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VOICE, THE PREACHER'S
INSTRUMENT

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Presented to the Faculty of
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of the Requirements for the Degree
Bachelor of Divinity

by
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INTRODUCTION

Speech has been defined as "the art or manner of the oral expression of thought."¹ When the thought to be expressed concerns God's plan of salvation for man, it places great obligation upon the speaker. This is the important responsibility and unique privilege of the preacher. When God has called a man to proclaim His Word, nothing short of perfection should be that man's goal. No minister is worthy of his high calling if he does not exercise every faculty at his command in striving toward that perfection.

No man should regard himself as qualified to enter the ministry until he has mastered the fundamental principles of the voice. The voice is the instrument which he is to use the remainder of his life. Half of his influence is lost if he be not able to convey the meaning to his hearers.

Of all the gifts we have received from God, none is capable of being a greater blessing than the voice. With the voice we convince and persuade and tell others of God's redeeming love. How important that it be well trained.

¹ Craig, William C., and Sokolowsky, Ralph R., The Preacher's Voice, (Columbus: The Wartburg Press, 1945) p. 6.

When God has called a man to speak for Him, He has promised to be with him in the effort. That does not mean that God will make a great orator of a man over night; but God certainly will bless him who uses the speech mechanism thus divinely given. To become an artist, the young preacher should know his tools, exercise, and develop in order to produce masterpieces for bringing the "Lost" to the Master. God said to Moses,

Who hath made man's mouth? or who maketh the dumb or deaf, or the seeing, or the blind? have not I, the Lord? Now therefore, go, and I will be with thy mouth, and teach thee what thou shalt say.²

And just as God did direct and guide Moses and Aaron, so He directs His children now. When Moses complained of his lack of eloquence, "the anger of the Lord was kindled against him."³ The Lord had promised to be with Moses, but he refused to put forth the effort to use the speech equipment which God had given him to develop into an able spokesman for God.

Men whose great privilege it is to preach the blessed gospel of our Lord Jesus Christ dare not lessen the power of

2. Holy Bible, Authorized Version by C. J. Scofield, (New York: Oxford University Press, 1919) Exodus 4:11, 12.

3. Ibid., Exodus 4:14.

their message by poor speech or faulty voice. A man can best serve the Master with virile, healthy use of the voice God has given him.

Dean Charles R. Brown of Yale said:

When you stand before an audience of your fellows to deliver the message of the King, you cannot afford to leave out of the account any slightest element which would make for effective speech. Your posture, your facial expression, your tone of voice, your literary style in the phrasing of your truth, as well as the content of your thought, all have to do with the determining of the question whether God's Word through you will return unto Him void or will accomplish that whereto it is sent.⁴

The sermon is to be preached to convince the judgment; to fire the emotions with new impulses; to arouse and direct the action of the will. The sermon, however profound its thought may be, or however beautiful its literary style, is a failure unless it accomplishes its desired objective. In order to win response, a preacher's primary purpose must be to communicate ideas, feelings, and moods.

As Paul exhorted, one's purpose should be in "great plainness of speech."⁵ In the sermon, it is the Word which is

4. Brown, Charles R., The Making of a Minister, (New York: Century & Co., 1927) p. 17.

5. Bible, op. cit., II Corinthians 3:12.

important. Truth is often marred by the channel through which it passes. Therefore, if any item of the delivery calls attention to itself, it interferes with the communication. A speaker's chief purpose should not be to exhibit his skill. If a preacher parades euphuisms, an extensive vocabulary, a delivery that is too intentionally attractive, a gesture with deliberate grace, and a diction that is over precise, the audience concentrates upon the speaker instead of on the message. He calls attention to himself. The effort of the minister is wasted if he fails to win response to his ideas. It is wasted even if the congregation walks out of the church saying, "What a clever speaker! What a pleasing voice! What graceful gestures! What masterful use of language!" The person of the preacher must not come between the message and the hearer. Also, if the pronunciation or enunciation is faulty, if one speaks with a rasping voice or a monotonous dull droning, or if one has failed to eliminate awkwardness of voice or body, the speaker rather than the message again assumes importance.

A great preacher keeps the minds of his audience on the desired response. As William James puts it, "What holds

attention determines action."⁶ Another eminent psychologist, James Rowland Angell, says:

Indeed, volition as a strictly mental affair is neither more nor less than a matter of attention. When we keep our attention firmly fixed upon a line of conduct, to the exclusion of all competitors, our decision is already made.⁷

Great art conceals art. In great writing, painting, music, or speaking, the medium of expression and the techniques are unobtrusive. Great art is usually marked by simplicity, sincerity and directness; by spontaneity and effortlessness. To be sure, in the preparation and delivery of a sermon, there must be much labor and skill; much effort toward making the sermon appear effortless; but the congregation should feel that the sermon is spontaneous or better still, be unaware of any technique at all.

Today, a preacher must be an artist in his field if he is to win souls to Christ. The general level of speech appreciation has been raised during the past few years. Twenty-five years ago, the preacher and the local prosecuting attorney

⁶ James, William, Psychology--Briefer Course, (New York: Henry Holt & Co., 1892) p. 448.

⁷ Angell, J. R., Psychology, (New York: Henry Holt & Co., 1908) p. 402.

represented the best speakers within the local community. Those of the community who aspired to speaking admired and copied their style. Then the radio appeared and brought with it access to the world's greatest speakers. Carefully spoken English now pours into millions of homes every day. The average man hears good voices daily. If his pastor's voice becomes irritating and raspy to him, he is tempted to stay home and listen to a sermon over the radio--to someone whose delivery is more pleasing.

Dr. I. W. Voorhees has written:

Some preachers, whose noble work in life it is to expound the Scriptures and induce an audience to think, for a time at least, on higher things, have little or no accurate idea of delivery. They stand on tiptoe and scream or bawl at their hearers in a way that is little short of ludicrous, much as one would like to be kind and tolerant of them. They have not been taught, or, at least, they have not learned to speak effectively. This is true of many sects and divisions of the Christian church....The Lord's Prayer and The Sermon on the Mount may well be ruined for a listener by the speech pattern of the ecclesiast who seems well convinced that he is uttering great teachings in a thoroughly legitimate manner. Most voices, let it be said, which are heard via the radio are well produced and effective. Somehow the radio has a way of weeding out bad voices.⁸

⁸ S. Voorhees, I. W., M. D., Archives of Otolaryngology, (New York: Jan., 1940).

If one could sit at the Sunday dinner table and hear Mr. and Mrs. America discuss the sermon of the morning, he would conclude that much was wrong with the preacher's voice and sermon.

There is no short cut to thorough vocal training. It must be based upon knowledge and understanding, followed by long practice and constant attention. If an individual were to set out upon a career as a singer, he would spend years in the initial training of the vocal instrument, and then after his debut, he would continue to practice. Most of the stars of the Metropolitan Opera Company study voice constantly. They seek out good teachers, and diligently follow their advice. The preacher, too, must use his voice, and he should study just as faithfully to know his voice and continually practice to seek perfection. The late Paderewski once said: "If I do not practice one day, I notice it. If I do not practice for two days, my friends notice it. If I do not practice for three days, the public notices it."⁹

Many men are forced to leave the work of the church because their voices no longer can stand the strain to which

⁹. Craig, William C., and Sokolowsky, R. R., op. cit., p. 13.

they have been subjected. We are living in an age which moves at a rapid pace. The increasing demands upon the time of the preacher tend to increase the vocal abuse. He too often thinks of his voice as indestructible. God truly has given man a marvelous speech equipment, but many abuse it. When a minister notices a vocal disability, he often passes it off as a temporary thing, and plunges ahead with his work. If he continues to ignore the signs of fatigue and strain, the day may come when the voice will break, actual pain result, and the voice damaged permanently.

Technique plays a large part in homiletics as an art. A quotation from The Preacher's Voice by Craig and Sokolowsky, declares the importance of technique. The authors are big names in the field of speech. Dr. Sokolowsky, the foremost speech pathologist in Europe until the Nazi purge in 1933 and Professor Craig, professor of speech at Wooster College, say:

One must be conscious of technique during the process of learning. A tennis player, a swimmer, or a golfer must think and act with a consciousness of technique during the learning period until a good manner of performance becomes an unconscious part of him. Even then, if he is to become proficient, he will set aside certain practice sessions in which he will devote himself to technical rehearsal.

The opera star follows the same procedure until he is certain that he has achieved a manner and method that will serve him well as he stands before an audience to sing. So it is with the preacher. Practice until your technique of speaking is mastered. Then, as you stand before a congregation, the message rather than the technique can be the center of your attention. Your foundation has been built, and can assume secondary importance. The process of the training of an artist is well expressed in the oft-quoted German sentence, "Von der Natur zur Kunst, und von der Kunst zuruck zur Natur" ("From nature to art, and from art back to nature").

Speech was defined as the art or manner of the oral expression of thought. The thought is the most important factor, but he who projects the thought is he who has learned the art and manner. The world is starving for the thought which you have been called to express. Do not present it shabbily. You are sowers of the Word.... and it is the Word of God unto eternal life.¹⁰

"Pray, practice and preach" is a good motto for ministers.¹¹

"In everything ye are enriched by Him (Christ), in all utterance, and in all knowledge." ¹²

¹⁰. Craig, William C., and Sokolowsky, Ralph R., op. cit., p. 16.

¹¹. Carroll, Ada E., "Cultivation of the Voice," Unpublished, Asbury Theological Seminary, Wilmore, Kentucky, Spring 1945.

¹². Bible, op. cit., I Corinthians 1:5.

CHAPTER I

MECHANISM OF TONE PRODUCTION

Ministers use considerable force in preaching. Governed by the subject-matter and emotion, they sometimes become belligerent in their denunciations of sin and enthusiastic in their appeal to righteousness. Their muscles constrict and produce impurities of tone. Their efforts tear at the vocal cords, tire them and finally cause huskiness. Many beginning preachers cannot speak long without developing hoarseness. It is possible, however, to preach five and six times a day with a voice as clear and strong at the last service as at the first. Preachers encounter many adverse circumstances: sanctuaries so large that they tax the voice; sanctuaries with bad acoustics; outdoor services; camp-meetings; often, too, they meet the competition of counter attractions; the tooting of horns; the rumbling of city traffic; or the crying of babies. In these situations, the speaker must know how to use his voice if he is to preserve its strength, purity and flexibility.

Voices vary greatly in many respects. Although all men are alike in the mechanisms that produce tones, there are individual differences in the lungs, pharynx, mouth, teeth and nasal passages. Some of these physical factors are beyond control; but many defects, indeed, most defects, may be overcome or at least partly remedied by intelligent exercise. A preacher ought to know the major facts about the production of tone.

The foundation of tones is the column of air that is pumped up from the lungs by the pressure of muscles on his ribs and by the pressure of muscles in the abdomen. The lungs serve as a sort of bellows for the initial step in the production of a tone, the building of a column of air; and that bellows, in a properly controlled speech machine, is operated by the breathing muscles.

The lungs, under the pressure of the chest muscles and abdominal musculature, pump the air up through the wind pipe and through the larynx or "voice box" at the top of the trachea, where the "Adam's Apple" is located. The "voice box" houses a complex machinery of muscles and cartilages and vocal bands or vocal cords. In the larynx the column of air which is

pumped up is vibrated in such fashion that a tone is produced, but not the tone that is to come from the lips of the preacher. The vocal mechanism must do something more to that tone before it becomes a good one.

