**BMi SALTS COURSE**

**PLATFORM MINISTRY**

**PHILOSOPHY**

The aim of Platform Ministry is to train and encourage in speaking out the truth and power of the Gospel.

We explore the Scriptural foundation for a speaking ministry as well as training in planning, organising and presenting a speech.

1. Simply learning techniques is not adequate for the Christian. A true appropriation of our position in Christ and an ability to be used in God’s way is necessary for success. 2 Cor. 5:17

We must recognise the power and ability of the Holy Spirit working in us. For example, for those who lack confidence, there is a FORCE within them in the Holy Spirit to bring about a change from timidity to power as in 2 Tim 1:7.

*‘For God has not given us the spirit of fear; but of power, and of love, and of a sound mind.’* (discipline) Ampl.

2. Commitment is the essence of success. This Course demands commitment, and promises rich reward.

**History**

The systematic training in the art of speaking began as early as 467 BC., arising in Greece with the development of democracy and the law courts.

**Purpose**

**Effective Speaking**

Effective speaking aims to gain a positive response in the life of the listener. . . results of eternal, heavenly consequence.

It’s motivated by Christ, powered by the Holy Spirit and its results bring glory to God, not to the ability of the speaker.

The course will give you an opportunity to - re-think your speaking ability, learn new skills, change bad habits, build on your experience and ask questions

If you are called of God and reliant on Him alone in all areas of preparation and presentation, you will succeed.

Success in God’s eyes is not how talented we are but rather how obedient.

If we are obedient to God’s will we are successful in His eyes.

Success is dependent on our attitude, attitude governs our conduct.

Our attitudes are based on who we are in Christ.

2 Corinthians 5:17

Philippians 4:13

2 Corinthians 10:3-5,6

1 Corinthians 1:4-9

Colossians 3:23-25

Romans 12 gives us basic principles for an effective speaking ministry.

Rom 12:2 —A fresh newness

vs 3 —Be honest with yourself

4-5 —Each part of the physical and spiritual body must function well

6-8 —We have a responsibility to do things well

9-10 —Really love those to whom you minister

11 —And 2 Cor 9:6-8. . . never lazy. . . you reap what you sow

12 —Be patient and prayerful

15 —Be sensitive to the feelings of individuals

4. Romans 12:16

 work happily together

 don’t try to act big

don’t think you know it all, verse 17

be honest and clear

We are called to holiness in all things

1 Peter 1:14-16

Ephesians 4:29

Colossians 3: 17

Strive for excellence, because it is pleasing to God.

*‘Study and be eager to do your utmost to present yourself to God approved (tested by trial), a workman who has no cause to be ashamed, correctly analysing and accurately dividing—rightly handling and skilfully teaching—the Word of Truth.’* (2 Tim. 2:15 Amp.)

*‘And show thyself in all respects to be a pattern and model of good deeds and works, teaching what is unadulterated and showing gravity—(that is) having the strictest regard for truth and purity of motive, with dignity and seriousness. And let your instruction be sound and firm and wise and wholesome, vigorous and irrefutable and above censure so that the opponent may be put to shame, finding nothing discrediting or evil to say about us.*’ (Titus 2:7-8 Amp).

We must be active, not passive in changing for the better. A skilled speaker aims to communicate ideas by making them clear and persuasive to the listener.

**Barriers to Communication**

Anything that lessens the effect of the message given. Barriers can be:

people: attitudes, style etc.

physical setting: a large pulpit, a misplaced vase of flowers etc.

sound: too loud, too soft programme: too long,

Lack of preparation, etc.

**The Learning Process**

A speaking ministry communicates with people. It is not an essay on legs.

There are four vital elements: Principles, Speaking Exercises, Listening Exercises, Criticism

1. Principles are the keys, rules, etc.

Our foundation in God is the most important principle, others include rules of speech, structure, etc.

2. Speaking Exercises: 75% of the learning process is in speech preparation and presentation. The rate at which you develop will depend on your natural ability, eagerness to improve, willingness to work, receptivity to criticism.

3. Listening Exercises: You will be a listener and observer more than a speaker. Do not consider this time wasted—each speech is an opportunity to gain information.

Give others the attention you would expect yourself, remember they will soon be your listener.

4. Criticism: To see yourself as others see you is an important step in the development. Criticism may be difficult to accept for some as most of us are eager to see ourselves as we would like to be rather than the way we really are. Develop a wholesome attitude to criticism. . . instead of fearing or resenting it, use it as a positive lesson in your development.

Note: Criticism within this course is to be nonpersonal and spoken in love.

It has been said, ‘. . .the student who fails to see through his own rationalisation and to transcend his emotional defences against honest criticism is unlikely to become a convincing speaker.’

**The Elements**

Speaking in public involves the interaction of four elements:

The Speaker—who can receive and adapt ideas, then communicate them intelligently, effectively and responsibly.

The Message—motivated and inspired ideas from the Holy Spirit.

The Listener—needs to be capable of understanding ideas, then evaluating and applying them purposefully.

The Environment—the physical surrounds and equipment which should be, used to their best advantage in the communication process.

**Attitude to Listeners—Why People Respond**

1. Speaking is for listening. Hence, before we look at how to better prepare ourselves and present our message, we need to consider the listener. If we understand the listener, we can better understand the speaker.

2. Listeners should not be seen as a huddle of angry eyes waiting to pounce on the speaker’s least mistake, nor a collection of sub-standard IQ’s who should be treated as 5 year olds! Rather, the listener should be seen as God’s creation. A spiritual being either enlightened or in darkness.

3. They are people living in a very real world. They face very real problems which must be understood and resolved. They are beset with choices and temptations. They will be prepared to listen and respond to the speaker who will help them, to show them alternatives and give them hope for victory over their fears. They will listen in the hope of new information or confirmation of established beliefs. They will listen if they feel encouraged.

4 Listeners cannot be forced to respond. The key is to make them WANT to respond. Man believes what he wants to— the speaker’s job is to make them *want* to believe.

5. The expectations placed on the speaker by the listeners show that the speaker cannot escape his *responsibilities of leadership.*

A listener will only respond to someone he can trust. He will trust the speaker who shows spirtual integrity, sound judgement, confidence in his subject, enthusiasm and restraint appropriately projects a genuine attitude of love and caring.

**The listener needs to feel he can relate to the speaker**

Enormous barriers to communication are built when the listener feels threatened, dominated, humiliated or inferior to the speaker. He may feel humbled or judged by God, but not by the speaker himself.

**Personal Attitude**

The speaker’s own attitude to his status and role in ministry can cause communication barriers. Remember, God is concerned with obedience, not position.

