



VOCAL VARIETY:
USING YOUR
VOICE

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A good speaking voice should be balanced between extremes of volume, pitch, and rate, while having a pleasing sound quality.

- **VOLUME.** This refers to the loudness or softness of sounds.
- **PROJECTION.** This refers to the loudness or softness of sounds in reference to a target audience.
- **PITCH.** This refers to the highness or lowness of sounds.

•**PITCH RANGE.** This refers to the distance between the highest sound and the lowest sound.

Good speakers vary the pitch of their voices to convey emotion and conviction.

Too high a pitch should be avoided, because it suggests immaturity and excitability.

The best approach is to make conscious effort to be conversational in your speaking.

- **RATE.** The most effective speaking rate falls into the range of 125-160 words a minute.
- **QUALITY.** The most important recommendation for voice quality is to relax your throat while you speak.

Think in terms of friendliness, confidence, and a desire to communicate.

Relax, so you can evict any tension from your voice.

A pleasing tonal quality will usually follow.



A Good Speaking Voice

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A good speaking voice generally has the following characteristics:

1. The tone is **pleasant**, conveying a sense of friendliness.
2. It is **natural**, reflecting the true personality and sincerity of the speaker.
3. It has **vitality**, giving the impression of force and strength, even when it isn't especially loud.
4. It portrays various **shades of meaning**, never sounding monotonous and emotionless.
5. It is **easily heard**, thanks to proper volume and clear articulation.

Try Your Voice

1. "I appreciate the kindness you have shown me, and I hope to return the favor when I can."

(Simple, honest statement, or sarcasm).

2. "Kindness! Dou you call that kindness! I wouldn't treat a stray dog the way you've treated me!"

(Resentment, anger, unfriendliness)

3. "If we all show a little kindness, a little concern for others' needs as well as our own, we can help make the world what it should be."

(Deep feeling of earnestness and conviction).



The Speaking Process

THE SPEAKING PROCESS

- Breathing consists of two phases: inhalation and exhalation.
- The principal bodily structures involved in the breathing process are the **lungs** and the **diaphragm**.
- In speech, correct breathing can be attained by following these helpful activities:
 - ✓ Inhale deeply and/or more rapidly.
 - ✓ Maintain a steady pressure of air as you talk.
 - ✓ Maintain an adequate breath reserve.

Exercises in Diaphragmatic Breathing

Exercise 1

Directions: Breathe as deeply as possible doing the following:

- a) lift the upper chest,
- b) push out the ribs,
- c) harden the abdomen, and d) pull down the diaphragm, until it draws air into the lungs like a suction pump.

Say the following sentences starting with short pauses and then longer pauses.

a. She is here.

She is here now.

She is here now, and you can go.

She is here now, and you can go if
you care to.

Say the following sentences starting with short pauses and then longer pauses.

b. The cat is friendly.

The cat is very friendly.

The cat is very friendly and smart.

The cat is very friendly and smart, and she knows many tricks.

Say the following sentences starting with short pauses and then longer pauses.

c. The man has left.

The man is now in the village.

The man drove his car to the village.

The man drove his car to the village to
get some sugar.

Exercise 2

Directions: Inhale as described in Exercise 1 and say the following expressions. Speak with a relaxed and open throat and prolong the stressed tones with maximum vocal energy.

Absolutely not!

Look!

That can't be true!

All aboard!

Forward! March!

As you were!

Don't!

Hey, you!

Roll it over!

Oh!

Exercise 3

Directions: Recite the following excerpt with varied vocal force. Keep the throat relaxed and open. Supply power from the abdomen and sustain the stressed sounds.

*Hear the sledges with the bells---
Silver bells!*

*What a world of merriment their melody
foretells!...*

*Hear the mellow wedding bells –
Golden bells!*

*What a world of happiness their
harmony foretells!...*

*Hear the loud alarum bells---
Brazen bells!*

*What a tale of terror, now their turbulency
tells!...*

*Hear the tolling of the bells---
Iron bells!*

What a world of solemn thought their melody compels!

The Phonation Stage

The image features a 3D-rendered title "The Phonation Stage" in a bold, textured, reddish-brown font. The text is positioned in the upper-middle section of the frame, slightly angled. The background is a dense forest of evergreen trees covered in a thick layer of snow, with a bright, hazy sky above. The overall scene is a winter landscape.

THE PHONATION STAGE

This stage takes place when voice is produced in speaking as the expiratory air stream from the lungs goes up through the trachea or windpipe to the larynx.

Exercises

Exercise 1. Yawn gently but thoroughly, and note at the finish how the muscles of the jaw and throat feel when relaxed.

This is the ideal muscle situation for speaking.

Exercise 2. Open your mouth as if to yawn, leave it wide open, and say "high ho!
Next, say the letters of the alphabet.