The tone that is made by the vibrating bands passes through the pharynx which lies above the larynx and through the mouth and the nasal passages. They resonate the tone, amplify it and reinforce it; they give it qualities that it did not have when it left the vocal bands. Chief among these qualities is resonance. The last major unit in the vocal mechanism is the lips, teeth and tongue; this unit projects and frees the tone by proper articulation.

Respiration, phonation, resonance and articulation are the steps in the production of good tones.

CHAPTER II

BREATH CONTROL

Breath is the body of a tone. The final product comes when the larynx, the pharynx, the nasal chambers, the mouth and lips get through shaping, vibrating, resonating and molding the column of air which is pumped up from the lungs. If the stream of air out of which tones are shaped is properly supported and controlled, the tones are likely to be good. If that column of air is inadequate or not properly controlled, the tone is defective. A good tone requires a flow of air that is round, full, steady and of adequate volume. This means that before a speaker can produce good tones, he must learn how to breathe, not only for public speaking but for all speaking. He must establish the habit of deep breathing.

Breathing is muscular and is liable to abuse. It is a basic biological process that begins with life and continues uninterruptedly and unconsciously as long as life itself.

Of all the fundamental biological drives, breathing is the strongest and the most persistent because the body's supply of oxygen must be renewed more frequently than that of any other substance which the organism requires.¹

Human breathing has a double task to perform. Its first and most important function is the preservation of life. The reception of the oxygen and the elimination of the stale gases take place in respiration. Living and breathing are almost synonymous. The second function of breathing is to provide for man the production of voice by setting the vocal cords into motion and thus translating breath into sound. God so ordained that man shall use the outgoing breath in this economy to provide a means for speech.

Breathing will be best for health and best for voice when it is as nearly as possible what nature intended it to be. To discover the natural method of breathing, observe a baby while he is sleeping. Investigation will reveal that in inhalation and exhalation there is seldom any pronounced rise and fall of the chest. Instead, there is an expansion and contraction of the body just above the waist line. Breathing is accomplished

1. Anderson, Virgil A., Training the Speaking Voice, (New York: Oxford University Press, 1942) p. 11.

by the interaction of the diaphragmatic and abdominal muscles, rather than by the muscles which lift the ribs and shoulders.

The lungs are two elastic and spongy structures shaped somewhat like trilateral pyramids; the right lung consists of three lobes and the left of two. The air enters the lungs through the nose or through the mouth, the pharynx, the larynx, and the trachea. The trachea divides at the point of bifurcation into two bronchi, one for each lung. Each bronchus ramifies into more and more smaller bronchial subdivisions, bronchioles. Finally, these terminate in clusters of tiny air sacs known as alveoli. These make up the structure of the lungs. The oxygen of the air within the alveoli exchanges for the excess carbon dioxide in the blood. The lungs are concave and broad at the base, gradually becoming smaller as they taper up toward the apex. Most people breathe as though their lungs were broader at the top and allow very little air to go into the depths of their lungs. The lungs are situated in the thorax. They are bordered above and laterally by movable ribs, and below by the diaphragm.

The diaphragm is a large muscle, shaped much like an inverted mixing bowl which stretches across the body. It serves as a partition separating the thorax from the abdomen.

When the diaphragm is depressed, the space above the diaphragm will become enlarged. This is the thorax and the lungs lie close to the interior walls of the airtight thorax. The lungs follow the movements of the thorax--and thus are enlarged.

All speech is uttered with exhaled, not with inhaled, breath. Once the diaphragm has contracted and taken a lower position across the body, it must be pushed back by some force other than itself. When the diaphragm contracts, it displaces some of the organs below it in the abdomen. It crowds down upon these organs--the liver, spleen, intestines and other viscera--and since they are only slightly compressible, causes them to bulge outward in front and at the sides. This is the expansion of the waistline. This expansion and contraction of the front wall of the body just below the ribs and above the waistline is the outward indication of natural breathing. The natural resilience of these organs, together with the contraction of the abdominal muscles causes an upward pressure against the diaphragm, pushing it back to its original high arched position, and forcing the air out of the lungs. This is exhalation.²

2. Parrish, Wayland Maxfield, Reading Aloud, (New York: The Ronald Press Company, 1941) p. 185.

In forced exhalation, necessary to support all but very quiet phonation, the process described above is reinforced by contraction of the muscular walls of the abdomen. However, the diaphragm itself can exert no active force in exhalation. It can serve to control the outflow of breath, therefore, only to the extent that its degree of relaxation can be controlled in quiet exhalation, or, in the case of forced exhalation as in speaking, the degree of pressure exerted against it. In normal respiration, exhalation is passive and relatively effortless. In fact, it results largely from relaxation after inhalation. But, since the vocal tone and the whole speech process are entirely dependent upon the outgoing breath, exhalation must be definitely regulated and prolonged. This regulation is of two kinds, involving first the control of relaxation of the muscles responsible for inhalation, and secondly the control of the abdominal muscles involved in forced exhalation.

For speech purposes a type of breathing is desired which will provide for (1) a maximum movement of air with a minimum of effort; (2) an inhalation that can be accomplished quickly and silently; (3) a sensitive and responsive control over the outgoing breath; and (4) a minimum of interference with the voice-producing mechanism in the throat.³

3. Anderson, V. A., op. cit., p. 28.

Two other authors, Dr. Lyman Spicer Judson and Dr. Andrew Thomas Weaver in their book, Voice Science, set forth the requirements for the production of speech sounds as follows:

The efficiency of the respiratory mechanism for speech purposes is determined by its ability to deliver an adequate total volume of air at a pressure which is constantly under control—a pressure which is high enough to meet all the requirements for the production of speech sounds.

That individual displays a high degree of breath control who is capable of: Inhaling, at any desirable rate of intake, any required volume of air up to his maximum capacity; exhaling, at any desirable rate, any required volume of air up to his maximum capacity; exhaling with economy while speaking; inhaling and exhaling unobtrusively while speaking; carrying on inhalation and exhalation in such a manner as to coordinate—even artistically—the speech processes.⁴

The lungs are not only adjacent to the diaphragm, but they are also adjacent to the ribs. The ribs are movable. They are attached in the rear to the vertebral column by means of joints; in front they are connected to the breastbone by means of rib cartilages.

In the act of inhalation, the ribs rise in front. Simultaneous action of the ribs takes place laterally. Hence, the thorax is enlarged and the lungs expand accordingly. This

4. Judson, Lyman S., and Weaver, Andrew Thomas, Voice Science, (New York: F. S. Crofts & Co., 1942) pp. 24, 25.

inhalation by means of the elevation of the ribs represents costal breathing.

The best method for singing and speaking constitutes a combination of costal breathing and abdominal breathing. In fact, one cannot exist as a single means of breathing without manifesting some result upon the other.⁵

However, this costal-breathing must not be confused with upper-chest breathing. The control of the breath will be much more sensitive and flexible if the chief activity is centered in the middle of the body, since the inertia involved in the process is greatly lessened. In chest breathing the entire bony structure of the thorax, including the twelve pairs of ribs together with their cartilaginous joints and connections, the sternum, and often the clavicles and the shoulders themselves, must be lifted for every inhalation. It is obvious that considerable weight and effort are involved in such a process. In contrast with this picture, medial breathing presents quite a different situation. Here activity is primarily the result of flexible muscle tissue pulling against other muscles; no heavy structures are involved. True, the loosely

⁵ S. Craig, W. C., and Sokolowsky, R. R., op. cit., p. 26.

attached lower ribs, as explained above in costal-breathing, are expanded, but movement of the more rigid upper thorax is reduced to a minimum. "By exercising its lungs the horse has been improved up to the quality of the race horse."⁶ If more tangible evidence is desired, the greater flexibility and ease of control in medial breathing can easily be demonstrated by the experiment of panting like a dog, first using the diaphragm and then attempting the same activity, using only the upper chest. The first can be continued almost indefinitely; the second is awkward and tiring.

The muscles involved in diaphragmatic breathing are located much farther from the muscles of the neck and throat than are those concerned with chest breathing. Tensions resulting from the contraction of the muscles of the upper thorax are very easily transferred to the throat and to the extrinsic muscles of the larynx because of their proximity and their functional inter-relationship. It is very difficult to contract one muscle or muscle group and at the same time keep adjacent muscles relaxed.

6. Carroll, Ada B., op. cit.

Miss Ada B. Carroll, teacher of Voice and Speech in Asbury Theological Seminary, has developed her diaphragmatic and abdominal muscles to the extent that while lying on her back, she can raise several inches a 175-pound person who stands on her abdomen. With her medial muscles, she also can move a piano which she is unable to move with her arms. When she was a young girl, her chest was so sunken that her mother feared she had tuberculosis. For years she exercised thirty minutes daily until she could exhale a breath for three minutes. Even her teachers marvelled at her breath control. The florid passages in the oratorios of Handel and Hayden may be done with perfect ease and freedom, when the centrality of breathing is in the middle of the body.

Obviously if proper breathing is to contribute to improved voice production, it must be developed to the point where it becomes an integral part of our total normal speech activity. At first, proper breathing for speech must of necessity be a deliberate, conscious process when it involves breaking up of old habit patterns and the establishment of new ones. This development is accomplished first through simple movements and activities designed primarily to make the individual aware of the muscular processes involved in diaphragmatic breathing, and thereby to give him control over those muscles.

The next step is to utilize this kind of breathing for purposes of tone production, through attention to simple vocalization drills and exercises involving counting and the speaking of words and short phrases, and finally sentences, stanzas of poetry, and paragraphs of prose. Co-ordination of breathing with speaking should be the immediate aim. A great deal of oral reading will establish the rhythm of thinking, breathing and speaking for the preacher. Constant attention must be given to insure that the principal activity is centered in the middle of the body, including the lower ribs and the upper portion of the abdomen, while the upper thorax remains passive and quiet.

One important test of the correctness of the breathing is the ease of tone production. Proper centrality and retention of the breath remove all constriction from the tone passage and cause a sense of restful ease to diffuse itself over the body. Centrality of the vibrations will always be hindered by faults of breathing such as wrong centre constrictions or one-sided labor. Ease is one of the essential qualities of the voice and it can be established only through right command of the breath.⁷

The preacher accomplishes the final step when he uses diaphragmatic breathing for all conversational speech. This should

⁷ Curry, S. S., Foundations of Expression, (Boston: The Expression Company, 1920) p. 79.

not be set up as a separate step in the process. Instead, attention should be directed to the manner of breathing during conversational speech from the very beginning. More and more central breathing should be attempted and used until that method of breathing becomes easy, unconscious, and natural. The following program of exercises is designed for the development of correct breathing habits.

Two general items of direction precede the application of these exercises. First, there is a tendency on the part of the beginner, filled with enthusiasm, to try to accomplish too much in too short a time.

The objectives of speech and voice training cannot be attained by force. Practice with restraint will accomplish the result desired without the strain which overenthusiasm is apt to induce. This is true in any type of skill training. The artist and the athlete both must learn the same rule. The laws of learning have application here as in any other process. Only gradual increase of the demands upon the organ can raise the desired efficiency.⁸

Therefore, when one begins his speech exercises, a short drill period each day will be sufficient. This drill period should be increased gradually. Eventually combining all the exercises of the vocal production mechanism, the duration of

⁸ S. Craig, W. C., and Sokolowsky, R. R., op. cit., p. 86.

thirty minutes or more a day will provide the preacher with opportunity to check and prove his effectual achievement.

Secondly, if weariness or an uneasy and painful sensation of fatigue is experienced by the preacher performing these drills, it is a signal to stop.

Breathing Exercises

1. Lie flat on the back in a relaxed condition and note the activity in the middle portion of the body as you breathe quietly.