To overcome the feeling of difference between speaker and listener, the speaker should express his common ground, either directly or by inference eg. discuss oneness in Christ, attitude toward listener, willingness to listen. This does not mean the speaker has to become the same as the listener—but at least acknowledge an understanding of his world.

We should display: earnestness, sensitivity to man’s needs, authority in the power of Christ, a good sense of humour.

**2. PERSONAL PREPARATION**

**Introduction**

In order to fulfil our leadership responsibilities we must be well prepared. There are two types of preparation:

PERSONAL:— spiritual, attitudes, motivation, etc.

PRACTICAL:—Organisation, teaching skills, presentation methods, voice, speech, language, etc.

**Attitude to Self**

Before you prepare a message, you must prepare yourself through time with God.

There is POWER in the right attitude!

**Your attitude** to yourself can either ENCOURAGE or, DISCOURAGE you. Many people battle with feelings of inadequacy, lack of confidence, fear of failure, befuddled thinking and the like.

**Confidence** is important but self-confidence will only take you and your listeners as far as SELF can go. We seek to speak prophetically for God.

The supernatural Christ in you is not bound by your ‘natural’ abilities, your confidence or lack thereof.

**Overcoming Fear**

I Corinthians 1:5:— *‘So that in Him in every respect you were enriched, in full power and readiness of speech (to speak of your faith) and complete knowledge and illumination (to give you full insight into its meaning).’*

II Corinthians 5:17:— *‘Therefore if any person is (ingrafted) in Christ, the Messiah, he is (a new creature altogether), a new creation; the old (previously moral and spiritual condition) has passed away. Behold, the fresh and new has come!’*

II Corinthians 10:3-5:— *‘For though we walk (live) in the flesh, we are not carrying on our warfare according to the flesh and using mere human weapons. For the weapons of our warfare are not physical. . . but they are mighty before God for the overthrow and destruction of strongholds, inasmuch as we refute arguments and theories and reasonings and every proud and lofty thing that sets itself up against the (true) knowledge of God. .* .’

II Timothy 1:7 – *‘For God did not give us a spirit of timidity—or cowardice, or craven and cringing and fawning fear—but He has given us a spirit of power and of love and of a calm and well-balanced mind and discipline and self-control.’*

**Overcoming Fear —pride**

**Fear is NEGATIVE FAITH** – Faith in failure, etc. Fear is the enemy of FAITH.

**Causes of nervousness–**The most common cause of fear (nervousness) is the unknown and the unfamiliar. Causes may be: a belief that beginners should fail, self-consciousness, lack of preparation, fear of ridicule, an over-eagerness to succeed, an attempt to reach unrealistic goals, a habit resulting from negative conditioning (even from childhood), a desire to escape the situation, an attack from the fiery darts of the enemy.

Exaggerated symptoms of fear e.g. shaky knees, loss of memory, shortness of breath, queasy stomach, etc., need to be controlled.

However, a slight sense of excitement and anticipation is good as it energises the speaker to do his best.

Remember II Timothy 1:7 and I John 4:18—perfect love casts out fear.

3. Some added hints: fear lessens with experience, concentrate on your message not yourself, an audience seldom recognises your nervousness, always be very well prepared, practice relaxation exercises and learn to breath correctly.

**Motivation**

Our motivation must be pure! In II Corinthians 1, Paul deals extensively with our attitude and motivation.

II Corinthians 2:4 We are to spread a fragrance

2:17 Not peddlers but speak with pure motives, sincerity by God’s commission

2 Corinthians 3:3-9

2 Corinthians 4:1-13

Philippians 2:3;

Romans 12

**PRACTICAL PREPARATION**

**Purpose**

To effectively communicate your message so that listeners understand and can change lifestyle.

Speak and communicate with clarity.

N.B. Prior planning does not negate the anointing of the Holy Spirit. Recording of a revelation does NOT devalue it. A message well planned will relax the speaker and make him more responsive to the move of the Holy Spirit.

Listeners need to be led into understanding, they cannot be forced.

Listeners need to be motivated. It is your job as a speaker to prepare and present your message in such a way that it will be so attractive and obviously right that all alternatives in the listener’s mind will seem insignificant (Ecclesiastes 12:9-l0).

If the listener is to follow, he must be given the equipment, e.g. clarify your meaning with examples, testimonies, interest. Response orientated preparation demands organisation and purposeful ordering of material.

**Organisation**

 We organise things to make them easier to understand.

**What helps people remember?**

The Spirit’s illumination.

What they experience.

What they can relate or associate with themselves.

People remember what they care deeply about, eg. they may forget to pay a bill, but never to pick up a pay packet!

More learning is done through the eyes than the ears. The eye is quicker than the ear.

Received by hearing 20%, seeing 30-50%, hearing and seeing 70%, saying and doing 70-90%

God gave us five senses. Speakers should learn to utilise these senses to help listeners absorb, remember and respond to the message.

Visual aids: blackboards, notes, diagrams, charts, models and objects, electronic (video), etc.

**Organising a Message**

**Choose a subject**

• the topic should be drawn from your own revelations, convictions or experience based on the Word of God.

• consider the influence you wish to exert.

• consider the maturity and background of the group.

• consider the length of time allowed

**Gather material**

Decide on the style of message There are two main styles: **teaching and inspirational**

**Teaching:** instructional, new information, reinforcing old, bringing understanding and insight.

**Inspirational:** motivational, changing ideas, beliefs, actions, influence change in thinking and living.

• Endeavour to write primary aim in one single sentence.

Different speakers will use varying models, but general outlines will be helpful as a point to begin and help maintain order in a presentation.

‘Outline for a Teaching

**Introduction:** present central thought/ aim

**Main Point A**

Sub-point 1

Sub-point 2

Sub-point 3

**Main Point B**

Sub-point 1

Sub-point 2

**Main Point C**

Sub-point 1

Sub-point 2

**Summary**

**Conclusion**

**Procedure**

Write down the central thought

Select the main points that will develop and explain the central thought.

Select sub-points to give finer detail, explanation or clarity. Use examples, descriptions, scripture verses, etc.

Arrange these points according to chronology, order of importance, cause and effect, etc.

Formulate an introduction which will focus interest, arouse curiosity, strike a need, hit a sensitive nerve, etc.

Formulate a summary of central thought and main points.

Formulate a conclusion.

**Inspirational:**  Introduction, Problem, Solution, Advantage, Appeal for Action.

**Procedure:**

Choose a one sentence proposition which either asserts a thought or recommends a course of action, e.g. ‘Faith without works is dead!’ or ‘Christian Education’ is a must for your child!’

