be brilliant, gorgeous, 
talented and fabulous?
You are a child of God.
Your playing small doesn’t serve the world.
There’s nothing enlightened about shrinking so that other 
people won’t feel insecure around you.
We were born to make manifest the glory of God 
that is within us.
It’s not just in some of us. It’s in everyone.
And as we let our own light shine, we unconsciously give 
others permission to do the same.
As we are liberated from our own fear, 
our presence automatically liberates others.

* Nelson Mandela, 
* Inaugural Speech, 1994
When I wear Purple!

When I am an old woman
I shall wear purple
With a red hat which doesn’t go and doesn’t suit me.
And I shall spend my pension on Brandy and summer gloves
And satin sandals, and say we’ve no money for butter.
I shall sit down on the pavement when I’m tired
And gobble up samples in shops and press alarm bells
An Run my stick along the public railings
And make up for the sobriety of my youth.
I shall go out in my slippers in the rain
And pick the flowers in other people’s gardens
And learn to spit.
You can wear terrible shirts and grow more fat
And eat three pounds of sausages at a go
Or only bread and pickle for a week
And hoard pens and pencils and beer mats and things in boxes.
But now we must have clothes that keep us dry
And pay the rent and not swear in the street
And set a good example for the children.
We will have friends to dinner and read the papers.

But maybe I ought to practice a little now?

So people who know me are not too shocked and surprised
When suddenly I am old and start to wear purple.
THE MOMENT ONE DEFINITELY COMMITS ONESELF,
THEN PROVIDENCE MOVES TOO.
ALL SORTS OF THINGS OCCUR TO HELP ONE THAT
WOULD NEVER OTHERWISE HAVE OCCURRED.
A WHOLE STREAM OF EVENTS ISSUES FROM THE
DECISIONS, RAISING IN ONE’S FAVOR ALL MANNER OF
UNFORESEEN INCIDENTS AND MEETINGS AND
MATERIAL ASSISTANCE WHICH NO MAN COULD HAVE
DREAMED WOULD HAVE COME HIS WAY.
WHATEVER YOU CAN DO OR DREAM YOU CAN,
BEGIN IT. BOLDNESS HAS GENIUS, POWER AND MAGIC IN IT.
BEGIN IT NOW.

GOETHE
Do It Anyway

People are often unreasonable, illogical, and self-centered; Forgive them anyway.

If you are kind, people may accuse you of selfish, ulterior motives; Be kind anyway.

If you are successful, you will win some false friends and some true enemies; Succeed anyway.

If you are honest and frank, people may cheat you; Be honest and frank anyway.

What you spend years building, someone could destroy overnight; Build anyway.

If you find serenity and happiness, they may be jealous; Be happy anyway.

The good you do today, people will often forget tomorrow; Do good anyway.

Give the world the best you have, and it may never be enough; Give the world the best you've got anyway.

You see, in the final analysis, it is between you and God; It was never between you and them anyway.

by Mother Teresa
COCA COLA SPEECH

In a university commencement address several years ago, Brian Dyson, CEO of Coca Cola Enterprises, spoke of the relation of work to one’s other commitments:

“Imagine life as a game in which you are juggling some five balls in the air. You name them - work, family, health, friends and spirit - and you’re keeping all of these in the air. You will soon understand that work is a rubber ball. If you drop it, it will bounce back. But the other four balls - family health, friends and spirit - are made of glass.

If you drop one of these, they will be irrevocably scuffed, marked, nicked, damaged or even shattered. They will never be the same. You must understand that and strive for balance in your life.” How?

Don’t undermine your worth by comparing yourself with others. It is because we are different that each of us is special. Don’t set your goals by what other people deem important. Only you know what is best for you.

Don’t take for granted the things closest to your heart. Cling to them as you would your life, for without them, life is meaningless. Don’t let your life slip through your fingers by living in the past or for the future. By living your life one day at a time, you live ALL the days of your life. Don’t give up when you still have something to give. Nothing is really over until the moment you stop trying. Don't be afraid to admit that you are less than perfect. It is this fragile thread that binds us each together. Don't be afraid to encounter risks. It is by taking chances that we learn how to be brave. Don’t shut love out of your life by saying it’s impossible to find time. The quickest way to receive love is to give; the fastest way to lose love is to hold it too tightly; and the best way to keep love is to give it wings. Don’t run through life so fast that you forget not only where you’ve been, but also where you are going. Don’t forget, a person’s greatest emotional need is to feel appreciated. Don't be afraid to learn. Knowledge is weightless, a treasure you can always carry easily. Don’t use time or words carelessly. Neither can be retrieved. Life is not a race, but a journey to be savored each step of the way.

Yesterday is History, Tomorrow is a Mystery and Today is a gift: that’s why we call it the Present.”
YOUR VOICE
IS
POWER
IN
BUSINESS
CLOSING
THINGS TO LISTEN FOR WHEN YOU ARE TAPEING YOUR VOICE

1. Are you aware of your sound quality? Do you have a professional, friendly, caring voice image?
2. How is your pitch? Too high or too low for the phone?
3. How is your enthusiasm? Is there low energy?
4. How is the speed of your speech?
5. How is the volume? Too soft and timid? Too loud?
6. Are you speaking in a boring monotone with no inflection or phrasing in your speech?
7. Do you appear preoccupied and nervous sounding?
8. Is your speech clearly and easily understood?
9. Do you have a heavy accent that is not easily understood?
10. Is your vocabulary good? Do you use a lot of slang?
11. Do you use a lot of filler words in your speech? Like, so, and, uh huh.
12. Do your "hot buttons" get pushed by people too often?
13. What effect does your tone of voice and attitude have on the other person?
14. What attitudes are you sending out to the listener?
THINGS YOU CAN BEGIN DOING ON YOUR OWN!