- (a) Place a book on your stomach and watch it rise and fall as you inhale and exhale. Get the feel of this method of breathing.
- (b) Place one hand on the chest, and the other on the diaphragm. There should be a slow steady expansion and contraction of the abdomen and no motion under the upper hand.
- (c) Place both hands on the abdomen and have another person press on your hands. Inhale five counts, hold it five counts and exhale counting five. Inhale through the nostrils and exhale through

rounded lips. The important part of this exercise is the steady and even inhaling and exhaling.

2. Stand in an easy position with the back flat against the wall and with the edge of a book pressed against the abdomen. Exhale fully, forcing as much air as possible out of the body. When as much air as possible has been expelled, begin to inhale slowly, pushing the book away from you. Feel the action of the diaphragm pressing out against the book.
3. Assume an easy standing position, but not against the wall. Place the hands on the diaphragm with the finger tips touching at the position where the book was placed previously. Breathe easily and quietly feeling the expansion in front and at the sides. Take care to see that the upper portion of the chest remains passive and relaxed.
4. Repeat Exercise 3, taking an easy breath through the mouth holding it for five or six seconds, then relaxing and exhaling. Note that exhalation is accomplished merely by relaxing. Repeat exercise inhaling through the nostrils; exhaling quietly through the mouth.
5. Stand erect with your hands on your hips. Watch your abdomen while you pant as a dog pants after a long run.

Notice how the abdominal movement governs inspiration and expiration. Try this first at a moderately rapid rate, without much effort. Then try it rapidly, as if at the end of a long run.

6. Stand erect. Inhale by the correct use of the diaphragm, lower ribs and upper chest, until you have a good column of air on which to support tones. Then slowly, smoothly and steadily utter as many letters of the alphabet as you can on one column of air without interrupting that column. See that your abdominal muscles move steadily and smoothly as they pack air under the letters. At no time should the abdomen jerk or waver.
7. Stand erect. Take a deep breath and then expulsively, with moderate energy, say "Ho!" Do this a dozen times. Each time, instead of letting your diaphragm and abdomen in with a sharp jerk under each "Ho," as if the abdomen and diaphragm were pumping up the word with a snap. The object of this exercise is to familiarize yourself with the movement of the diaphragm and abdomen in expulsive and explosive force.
8. Hold comfortably near the mouth a lighted candle and whisper a short sentence into the flame. Now speak the same sentence

into the candle flame. Note the difference in the behaviour of the flame with each sentence. Pronounce all the vowels and all the consonants of the alphabet and note which disturb the flame and which do not. Vowels should not; nor the consonants l, m, n, r, w, and y.

9. Pack your air against your belt and, starting with moderate vocal energy, speak the letters of the alphabet with steadily increasing volume.
10. Stand erect. Fill your lungs and utter the following phrases. Pump the air of your lungs out in a slow, steady, firm stream, by pulling in your abdomen. In each case utter the phrase for a long time and with considerable volume. But in each case utter them with an open and relaxed throat.

Ah-hoy-oy-oy-oy-oy-oy-oy!

Ship! Ah-hoy-oy-oy-oy-oy!

Roll on, thou deep and dark blue ocean, roll.

My life is cold and dark and dreary.

Blow, winds, blow!

Thou, too, sail on, O Ship of State!

11. "Count off" in military fashion, first inhaling slightly before each count, and later taking several counts on each breath. Place one hand over the diaphragm and observe the action of the breathing muscles. Do you feel a definite impulse with each count? Take care that the throat remains passive and relaxed.
12. Pronounce the following words and phrases as commands, warnings and strong statements. Feel as if the tone was being supported from the middle of the body.
- (a) No! Hey! Look out! Get out! Halt! March!
 Forward march!
 Who goes there!
 Left! Right! Left! Right! (Marching)
- (b) You are commanding a group of soldiers:
 Ready! Aim! Fire! (You are right by your men)
 Ready!! Aim!! Fire!! (They are across the street)
 Ready!!! Aim!!! Fire!!! (They are a block away)
13. With proper diaphragmatic action, combine the word "up" with the first ten numerals: "Up-one, up-two, up-three, etc." Repeat this, explosively or expulsively, with a double drive of the abdomen; that is, with an inward stroke

of the abdomen on the word "up" and another on the word
"one."

14. With lungs fully expanded, speak these sentences with the
varying degrees of volume that they call for:

The war must go on.

Our home and native land.

I impeach him!

Break, break, break, on thy cold grey stones,

O sea!

Boomlay, boomlay, boomlay, boom!

CHAPTER III

THE VOICE INSTRUMENT AND PHONATION

Today, as in Christ's day, there is a great need of ministers of the Cross, who can say as did John the Baptist, "I am the voice of One crying in the wilderness."¹

The voice instrument is a present from God. The human voice! Rarely do we stop to think what an important part it plays in the life of a human being. It is the most wonderful instrument ever made, and it is capable of the greatest possibilities. Instruments are grouped into three classes as follows: wind, reed and stringed. The voice instrument has the elements of these three combined.

The voice is a very delicate instrument. This statement cannot be repeated too many times. No one knows the worth of his voice until he has been deprived of it. A few years ago an evangelist, who was holding nightly revival meetings, contracted a very bad cold. He was advised to go home and to go to bed. Devotion to duty caused him to continue his meetings in spite of his laryngitis. Every word was agony. As a result

1. Bible, op. cit., John 1:23.

of his indiscretion, he lost his voice. No medical treatment could repair the damage done to the mucous membrane of his larynx.

Human vocal sounds are the product of a mechanism as surely as are the sounds of a piano or violin. They are the effect of a complex interaction between cartilages and muscles in the chest, throat and mouth. Like the mechanism of a watch, each of the parts must be efficient and all must interplay to act as a single unit. One flaw anywhere in the structure affects the functions of the whole.

The vocal mechanism is, of course, more than a watch. It is subject to the will. It has natural endowments--the physical structure with which we are born. The vibrator or tone producer of the voice is the vocal cords and these vary in length and thickness with the individual. The length cannot be changed, but the thickness can be increased by a process of development of the entire vocal instrument. The pitch of the voice is thus determined and, to some extent, the quality of resonance, depending on the formation of bodily structure. But the larger work of voice-production is done by muscular action and most of this muscular structure is capable of development.

Thus, the voice, like most other muscle-directed divisions of the body, can be strengthened by training. God gave man an individual instrument for speech and song; it is up to man to make the most of it. He cannot, of course, do anything about the parts of the internal machinery bestowed to him, but he can certainly do a lot with the muscular equipment that modifies these untouchable parts. If a person's voice is weak, his range restricted, his tone throaty, or a lack of control evident, there is no reason why he should submit to these limitations. Enrico Caruso once said:

I am told the American people think my vocal ability is kind of a "God given" gift which came to me without effort. This is so very absurd, I can hardly believe that sensible people would give it a moment's credence. The marble of carrara quarries may be beautiful and flawless, but it does not shape itself into a work of art without the hand, the heart, and the intellect of the sculptor. At the age of fifteen I was pronounced a bass. I studied and worked hard for seven years before any mentionable success came. All the time I had one thing on my mind and that was never to let a day pass without seeing some improvement in my voice. The discouragements were frequent and bitter, but I kept on. The great thing is not to stop.²

2. Carroll, op. cit.

The position of the voice instrument shows the wisdom of the Maker. It is placed in the best, the most exalted, part of the body and emanates from the head through the mouth. The instrument is near the seat of intelligence--the brain--so that while listening to the voice and observing the speaker, one can read in the face that which the voice alone cannot reveal of the thoughts of the mind and the motives of the soul. The position of the instrument in the human body is easily located. If one places his fingers on his throat about halfway between his chin and his chest, he will discover the Adam's Apple. This is the box which contains the valve controlling the intake and outgo of air. The wisdom of the Designer of the voice instrument is again shown in the economy of its operation. The same breath that fills the lungs and gives strength and vital force to the body, sweeps over the vocal cords, producing voice in speech and song. This is wonderful economy--the same breath gives life and voice.

It is very difficult to study the voice instrument because of its invisibility. We cannot take the voice out of its case or open to inspect the parts without destroying them. Being located

down the throat, and so deftly hidden that only by means of the laryngoscopy can it be adequately observed. The principles of laryngoscopy are set forth by Craig and Sokolowsky.

It consists of a process wherein the small mirror of the laryngoscope is placed over the tongue, under the uvula and brought into a right angled position to the larynx which lies below. The small mirror which is used for this purpose must be given sufficient light. The light is usually supplied by rays reflected from the head mirror worn by the examiner. When the light is thus provided, the obscure larynx is clearly revealed in accordance with optical laws. Hence, the portion reflected in the upper part of the mirror represents that which in reality lies at the front of the larynx; and that which we see in the lower portion of the mirror reflects that which lies at the rear of the larynx.³

The stream of exhaled air created by the respiration organ proceeds through the trachea to the actual organ of phonation, the larynx. The trachea is an elastic tube inlaid with semi-circular cartilages. These cartilages keep the tube open so that the air can pass through the trachea to the larynx without obstruction or restraint.

The skeletal framework or scaffold of the larynx is composed of four cartilages rather than bones. "It is the gradual

3. Craig and Sokolowsky, op. cit., pp. 40, 41.

hardening or ossification of these cartilages rendering them stiff and inflexible which, more than any other factor, accounts for the progressive change in the quality and pitch of the voice in old age."⁴

The cartilage of the larynx, which is found in the lowest position in that structure, is the cricoid cartilage. It represents a continuation of the trachea and is the base of the larynx. The word "cricoid" comes from the Greek word meaning "ring-shaped." It resembles a signet ring, being wide at the back and narrow in front.

The second of the two larger structures of the larynx is the thyroid cartilage. The term "thyroid" likewise comes from the Greek. It means "shield-shaped." This thyroid cartilage owes its shape to the fusion of two flat plates at the front in such a way that they form a wedgelike structure known as the Adam's Apple. This is the bend as is in the old antique shields which the ancient Greeks used for their protection in hand-to-hand combat. The thyroid cartilage is large, but with a flat surface. The main portion of this cartilage lies in front. This is in contrast to the position of the cricoid cartilage.

4. Anderson, op. cit., p. 51.

The thyroid cartilage is joined to the hyoid bone by means of a pair of upper horns and to the cricoid cartilage by means of a set of lower horns. Of more direct importance to the vocal fold movements involved in phonation, but more difficult to describe, are the two paired arytenoid cartilages, which provide for the posterior attachment of the vocal folds. These cartilages are pyramid-shaped structures with frontal projections to which the folds are attached. The vocal cords themselves extend from the interior corner of the arytenoid cartilage to the thyroid cartilage. The vocal cords are ligaments which are adjoined to two muscles which serve in tensing the vocal cords and in raising the pitch of the voice.

These four cartilages, the vocal cords, and the complete interior of the larynx are completely covered with a mucous membrane. In some regions the mucous membrane forms folds. The largest of these sometimes is called the false vocal cords. Between the true vocal cords and the false vocal cords is a large sac or ventricle. This is important because it contains a number of glands which moisten the vocal cords which lie immediately below them. This moistening is required

for singing and speaking in order that subsequent detrimental effects may not be produced by a drying process.

The epiglottis is the structure which covers the larynx in swallowing in order to prevent the entrance of food particles into the larynx. The usual spluttering and explanation that something has "gone down the Sunday throat" is the failure of the epiglottal coverage.

The space between the vocal cords is called the glottis. In silent breathing the glottis is shaped like an isoscles triangle. In phonation, by contrast, the glottis is closed. The vocal cords, thus, are capable of opening and closing like shutters and of vibrating to produce sound. If one's hands are placed together at the wrists and moved away from each other, forming a V, it will give a rough idea of the way the vocal folds open and close. In ordinary breathing the folds are relaxed and allow the breath to pass through the opening, or glottis, without interference.