Formulate points under the following headings:

Introduction: attempts to gain a favourable hearing

Problem: tell why we should be concerned about the difficulty in hand.

Solution: plan of action to alleviate problem

Appeal for Action: motivate listener to acceptance and action

**Writing notes**

Write your notes out in full during preparation at least in early stages.

Later it is preferable to write in note form to save time and to help with spontaneity.

Edit your preparation notes to clear heading and key word notes.

**Learning the material for presentation**

Spend time practising your speech.

Practise with the notes you will actually use when you speak.

Learn your outline—the in between words, phrases or sentences will come naturally if you are clear about the point you want to make.

**PRESENTATION**

**General Hints**

*A speech must be instantly intelligible.* Must be able to carry listeners with us. This can be done in different ways:

Repeat points to give emphasis.

 Stressing of:

 sequence,

 inter-relationships,

 succession of point and sub-points.

Preview main point

 State main point

 Review all points

Use point indicators—sign posts

 my first point is. . . . my second point is. . . . my third point is ...

Take into consideration the difficulty in comprehension and retention of oral material, therefore: . make points in short sentences

 relate points to each other

 limit points to about five

 use internal summaries where development is involved

 include breaks for questions (if appropriate)

 use examples often

For a short speech:

 introduction: tell audience why it is important to listen

 state your main thought in a single sentence, make your point clear: use aids, examples, descriptions, etc

 conclusion: restate your central thought.

For a longer speech:

 Introduction: focus interest arouse curiosity make a striking comment tell an amusing story

 State a central thought

 Preview main points to be developed .

 Develop body of speech, for each point, state, develop, re-state

 Review points clearly

**Words and Actions**

Every communication begins with an idea. A God-given idea deposited in the speaker’s mind. The idea is then encoded into a message of symbols. There are two kinds of symbols:

phonetic–what you speak

visible–your gestures and expressions

HOW you speak is often more influential than WHAT you say.

**Be Unique**

There are as many effective methods of presentation as there are personality types. Each speaker has to develop the kind of delivery which best fits his purpose, conviction and relationship with the listeners.

Be prepared to change bad habits.

Draw attention to your message and not yourself.

Present your message well because you love and care for your listeners.

**Relax**

—nervousness is fear. Fear is the enemy of FAITH!

**Gain and Hold Attention**

You can teach nothing unless you gain and hold the attention of the listeners.

Your introduction should cause the group to settle and turn their attention to you.

Check the attention levels of the audience throughout the message.

Do not compete with background chit-chat. The best way to control it is to simply stop speaking yourself and wait for silence.

Do not let your own concentration lapse.

**Look At Your Listeners**

Eye contact is essential.

Do not direct your gaze at the walls, floor, lectern, or any special spot. Include the entire group in your gaze. Do not be alarmed at facial expressions of the listeners. Most people look slightly morbid when listening!

**Project Voice**

Project voice out from the crown of your head.

Aim at the back row of listeners.

Never shout!

**Position**

Position yourself where listeners can comfortably see you.

Avoid using equipment which will place a barrier between yourself and the listeners. Use a lectern as little as possible. Radio microphones in preference to stands.

Avoid standing on the very edge of the platform. You may fall off, or the listeners may think you will.

In small groups, sit with the group but maintain eye contact.

**Gestures**

Gestures are physical expressions of meaning. You can show what you mean as well as tell.

Gestures should illustrate and emphasise part of your message. They should always be: natural, relaxed, motivated

Gestures can help emphasise: size, weight, shape, direction, location.

importance or urgency comparison and contrast

Avoid meaningless nervous gestures, e.g. wringing of hands, pacing, twitching.

**Using Notes**

Do not present an essay on legs. Notes are a reminder, not a script. They should NOT BE READ. Learn to speak with as few notes as possible.

When notes are used, be sure you can read them and develop a format that suits you.

**Glance at your notes, but speak to your listeners.**

Do not fiddle or fumble with notes.

**Timing**

Do not speak for too long. Insensitive use of time can ruin a good message.

If people cannot concentrate, they cannot respond.

The ability to concentrate varies between groups. Ability depends on: age spiritual maturity background, etc.

Find out how much time you are allowed and stop at that point. There may be exceptions when the Holy Spirit may choose to take longer. Learn to discern the difference between your pleasure in speaking and the true leading of the Holy Spirit.

Don’t be obliged to use all the allotted time. Take as much time as is necessary to effectively communicate and gain responses.

Don’t pad your speech with excessive repetitions.

**Dress**

Neat, tidy, clean. Generally slightly more formal than the listeners.

**Evaluation**

Learn to evaluate yourself and your listeners.

To evaluate a speaker could ask: ‘What difference did it make?’ ‘How did it effect the listeners?’ ‘Did it change their understanding or behaviour?’ ‘Did it result in any action?

**Using a Microphone**

1. Make any adjustment before you speak.

2. Use the mic. 20 cm. away from mouth.

3. Check mic. by rubbing thumb over the surface—**do not blow or shout into it.**

4. If possible, have a sound check before you begin so levels can be set.

5. Do not lean into a stand mic.—speak into it!

**Hand Held**

Use the 30/20 rule. Hold mic. firmly at 30 deg. angle from the mouth and 20 cm away.

Avoid covering face with mic. or ‘eating it’.

**Radio Mic.**

1. Clip in central position of chest.

2. Check that clothing, jewellery, beards etc. do not rub across mic.

**Projector (needs rewrite for video projector)**

1. Print, type or draw clearly. Large enough for all the audience to see clearly.

2. Coloured transparencies are available.

3. Making overlays can help explain a complicated concept.

4. Use a pointer on the projector to avoid turning your back on the audience.

5. Learn to adjust the transparency in the correct direction.

6. Set up OHP before you begin. Use an operator to assist you if necessary.

7. Number or label each transparency clearly. If you have several you could clip them in a ring-back folder.

**STORYTELLING**

**CHILDREN’S TALKS**

Clifford Warne writes:

‘People with important messages to communicate have long agreed they want four reactions from their audiences: attention, interest, desire, action.

First you must catch and then hold their interest.’

Three opinions of people who tell stories with words:

Journalist—talk in simple sentences with familiar words.

Script Writer—talk in terms of human drama.

Dramatic player—show how someone deals with danger.

“Audiences sit up and take notice when they see someone face trouble and deal with it.

A story is not so much concerned with an incident as with someone’s reaction to that incident.

**Dialogue**

makes characters leap to life when they speak.

reveals them, their personality.