Exercise 3. Read the following sentences and an excerpt with an open and relaxed throat:

Sentences:

1. Good day!
2. How does it go?
3. Wait for us.
4. Have you tried it?
5. Ask and it shall be given

Excerpt:

*You to the left and I to the right,
For the ways of men must sever--
And it well may be for a day and a
night,
And it well may be forever.*

-Richard Hovey



the Resurrection Stage

The Resonation Stage

The voice produced in the process of phonation is weak.

It becomes strong and rich only when amplified and modified by the human resonators—the upper part of the larynx, the pharynx, the nasal cavity, and the oral cavity.

This process of voice amplification and modification is called resonation.

Exercises

Exercise 1. For an open and relaxed mouth and pharynx, continue practicing the yawn exercise until you can sense the depressed tongue and raised soft palate.

Exercise 2. Say "ah" aloud, sustaining the sound fifteen seconds. Observe the depressed tongue and raised soft palate.

Exercise 3. Use the series of small and big-sized numbers below as guides for varying the intensity of voice. Try to keep the voice at your average pitch as you vary the loudness.

1 2 3 4 **5** 6 7 8

1 **2** 3 4 5 6 **7** **8**

1 **2** 3 4 5 **6** 7 8

1 2 3 4 **5** 6 7 8

1 2 3 4 **5** **6** 7 8

1 2 3 4 5 6 7 **8**

Exercise 4. Do the same procedure as in Exercise 3 but this time use the alphabet from A to H.

A B C D E F G H

A B C D E F G H

A B C D E F G H

A B C D E F G H

A B C D E F G H

Exercise 5. Read the ff. sentences varying the intensity of the voice appropriately.

1. Stand up, speak up, shut up!

2. I know, I know, I know!

3. John, John, look!

4. Where, where, where can it be?

How do I love thee?

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

-- *Elizabeth Barrett Browning*

Friends, Romans, countrymen...

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William Shakespeare

Julius Caesar

Act 3, Scene 2, Mark Antony

Friends, Romans, countrymen, lend me
your ears;

I come to bury Caesar, not to praise him;
The evil that men do lives after them,
The good is oft interréd with their bones,
So let it be with Caesar.... The noble

Brutus

Hath told you Caesar was ambitious:

If it were so, it was a grievous fault,
And grievously hath Caesar answered
it....

Here, under leave of Brutus and the rest,
(For Brutus is an honourable man;
So are they all; all honourable men)
Come I to speak in Caesar's funeral....
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man....

He hath brought many captives home to
Rome,

Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?

When that the poor have cried, Caesar hath
wept:

Ambition should be made of sterner stuff:

Yet Brutus says he was ambitious;
And Brutus is an honourable man.

You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this
ambition?

Yet Brutus says he was ambitious;
And, sure, he is an honourable man.

I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.

You all did love him once, not without cause:
What cause withholds you then to mourn for
him?

O judgement! thou art fled to brutish beasts,
And men have lost their reason.... Bear with
me;

My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

Stopping by Woods on a Snowy Evening

by Robert Frost

Whose woods these are I think I
know.

His house is in the village,
though;

He will not see me stopping here
To watch his woods fill up with
snow.

My little horse must think it
queer
To stop without a farmhouse
near

Between the woods and frozen
lake

The darkest evening of the year.

He gives his harness bells a
shake

To ask if there is some
mistake.

The only other sound's the
sweep

Of easy wind and downy
flake.

The woods are lovely, dark,
and deep,

But I have promises to keep,
And miles to go before I
sleep,

And miles to go before I
sleep.

HAMLET

A monologue from the play by
William Shakespeare

HAMLET: To be, or not to be--that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles
And by opposing end them. To die, to sleep--
No more--and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wished. To die, to sleep--
To sleep--perchance to dream: ay, there's the rub,
For in that sleep of death what dreams may come

When we have shuffled off this mortal
coil,
Must give us pause. There's the
respect
That makes calamity of so long life.
For who would bear the whips and
scorns of time,
Th' oppressor's wrong, the proud
man's contumely
The pangs of despised love, the law's
delay,
The insolence of office, and the spurns
That patient merit of th' unworthy
takes,
When he himself might his quietus
make
With a bare bodkin? Who would
fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after
death,

The undiscovered country, from
whose bourn
No traveller returns, puzzles the
will,
And makes us rather bear those ills
we have
Than fly to others that we know not
of?
Thus conscience does make cowards
of us all,
And thus the native hue of
resolution
Is sicklied o'er with the pale cast of
thought,
And enterprise of great pitch and
moment
With this regard their currents turn
awry
And lose the name of action. -- Soft
you now,
The fair Ophelia! -- Nymph, in thy
orisons
Be all my sins remembered.