The average length of the vocal cords in the adult male is about one inch. The average length of the vocal cords in the adult woman is about three-quarters of an inch.

The vocal folds, or vocal cords, are in reality one pair of the intrinsic muscles of the larynx, the thro-arytenoids. These muscles are attached in front to a point almost directly behind the notch of the thyroid cartilage and at the back to the movable arytenoid cartilages. This explains the triangular shape of the glottis when the vocal folds are open. To call them cords is misleading, for they are not cords or even bands, but rather folds or lips that project from the inner walls of the larynx.

There are many misconceptions of the actual nature of the production of voice in the larynx. Some persons conceive that the production of sound is similar to that produced by a violin string. This is untrue, for the vocal cords do not vibrate themselves as the violin string vibrates. The vocal cords are much too small to produce sound. A violin string only an inch long is not capable of producing audible sound. Neither do the small vocal cords produce the sound in this way. The stream of air progresses from the lungs through the trachea and keeps the vocal cords or folds in vibration. This vibration alternately narrows and opens the glottis. Thereby the steady, continuous air stream coming from the lungs is divided into many rhythmical

puffs. It is these air puffs which produce the sound. A sound is a rhythmical vibratory movement of air molecules. Hence, the vocal cords cause voice, but do not sound themselves.⁵

Thus tone is produced by a vibration or flutter on the edges of the folds as they are drawn together and as breath is forced between them. Purity of tone results from the evenness and regularity of the vibrations produced by the vibrating agent. Thus, any condition which interferes with the free vibration of the vocal folds or allows unused breath to escape between them will add various unpleasant qualities in the form of noise elements to the tone.

The pinched throat results from excessive strain in the throat during phonation. The direct effect of this upon the vocal folds is to cause them to be brought too tightly together. In this position they interfere with each other and rub together as they vibrate during the production of tone. If this condition is allowed to persist in those who use their voices a great deal, permanent damage to the vocal folds may result. Either they may become roughened and inflamed or the constant friction between them may produce nodules or "singers'

5. Craig and Sokolowsky, op. cit., p. 46.

nodes," which are small calluses or corns projecting from the inner edges of the folds. It is obvious that such nodules are impediments to phonation. When they are present, the vocal cords cannot be properly closed. Air escapes above and below the nodules and the patient becomes hoarse. Any of these conditions will result in a chronic huskiness and breathiness of tone. When this misfortune befalls a speaker or singer, it becomes mandatory that he should discontinue his vocal duties until the removal of the nodules. This removal is accomplished, in accordance with the degree of the ailment, by absolute rest over a long period of time, by a change in the manner of speaking, or, in extreme cases, by surgery.

The speaker should always bear in mind that tone production requires but little effort in the throat. The minister will be greatly aided if he thinks of the effort involved in speaking as coming from the middle of the body, the place where the breathing activity is centered.

The common technical faults of the preacher's professional speaking with the vocal instrument proper is too much volume, too high a pitch and glottic shock.

The very nature of the minister's profession demands that the volume of his speaking be increased. A sanctuary demands

an increase of vocal force over that which one would use in ordinary conversation. But herein lies a temptation to which many ministers succumb. The speaker always desires to be heard and in the effort to accomplish this audibility, one may tend to use volume to excess without realizing it. Loud voice production requires stronger vibrations and more effort on the part of the vocal cords. Excessive volume leads to abuse and such continued abuse can overtax the vocal cords and cause a vocal disorder.

There is a temptation to use too high a pitch. The average man is accustomed to speak in the area between a (of the great octave) and e (of the small or middle octave). The normal woman or child is accustomed to speak between a (of the small or middle octave) and e (of the one-lined octave). This latter range is exactly an octave higher in pitch than the former. This does not mean that the speaker must observe the exact limits of this range. There are many times when the speaker will overstep the limit. But it is the continuous excessive violation of the range which is so detrimental to the preacher. There are preachers who speak continually not only a few notes above normal, but who perpetually speak an

octave above the indicated range. A higher pitch requires stronger tension of the laryngeal musculature and increased vocal cord effort. Such habitual use of extremely high pitch ultimately causes overtaxing of the vocal cords and often a voice disorder.

The fault of the glottic shock occurs quite rarely in this country in contrast to its frequent appearance in other lands. It is common in Germany. Glottic shock (glottal catch or glottal stop) is caused by an oversharp attack upon an initial vowel. Its excessive and continuous use gives the entire speech a characteristic harsh quality and it is detrimental to the vocal cords. Closely connected with this fault is the very frequent and forceful clearing of the throat. Throat clearing must be suppressed, for it provides only very transitory and only seeming improvement. Every throat clearing with its glottic shock irritates the vocal cords anew and creates new slime. This, in turn, leads to the temptation to clear the throat again and again. This is a vicious circle. Its only means of cessation is either in the will power to resist the desire, or sometimes relief is brought by the act of swallowing.

Lack of control of the vocal mechanism is usually the reason why many preachers produce tones which are impure and

rough, and why they cannot speak long without becoming hoarse.

Miss Ada B. Carroll had a student who, from forcing the throat muscles, had developed ulcers of the throat. A medical doctor told this preacher that he must stop preaching or he would develop cancer. With no medical aid, but with correct methods of training, his throat was completely healed in one year of voice study under Miss Carroll.

Abuse of the muscles in the neck and jaw result in a harsh and tight voice. If a person relaxes his throat and jaw muscles, he could shout for a long time without becoming hoarse. He could do that by visualizing the action of the muscles that affect the larynx and by keeping these muscles relaxed. There is no excuse for hoarseness. A speaker whose neck muscles are flexible and relaxed, who keeps his throat open, may speak for hours, night after night, under trying conditions, and still have a clear voice.

Exercises for Insuring an Open Throat

A good tone is clear, rich and free; not rough, tight or thin. A speaker achieves purity largely by directing the column

of air with minimum effort and strain of the muscles about his larynx. The following exercises are designed to establish good habits in the use of these muscles.

1. To relax the throat and neck, drop the head forward, chin toward the chest, the muscles of the neck thoroughly relaxed. Gradually lift the head to its original position. Repeat a number of times.
2. Drop the head forward, as before, rotating the head from the shoulders from left to right. Note that when the jaw is fully relaxed, the mouth falls open as the head is rotated backward.
3. Vary the above exercise by keeping the neck relaxed, but rotating the head by moving the shoulders in such a way that the head more or less falls around in a circle.
4. Stand erect and droop the head slightly forward. Relax the muscles of the jaw and of the neck. Then vigorously shake the jaw from right to left, and left to right, until you feel the jaw swinging loosely with relaxed muscles. Let the action come from the neck. This will familiarize you with the feeling one has when the muscles of the jaw have the proper tone for speaking.

5. Maintain the same drooped head and relaxed neck and jaw muscles. Yawn several times. Nothing opens and relaxes the throat more quickly than yawning. One should feel the cool air on the walls of the pharynx. One should become conscious of the rise of the soft palate and the depression of the back of the tongue. Yawn and look in a mirror, and see the rise of the soft palate. This basic position should be assumed as a preliminary step to all the vocal exercises.
6. Maintaining the same attitude, speak these words leisurely and prolong the vowels: "Shoh! Shkah! Gahg! Gawg!"
7. Starting from the yawn position, repeat very lightly ho-ho-ho-ho, holding each vowel two or three seconds. Pay careful attention to the way in which the tone is begun. Avoid breathiness and harshness. Select a pitch that is easy for you.
8. Repeat Exercise 7, using hu instead of ho. Likewise substitute ha and hu-a and ho-a. Beware of excessive breath on the h. Too often an excess of breath is blown out on the h; the voicing is too long delayed and the beginning of the vowel becomes breathy and ragged.

9. Read the following, avoiding noticeable breathiness:
- (a) Peter Piper picked a peck of pickled peppers.
 - (b) Fe, Fi, Fo, Fum!!
10. Stand erect with the jaw slightly drooped and the head slightly pitched forward and downward, in order to maintain relaxed muscles in the neck and jaws and say, a, e, i, o, u. Take a deep breath and utter each vowel steadily, smoothly, purely, through an open throat. Do not strive for volume. Each time you utter a vowel, think of yourself as drawing out from between your lips a long, smooth, soft ribbon of sound.
11. Maintaining similar relaxed conditions in the throat, speak very carefully the following phrases, prolonging the vowel sounds. Avoid extreme artificiality, however; let the reading follow naturally from the meaning.
- (a) How are you?
 - (b) Blow, bugle, blow!
 - (c) We are all well.
 - (d) Roll on, thou deep and dark blue ocean—roll!
 - (e) The yellow half-moon large and low.

CHAPTER IV

RESONANCE

The viewless spirit of a lovely sound,
A living voice, a breathing harmony.
—Byron:¹

Lord Byron's description of the human voice as "a breathing harmony" is both accurate and poetic. Although its tones are received by the ear as concrete sounds produced in melodic succession, science has revealed the fact that

...in its passage through that complicated receiving instrument, each of these tones is resolved into a harmonic chord more or less complete and satisfying according to the number and strength of the partial tones of which it is composed.²

In the preceding chapters, the motor and the vibrator of the voice instrument have been discussed. In great part, resonance determines the final form of any speech sound. As in all other musical instruments, the tones initiated by the vibrators are built up and reinforced by resonators.

1. Jones, D. D., Lyric Diction, (New York: Harper & Brothers, Pub., 1913) p. 137.

2. Loc. cit.

Resonance is the result of freedom and a feeling of balance between the breath, the nerves and the muscles. It cannot be forced; rather it must be coaxed. Too much tightening of the intercostal muscles, a slight stiffening of the tongue, jaw, throat, palate or fauces, and it temporarily vanishes to return when these are removed. "The whole man sings and speaks, body, soul and spirit; and he vibrates (resonates) from the soles of his feet to the top of his head, with every word he speaks and every tone he sings."³

Although the singer does not have any control as to whether he is a tenor or bass, he does have control over the muscles which improve the resonance of his voice. If a violin string be stretched between two posts and then bowed, it will give forth a weak and colorless tone composed of few and weak partials. When, however, the same string is stretched over the bridge of a violin and set into vibration, the body of the instrument (the resonator) adds power to the tone and gives the characteristic violin quality. A piano has a resonating board—you may have heard one whose resonating

³ Dooty, Nicholas, What the Vocal Student Should Know, (Philadelphia: Theo. Presser Co., 1924) p. 26.

board was cracked. Some large auditoriums employ resonating boards above the heads of the speakers.

The word "resonance" has its derivation from the Latin "resonare," "to sound again" or "resound." In the new Webster's Collegiate Dictionary, "resonance" is defined as "a prolongation or increase of sound, due to sympathetic vibration."⁴

In physics, resonance is described as "the condition which exists when the natural frequency of a body in forced vibration agrees with the frequency of the vibratory force which is acting upon it."⁵

The period at which a vibrating body vibrates with the greatest ease is known as its natural period or free period. Once the body is set into vibration, even though the source of energy originally causing it to vibrate be withdrawn, it will continue to vibrate in its natural period for some time—depending upon its mass and other damping factors involved. For example, pluck a violin string, strike a key of the piano, or shout into a canyon.⁶

The exciting cause sets the body into vibration and is called a generator and the body which vibrates in resonance to the generator is a resonator. If a tuning fork be struck, it

4. Webster's Collegiate Dictionary (Springfield, Mass.: G. & C. Merriam Co., 1935), p. 824.

5. O'Niell, James M., Foundations of Speech, (New York: Prentice Hall, Inc., 1942) p. 124.

6. Judson & Weaver, op. cit., p. 89.

will vibrate and will continue to vibrate and for a few seconds produce a weak tone. The listener will be able to hear the tone only if the fork be held close to his ear. If a resonator, tuned to the pitch of the fork, be held near the struck fork so as to resonate the tone, the tone can be heard at some distance.