If you want people to remember what you say, package your information in some striking circumstance; illustrate the point; use stories. Audiences enjoy them especially if they are funny. Think of TV advertisements and commercials.” (Clifford Warne)

**Don’t talk down to children**, or anyone else for that matter.

Professor C. S. Lewis says: ‘A children’s story is the best art form for something you have to say.’

Colin Pearce maintains:

1. Never be boring.

2. Always extend yourself to find untapped resources.

3. Strive to bend, stretch and exercise your imagination.

4. Take your listeners ‘there to see, touch, hear, taste and smell the life changing truths.

5. Learn to love the oldest art form of man—the story.

6. Seek the power of the Holy Spirit as you tell the truths of the Word of Christ, to bring your hearers to know the Father.

**Keep to the time allowed**

Children will quickly loose interest, they have not learnt to be polite when you are boring!

Don’t begin until all are paying attention and insist on their attention throughout. Develop an appropriate method of attracting attention and maintaining it.

**Aids**

Visual aids of whatever type add interest for children; note their response to the puppets.

**Level of understanding**

Be sure to check the level of vocab. and of understanding when composing a children’s talk.

The children’s talk should aim to teach one principle and be complete in 5 mins. Very few people can maintain young children’s interest for longer than this time.

**Groups**

Discuss experience for being in a group, typically in the church. What effect or influence did this have on your life?

Small groups are said to be effective because they allow for close fellowship and enable personal sharing and relationships. This presupposes that close relationships are important for church members - discuss. Is there a Biblical warrant for this perspective?

Research shows that five people make an optimum group, in terms of people really getting to know one another. Do you consider this to be important?

It has been said that we need to know others intimately in order to become the church, experience quality of life and fulfil our purpose. To know is to become; to share is to grow and change and to care is to minister to one another.

The Biblical argument presented is that Jesus had close relationship with twelve and a closer relationship with three; the early church met in homes and Jesus’ teaching that “where two or three are gathered.”

Groups should be started where there is a need - must be a desire and purpose as groups cannot be forced to happen.

There is a very significant movement in the church today toward cell churches (not groups) - in that the cell becomes the church and those many churches meet on the Sunday for celebration as the church in the city - discuss the merits and otherwise of this development.

**Leading a group**

The leader needs to be:

dedicated, a servant, sensitive to the group, an encourager and willing to share responsibility and leadership.

able to develop an atmosphere of openness and trust;

able to listen, question and observe.

**Styles of leadership**

Enables all members to participate;

Laissez-faire - lacks organisation and direction

Authoritarian - dictatorial.

**Avoid**

Groups becoming isolated from the church

too big and unmanageable.

**Goals**

Maintenance - to maintain a group which can grow together and share their lives.

Growth - to endeavour to see the group grow to such a point that it needs to divide to grow again and again.

Both types present strengths and weaknesses - discuss.

**Current trends**

Small groups enjoy a fairly regular renaissance and such is the case at this time in certain areas of the church. It is certainly true that many cell churches are enjoying significant growth and we should endeavour to discover why this is so and ascertain whether we should be involved in such a programme.

**OTHER TYPES OF COMMUNICATION**

**Testimonies**

The testimony is a unique, exclusive property of every believer and should be used as perhaps the most effective tool in witnesing for the Lord.

**Purpose:**

In the context of a meeting to encourage faith and response as the listeners hear and often identify with the testimony.

**Type:**

1. Life story—rarely needed.

Only called for on the odd occasion when the speaker and his life are of general interest to the audience, e.g. a footballer, a TV personality, an actor, a visiting speaker or such where the life story becomes the sermon.

2. Recent Events

Far more common. Every Christian has a testimony of recent event that he or she can share.

**Categories:**

1. An interesting, uplifting event that everyone else has experienced.

2. A revelation from the scriptures.

**Witness:**

1. The testimony needs to be faithful to Biblical truth.

2. Beware of the testimony which highlights an unusual experience which infers it should be common to all.

2. Beware of testimonies which have an apparent ‘anointing’ but which are based on false doctrine.

3. Only use other people’s testimonies or stories with their permission.

**Format:**

The best format I have heard is the one used by the Chinese church.

There are three parts to a testimony.

1. 25% of the time given to where you were prior to knowing Christ.

2. 25% of the time to how you came to know Christ.

3. 50% of the time to the changes the Lord has made to your life.

**Devotional Talk**

A devotional talk is not a sermon. It is simple and usually contains one thought around a single subject, i.e. a verse of scripture, an object, a topic, etc.

It should be inspirational and presented in a limited time.

**Announcements**

Are part of the worship service.

Announcements are important and should be presented clearly, don’t punctuate with Um and Er.

Make sure you know what you have to say and be inspiring.

Take care if there is a need for reprimand in an announcement; if it can be taken the wrong way it will be.

Use questions a) Not, ‘are there any questions’, but b) ‘Sounds good, doesn’t it?’ c) ‘That’s easy, isn’t it?’

A succinct final statement to round off the announcement.

Ask for a response if appropriate or necessary, hand out any materials (be sure you have planned this beforehand).

**Public Reading of the Bible**

‘The Word of God is of the very essence of worship.

He comes in Scripture, sermon and sacraments.’ (The written Word, the spoken Word and the Living Word of God.)

In the worship of the early Church there were many readings from both Testaments. By the end of the fourth century these were reduced to three—one from the Old Testament and two from the New Testament, an Epistle and a Gospel. The last reading was always from a Gospel, when the people were standing.’ (Today there are often three—a Psalm, N.T., O.T.)

When reading the Scriptures in public remember that it is God Who is speaking through His Word, not you addressing the people.

**Preparation**

1. Know the passage of Scripture you are to read well in advance if possible, so you can practice reading it and become familiar with its content.

2. Find out any information you require to understand the passage more accurately.

3. Pray that the Holy Spirit will enable you to read well and people will understand the Word.

**Presentation**

Be poised before beginning the reading; hold or place the Bible at the right level to be able to see clearly.

Announce where the reading is taken from—Book, chapter and verses.

You may give a brief introduction, short statement, to put the passage in context.

Read descriptively and conversationally.

Use eye contact to engage the congregation. Follow with your finger in the margin, so you don’t lose your place.

When you finish the passage, simply pause, then sit down, remember there is a dignity about the reading of the Bible we wish to capture.

**Prayer**

The house of God is the house of prayer, for prayer is at the heart of worship. It is the Christian’s vital breath, his native air.

**Preparation**

Read other prayers, the Psalms, for ideas, and thoughtful presentation.

Write your thoughts down to develop some form of sequence and prevent you from simply having a ‘shopping list’ prayer, or one that runs all over the place.

Gather information regarding the needs of other people, reasons for thanksgiving, requests and other prayer points which you may include in your prayer.