1. Tape your voice and listen for the things listed above.

2. Make one hour a day your voice hour. Be aware of how you are using your voice.

3. Read aloud from the newspaper, magazine, etc. and experiment with speaking clearly at a good rate and with as much expression as possible.

4. Go to the library or a bookstore and explore books on voice: "SPEECH CAN CHANGE YOUR LIFE", Dorothy Sarnoff; "TALK TO WIN", Lilian Glass.
10 VOCAL BASICS

1. Breathe
2. Talk on the Exhale
3. Caress the Ear of the Listener
4. Put a Smile in Your Voice
5. Enunciate the Ends of Words
6. Project Through Your Megaphone
7. Watch Your Rate of Speech (140 WPM)
8. Watch Filler Words – Ums, Ahs
9. Add Vocal Variety
10. Use Business Grammar
**VOICE IMAGE INDIVIDUAL OPPORTUNITY**

**Define Your Intention With The Customer:**

- What do you want to do to the customer? How will you "connect" with the customer?
- What experience do you want the customer to have?
- How will the customer feel after the conversation with you?
- What will make this customer want to come back?

<table>
<thead>
<tr>
<th>#</th>
<th>VOCAL BASIC SKILL</th>
<th>RESULT</th>
<th>COMMITMENT</th>
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<tr>
<td>1</td>
<td>#1 Breathe</td>
<td>GOOD ENERGY AND ENTHUSIASM</td>
<td>(List exact time each week you will practice skill)</td>
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<td></td>
<td>#2 Talk on the Exhale</td>
<td></td>
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<tr>
<td>2</td>
<td>#3 Caress the Ear of the Listener</td>
<td>CUSTOMER HEARS YOU AS PLEASANT, HELPFUL, CARING, ENTHUSIASTIC.</td>
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"How Is What I'm Saying Being Received?"
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<th>Check Here If Your Skill Area</th>
<th>VOCAL BASIC SKILL</th>
<th>SKILL RESULT</th>
<th>COMMITMENT</th>
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<td></td>
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<td>(List exact time each week you will practice skill)</td>
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<tr>
<td>#4</td>
<td>Put A Smile In Voice</td>
<td>FRIENDLY, ENTHUSIASTIC, CHEERFUL, CREDIBLE, SINCERE</td>
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<tr>
<td>#5</td>
<td>Enunciate</td>
<td>CLEAR DICTION</td>
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<td>#6</td>
<td>Use Your Megaphone</td>
<td>PROJECT</td>
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<tr>
<td>#7</td>
<td>Rate of Speech</td>
<td>EASY RATE OF SPEECH (140 WPM)</td>
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<tr>
<td>#8</td>
<td>Watch Filler Words</td>
<td>NO FILLER WORDS (Um, Ah)</td>
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<td>#9</td>
<td>Vocal Variety</td>
<td>PUNCH-UP WORDS AND MELODY</td>
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<tr>
<td>#10</td>
<td>Grammar</td>
<td>No Slang No Jargon</td>
<td></td>
</tr>
</tbody>
</table>

**Professional Voice Image Qualities:** Enthusiastic and Cheerful, Knowledgeable and Credible, Caring and Sincere,
1. The Art of Fielding Questions with Finesse, Mary Jane Mapes, 1-800-851-2270


3. Coping With Difficult People, Robert M. Bramson, Ph.D. Dell Publishing.


7.Improvisation for the Theater, Viola Spolin, Northwestern University Press.


10. Networking for Everyone: Connecting with People for Career and Job Success, L. Michelle, Tullier, Ph. D., JIST Works, Inc. 317-264-3720


14. The Possible Human, A Course In Enhancing Your Physical, Mental, and Creative Abilities, Jean Houston, G.P. PUTNAM’S SONS.
15. **The Secrets of Charisma**, Doe Lang, PH.D., New Choices Press, 212-362-6808

16. **Speech Can Change Your Life**, Dorothy Sarnoff, only available in libraries.

17. **Spontaneous Healing**, Andrew Weil


19. **Words That Sell**; The Thesaurus to Help you Promote your Ideas, Richar Bayan, Contemporary Books, Inc. N.Y.

VOICE POWER STUDIOS

NEWSPAPER ARTICLES

&

VOICE TIPS
1. Dairy products, milk, yogurt, cheese, and ice cream all produce excess mucous and should be avoided.

2. Red Wine has an adverse affect on sinus tissue. Rose' and white wines are better.

3. Products with excessive yeast in them - beer, etc. are mucous producing.

4. Cigarettes need to be avoided. They impair your breath control.

5. Try to ventilate your sleeping room with a little fresh air.

6. Hotel air conditioning and heating systems and plane air are filled with fungus that directly affects your sinuses and lungs causing allergic reactions and breathing problems.

7. Steam or dry sauna is relaxing to body and voice after a long day of speaking. Using a bowl of steaming water with eucalyptus oil and putting your head over it and covering your head with a towel and inhaling deeply is very cleansing.

8. Keep your body hydrated. Drink plenty of fluids throughout the day: water, caffeine-free teas and sodas.

9. Using a humidifier in excessively dry climates keeps your vocal chords and sinuses from drying out.

10. If you become hoarse, reduce your talking drastically. Save your voice for your presentations. The same holds true if you are sick, have a cold, allergies or any other affliction of the upper respiratory tract.