Judson and Weaver further point out the properties of cavities as resonators as follows:

- (1) The greater the volume of the cavity, the longer the time required for pressure differences to equalize themselves and the greater the mass of the air involved. The larger the cavity, the slower the rate of pulsations or vibrations.
- (2) Other factors being equal, the larger the opening, the more rapid the pulsations or vibrations.
- (3) There is a third factor, namely, the length of the neck of the orifice, which is usually considered in resonance experiments.
- (4) Finally, the surface of the wall of the resonator is important in determining its properties.⁷

With this general information concerning the nature of resonance, the study of the human resonators involved in the production of speech sounds will show the preacher the possi-

⁷. Judson & Weaver, op. cit., p. 91.

bilities of improving the resonance of his voice. Just as a person can manipulate the amount of water in a glass to find the proper resonating chamber for the tuning fork, so he has it within his power to manipulate the resonating chambers of the human voice. In the case of the voice the vibratory force is the product of the vibrating vocal folds, and the most important of the bodies which are forced to vibrate are the masses of air that are enclosed in the respiratory passages, principally the cavities of the larynx, pharynx, mouth, and nose. Some writers hold that there are potential resonators in the tracheo-bronchial tree and laryngeal cavities.⁸ All of the air masses in respiratory passages, both above and below the glottis, act together with the vocal folds in a complex vibratory system.

Because "the present-day knowledge of the physical and physiological phenomena of vocal resonance is incomplete,"⁹ we shall deal only with the primary resonance chambers, namely, the pharyngeal cavity, the oral cavity and the nose.

The pharynx is a relatively large, bag-like structure, the walls of which are muscles covered with mucous membrane.

8. Junson & Weaver, op. cit., p. 98.

9. O'Neill, op. cit., p. 129.

It is located immediately behind and above the larynx. The size of the pharynx is fixed by nature, but the use of it is within human control. Complex muscles operate in such a way as to produce almost any conceivable modification in the size and shape of the pharynx; it can be left wide open at the top and pursed at the bottom, or it can be left relaxed at the bottom and constricted at the top. The modifiability in the shape and size of the pharynx gives it great potentialities as a resonator. One can take a mirror and look into the back of his mouth, depress his tongue, and lift his soft palate. There one will see the extent of this cavity. The upper part of the pharynx, sometimes called the vault or dome, is one of the most important cavities of resonance. A large and open pharynx is necessary to a full, smooth voice. A contraction of the muscles of the pharynx makes a throaty voice. A tight pharynx is tiring to the speaker and the audience. The pharynx opens into the oral cavity and the nasal cavity. The soft palate acts as a valve shunting the vocal vibrations into the mouth and the nose. In saying such a word as "finger" the first part of the word is shunted through the nose and

the latter half into the mouth. A yawn relaxes the soft palate completely. By controlling the soft palate we can control the resonance of the pharynx, the nose and the mouth.

The mouth makes a resonating cavity of infinite possibilities. The roof of the mouth (the hard palate), viewed from below, is a concave, arched surface. By the movements of the jaw and of the tongue, the mouth can be tuned to the various pitches of the voice, changing its size, shape and outward opening. Skill in making these adjustments is of prime importance in producing effective and beautiful voice.

In the front of the mouth are the lips, which can be trained to alter the resonance to any desired degree. The teeth, as hard surfaces, make splendid resonating boards. This is similar to the sounding board on a piano. The tongue is even greater than the lips in its potential power as a modifier of the resonating chamber. The sides of the mouth also serve as adjustable resonators. The back of the mouth is curtailed by the soft palate. The resonating properties of the oral cavity are demonstrated in whistling. During this act, the lips, partially closed by the action,

are non-vibrating. The pitch of the whistle is determined by the resonator. How the mouth modifies sound will be shown more clearly in the exercises at the close of this chapter.

In the nasal cavities there are the nasal fossae as resonators and the nasal sinuses as resonators. The internal nose consists of a large general cavity extending from the floor of the cranium to the roof of the oral cavity. A median wall divides the cavity into two nasal fossae. These reinforce a limited band of frequencies. They are in continuity with the pharynx and when coupled to that resonator, as in the production of the sound (m), definitely affect the characteristic quality of the sound, as may be tested by closing and then opening one nostril while (m) is being voiced. The lack of nasal resonance is noticeable when one has a cold and there is congestion in the nasal passages. The bones and cartilages of the nose are also a part of the sounding-board mechanism of the voice. The nasal cavities give ring to the tone.

That the total volume of all of the nasal sinuses is considerable may be shown by making casts of the cavities. Opening into each of the two nasal chambers through small orifices are the four small, bony cavities. The largest of

these is the cheek bone and is called the maxillary sinus or antrum. Directly back of each nasal passage are two smaller sinuses, the sphenoid and the ethmoid. Directly above the nasal chambers is the frontal sinus. There is considerable doubt as to the possibility of these sinuses functioning as resonators; first, because the opening into them is very small, and second, because each of them is filled with a fine honey-combing of cells. They do serve to make the bones of the face and the nasal passages lighter and hence more vibrantly responsive as a sounding board. Therefore when they become inflamed and filled with mucus, they have the effect of deadening the sounding-board function of the facial bones.

There are many conditions besides sinusitis which operate to obstruct the nasal passageway, producing more or less distortion of the vowel sounds and a reduction of the normal resonance on the nasal consonants (m), (n), and (ng). One of the most common causes of this cold-in-the-head speech is the enlargement of the adenoids. A broken or deviated septum, enlarged turbinates, nasal polypi and other growths in the nose, and irritations and swelling of the tissues resulting from "hay fever" or colds are also prominent among the causes of negative nasality.

These conditions are to be treated through medication and surgery, after which vocal training is usually necessary for the preacher to adjust his voice to a somewhat altered resonance mechanism. Such training will be directed mainly toward the development of adequate nasal resonance on the nasal consonants, the elimination of leakage through the nasal passages on the non-nasal consonants and the establishment of a proper balance between nasal and oral resonance on the vowel sounds. Thus, the speaker will gain control over the velum and train the ear to identify both the desirable qualities in the voice that are to be developed and the undesirable ones that are to be avoided.

Nasality is a common handicap to proper speaking. Nasality, as the word is commonly used, denotes a departure from normal nasal resonance in the direction of either too much or too little. Hence, it follows that there are two kinds of nasality, a positive nasality (too much nasal resonance on non-nasal sounds) and a negative nasality (too little resonance). The speech of the positive type is characterized by a sharp, "twangy" quality on the vowel sounds; the negative nasality is

associated with a lack of resonance on the nasal consonants and a stuffiness or dullness of the vowel tones. This type has been called "adenoid speech."

There is a physical basis underlying nasality. The relationship between the nasal cavities and the mouth cavity is governed by the movement of the velum, or soft palate, which determines the size of the passageway communicating between them. When the velum is elevated, i. e., pressed back against the wall of the pharynx, the passageway is closed, and the nasal and oral cavities are separate and distinct. But when the velum is relaxed and open, tone is allowed to pass up into the nasal chambers. Establishing control of the soft palate will eliminate a great deal of nasality.

The nasal cavities give ring to the tone. The speaker who will run through a set of vocal exercises with n, m, or ng before he speaks will be pleasantly surprised to find how brilliant his tones become. With very little attention, it is possible to improve greatly the nasal resonance of any voice.

The term "tone placement" can be found in virtually all of the literature that has ever been written on the subject of voice training for speech or for song. "Modern research has shown that the term, as it is most commonly used, is almost wholly figurative and psychological, having very little basis in scientific fact."¹⁰ Despite the absence of scientific confirmation, there is great value in the use of the term purely as a figurative concept to secure various desirable effects in tone production. The Italian method of this precept is set forth by Dora Jones as follows:

If, while directing part of the vibrations of the fundamental tone into the resonators of the head and face-mask to produce the resonant tone, the vibrations of the vowel be kept in the front part of the mouth by correct positions and movements of the organs of articulation, especially the tongue, the result will be a perfectly forward focus or "placement" of all the vibrations contained in the composite vocal note.¹¹

As a demonstration of tone placement, try the following experiment: Pronounce the vowel (a) several times in such a way that it appears to be made far back in the throat. Note

¹⁰. Anderson, op. cit., p. 31.

¹¹. Jones, Dora Dady, Lyric Diction, (New York: Harper & Brothers, Publisher, 1913) pp. 186, 187.

the muffled, "dark" quality of the tone. Then think of placing the (a) in the front of the mouth, against the teeth, so that the manner of its production suggests the "feel" of the vowel (i). If the experiment was successful, the quality should have changed to a more vibrant, brilliant tone. Thus "frontal placement" may be employed to concentrate particular attention on the frontal resonators.

In summary, the resonators of the human body which have been described in this chapter have one of two effects on sounds generated in the air tract: (1) They may serve to reinforce or accentuate certain frequencies or (2) they may tend to damp out, absorb, or destroy certain frequencies. In Voice Science resonance is summed up well when the authors say:

If we force a complex sound through a cavity lined with hard surfaces it will not, after its passage through the cavity, be the same as if we had forced it through a cavity lined with soft surfaces. Hard surfaces are friendly to high-frequency partials; soft surfaces are less friendly to high frequencies. When a number of resonators are involved, it is difficult to determine just how many possible combinations of effects may result--the more so, when we consider that certain of the resonators are under-going momentary, fluctuating changes in their

various aperture and cubic dimensions, in their surface characteristics, and in their multiple coupling relations one to another. Add to this, also, the fact that the resonators may respond with sympathetic as well as forced vibrations and it is apparent that the possibility of variations and modifications of speech sounds must be infinite.¹²

A speaker may improve his resonance by opening all his resonating cavities to their maximum. Certainly a speaker can gain the "feel" of resonance and the ability to resonate his own tones through the use of exercises that put pressure upon him to use the resonating organs.

Exercises for Resonating the Tone

These exercises are designed to acquaint the ear with resonance. They put pressure on the individual to use his resonators. The vibrant tones should be exaggerated, prolonged and reverberated until one gets the "feel" of resonance in his head.

1. Stand erect, take a deep breath, while you hum, slowly and steadily expel the air through the nasal cavities. That is, keep the lips closed while you sound the sustained letter "m-m-m-m-m." Let the jaw droop somewhat toward the chest,

¹². Judson and Weaver, op. cit., p. 115.

and pitch the head slightly forward. With the head in this position, think of the nose and its cavities, and drive the humming sound through the chambers of the nose. Do this many times on a long sustained breath, not too loudly. You should hear and feel the vibration.

2. Repeat the exercise. This time start humming softly and increase the volume steadily.
3. Stand erect, draw a deep breath, and speak the following words. Sound them on one breath, at one pitch; stress the vibrant tones with a vigorous, martial beat, a monotonous up and down chant, as of a marching army. Repeat many times aloud.

Guns and drums, guns and drums.

Guns and drums, drums and guns.

4. Read the following, sustaining the ng for increased nasal resonance:

(a) Sing-sing-sing-sing-sing.

(b) Dong-dong-dong-dong-dong.

(c) Humming-humming-humming.

(d) Running; coming; going; ting-a-ling; ding-dong.

(e) Ring and swing (repeat, singing on a monotone).

(f) On wings of song.