Remember, the time aspect—people lose concentration if the prayer is too long.

Invite the people to join you in prayer simply by saying ‘Let us pray’, remember, you are leading the congregation in prayer.

Be specific in praise and petition—DON’T generalise. Keep your language simple and straightforward. Be concise. Avoid verbosity and cliches and using the names of God the Father, Son and Holy Spirit repetitiously.

Avoid familiarity with God.

Don’t preach your prayer.

Be sincere. Don’t pretend or display a devotion you don’t feel, or a false sense of humility.

Avoid exclusiveness. Remember the Church is bigger than your congregation or denomination.

Our prayers have power and great effect because we pray in the NAME of JESUS CHRIST OUR LORD—it is not just an ending, it is our authority.

Public prayer is not private prayer to be heard and understood by men and women. The role of the congregation during prayer is never one of passive listening; it is always one of active participation. The person leading in prayer is not only the spokesman of the people but the prompter of their prayers. Public prayer may be likened to a triangle:

One ascending line represents the person (who is leading in prayer) addressing God;

The base line, the people listening;

the other ascending line, the people responding.

**Types of Prayer**

 An Invocation—which is a prayer asking God to assist us in the offering of our worship. It is NOT an invitation to God to be present. He is!

A pastoral prayer should begin with a recognition of God’s relationship to His people and His faithfulness in His care and provision for them; the King and all in authority, the church and praise and thanksgiving; as well as, intercession on behalf of the people and may include the Lord’s Prayer.

A prayer of confession, recognising we are sinful people in need of forgiveness of God; for personal sin and identified with sins of the society we live in; knowing we are called to live in relationship with a holy God.

Adoration, Thanksgiving, Petition, Intercession.

An Ofertory Prayer—before or after the offering.

The Benediction—a blessing at the close of worship.

**Introducing and thanking a speaker**

The speech belongs to the speaker not the chairman.

Present the speaker briefly, giving a little of his background and authority to speak. Include comments that will make listeners eager to near him.

Give him a clear cue to come forward; it is often good to discuss this beforehand.

On his conclusion make a statement of sincere appreciation.

**Conducting an Interview**

When inviting a person to be interviewed it is important:

to know what subject matter you wish him/her to share;

to know the length of the interview;

arrange to meet the person prior to the interview and encourage the person to relax.

**The Interview:**

Put the person being interviewed in the best possible light. Draw people out but don’t take over.

Don’t ask awkward questions, and avoid yes/no answers.

Plan to use three or four main questions which you discuss with the person beforehand if possible.

Thank the person for sharing, briefly.

**VOICE AND SPEECH** (not sure how important this section is)

**Correct Speech**

Your speech needs to be suitable for both local and national use.

Give clarity to consonants and beauty to vowels.

Your speech needs to be clearly understood and heard.

**Articulation**

Pronounce your words and phrases clearly and distinctly.

Four main articulation categories:

a) Omitting sounds;

comin’, axe for acts, goin’, tecs for texts, glowin’

b) Slurring sounds:

ingclude, chune for tune, D’jeat for Did you eat, machewer for mature

c) Muffling sounds:

weat for wheat, liddle for little.

d) Adding sounds:

Lorda for Lord, fillum for film, idear for idea

**Pronunciation**

Incorrect pronunciation may be caused by ignorance or incorrect stressing of syllables.

Check a Bible dictionary for Biblical pronunciation. Learn what the stress marks mean.

Incorrect pronunciation

Check through the following list. Are you an offender?

becomes

acts, axe; tune, chune; sects, sex; during, juring; dupe, jupe; texts, tecs; due, jew; tumult, chumult; fifth, fifs; length, lenth; clothes, close; tube, chube; mature, machewer.

**Volume**

The most common fault of the inexperienced speaker is the lack of volume.

You must speak up and out projecting your voice to the back row.

If people cannot hear you, the time is wasted no matter how good your message. Remember your voice will probably sound louder to you than to you listeners.

**Extend your vocabulary**

When working with words become a divergent thinker rather than a convergent thinker. Is there a more interesting way of saying what you mean?

Complicated and weighty language should be avoided, simplicity is important for clarity.

Read to build your vocabulary.

**Develop good habits**

Be conscious of the way your voice sounds. A tape recorder is useful.

Decide how you should sound and slowly apply changes.

Tune your ear to the speech patterns of others. You may need to speak more slowly.

Techniques for phonetic clarity

The voice is an essential tool for a speaking ministry. It can easily be strained and ruined with misuse. Our aim is to utilise our voice and speaking potential.

Voice is instinctive, but speech is an acquired habit. For the majority, voice and speech is haphazard, but what may pass in everyday life will not stand the test of public use.

A speaker’s voice and manner of speaking reflects himself.

A speaker’s voice conveys confidence or anxiety.

Listeners will establish strong impressions of the speaker’s personality and credibility from the first hearing of his voice.

A speaker gets used to the sound of his own voice, but listeners are more critical. Bad habits have to be changed.

A study of correct methods of breathing relaxation, tone, note and word will help the speaker to overcome bad habits.

This section will cover Breath, Relaxation, Tone, Note and Word.

**Breath**

1. Breath enters and leaves the body according to the alternate increase and decrease in the size of the chest (hence the lungs). These changes in size are brought about by muscular contraction and relaxation.

2. Breathing out is the result of relaxation of the muscles but in speech it must be controlled relaxation.

3. In vocalisation the outgoing breath interacts with the vibrating vocal cords. These impart to it waves which after passing through the resonator are heard as sound.

4. Good voice work is dependent on good breathing habits so we shall develop this first.

*Total Respiration*

1. The most efficient type of breathing is called ‘Total Respiration’. Both the chest and the abdomen are used although the abdomen, controlled by the diaphragm, is dominant. ‘

2. Total Respiration is preferable to either chest breathing or lower abdominal breathing alone, it is a combination of both. The process is smooth and no distinction is made between the chest and abdomen.

3. There are some points to remember before practising total Respiration.

a) There should never be undue physical effort made by anyone during breathing exercise. The aim should be a gradual increase of capacity and control while avoiding any suspicion of strain.

b) The output is as important as the intake.

c) It is possible to lay too much emphasis on capacity which lead to strain and unnatural phrasing.

*Exercise 1*: Lie with straight back on floor. Place one hand on chest, other on abdomen. While breathing in through nose feel hand on abdomen rise first, then the chest, all in one smooth continuous movement. Slowly exhale—abdomen first then chest.

Note! Expansion of chest should be free from tension. Shoulders should ‘ride’ end not be drawn up or held down. Practise this kind of breathing as much as possible —especially in bed, when relaxed and 1ying flat.