11. Keep your throat moist. Use cough drops or lifesavers.

12. Avoid clearing your throat continually.

13. Keep your whole body in good general condition. It directly affects your vocal presentation. Get plenty of sleep, and exercise. Remember, emotional attitudes directly affect the way you use your voice.
The human voice has the power to communicate many things to your customers: **Confidence, Authority, Self-assurance, Persuasiveness, and Trustworthiness.**

Your voice conveys non-verbal as well as verbal messages. Your voice is a powerful communication tool and perhaps the most often heard but most often overlooked representative of your company.

Does your voice project the image that you want? Your company has a personality and your voice can communicate that personality to your customers. The voice representing a bank will not communicate the same personality as that of a cruise line. Remember, your voice is a communication tool that sells. Here are some things to consider:

1. **Bottom line**, one needs a voice that sounds professional, clear, friendly, and as if they care about meeting the needs of the customer. Since words are limited, the voice tone must carry that feeling to the customer.

2. You want to speak rhythmically, clearly, and with an easy flow.

3. You want to have a melodic voice that uses proper inflection so that your expression engages the caller.

4. You want to clearly enunciate all of the consonants and vowels and say the ends of your words. This helps make you sound professional and credible.

5. You want to make sure that you don't throw away the ends of your sentences. It can make you sound negative or like you don't think what you are saying is important. You lose the customer with the lost end of the sentence.

6. **Speak at an easily understood rate of speech**... Speaking too fast causes anxiety in the listener and impedes communication.
TELEPHONE ETIQUETTE

1. Focus on the callers. No excess noise, clattering computers, or outside conversations.

2. Make call handling a top priority. Answer the telephone on the 2nd ring and never let it go longer than 4 rings.

3. Everyone in the office needs to greet callers in a friendly, courteous way. When the phone is ringing, take a moment to smile and take a breath before speaking.
   A. Answer with a friendly, smiling greeting. Example. “Good Morning!”
   B. Identify yourself and your organization. “Voice Power Studios, This is Sandy McKnight, how may I help you today?”
   C. State your willingness to move the caller ahead. “How may I help you today?”

4. Be sure to communicate clearly and at a rate of speech that is easily understood.

5. Be sure not too keep your caller on hold indefinitely. When you need to put someone on hold ask if the caller minds. Example: “The information you are requesting is in the other room. Do you prefer to hold for two or three minutes or would you like me to call you back?” While the caller is on hold, check back frequently. It is very reassuring to the caller and creates a professional image for your company.

6. Confirm all transfer calls. It takes a few extra seconds but it builds tremendous good will for your company. You're not spending time, you're investing it. The customer will perceive you as professional and it makes communication between the customer and the person you are transferring to so much easier.

   **Responder:** “Good morning, Voice Power Studios. This is Sandy, how may I help you:”

   **Caller:** “My name is Jesse Jones and I have just received my bill; it is way too high. I need to get this corrected.”

   **Responder:** “I’m sorry to hear there’s a problem, Mr. Jones. Our billing office will be happy to help you right away. Please hold for just a few seconds and I’ll contact them for you.”

   “Hello Jessica, I have a man on the line who says his bill is too high and needs adjustment. His name is Jesse Jones. I’ll connect him for you.”

   "Mr. Jones, thank you for being patient. I have Jessica from the Billing office on the line for you.”
7. Transferring calls within a department.

**Responder:** “Good Afternoon, Voice Power Studios. This is Sandy. How may I help you?”

**Caller:** “My name is George and I am calling for Rose Martinez.”

**Responder:** “Thank you for calling, George. I’ll be happy to transfer you to Rose.”

**Responder:** “George, I just spoke with Rose and she is in a meeting. She asked if she could speak with you this afternoon after 2 PM. If it is urgent I can connect you with her assistant Jessica.”

**Caller:** “Thank you Sandy. Please, tell Rose I’ll call her back after 2 PM.”

**Responder:** “Thank you George. I’ll tell her you will be calling this afternoon. Have a great morning.”

8. Conclude calls with a verification of key points covered. This makes sure there is no misunderstanding.

9. Use the caller’s name. If the caller has not given his name, you may ask for his/her name by saying. “I would like to let Rose know who is calling. Could you please give me your name.”
digitized prompts through the COM port on your PC. Although their simplest line simulator can be used for recording or loading voice prompts by connecting a microphone or cassette deck to the simulator, customers asked for more.

So Skutch came up with a line simulator specifically for making good-quality voice prompts. The AS-6 connects between the telephone line and the COM port. When the simulator is turned on the phone line is busied. The AS-6 takes line input or a microphone. It gives you visual indicators of the output level—important in creating voice prompts. And it has input volume control.

A button on the box switches you from the telephone line to the “local access” of the simulator and has an LED to indicate when the voice card is in use. With the mute button the recording can be monitored through a local phone without interfering with the recording. Professional studios use this device.

The $240 AS-6 installs via RJ-14 modular connectors and is powered by standard 110 AC. Skutch’s other line simulators start as low as $67.

SONIC FOUNDRY

Sound Forge 4.0 from Sonic Foundry (Madison, WI — 608-256-3133) is a digital sound editor for Windows. It has an easy to understand interface. It also has plug-ins and features that go far beyond the sound needs of computer telephony apps. It uses any Windows compatible sound card.

With Sound Forge, you get resolutions of 8 or 16 bits with sample rates ranging from 2 to 60 KHz. Supported file formats for computer telephony applications include CCITT G711 (U-Law and A-Law) and InterVoice (ADPCM, U-Law, A-Law). Touchtone triggers are created with the DTMF Tone generator.