5. Insert a one-half inch cardboard prop between the teeth. Raise the blade of the tongue till the tip touches the teeth ridge and blocks the passage of breath through the mouth. (The velum is lowered to permit the sound-waves to pass through the nasal cavity.) Sound n, n, n.
6. Same position sound nooo, noh, naw, nah, ner, nay, nee.
7. Same position add a final n. nooon, nohn, nawn, nahn, nern, nayn, neen.
8. To test whether you are entirely free from the nasal or catarrhal tone, read the following lines. Keep the mouth and nostrils open and then close the nostrils and reread the lines. If you can read them without nasal voice when the nostrils are closed, you are entirely free from the nasal tone:

Our hearts, our hopes, are all with thee;
 Our hearts, our hopes, our prayers, our tears,
 Our faith victorious o'er our fears,
 Are all with Thee, are all with Thee.
 ---Longfellow

9. In reading the following, distinguish carefully between the nasal and the oral sounds. Give full nasal resonance to m, n, and ng; careful lip rounding and oral resonance to all of the vowel sounds.

(a) Alone, alone, all, all alone,
Alone on a wide, wide sea.
----Coleridge

(b) All the long night, all the long day,
The big bronze bells were ringing.

(c) God of our fathers, known of old.

10. Read aloud these passages¹³ with a will to direct the tone into the chief resonators. Stress the vibrant quality in each word.

(a) The Highwayman

The wind was a torrent of darkness among the gusty
trees,
The moon was a ghostly galleon tossed upon cloudy
seas,
The road was a ribbon of moonlight over the purple
moor,
And the highwayman came riding--riding--riding--
The highwayman came riding, up to the old inn-door.
----Alfred Noyes

(b)
Gold, gold, gold, gold!
Bright and yellow, hard and cold,
Molten, graven, hammered, rolled,

¹³. Foster and Sarrett, op. cit., pp. 209, 210.

Heavy to get, and light to hold,
 Hoarded, bartered, bought, and sold,
 Stolen, borrowed, squandered, doled,
 Spurned by the young, and hugged by the old,
 To the very verge of the churchyard mould.

---Thomas Hood

(c)

The Loon

A lonely lake, a lonely shore,
 A lone pine leaning on the moon;
 All night the water-beating wings
 Of a solitary loon.

With mournful wail from dusk to dawn
 He gibbered at the taunting stars--
 A hermit soul gone raving mad,
 And beating at his bars.

---Lew Sarett

CHAPTER V

ARTICULATION

Of the Levites who read the Scriptures to the people in the days of Ezra, it is said, "They read in the book in the law of God distinctly and gave the sense, and caused them to understand the reading."¹ By diligent effort all may acquire the power to read intelligibly, and to speak in full, clear, round tone in a distinct and impressive manner. By doing this the minister may greatly increase his efficiency as a servant of Christ Jesus. The ability to speak plainly and distinctly, in full round tones with clear articulation, is invaluable in any line of work but it is indispensable to those who enter God's work as ministers. God is dishonored by the imperfect utterance of the one who, by painstaking effort, could become an acceptable mouth-piece. The voices of the servants of Christ should be so trained that instead of crowding words together in a thick, indistinct way, the articulation should

1. Bible, op. cit., Neh. 8:8.

be clear, forcible, and edifying. By earnest prayer and diligent effort the preacher may obtain a fitness for speaking. "Let the Holy Spirit mould and fashion your speech, cleansing it from all dross."²

And so we come to the final step of the vocal mechanism, namely the organs of articulation. The following interesting testimony will portray the practical value of the principle upon which this thesis is based, that each part of the vocal mechanism is harmoniously vital to tone production. An interviewer of Miss Helen Keller writes:

When I spoke, she placed her first finger lightly against my lips, her second finger against the side of my nostril and her thumb against my throat just above the Adam's Apple.³

This position of the fingers enabled Miss Keller to take into her grasp the vibrations of "the three fold cord of the voice."⁴ Contact of the thumb with the throat conveyed to her the vibrations of the tone in the larynx; through the finger against the nostril she received the pulsations of the resonant

2. Carroll, *op. cit.*

3. Jones, *op. cit.*, p. viii.

4. *Ibid.*, p. viv.

tone in the face-mask; and through the finger resting on the lips, she felt the movements of the organs of articulation.

Articulation refers to the use of the lips, teeth, tongue, palate, velum (soft palate) and other muscles and structures in interrupting and modifying vocal sounds to produce the various voiced and voiceless sounds of speech. It is the way in which the speech organs fit and move together to form the sequence of sounds which constitutes speech. Broadly used, this term includes the shaping of the resonators for the vowels and diphthongs but customarily, it refers principally to the production of consonants. Clear-cut, finished speech is the product of shaping vowel tones with good resonance and of pronouncing the consonants carefully. The care and exactness with which a person resonates and articulates various speech sounds and the ease and the precision with which he uses the speech organs to change from one sound to another determines distinctness in articulation. To correct the fault of mumbling and indistinct speech, one must either move the lips, tongue, velum and jaw more rapidly and precisely, or one must slow down the tempo of speaking to a pace that will allow a more careful

formation of the speech sounds. Exercises should be undertaken to develop flexibility of the articulators and a relaxed, co-ordinated control over them.

One of the first steps in the achievement of effective, forcible speech has been taken when an individual becomes aware of excellent speaking. One easily falls into a way of talking which, though it may be careless or ineffective, appears perfectly satisfactory to him until in some way its shortcomings are brought to his attention. An excellent way to hear one's own defects is to speak over a mirrorphone or to make a recording. Radio speaking amplifies defects. Dr. Waldo Abbot, director of broadcasting at the University of Michigan and educational director of Station WJR, says,

The criticism frequently given in auditions is that a voice is thin and nasal, that it has no depth. Such speakers are not originating their speech at the diaphragm. A listener can almost "see" the generation of the speech as he listens to the loud-speaker. The flexible lips, jaw and tongue are to be used to form the sound, but it must float up from the diaphragm.

When the sound arrives at the mouth, the speaker should use his articulation organs; otherwise the criticism will be that he is lip lazy, that he has a tight jaw, or that

his articulation is blurred. If the throat feels tight, open the mouth as wide as possible without stretching and attempt to yawn. There is no better throat relaxation....The location of the formation of the letters can best be determined by "feeling" the sounds in the mouth. Pucker the lips for sounds that come from the back of the mouth like those in "go," "put," "rule," "hole," etc. Don't be afraid to make faces before the microphone--television is not yet here. Certain sounds require jaw action. There is a tendency on the part of the beginner before the mike to tighten his jaws, with the result that there is no richness in his articulation. Before going on the air loosen up your face. Waggle the jaw up and down repeatedly....

The importance of a competent teacher to check on results and quality cannot be overestimated. No person is competent to correct his own vocal faults. Even great singers take lessons occasionally.⁵

The one way for a preacher to get a convincing criticism of his voice is for him to have an experienced teacher of speech analyze a recording of his speech. A preacher is inclined to be skeptical of criticisms of his faults which are not obvious to him. A recording or the mirrorphone will accurately deliver to his ear matter of articulation, enunciation,

5. Abbot, Waldo, Handbook of Broadcasting, (New York: McGraw-Hill Book Company, 1941) pp. 46,47.

resonance and proper breathing. Thus, he hears for himself his imperfect speech and becomes aware of his faults in speech.

Even though it is not easy to change long established speech habits, because the departure from style of speaking is likely to appear strange and unnatural to the preacher at first, he must recognize this feeling and discount it until the new correct way of speaking has become a natural part of him. He must exaggerate, even at the expense of feeling as if he were producing a series of facial contortions, when even he attempts to speak distinctly. Undoubtedly to others he will appear perfectly natural.

Although faulty articulation may take any form, it is usually found to result from general sluggishness of speech organs, producing mumbling, careless speech; or from a rapid, jerky, broken rhythm of speaking in which there is only a few syllables pronounced with any degree of clarity, the unstressed sounds being badly muffled or omitted altogether.

"An old French proverb says, 'Every time a sheep bleats, it loses a mouthful of hay.' In terms of the voice this might

be paraphrased: 'Every time a singer opens wide his jaws, he loses a mouthful of words.'⁶ Harry Plunkett Greene contrasts the articulation of the Americans and French as follows:

Watch a Frenchman sing, and you will notice that he articulates with great mobility of lips and the tip of his tongue, and with a minimum movement of his jaw. Yet his is a language of vowels. We, on the other hand, and the Germans, move our jaws all over the shop, and (we especially) make practically no adequate use of our lips--yet our languages are mainly consonantal.⁷

Donald Micholson adds this comment:

Loudness of sound depends on increased vibration, not on flaring of the opening through which the sounds go into the air. The louder tones of an organ pipe are made by lengthening the pipe, or its equivalent, not by flaring its open end. To obtain the perfect tone from an organ pipe, the opening emitting the sound waves must be in perfect proportion to the length of the pipe so the nodes and loops are in definite places. The loop is at its maximum just outside the opening of the pipe. If the length of the organ pipe or its opening is varied in size from this proportion, a muffled or false sound will result.⁸

⁶ Harper, Ralph M., The Voice Governor, (Boston: E. C. Schirmer Music Co., 1940) p. 21.

⁷ Greene, Harry Plunkett, Interpretations of Song, (New York: Macmillan Co.) p. 10.

⁸ Harper, op. cit., p. 21.

The jaw, on the other hand, must not be held tightly. A locked jaw interferes with the speech equally as much as a too wide jaw. The rigid jaw, whether wide open or closed, indicates strain inside the mouth. (Exercises to eliminate this strain will be presented at the close of this chapter.) The tight jaw interferes with the speech "megaphone," of which the mouth opening is a part, contributing to nasality and flatness of tone and seriously impairing the quality of all vowel sounds. No individual can talk between closed teeth and hope to have clear diction or a full, resonant voice.

Another cause for sluggish speech is immobile, flaccid lips. The lips are among the most important speech organs, not only in shaping the resonators of the mouth in the formation of the vowels, but also in the production of the labial consonants p, b, m, w, f, and v. These sounds, as well as those vowel sounds which depend upon lip rounding for their quality, all suffer a serious loss of quality and distinctness when lip activity is deficient.

The tongue, another organ of articulation, is without doubt the most important single organ of articulation, since

in normal speech a majority of the sounds including both vowels and consonants are in some manner dependent upon its function. Vowels will lose their characteristic quality, and such consonants as t, d, l, r, and g will become blurred and indistinct if the tongue fails to work correctly. If the tip of the tongue feels clumsy, the possibility of achieving a lightness of action may be discovered through simple exercise. Weeks of practice may be needed to correct thick and heavy movements, but one may be encouraged by a discovery that his diction is at its best only when it is "trippingly on the tongue." Shakespeare accurately describes the result of a flexible tip action when he says, through Hamlet: "Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue; but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines."⁹

An inactive velum, which is allowed to hang in a passive, relaxed position, fails in its function of closing off the nasal chambers from the throat and mouth. The result is a distinct nasalization of the vowels and all other oral sounds. Many of the consonants which depend for their production upon

9. Carroll, op. cit.

an accumulation of air pressure within the mouth, as p, t, and g, may be emitted as faint puffs of air through the nose.

The important factor in clear articulation is to have the sound come from the front of the mouth. No Americans are inclined to force our speaking voices and to make the throat do the work of the lips and tongue. Green says:

Three quarters of one's diction is done by the rapid movement of the tip of the tongue over a ridiculously small space on, or between, or at the back of the two front lower and upper teeth.¹⁰

The accurate description of the movements of the articulators in producing all of the sounds of speech will not be considered in this thesis. However, the following exercises, if practiced conscientiously, will help a speaker develop freedom of movement necessary to clear, distinct articulation in speaking.