*Exercise 2:* Lie with straight back on Roor. Block one nostril with index finger—breathe in through other nostril. Block opposite nostril and breath out through other nostril.

The 3 phases should succeed one another in the following way: Inspiration: 4 secs. Hold Breath: 12 secs. Exhalation: 8 secs.

**Rib Reserve Breathing**

1. The next step is to control the breath—without any tension in throat. The best way of doing this is by Rib Reserve Breathing.

2. The aim is to hold back a reserve of air which may be utilised whenever there is a special need.

3. No speaker who develops Rib Reserve is ever in the position of ‘running out of breath’ before the end of a sentence. There is always plenty of air to give full note and resonance.

4. In Rib Reserve breathing a full breath is taken (Total Respiration). The breath is then omitted by means of raising of diaphragm alone. The ribs are held out while the diaphragm does the work. Breathing must be silent.

*Exercise 3:* Breath in, 2, 3. Pause 2, 3, (with ribs held out) Breath out, 2, 3. Rest 2, 3. (Repeat a few times)

*Exercise 4:* Breath in, taking full breath. Keep ribs held out and only diaphragm and abdominal muscles moving. Pant gently through open mouth being careful movement of abdominal wall is correlated with intake and output of breath. Breath out—let ribs come in.

*Exercise 5:* Breath In—full breath. Hold out ribs and with diaphragm Breath out 2, 3 Release breath rapidly and gently through mouth. Repeat several times. Finally breath out—ribs in.

*Exercise 6:* Read following using Rib Reserve breathing ...

Two households, both alike in dignity,

In fair Verona, where we lay our scene,

From ancient grudge break new mutiny,

Where civil blood makes civil hands unclean,

From forth the fatal loins of these two foes:

Whose misadventured piteous overthrows

Do with their death bury their parents’ strife.

The fearful passage of their death-mark’d love.

And the continuance of their parents’ rage.

Which, by their children’s end, nought could remove, I

s now the two hours traffic of our stage:

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend.

PRACTICE MAKES PERFECT— DO THESE EXERCISES EVERYDAY

**Relaxation**

1. Nervousness is experienced by most and sometimes cause tenseness in throat, butterflies in stomach, dry mouth, trembling limbs, voice changes and general loss of control.

2. Physical relaxation can be an aid to the reduction of such symptoms.

3. Observe how your body feels when it is totally relaxed so that you can practice relaxation before speaking.

*Exercise 7:* Lie with back flat on floor. Place heels 18” apart, allow feet to rotate outwards. Let arms lie easily by sides, palms downward. Cultivate a sense of physical and mental ease.

Start with your toes. Relax each one. Relax your feet and let this feeling move into your ankles. Let feet roll out with their own weight. Relax calf and shin muscles. Let your lower leg feel heavy. Relax knees and muscles behind them, let them roll out slightly.

Relax thighs completely. Now imagine your legs are made of lead sinking through the floor.

Relax hip and muscles round hip joints.

Let muscles of back completely relax. Let your mind wander up your spine starting at the bottom and relaxing every section.

Let this feeling pervade over your stomach.

Let the heavy lead-like feeling move down your arms through your elbows, over your forearms and into every finger in your hand.

Now feel your whole body from the neck down almost sinking into the floor.

Let this sensation creep up the back of your neck. Gently roll your head to the right and then the left and back to centre. Relax muscles in the front of the neck. Let your jaw relax and drop so your lips move slightly apart. This sensation will then creep around the temple and around the eyes. Keep them gently closed. Smooth away tension in the forehead and the scalp. Now gently practice Total Respiration in a slow easy rhythm.

Now your whole body is relaxed. Let your mind relax and unwind. Consider something peaceful and beautiful. Remain relaxed at least five minutes or as long as you like.

 It is not necessary to lie down to relax, so once you have grasped what it feels like to be in a state of relaxation, you can put it into practice anywhere. It is important to remain relaxed when speaking—this takes practise.

Posture: Unless posture is correct and the trunk, neck and head are interacting successfully the open throat position needed for good voice production will elude the speaker.

*Exercise 8*: Stand against the wall. Feet 18” apart at 45 degree angle, heels 2” from the wall. Let the whole body move back against the wall. If position is correct, shoulders and buttocks should touch the wall at the same time. Keep head up in the air. Let it feel as if it is lengthening the body, but don’t let it drop or poke forward.

Feel shoulders branching from spine and keep them relaxed but not rolled. Rigidity must be avoided. Let them ride on your breath.

Try to maintain good posture at all times. If you do it continually it will become habit.

**Tone**

Although the next logical step is to study we will consider that second as it is essential first to prepare the resonators before note is applied to them.

**Resonators**

1. The term voice refers to the quality of the tone by which a speaker is identified. We can liken the voice to an instrument such as the violin. Before the tone of the violin is heard the strings must be bowed. The energy of the arm movements is transferred to the strings which vibrate and so set up a note. This note acquires tone through the resonating properties of the wooden belly of the instrument.

2. The function of the resonators is to enhance the original note and give body and audibility. We could not be heard 10 feet away without resonators.

3. There are numerous resonators situated all over the body. The three main ones are. . .

a) Pharynx (the neck) b) Mouth c) Nose

Good tone depends on a balanced use of all three resonators.

*Structure of Resonators*

*The Pharynx:*

1. The pharynx and the mouth share the ability to change size and shape.

2. The pharynx extends upwards from the larynx. It is bounded laterally by muscles.

3. If it is to be efficiently used it must be completely open and relaxed as the pharynx is very prone to tension.

*The Mouth:*

1. The mouth is bounded at the back by the oropharynx or the velum (soft palate) when this is lowered. 2. Its base is the tongue which is capable of flexible change.

3. The hard palate above is stable and does not change position.

4. In the front the mouth is bound by the lips which are also its orifice (or opening) and can change shape considerably.

5. The tongue and lips are also prone to tension and must remain relaxed.

*The Nose:*

1. The nose consists of a hollow space bounded by the bones of the head.

2. The amount of nasal resonance is controlled by the action of the soft palate.

**Resonance**

1. Each hollow space has its own resonant pitch which depends on the shape of the hollow space and also upon the number and size of openings. These openings are called orifices.

2. The hollow space most actively concerned with vowel formation is the mouth. If you listen carefully to the following vowel sounds you will hear a scale formed by the different shapes of the resonator. It is known as the RESONATOR SCALE.

*Excercise 9*: Whisper through the following and hear the steady rise of the resonant pitch.