The $495 Sound Forge has many editing features including multi-level Undo / Redo. It restores sound files to an edited stage. Open the Undo / Redo History window to see all previous states of a particular file.

You can navigate through your data with keyboard accelerators, shortcut menus and toolbars. You can zoom in on selections and specific sections of a sound file. You can jump to markers, select data and create loops.

It also gives you Multi-Band Dynamics with a four-band dynamic compressor / limiter for de-essing, de-popping and mastering applications. Sound Forge also detects possible glitches.

HOW TO CHOOSE THE VOICE OF YOUR COMPANY

That computer telephony system you have in the office probably has the “voice” most heard by your customers. That makes it a powerful member of your company.

Here are some things to consider when you select the voice for it.

● Does the voice project the image of your company? Your company has a personality. A voice can communicate that personality to your customers. The voice representing a bank shouldn’t sound the same as that of a cruise line. Trained talents are usually better at projecting personality than somebody you’ll find in accounting or the president’s wife.

● Look for a neutral accent. This might depend on your app. If you’re only fielding calls from a particular region, an accent might not be a problem. For national or worldwide apps, it can turn callers off.

● Pick a voice that sounds professional, clear, friendly and caring. Since words are limited, the voice must carry these impressions to the customer.

● Find somebody who speaks rhythmically. Flowing speech is easier to take and understand than choppy speech.

● Look for inflection. A voice with expression will engage callers. A monotone voice will bore them.

● Select a voice that clearly enunciates all of the consonants and vowels. Listen carefully, especially if you’re not using a trained voice.

● Make sure the ends of sentences aren’t thrown away. Sometimes a sentence will start with great inflection and then taper off. You lose the customer with the lost end of the sentence.

● Avoid nasal, monotone, mumbling, too slow, too fast, harsh, loud, very deep or very high voices.

● Listen to the voices on tape or, better, in a test run in your computer telephony system. Some voices do not sound the same recorded as they do live.

Sandra McKnight, president of Voice Power Studios (Santa Fe, NM — 505-466-6824), Sandra will be one of the speakers for the CT Expo ’97 seminar presentation titled “Artistry & Sound Production: Rock Solid Success Tips From the Experts” on March 6th at 11:30 AM, Track Six.

208 Computer Telephony
Voice coach says you are what you sound like

Helps people to ‘get what they want’

By RUTH LOPEZ
The New Mexican

"It is not of so much consequence what you say, as how you say it." Alexander Smith (1830-1887) Essayist

Sandra McKnight knows how the power of voice can change your life.
The Santa Fe voice coach left her native Pittsburgh after college to become an actress in New York. After her first off-Broadway audition the director told her he felt she had talent but if she didn’t "lose the nasal" she would only play "hilarities." Like most people, McKnight didn’t know what she sounded like. The kindly, but direct, director told the stunned actress to go to Juilliard. So she did. For two years McKnight studied privately with a voice coach there.
The short story: She lost the nasal, moved to Los Angeles, played commercials and soaps.
Eight years ago — finding fewer and fewer roles for women — McKnight began to consider career alternatives. On the advice of an industry photographer, she started a voice class for actors and discovered she was good at it.
More classes followed and eventually she got a contract to train telemarketers. That was her first foray into the business world — and not her last. More business accounts followed, a few that brought her to New Mexico.
Two years ago she moved to Santa Fe.
Now McKnight runs a business — Voice Power — out of a small office on Galisteo. Her goal, she says, is empowerment. "I want people to get what they want out of life. When I was nasal no one paid attention."
McKnight believes business professionals can be more successful by training their voices to project confidence, self-assurance and credibility. Just looking at her client list you can see many businesses agree with her. Since arriving in Santa Fe, McKnight has worked with First National Bank of Santa Fe, Santa Fe Properties, New Mexico Association of Counties, Packard and the state’s Taxation and Revenue Department, to name a few.

McKnight discovered that she wasn’t just teaching voice, she was teaching communication skills.
When it comes to success in sales, 55 percent is determined by posture, 35 percent is voice and 10 percent words, McKnight said. And we all know the adage, "It’s not what you say — it’s how you say it."

There are a lot of negative voice patterns, "that turn someone on or off," McKnight said, ticking off a list of them — monotonous, talking at people, monotone. "I ask salespeople if they would buy from one of these people." And the answer is always no.
The idea, McKnight said, is to have a personal relationship with everyone. To some, this might seem like training in phoniness. But to McKnight, it is a way that people can learn not to get in their own way. "The voice is the megaphone of the soul," she said. "The way you sound at any given time is who people think you are. If youumble you can be seen as insecure, passive, maybe even manipulative."

McKnight credits much of her approach in teaching voice to her show business background. For example, "When Lena Horne turns on that voice she grabs a hold of your ears. Energy makes your voice alive and when you have a voice that’s alive you turn other people on."
"I use my acting skills to help people change attitude."
McKnight maintains a busy schedule. She has a radio show on KSFQ (90.7) "Your Voice is Power," in addition to private coaching lessons she teaches a course at the Santa Fe Community College "Change Your Voice, Change Your Life." And she hasn’t given up acting. McKnight is currently at work developing a one-woman show.
But she has found tremendous satisfaction in helping people. "If you have control of your voice you have control over what you project out into life. You have choices, therefore you get more of what you want," said McKnight.
"The body and the voice never lie. You really know who people are if you listen and if you watch."