Exercises for Flexibility and

Control of the Articulators

In the formation of many sounds there is involved a movement of the tip of the tongue, the lips and the teeth, as

10. Harper, op. cit., p. 25.

in sounding the letters t, d, s, l, and g. These sounds call for sharp contact between the organs involved, a strong drive of the tongue to the roof of the mouth. The sounds in m, p, w, f, v, and u required the firm or flexible movement of the lips. It is also important for the speaker to open his mouth. If he uses narrow tense lips, with teeth closed, he cannot articulate well.

The following exercises help to set up good vocal habits, and to develop more active tongue, lips and jaws, and strength and flexibility of muscle movements. Exaggerate the sounds while you are practicing. Overdo them in privacy and speak out all the words set out in these exercises explosively. Devote a few minutes every day to these exercises.

Exercises for the Tongue:

1. Try lapping like a cat; run the tongue in and out as rapidly as possible.
2. Try to touch the chin with the tongue by extending the tongue as far as possible.
3. Try to touch the tip of the nose with the end of the tongue.
4. Move the tongue rapidly from side to side after extending it.

5. Can you touch your soft palate with your tongue? Explore the roof of the mouth with the tip of the tongue as far back as possible, beginning on the upper gum ridge. Can you touch your soft palate?
6. Repeat rapidly but clearly li, li, li, and then la, la, la.
7. Repeat ti-li several times.
8. Repeat the above exercises using li-ri. Repeat the word "giggle" rapidly seven or eight times.
9. With an easy motion of the tongue, repeat the following syllables, allowing no "breath" in the tone between them:
 - (a) Ia (ja) ya-ya-ya-ya-ya-ya-ya.
 - (b) Yaw, yaw, yaw, yaw, yaw.
 - (c) Yo-yo-yo-yo-yo.
 - (d) You-you-you.
10. Practice the locomotive yell, using only the tongue and keeping the jaw and lips motionless. Begin slowly, gradually increasing the tempo: rah, rah, rah, rah, etc.
11. Pronounce the following sentences carefully, paying special attention to the action of the tongue:
 - (a) Truly rural.
 - (b) The rat ran over the roof of the house.

(c) *Lovely lilies grew along the lake.*

(d) Alone, alone, all, all alone.

12. For the tongue and jaw, utter the following syllables explosively and exaggerate the tongue movement and jaw movement:

(a) Dah-dah-dah-dah!

(b) Gah-gah-gah-gah!

(c) Jah-jah-jah-jah!

(d) Kah-kah-kah-kah!

(e) Lah-lah-lah-lah!

(f) Nah-nah-nah-nah!

(g) Qwah-qwah-qwah!

(h) Thah-thah-thah!

13. Utter the following lines with full and distinct articulation:

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines."

Exercises for the Lips:

1. Repeat rapidly: me-me-me-me.

2. Repeat rapidly: wi-mi-so and me.
3. For the stiff upper lip, repeat many times, explosively: pit-pat-pit-pat-pit-pat. By using the muscles of your upper lip with great effort, this will make the lip more flexible in its movements.
4. Exaggerate the lip movement in pronouncing the following exercises and sentences:
 - (a) Wi-wo-wi-wu.
 - (b) Pri-pre-prai-pro-pru.
 - (c) Peter Piper picked a peck of pickled peppers.
 - (d) He went away for a while.
 - (e) He will wait for Will.
 - (f) The wire was wound round the wheel.
 - (g) Bubble, bubble boiled the pot.

Exercises for the Jaw:

1. Drop the jaw lazily and allow the mouth to fall open.
2. Open the relaxed jaw and with the hand move from side to side.
3. Move the jaw around in a circle.
4. Pronounce "ouch." Open the mouth wide. Repeat.
5. Repeat "gobble" rapidly, opening the mouth wide on the o.
6. Utter these sounds with a broad movement of the jaws. Exag-

gerate and prolong the vowels. Wee-eee-eee-ee! Why-y-y-y-y!

Wo-o-o-o-o-o! Wah-wah-wah-wah!

General Exercises for Articulation:

1. Limpid brooklets laughing gaily leap along like liquid light.
2. Mother mine, a-thwart these paths the thickets thrust their thorny thongs.
3. Flutter, flutter fairy firefly, flit from forest of fine fire.
4. On this exercise, correct breathing, phonation and resonance as well as articulation must be employed. Try to read the entire poem on one sustained breath.

The Cataract of Lodore¹¹
---Southey

The cataract strong then plunges along
stricking and raging as if a war raging
and rising and leaping, sinking and
creeping, swelling and weeping, showering
and speeding, flying and flinging, rithing
and ringing, eddying and whisking, spout-
ing, frisking, turning and twisting around
and around with endless rebound; smiting
and fighting, a right to delight in;
confounding, astounding, dizzying, and
deafening the ear with its sound. Collect-
ing, projecting, receding and speeding,
shocking and rocking, and darting and
parting, and threading and spreading, and

¹¹. Carroll, *op. cit.*

whizzing and hissing, and dripping
 and skipping, and hitting and splitting,
 and shining and turning, and rattling
 and battling and shaking and quaking,
 and pouring and roaring, and waving
 and raving, and tossing and crossing,
 and flowing and going, and running and
 stunning, and foaming and roaming, and
 dinnning and spinning, and dropping and
 hopping, and working and jerking, and
 guggling and struggling, and heaving and
 cleaving, and moaning and groaning, and
 glittering and flittering, and gathering
 and feathering, and whitening and
 brightening, and quivering and shivering,
 and hurrying and skurring, and thunder-
 ing and floundering, dividing and gliding
 and sliding, and falling and brawling and
 sprawling. Driving and riving and striv-
 ing and sprinkling and twining and
 wrinkling and sounding and bounding and
 rounding. Bubbling and troubling and
 doubling. Grumbling and rumbling and
 tumbling. Clattering and battering and
 shattering, retreating and beating and
 meeting and sheeting. Delaying and
 straying and playing and spraying.
 Advancing and prancing and glancing
 and dancing. Recoiling and tumbling
 and toiling and boiling. Rustling and
 flushing and brushing and gushing. Flap-
 ping and rapping and clapping and slap-
 ping. Curling and whirling and purling
 and twirling. Thumping and plumping and
 bumping and jumping. Dashing and flash-
 ing and splashing and clashing. And so
 never ending but always descending, sounds
 and motions forever and ever are blending.
 All over at once and all over with mighty
 uproar. And this is the way the waters
 come down at Lodore.

CHAPTER VI

DELIVERY OF THE SERMON

"Pray, Practice and Preach."¹ The correct use of the vocal instrument is the basis of all delivery. "For an effective and admirable delivery," says Cicero, "the voice, beyond doubt, holds the highest place."² The preacher ought thus to keep his tools in good order as workmen approved unto God who needeth not to be ashamed.

All previous technical training helps or hinders, but "the proof of the pudding is in the eating." In the delivery of the sermon, the nourishment which the minister has brought for the hungry congregation is either eaten or left on the plate useless and repellent.³ The preacher must take heed, therefore, how he delivers the Word of Life. Delivery is the liberation of thought and emotion. A true study of delivery is the means of discovering one's hidden power. One's faculties and powers are hemmed in and constricted if his delivery is poor.

1. Carroll, op. cit.

2. Broadus, John A., A Treatise on the Preparation and Delivery of Sermons, (New York: A. C. Armstrong & Son, 1888) p. 407.

Brown, Charles R., The Art of Preaching, (New York: World Book Co., 1941) p. 155.

The Saviour's voice and manner of delivery was as music to the ears of those who had been accustomed to the monotonous, spiritless preaching of the Scribes and Pharisees. He spoke slowly, impressively, with simplicity and with authority. Likewise, the followers of Christ should be so trained that their delivery will not return God's word unto Him void, but that it will accomplish much for God's Kingdom.

The meaning of the word "delivery" is to transfer that which is to be delivered into the possession of the persons for whom it is intended. There would be no delivery if the grocery boy threw the groceries into a back alley. Merely getting them out of his hands is not delivering them. Many sermons and messages are never delivered. The minister gets his words out; he gets the sermon off his mind; but he does not lodge it in the minds and hearts of the people to whom it is addressed. He has not delivered the real content of the sermon. In many cases there is only a partial delivery of the message.⁴ Delivery is an intricate and a difficult process. How great is the preacher's responsibility as a messenger of God!

4. Brown, Charles R., op. cit., p. 155.

The minister must live his truth before he gives it. Delivery requires the command over thinking, the coordination of the conscious and the unconscious, and the control of the voluntary and spontaneous activities of the voice and body.

A real sermon passes through every part of the man who delivers it. Brain builds its skeleton of thought, passion covers it with warm flesh and blood, experience clothes it in everyday garments, imagination makes it live, body keeps its feet on the ground, originality gives it its own gait, common-sense removes its artificiality, revision straightens its tie. But in delivery it leaves the organism which gave it birth, and begins to have a life of its own, does better things than had been planned, astonishes its parent till he stands in spirit like the hen watching the duck she has hatched out, upon the water she herself would not dare to enter.⁵

As the self is forgotten and the congregation responds, a sense of indwelling power and direction makes a message real and living. No true sermon can be completely printed; delivery is an essential part of a sermon. Whitefield was perhaps the most effective preacher who ever used the English tongue; but his sermons are almost unreadable. Words are but imperfect and one-sided symbols of truth; the living action, the throb of the

5. Park, John Edgar, The Miracle of Preaching, (New York: The Macmillan Co., 1936) p. 141.

soul's life, which are revealed through the modulations of action and tone, can never be recorded.

It is of great importance to the man whose energies through life are devoted to preaching, that he study and speak in the most effective way. There are four major methods of presentation: the read sermon, the memorized sermon, the impromptu sermon, and the extemporaneous sermon.

In the "read sermon" the minister writes his message in full, brings the manuscript to the pulpit and reads it to the congregation.

This style of delivery is peculiar to the modern pulpit and lecture room. It was unknown among ancient orators, it was never commended by any celebrated rhetorician, or officially by any Christian denomination, council, presbytery, association, convention or conference. Nevertheless, during the last two centuries it has been extensively adopted in England and the United States of America, the only two countries where it is known or practiced to any considerable extent.⁶

There are many advantages and disadvantages to this method. The preacher is assured of precision and clarity of language. There has been ample time for preparation, revision and careful

⁶ Kidder, Daniel P., A Treatise on Homiletics, (New York: Eaton and Mains, 1864) p. 310.

appraisal. There is exactness and order in the thought. The vocabulary can be carefully selected and polished. This method eliminates all the hazards of memory or groping for words. The preacher can be assured of the exact time of his message. He will not ramble and digress. The sermon can be filed away in its entirety and preserved for future reference. It is a convenient method, but rarely acceptable. As a rule a speaker who reads from a manuscript is extremely indirect and his eyes lose contact with the audience. His whole attitude is not communicative. The preacher's face is turned toward the page and he does not look into the eyes of his audience. Congregations like to be "talked to" directly. Notice how attention revives when a man, who is reading his sermon, abandons his manuscript, looks at the audience, and makes a remark in conversational manner. Even the radio commentator who must conform to a script makes every effort to make his speech sound as if it were not being read. Reading carries its own special melody, and there are few who can successfully evade it. There have been a few who have so skilled themselves in the art of reading that the printed page is not perceptible to the audience, but very few have attained this art. "Spurgeon

speaks very strongly in the preface to his first book, of the drudgery and difficulty of composition, as compared with the ease and rapture of free speech."⁷

The second method is the "memorized sermon." In this form, the preacher writes out his message in entirety, polishes it, and commits it to memory. When a sermon is perfectly committed to memory, the speaker can come before his audience with the advantage of knowing precisely what he is to say, and is prepared to give himself wholly to the task of delivery. This method is an excellent mental exercise which increases with practice. It has the advantages inherent in the first method mentioned. The language is precise and vivid. On the other hand, memorizing is difficult for most men. Except in cases of extraordinary memory, it requires nearly double time for preparation, and consequently is a tax upon the time of any one who preaches often and with suitable variety. The hours required for memorization are difficult to find in the pastor's busy schedule. Furthermore, when a man stands before others to deliver a memorized speech, unless he has spent many hours

7. Broadus, John A., op. cit., p. 407.

in the preparation for the delivery of that message, the speech is either lifeless or overdramatic. If lifeless, it is because his thought is being occupied by recalling each paragraph. If overdramatic, it is punctuated with inflections and gestures that had motivation in the quiet of the study, but appear stilted before a congregation. Even able speakers find it difficult to disguise the effect if they write out their speeches and commit them to memory. There is no opportunity for adaptation; the memorized sermon is rigid and inflexible; and it is not sufficiently elastic. This method is almost certain to destroy spontaneity and the sense of genuine communication. Effective speaking is communicative; and great art in preaching is disarming in its seeming spontaneity, its lack of obviously self-conscious effort. Memorized speeches, with rare exceptions, are anything but that. They convey the impression that the reciter is releasing pretty words, well-constructed sentences and artful climaxes; in short, that he is putting on a fine exhibition. The congregation accordingly sits back and objectively observes the performance.