HOOK HOE HA WK HOCK HARD HUT HEARD HAD HEAD HA Y HID HEED

(A useful mnemonic is ... WHO WOULD KNOW OUGHT OF ART MUST LEARN AND THEN TAKE HIS EASE).

3. Neck resonance can be heard if the ears are completely covered when the resonator scale is practiced.

*Exercise 10:* With ears completely covered, whisper the above resonator scale.

*Excercises for Speech Organs*

The point of the above exercise is to show how the size and shape of the resonator affects the tone which therefore affects audibility. For good audibility the tone has to be extended and given flexibility. This can be achieved by exercising the speech organs which control the resonators.

*The Jaw:*

This must be free of tension and should open wide enough for the voice to pass out freely. It is the lower jaw that moves. It closes by muscular contraction. When this contraction ceases, the jaw drops open. This easy effortless dropping down should be the image dominating all jaw work. Over-opening can weaken tone.

*Exercise 11*: Drop your head forward until your chin touches your chest. Completely relax head and jaw. Slowly raise head leaving jaw behind. Gravity should pull your jaw down. It should remain flopped open.

*Exercise 12*: This exercise is for agility. The lower jaw moves up and down slowly and easily. Gradually increase the rate until the movement is rapid. Tenseness must be avoided.

*Exercise 13:* Chewing is the final exercise. This can be either real or imaginary. Both should be done with the lips open, the tongue working vigorously. Chewing a hard apple or crisp carrot is very good for bringing blood into the gums and making the jaw flexible.

*The Lips*

The libial muscle is circular and when it contracts the Lips are made into a small circle. The size of this circle can be regulated. Both upper and lower lips need to be flexible. A stiff upper lip is an enemy to good voice and speech. If the side of the lips are drawn back the tone is thinned and articulation is made more difficult.

*Exercise 14:* Blow out through lips making them roll. Repeat several times. Feel lips tingle.

*Exercise 15:* Press lips together flattening them. Relax. Repeat several times.

*Exercise 16:* Repeat’b, w, b, w, b, w, b, w, b. . .’ Close lips tightly for b. Make them explode with ‘b’ Make them protrude well for ‘w’. Repeat several times.

*Exercise 17*: Turn upper lip up. Relax. Repeat several times.

*The Tongue:*

The flexibility of the tongue has to be ensured by making it as economical and accurate as possible. Besides playing a part in the production of tone the tongue does much of the work of articulation.

*Exercise 18:* Protrude the tongue into a point: Raise the pointed tongue as high as possible and lower as low as possible. Do not strain the tongue but do not be afraid of stretching it. Swing the tongue up and down several times.

*Exercise 19:* Put out the tongue and point it. Then swing it to right and then left as far as possible. Try to acquire the sensation of the swing and stretch of the tongue.

*Excercise 20:* Make tongue ‘lick an ice-cream’. Make it work hard to get it.

*Exercise 21*: Beginning with the tip of the tongue contacting the backs of the lower teeth, raise the tip and touch the teeth ridge. Do this as rapidly as possible.

**SOFT PALATE (VELUM)**

*Exercise 22*: Keeping the mouth open breathe in through the nose and out through the mouth. Repeat the exercise feeling the soft palate rise and fall.

*Exercise 23:* Make the HARD sound and drop the soft palate so that the sound is nazalised and much of the breath passes through the nose.

*Exercise 24:* Repeat ‘g’ rapidly, aiming at full voice.

*Exercise 25*: Hum ‘g’ at varying pitches.

***Tone Exercises***

The following exercises are designed to allow you to feel your resonators in action. The character and carrying power of your voice is largely determined by the tone, which is established by the resonators. The correct and balanced use of your resonators will greatly improve your voice so practice the following exercises regularly and put them into practice whilst speaking.

DURING THE FOLLOWING EXERCISES KEEP YOUR BODY AND ESPECIALLY YOUR SPEECH ORGANS COMPLETELY RELAXED.

*Exercise 26:* Place one hand on chest. Take full breath. Repeat the words ‘ninety-nine’ several times. Feel the chest resonator vibrating.

*Exercise 27:* Place one hand gently on throat. Open throat as if ready to yawn. With full breath repeat the words ‘Aunty Ann. . .’ Feel the throat resonating.

*Exercise 28:* Place thumb and fore-finger gently on bridge of nose. Take full breath. Repeat the words ‘mee-ow, mee-ow. . .’ Note the different resonator used for the sound ‘mee’ and ‘ow’.

*Exercise 29:* Repeat these words one after another on a continuous note. Set up a hum or buzz by use of nasal resonator.

mummy mummy mummy mummy mummy mummy mummy

ninny ninny ninny ninny ninny ninny ninny

money money money money money money money

memory memory memory memory memory memory

niminy niminy niminy niminy niminy nirniny

*Exercise 30:* Hum a simple tune. Feel various parts of your body vibrating—Top of head, back of head, back of neck, centre of back, etc.

*Exercise 31:* Read the following, concentrating on total resonance. . .

‘I will bless the Lord at all times: His praise shall continually be in my mouth.

My soul shall make her boast in the Lord: the humble shall hear thereof, and be glad.

O magnify the Lord with me, and let us exalt His name together,

I sought the Lord, and He heard me, and delivered me from all my fears.

They looked unto Him, and were lightened: and their faces were not ashamed.

This poor man cried, and the Lord heard him, and saved him out of all his troubles.

The angel of the Lord encampeth round about them that fear Him, and delivereth them.

O taste and see that the Lord is good: blessed is the man that trusteth in Him.

O fear the Lord, ye His saints: for there is no want to them that fear Him.

The young lions do lack, and suffer hunger: but they that seek the Lord shall not want any good thing. Come, ye children, hearken unto me: I will teach you the fear of the Lord.

What man is he that desireth Life, and loveth many days, that he may see good?

Keep thy tongue from evil, and thy lips from speaking guile.

Depart from evil, and do good; seek peace, and pursue it.

The eyes of the Lord are upon the righteous, and His ears are open unto their cry.

The face of the Lord is against them that do evil, to cut off the remembrance of them from the earth.

The righteous cry, and the Lord heareth, and delivereth them out of all their troubles.

The Lord is nigh unto them that are of a broken heart; and saveth such as be of a contrite spirit.

Many are the afflictions of the righteous, but the Lord delivereth him out of them all.

He keepeth all his bones: not one of them is broken.

Evil shall slay the wicked: and they that hate the righteous shall be desolate.

The Lord redeemeth the soul of His servants: and none of them that trust in Him shall be desolate.’

Psalm 34

*Exercise 32:* Read some verses of the Psalm in falsetto. Then repeat them in normal voice, adding some of the brighter tones of the falsetto. Do not practise falsetto for long.