Creativity

Can it be taught? What a negative question

BY CLIFFORD PUGH
Houston Chronicle

Kendra Francis is walking around with a five of clubs on her forehead, and she doesn't like it.

The Hogg Middle School teacher feels out of place because she sees that others in the room have nine or 10 on their foreheads—the highest number available because the face cards have been removed from the deck.

Francis picks another card and, though she doesn't look at it, she knows it's high because the others treat her with respect.

Seeing that she's a 10, they raise her energy level to match hers. They're suddenly more confident, outgoing and full of life.

"When you're out in the world, you need to go out as an eight, a nine or a 10," explains communications specialist Sandra McKnight. "If you're going for big gains, you have to go with all you've got."

Walking around with cards on their foreheads is more than a silly game for Francis and the others. It may be a start on the road to unleashing their creative power.

McKnight and others at the ninth annual convention of the American Creativity Association, which is taking place at the Westchase Hilton through Saturday, believe everyone has the potential to be creative.

"It's like any sport. No matter what level of competency you are at, you always get better with instruction and learning techniques," says David Tanner, president of the nonprofit organization dedicated to increasing the importance of creativity in our society.

There are many different ways to learn to be creative. "Tanner, the author of Total Creativity in Business and Industry, favors a technique called "lateral thinking" that tackles a problem in an imaginative way to come up with a new idea.

For example, a seminar for high school students and teachers focused on the idea of "How can we make learning in the classroom more fun?"

Wishing thinking led one of the students to say, "Let's get rid of the teachers."

The off-hand comment sparked a spirited discussion that led to a creative way to tackle the problem. The group decided that once a month, a student or team of students would take turns conducting the lesson and the teacher would become part of the student group.

"Once you get outside your normal pattern of thinking you go out in new directions," says Tanner.

McKnight, an actress and communications specialist who teaches seminars around the country on the art and power of creative communication, favors performance techniques such as improvisation and focused concentration taken from the acting world.

She believes anyone can learn to be creative if they open up and become more willing to take risks.

"First you have to have a willingness or an interest in being more creative about life," she says. "That means you have to overcome your fears of it."

To a workshop prior to the start of the

Houston Chronicle
Section D
Friday, April 24, 1998

Continued from Page 10.

By the time that person has reached adulthood, he or she is likely to discourage creative thinking. More than 80 percent of adults will tell you what's wrong with the idea rather than offer any positive feedback.

So Clauson, who heads a company called Strategic Innovations that helps corporations attack problems with creative thinking, keeps a piece of printer paper in his wallet with the letters PLN, which stand for "positive," "interesting" and "negative."

When someone presents an idea, he looks at its positive aspects before getting to ways it could be improved.

"I say something like, 'It's a good idea. I like it! Then we get to the point of 'Have you thought about doing this?' That addresses the negative in a positive way.'"

Clauson also cites research that indicates the average child asks 140 questions a day whereas the average adult asks only six questions a day.

"Creative people are the ones who keep questioning and are positive about their ideas," he says.
Sandra McKnight has a lesson for business people: You are what you sound like

Sandra McKnight once spent 20 minutes trying to convince 10 men and women at a Denver telephone company to say hello when they answered the telephone.

They didn't want to do it. It took too much time, they said. They were computer technicians, most comfortable with a keyboard than with talking to people, and their employer had hired McKnight to help expand their communication skills. Which meant, among other things, offering a cordial greeting when they answered the phone.

What they were used to saying instead was something along the lines of their department — at quick as possible, in a monotone and sometimes in a mumble. "I wanted them to say, 'Hello, this is Sandra in systems. How may I help you?" McKnight said, her own voice smooth and strong as she spoke over her headset to a downtown caller.

She finally got the Denver employees to agree to change their phone greeting, she said, only after they pinned a warning from their boss: Do it or else.

Endeavoring and speaking in a monotone are two of the most common voice problems McKnight encounters when she works with corporate clients who have hired her to help increase their company's effectiveness by changing how employees project themselves through voice, body language and presentation.

As a voice/communication consultant and actor, McKnight believes strongly in the positive power of projecting the right image — both in person and on the phone — and she sees voice as a very important part of that image. Through her company, Voice Power Training, she offers training to individuals, small groups and businesses in developing presentation and communication skills and taking control of non-verbal messages conveyed through body language, tone of voice, facial expressions and facial gestures.

She also teaches seminars in what she calls creative expression, aimed at developing creativity, spontaneity and charisma, and teaches voice-related courses at Santa Fe Community College and the University of New Mexico.

McKnight is fond of saying that the way you sound at any given time is what people think you are, no matter what may be going on inside you. She learned that lesson first-hand a number of years ago when her own voice underwent a dramatic transformation and she's seen it happen with other people many times since then.

After growing up in Pittsburgh, McKnight went to New York as a young woman to break into theater but instead found herself becoming down in times when a director cut her off in a side audition and told her that she had to get rid of that voice. He meant the voice's grating whiny, nasal sound, which until that moment she hadn't even been aware of.

McKnight took his advice and spent two years in voice training at the Juilliard School, learning things like proper diction, enunciation, breathing, rhythm, pitch, pace and projection — and replacing her nasal voice with a rich, authoritative-sounding one.

She went on to enjoy an acting and singing career in theater, television and commercials. But the most dramatic change she experienced was how other people related to her.

"I started sounding resonate, articulated and authoritative, and people started treating me that way," she said. "Even when I felt like a sorry little girl inside, they were treating me like I knew what I was doing in life."

After a number of years in acting, McKnight decided to watch tracks about 10 years ago rather than continue fighting the competition for parts. She began offering voice consultation to individuals and corporate clients, and her business grew from there. She moved from suburban New Jersey to Santa Fe about four years ago.

When she first started giving voice/communication training, most of those who came to her were women. Many were shy and needed help learning to project themselves and feel empowered. Now, McKnight said, many of her clients are in positions of corporate power and want to learn to make better use of their voices.

Particularly in business, a voice that conveys confidence, authority, persuasiveness and trustworthiness is an important asset. And these qualities are helpful not only for corporate leaders but for those in customer service, marketing and other aspects of business as well.

In many cases, McKnight uses elements of theater in her training, but she doesn't always call it that. In order not to scare people off, especially when dealing with technologically oriented companies, she sometimes refers to the play-acting, trust-building aspects of her work as "visualization."

In other contexts, however, she is unerringly open about being an actor. Aside from doing commercials, teaching and consulting, she helps produce theatrical works and is developing a series of short monologues she hopes some day to present in Southern New Mexico and elsewhere. She calls her monologues — which are based on moments in her life and her experiences in Hollywood — "Ope, That's Life!"

McKnight is also working on something she calls Dream Theater, which involves manifesting dreams that originate in either the waking or sleeping state.

"You have a dream, and then you have to create it," she said. "It all gets back to the same thing: You create things through your body, your voice, the choices you make — as an actor in your own life."

"Because we all live in a dream, and we can write our own drama. I'm in the business of helping people articulate their own drama."

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Sandra McKnight: "You create things through your body, your voice, the choices you make — as an actor in your own life."
Teacher helps students gain respect by changing their voices

By MICKEY ROGERS
For The New Mexican

Do you have an IQ of 150 but just can’t seem to get any respect?

Eldorado’s Sandra McKnight of Voice Power Studios suggests changing your voice. McKnight teaches seminars and workshops nationally to business executives and other professionals who want to improve their ability to communicate and control the impression they make on others.

She has an impressive client list, including The University of New Mexico, the U.S. Coast Guard, Sprint, Public Service Company of New Mexico and the American Telemarketing Association.

McKnight explained that success in life depends on how you present yourself through appearance, actions and sound. Your ability to communicate has a profound effect on how others perceive you, she said.

“IT’s not just what you say, it’s how you say it,” McKnight said.

“Your voice can convey many things: self-assurance, persuasiveness and trustworthiness. And these things contribute to one’s success in life. For example, if you have a weak or nasal voice, or a tendency to speak too quickly or to mumble, you cannot expect to have the same impact as someone who imparts a clear, confident and authoritative image.”

This was certainly the case in her own experience. A native of Pittsburgh, Penn., McKnight experienced her first taste of rejection while auditioning for an off-Broadway role in New York City.

“A director told me that I had talent, but my voice was too nasal,” she said. “Like most people I didn’t realize how I sounded.”

After studying voice at Juilliard in New York, McKnight moved to Los Angeles and spent many years as a successful actress in Hollywood. She appeared in over 200 commercials and made several appearances on various soap operas and television shows. Her most notable role was as Nora Phillips on General Hospital.

About 14 years ago, McKnight began to sense a decline in roles for women who no longer in their 20s and 30s. A friend suggested she start a voice class for actors. She expanded her prowess by studying body language and communication and developed a series of seminars and workshops for professionals as well as lay people. Eventually, she broke into the business world, created a business named Your Voice Via the Telephone and began training telemarketers.

Corporate accounts followed and despite her move to Santa Fe, her business continued to thrive. In New Mexico, her services have been employed by Los Alamos Laboratory, Intel, the New Mexico State Department of Taxation and Revenue, the New Mexico Association of Counties, First National Bank of Santa Fe and Santa Fe Properties.

“Communication is 55 percent body language, 35 percent voice and only 10 percent words,” McKnight said. “When companies are vying for contracts the person who best presents themselves has the leading edge. But the same is true in social situations. You attract others according to what you project.”

McKnight teaches several different workshops. Change your Voice. Change your Life is a popular course scheduled quarterly at the Santa Fe Community College. It includes instruction in articulation: speaking more clearly and distinctly, putting power in your voice, building skills for effective presentations, projecting confidence and a rich, authoritative voice and increasing vocal flexibility and making your voice come alive.

On Nov. 15, Your Voice is Power in the Business World, another seminar, will be held at the Petroleum Club in Albuquerque. It includes a professional voice analysis, role playing exercises to shape the impression you make, taking control of the non-verbal messages you send, freeing yourself of vocal anxiety and learning to communicate more effectively.

Sandra McKnight of Voice Power Studios teaches workshops to professionals who want to change their speaking voices.

On Nov. 16, McKnight will hold a seminar at the Governor’s Conference called The Theater of Life, inspired by Shakespeare’s analogy, “all the world is a stage, and all the men and women are merely players.” This seminar explains how to create a more dynamic presence in the workplace by using acting and improvisation techniques.

McKnight uses costumes and props to demonstrate how people assume different images.

“Acting gives you tools and teaches you skills,” McKnight said. “Just as an actor develops a character on stage, in real life you can learn how to develop your own persona and project the image you want. You can develop a better sense of who you are and how to present yourself more effectively in different circumstances.”

McKnight also teaches Voice Production, a class which educates actors, broadcasters and T.V. personnel on the use and care of their voices. The next course will be held during the Spring semester at the Santa Fe Community College.

She has also developed a one-woman show called, Oops! That’s Life! The show consists of a series of comic monologues common to all which she performs in whole or in part at luncheons and dinner events.