Note:

1. The note of the human voice is made by breath passing through the vibrating vocal cords. If the laryngeal note were isolated it would be scarcely audible. It has to pass through the resonators to become recognisable.

2. The force of breath attacking the vocal cords is directed from the diaphragm.

3. The loudness of the sound depends on the strength of the breath force and this is called volume.

4. The Pitch is imposed by the larynx and depends upon the length and tenseness of the vocal cords. The longer the cords the lower the pitch, the tenser the cords the higher the pitch. This rule can be remembered by comparing a man’s voice to a woman’s and a woman’s to a child’s.

*Opening the Larynx*

1. The Laryrnx is situated at the top of the trachea and is protected by cartilage and bone.

2. The attack of the breath on the vocal cords is a danger in voice work. Without good breath control there is a tendency to manage breath by closing the throat. The result is a hard attack on the vocal cords with throat irritation and soreness following.

3. It is, therefore, essential to open the larynx. One can tell if the larynx is closed if:

a) The voice is flat.

b) One has a concrete sensation of the larynx in the throat.

c) When breathing in, a slight noise is heard.

d) The Adam’s apple moves upwards (for example when swallowing the laryrnx is closed and the Adam’s apple is raised).

e) The muscles at the back of the neck are contracted.

f) The muscles under the chin are contracted.

g) The lower jaw is too far forward or too far back.

4. The larynx is open as one experiences the sensation of having plenty of room in the back of the mouth (as when yawning).

Note! Do not consciously think of the working of the larynx in voice work. This will tend to close the larynx.

*Exercise 33:* To open the larynx. Stand with upper part of the body, including the head, bent slightly forward. The lower jaw fully relaxed, rest on thumb and fore-finger. Raise the eyebrows and wrinkle the fore-head so that you feel your temples being stretched as in a yawn. Now simply let the voice come out. Do not contract the muscles of the chin or the front part of the neck.

*Word*

1. The general function of the resonators is to produce tone, but the particular function is to produce speech sounds. This is done by particular parts of the oral resonator known as speech organs.

2. Vowels are produced by vocalized breath passing freely through the mouth and speech organs positioning to impose particular shape and hence the different vowel sounds.

3. Consonants are made by the speech organs positioning to impede the passage of outgoing breath. e.g. ‘p’ is formed by lips pressed together.

4. Vowels and consonants group together to form words.

*Vowels*

1. When forming vowels the jaw should be open and easy.

2. Tip of tongue should contact back of lower teeth. This will bring vowel sound forward and keep it open.

3. Keep a steady stream of breath.

*Exercise 34:* Using the above rules say the following vowel sound. The vowel sound is in italics.

H*EE*D H*I*D H*EA*D H*A*D H*EAR*D AB*OU*T H*U*T H*AR*D H*OO*T H*OO*K H*AW*K H*O*CK

*Consonants*

1. Consonants are made by outgoing breath being impeded in some way.

2. Some are voiced some are voiceless. Do not add voice to an unvoiced consonant.

3. Although there are many consonants we will cover just a few. . .

*1. Plosive Consonants*

These are made by total blockage of air through the mouth by the contact of two speech organs. p, t, k. The active organs must separate neatly and rapidly.

If low ‘t’for ‘two’ becomes ‘tsea for tswo’. b, d, g, are also plosives but are partially voiced.

Do not add a vowel sound to these plosives. e.g. big (er) bad (er)

*2. Affricate Consonants*

These are similar to plosives, but released more slowly chary, gin, cheer, jeer.

*3. Nasal Consonants*

***The mouth is completely closed, the air passes through the nose. m, n, sing. Do not drop the ing sound to become sing-n, waiv-n, flow-n.***

***Exercise 37:*** Read the following clearly sounding the ‘ing’

The cateract strong

Then plunges along,

Striking and raging.

As if a war waging

Its caverns and rocks among:

Rising and leaping,

Sinking and creeping,

Swelling and sweeping,

Showering and springing,

Flying and ringing,

Writhing and wringing

Eddying and whisking,

Spouting and frisking,

Turning and twisting,

Around and ar’ound

With endless rebound:

Smiting and fighting,

A sight to delight in:

 Confounding, astounding,

Dizzying and deafening the ear with its sound.

***4. Fricative Consonants***

Friction is heard when two speech organs are very close together so narrowing the passage of outgoing breath.

thin then

 f v

 s z

sure measure

 h r

***Exercise 38:***

***Repeat the following making each individual sound clearly and distinctly.***

***F V F V F V F V F V F V***

***S Z S Z S Z S Z S Z S Z***

Note! This exercise is good practice for rib-reserve breathing. Note the movement of the diaphragm.

The cardinal sin of utterance is the insertion of an ‘r’ where none exists in spelling. e.g. saw becomes ‘sawr’.

***Exercise 39:*** Repeat the following clearly and distinctly. Do not add an ‘r’ where it doesn’t belong.

‘For once upon a raw and gusty day’.

‘I awe of such a thing as I myself’.

‘The attribute to awe and majesty’.

**Vowels and consonants in connected speech**

1. So far we have considered sounds as separate entities. They do not function as such in speech. When sounds are linked together to form syllables, what is heard is not a series of separate sounds, but a series of sounds merging together. The merging together occurs by a slight speech glide.

2. Although we should endeavour to make our speech correct we must take care to make it flow naturally.

The following are a few examples:—

a) Frequently when two plosives are together the first is not exploded

Look Kate

Big poles

Bright days

b) Avoid making vowel sounds between plosives

Bottle not Botool

Buckle not Buckool

People not Peopool

c. In the word ‘Button’ no vowel should be made between the ‘t’ and the ‘n’. Also Hidden, Garden

**Incorrect pronunciation**

Check through the following list. Are you an offender?

 becomes becomes

Acts3 axe fifth fifs

sects sex sixths sux

picts pyx clothes close

texts tees bath bar

length lenth strength strenth

tube chube mature machewer

tune chune during juring

tumult chumult dupe jupe

due jew

**How to be heard without voice strain**

1. The column of air carrying the sound must escape without meeting any obstacles. e.g. closed larynx, lazy jaw, closed resonators.

2. The sound must be amplified by correctly used resonators.

3. The above must be based on correct breathing.

4. The voice should be pitched up and out, aimed at the back row.

5. Enunciate correctly. Practice every day of your life so it becomes habit.

6. Don’t make the mistake of not being listened to, rather than not being heard. Give your voice variation. Don’t shout or mumble; rather, use a variation of tones and pitches. Don’t be afraid to vary your volume. Variation will, in voice work, give you more attentive and interested listeners.