For more information on Voice Power Studios call 466-6324 or visit the Voice Power Web site at www.voicepowerstudios.com.
Dear Reader,
I am very heartened by mainstream medicine's increasing openness to natural therapies. In late May, 200 physicians and other health professionals will attend a four-day course on herbal medicine that I will co-direct at Columbia University. And physicians' interest in Integrative Medicine has prompted me to help launch a new scientific journal covering this emerging field. (For more information on the journal, see page 2.) Elsewhere in this issue, you'll learn about breathwork's profound effects on health, how to undertake a juice fast for detoxification, and more. Sincerely,

We welcome your letters! Please write us at Self Healing, 42 Pleasant St., Watertown MA 02172.

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Dr. Andrew Weil's Self Healing
CREATING NATURAL HEALTH FOR YOUR BODY AND MIND

May 1998

FEATURE

The Art of Breathing

Proper breathing is the master key to good health. Here's how to incorporate simple breathwork techniques into your daily life.

Some people complain that my recommendations for protecting health are troublesome or costly. My response is to point out that the simplest and most powerful technique I know is absolutely free—and literally right under your nose. If I had to limit my advice on healthier living to just one tip, it would be simply to learn how to breathe correctly. From my own experience and from working with patients, I have come to believe that proper breathing is the master key to good health.

I have seen breath control alone achieve remarkable results: lowering blood pressure, ending heart arrhythmias, improving longstanding patterns of poor digestion, increasing blood circulation throughout the body, decreasing anxiety (and allowing people to get off addictive anti-anxiety drugs), and improving sleep and energy cycles. Breathing techniques are also the surest route I know to stress reduction. I honestly think there is no limit to what breathwork can accomplish—not only in areas of physical and emotional health, but also as a way of increasing mindfulness and spiritual awareness.

While I have recommended breathing exercises here and there in past issues, this month I'll show you how to incorporate a number of these simple techniques into your daily life. I urge you to practice them on a regular basis. I know some people who eat well and exercise faithfully but are not very healthy—yet I don't know any healthy people who do not breathe well.

A Bridge Between Mind and Body

My own introduction to breathing techniques came in the early 1970s when I studied and practiced yoga. One major component of yoga is working with prāna—the Sanskrit word for breath, spirit, or universal energy. (In most Indo-European languages, the words for spirit and breath are the same—underscoring a belief that breath is actually the nonphysical essence within us, the movement of spirit in matter. The English word respiration preserves this meaning.) My interest in breath was further stimulated by my work with the late osteopathic physician Robert Fulford, whose practice focused on detecting breathing restrictions in his patients and using gentle hands-on manipulation to correct them. Dr. Fulford himself was the epitome of robust vitality, and when I once asked him to tell me the secret of his own good health, he replied, "I'll show you," and with that took a deep, slow in-breath that went on so long I stared in disbelief.

Why does breathwork have such a powerful effect on our health? Unlike any other function of the body, breathing is the only one we do both voluntarily and involuntarily. As such, it is the only function through which we can access and influence the involuntary (autonomic) nervous system, which regulates the heart, circulation, digestion, and other vital functions. Imbalances in the involuntary ner-

continued on page 6
The Art of Breathing / continued from page 1

The most effective and time-efficient relaxation method I have found is the yoga-derived Relaxing Breath that I teach to virtually all of my patients. This breathing exercise produces a pleasant relaxed state, which feels better and better with regular practice.

1. **Sit or lie** comfortably with your back straight, and place your tongue in what’s called the yogic position: Touch the tip of your tongue to the back of your upper front teeth and slide it up until it rests on the ridge of tissue between your teeth and palate. Keep your tongue there for the duration of the exercise.

2. **Exhale** completely through the mouth, making an audible whoosh sound.

3. **Close your mouth lightly. Inhale through your nose quietly to the count of 4.**

4. **Hold your breath for the count of 7.**

5. **Exhale** audibly through your mouth to the count of 8. If you have difficulty exhaling with your tongue in place, try pursing your lips.

6. **Repeat steps 3 through 5 three to five more times, for a total of four cycles. Breathe normally and observe how your body feels.**

The key to doing this exercise is keeping to the ratio of 4-7-8, ensuring that your exhalation is twice as long as your inhalation. It doesn’t matter how fast or slow you count; your pace will be determined by how long you can comfortably hold your breath.

Practice this exercise at least twice a day, preferably when you first wake and before you go to sleep, or just before meditating. After a month of practice, you can increase the number of breath cycles to eight.

1. **Find this exercise helps me feel asleep, and get back to sleep if I wake up during the night. Experiment with using it in situations where you are angry, anxious, or upset or when you’re experiencing physical discomfort or pain.**

**Breathing Basics**

Below are several tips and exercises to guide you in the healing art of breathing. Keep in mind that the benefits of breathwork depend on daily practice and develop gradually and cumulatively.

**Observe your breath.** Whether you are just beginning or already a seasoned practitioner, the most subtle and powerful form of breathwork is also the simplest: Just follow your breath. Sit or lie with your spine straight, close your eyes, and focus your attention on your breathing, without trying to influence it. Notice that following your breath is pleasant and relaxing, a way of putting your mind and body in neutral. If your mind starts to wander, just gently bring it back to your breathing.

Many Eastern adepts have claimed that it is possible to attain enlightenment by doing nothing other than paying attention to the breath. Certainly there are far worse places to put your attention—such as on your thoughts, for example, or on images you have in your mind, both of which can be sources of anxiety and unhappiness. I recommend that you practice this simple meditation five minutes each day.

**Make your breathing slow, deep, quiet, and regular.** The more you can move your breathing in these directions, the more efficient your respiration will be, the more oxygen will be delivered to organs, and the more harmoniously your nervous system will function. Whenever you think about it, whether stopped at a red light or waiting in a supermarket line, practice taking a series of breaths in which you consciously try to make your breath slower, deeper, quieter, and more regular.

Taking slow, deep breaths is also a handy stress-reduction technique. If you watch people who are angry, anxious, or otherwise upset, their breathing always changes in the direction of being rapid, shallow, noisy, and irregular. Inevitably, these two conditions go together—and, conversely, it’s impossible to be upset if your breathing is slow, deep, quiet, and regular.

**Breathe abdominally.** Another aim of breath control is to breathe abdominally, in order to use your respiratory system fully. When you take a breath in, you should feel expansion in your belly rather than your chest. An easy way to tell if you are doing this properly is to hold your hand over your abdomen as you take a breath: When you inhale your hand should move outward, and when you exhale it should move back in. Whichever possible, pay attention to whether your belly is expanding and contracting as you breathe.

**Begin with an exhalation.** Although breathing is an endless cycle, we tend to impose a pattern on it, imagining that each breath begins when we inhale and ends when we exhale. In east Asia, however, the concept of breathing is just the opposite: The Chinese character for breathing (also used in Japanese) consists of two radicals, one that means exhalation and one that means...
The Stimulating Breath

For times that call for a quick pick-me-up—when you grow drowsy on the highway, say, or feel that mid-afternoon slump at your desk—here's a yogic exercise that works faster than a cup of coffee. Commonly known as the bellows breath, I call it the Stimulating Breath.

1. Sit with your back straight and put your tongue in the yogic position, as described in the box on page 6. Hold it there for the duration of the exercise.

2. Breathe in and out very rapidly through your nose, keeping your mouth lightly closed. Your inhalations and exhalations should be of equal length and as short as possible (as many as three cycles per second, if you can do that comfortably). You should feel muscular effort at the base of your neck just above the collarbones and diaphragm (try putting your hands on these spots to get a sense of movement). The action of your chest should be rapid and mechanical, like a bellows pumping air.

The first time you try this exercise, keep it up for no longer than 15 seconds, then breathe normally. Each time you do it, increase the duration by 5 seconds, if you can, until you work up to a full minute.

I recommend practicing every morning when you first get up. This is real exercise, and you can expect to feel some fatigue in the muscles you are using at first. At the same time, you should feel a sense of greater alertness and less mental fatigue, an effect that will increase with practice.

Inhalation—but exhalation comes first. See what happens if you reverse your normal concept of breathing: Close your eyes and follow your breath for a few minutes, but picture each breath cycle as beginning with an exhalation and ending with an inhalation. I find that doing this makes me feel much more involved with the breath and more able to influence it. Do this exercise at least a minute every day.

Squeeze out more air. One of the most important points to keep in mind is that you deepen respiration by exhaling more air, not inhaling it. If you can push more air out of your lungs, your lungs will automatically take more in. Try taking a deep breath, letting it out effortlessly, and then squeezing more air out of your lungs. You should feel the effort in your intercostal muscles between your ribs, muscles that most people are not accustomed to using. If you do this exercise whenever you think of it, even at odd moments during the day, you will gradually build up these muscles, and your exhalations will become deeper. At first you will need to train yourself to do this consciously, but with regular practice it will become an unconscious part of the way you breathe. Over time, the length of your exhalations will naturally equal that of your inhalations (in most people, inhalation lasts much longer).

Let yourself be breathed. This is a kind of imaginative play that I like to do as I'm falling asleep, or when I first wake up in the morning. Close your eyes, let your arms rest alongside your body, and observe your breath. Now imagine that with each inhalation the universe is blowing breath into you, and with each exhalation withdrawing it. Picture yourself as a passive recipient of this breath. As the universe breathes into you, let yourself feel the breath penetrating to every part of your body, even to your fingers and toes. Try to hold this perception through 10 breath cycles. Do it once a day, and see how your concept of breathing expands.

If you're interested in trying more-advanced breathing techniques, I recommend the book Conscious Breathing by Gay Hendricks (Bantam, 1995).

A Self Healing Story

Straight to the Heart: Breathwork to the Rescue

While the benefits of breathwork tend to develop gradually and cumulatively, it is sometimes possible for breath control to have effects that are immediate and dramatic. Such was the case for Mark Heller, a Chicago stock trader with a history of atrial fibrillation—a condition in which the upper chambers of the heart beat rapidly and irregularly, causing an unpleasant sensation that the heart is racing out of control. Typically, Mark would have episodes of this arrhythmia once or twice a year, necessitating a rush to the hospital and treatment with drugs to slow his heart rate.

Fortunately for Mark, however, the last time he had an episode—on Labor Day weekend last year—someone was visiting his home who knew about the Relaxing Breath, and its ability to slow heart rate (see box on page 6). The visitor, Karen Koffler, M.D., a Fellow at the University of Arizona’s Program in Integrative Medicine (Mark’s sister-in-law, as well as his doctor), evaluated his condition and told him she knew of a powerful breathing exercise that might help. She taught it to Mark on the spot, calmly guiding him through the steps of the breathing technique for about five minutes.

The results amazed him. "Her suggestions and instructions calmed me and brought my heart rate back to normal," says Mark, who as a result managed to avoid a trip to the emergency room. "It definitely was a pleasure."

Better yet, Mark has not had a repeat occurrence of the fibrillation since then—but if he does, he’ll know what to do.