We move now from the extreme of laborious preparation to no preparation at all—the impromptu method of preaching. The preacher plans very little for his address but rather depends entirely upon the inspiration of the moment. Perhaps the preacher who continually uses this method believes that these words in the Bible were meant for him: "Take no thought how or what ye shall speak, for it shall be given you in that same hour what ye shall speak."⁸ For any but the most experienced and most gifted speakers, this method is hazardous. One author says, "The impromptu method is so dishonest and unethical for the sermon that it does not need amplification here. It obviously results in 'heat without light.'"⁹ Impromptu speakers constantly fall back upon thoughts and phrases which they have used before. They have spent their lives, so to speak, in preparing to deliver an unprepared speech. For preachers who lack such experience the impromptu method is fatal. They "hem and haw," stutter and grope around for elusive ideas. With the exception of emergencies, a messenger of God should never resort to this impromptu method.

8. Bible, op. cit., Matt. 10:19.

9. Craig and Sokolowsky, op. cit., p. 117.

As a rule, the fourth method, the "extemporaneous sermon" is the most effective. The process ¹⁰ of extemporaneous delivery is set forth by Craig and Sokolowsky as follows:

1. The occasion is thoroughly studied.
2. The explicit purpose of the sermon is defined.
3. A text is selected.
4. A complete outline is prepared.
5. The sermon is written out in full.
6. The sermon is read aloud and studied silently to test its logic, coherence, and style.
7. The sermon is reduced to a catch-word outline.
8. The written sermon is then cast aside for the remainder of the preparation period.
9. The sermon is practiced orally. Some have found it helpful to practice before a full-length mirror. Others have practiced in the pulpit before empty pews. The catch-word outline may remain face down during the final practice periods; but it may be in full view of the

10. Craig and Sokolowsky, op. cit., p. 117.

preacher during the actual delivery of the sermon.

He will need rarely to refer to it.

The objections urged against extemporaneous delivery are chiefly based upon its abuses, or upon inadequate preparation for its success. In this form the language may not be as polished as it could have been in the method of memorization or in the method of reading. Speaking extemporaneously tends to repetition, looseness of construction, and a temptation to rambling which may jeopardize the length and clarity of the message. A ready utterance of words is apt to be substituted for solid and profound thought. There is little danger of forgetting, but some danger of carelessness. Against all of these the minister must exercise mental discipline through concentration in practice. There are many advantages in extemporaneous delivery. In this form of presentation, the preacher can be direct and avoid the mechanical dryness of recitation and the dullness of reading. He arouses in the highest degree the interested sympathy of the hearer. Extemporaneous speaking forces the speaker to think on his feet rapidly and consistently; it encourages quick judgment, and strengthens a man's mind as a tool under his control. This procedure requires work, concentration, and preparation; and it is not a

lazy way. There is an elasticity in this mode which admits the inspired thought of the moment; and thus, enables the preacher to take advantage of the impressions of the hour. A man has to live through a sermon when it is delivered extemporaneously. It is not the rattling of a skeleton. It is a difficult method, for it requires time, brain, and energy, but it is the most effective because it most nearly approaches the direct conversational manner of speech.

Let us now consider the manner of delivery. Effective preaching is based on the best characteristics of good conversation: its will to communicate, its effortlessness, its freedom from affectation, its comparative simplicity, its directness, its spontaneity. There are, of course, some obvious differences between preaching and conversation. There is the assumption of leadership by the preacher; there is the longer interval of speech; there is the important consideration of organisation of thought; and there is the adaptation of the volume adjustment to the occasion and size of the sanctuary.

The great parliamentary speakers in England—Herbert H. Asquith, Arthur J. Balfour, David Lloyd George—speak habitually in a quiet conversational tone. The greatest English actors are

as a rule much less stagey and are more simple in their manner than are many of our American actors. When Wendell Phillips was delivering those speeches on the abolition of slavery which aroused the passions of the people to the point where they sometimes answered back with bad eggs and brick-bats, he did it in a quiet, well modulated tone of voice. There need be nothing tame or spiritless about this method of delivery--the highest art is to be found ever in the right use of that which is simple and natural.¹¹

A preacher should watch his congregations for signs of communication. To deliver anything, there must be a bearer and a recipient. There must be acceptance on the part of the audience before it can be said that a speech is delivered. The alert minister is on the watch for every sign which the audience gives him that it is taking part in the conversation. If yawns are stifled, if there is fidgeting, if couples start conversing, if members of the congregation start dozing, he can be assured that he is not conversing with them; the preacher is carrying on a dreary monologue, and the sooner he stops the better! But if the congregation watches every move he makes, if eyes widen as he unfolds his message, if tears occasionally well up, if mouths sometimes break into smiles

¹¹. Brown, Charles R., op. cit., p. 168.

or open in laughter, if elbows nudge a neighbor at some bit of wit, then the minister can feel assured that he has the audience with him.

There was a tradition that preaching must have a melody pattern of its own. Through many generations, young men who have been called to the ministry have copied the manner of their pastors. They cling tenaciously to the "preacher's tone." The "preacher tone" is an affectation that is unpleasant, out-of-date, insincere and irritating. The more closely the delivery can approach the conversational, the more effective it will be. Above all, a preacher should be himself. Let there be no affectation or artificiality. The poet Cowper has stated the effect of such affectation in the following poem.¹²

In man or woman, but far most in man,
 And most of all in man that ministers
 And serves the altar, in my soul I loathe
 All affectation. 'Tis my perfect scorn;
 Object of my implacable disgust.
 What! will a man play tricks, will he indulge
 A silly fond conceit of his fair form
 And just proportion, fashionable mien,
 And pretty face, in presence of his God?

Or will he seek to dazzle me with tropes
 As with the diamond on his lily hand,
 And play his brilliant parts before my eyes

¹². Broadus, op. cit., p. 449.

When I am hungry for the bread of life?
 He mocks his Maker, prostitutes and shames
 His noble office, and, instead of truth,
 Displaying his own beauty, starves his flock!
 Therefore, avaunt all attitude, and stare,
 And start theatric, practiced at the glass!

Many great preachers feel that initial nervousness and a humble sense of incompetency is a great advantage to a preacher. Certainly, nervousness under control is a great asset. If some anxiety is not present in speaking, it is most unusual. Ethel Barrymore admitted that even after forty years of stardom in the theatre, she experienced some anxiety before every performance. Otis Skinner once said that if he ever reached a point when he had no stage-fright, he would know that his acting career was ended.¹³ Phillips Brooks told a friend that he never spoke in public without being intensely nervous. Rowland Hill said to a young man who had ascended to the pulpit with great confidence and had broken down in the middle of his sermon: "Young man, had you ascended the pulpit in the spirit in which you descended, you would have descended in the spirit in which you ascended."¹⁴

It was pointed out in the introduction of this thesis that there is a legitimate nervousness, but every preacher must learn

13. Craig and Sokolowsky, op. cit., p. 122.

14. Park, op. cit., p. 144.

to keep his anxiety under control in order to have efficient delivery.

Looking directly into the eyes of the congregation is another characteristic of conversational communication. When a man meets a friend on the street with an important bit of information, he stops and looks him straight in the eye as he speaks. The importance of the sermon message deserves as much directness. Eye contact is not only a means of maintaining attention, but it is also an indication that the sermon is intended for each listener. Truly, the facial expression has great power.

Especially dominant is the countenance. With this we supplicate, threaten, or soothe, with this we are sad or joyous, elated or dejected; on this the people hang, this they look at and study, even before we speak...this is often superior to all words."¹⁵

Cicero says: "In delivery, next to the voice in effectiveness is the countenance; and this is ruled over by the eyes."¹⁶ It is said that gamblers rely more upon the study of the eye to discover the state of their opponent's game, than

15. Broadus, op. cit., p. 467.

16. Loc. cit.

upon any other means. When a minister is possessed with his subject, his countenance will spontaneously assume every appropriate expression.

Posture is very important to the servant of God. In walking, standing, sitting, or riding, one should take care to acquire habitual uprightness and ease. Then, in preaching, there will be little danger of assuming any other than a correct posture. It tunes the whole body, produces coordination of the body as a whole, corrects the breathing, adds much to the dignity of the minister. It always suggests nobility of thought and purpose, while the poor posture suggests the opposite.

Mannerisms and gestures should be controlled, and since few are aware of their own idiosyncrasies, the services of a candid friend may be helpful. Gestures should precede or be simultaneous with the thought to be emphasized. When one is animated, his speech is punctuated with gesture, but what is natural for one speaker is unnatural for another. There is a temptation toward monotony in gesture that every preacher must combat. A competent critic is the only way to cure such monotony. Thought and emotion express themselves not only

through the voice, but through the whole body. In every manifestation of thought and feeling there are simultaneous manifestations of face and body. The importance of action is shown in that it expresses the real man. Words reveal his opinions, tones his emotions, and action reveals character.

The effective preacher will have in his delivery variety which will show itself primarily in three ways: change of pitch, change of volume and change of rate. The technique of the first two have been discussed in the preceding chapters of this thesis. If the preacher lacks variety of pitch or his speaking range is limited, he should set aside a few minutes each day for practice of inflections and slides of pitch.

Change of volume has great value for emphasis and climax. Experimenting in his own church auditorium, the minister will find a normal volume. Increased volume or force can be effectively applied throughout the sermon.

"The sword of the Spirit which is the word of God" has in it the strength of tempered steel. Pick out words which can stand up straight. Build them into sentences strong enough to pry a reluctant man out of his pew if need be. Build your paragraphs as men build bridges, strong enough to carry without a tremor the full weight of your biggest truths as you put them across.¹⁷

17. Brown, *op. cit.*, p. 180.

The change of rate and the pause are also effective means of emphasis and climax. Slow, impressive passages in a sermon require curtailment of rate. A pause can speak volumes. The preacher would do well to recall Martin Luther's advice that a preacher is more effective if he speaks slowly.¹⁸

In summary, if a man called of God can learn, by the discipline of hard work and by the empowering of the Holy Spirit, to prepare a sermon which will lend itself to an effective delivery; and if he will, with God's help, bring his vocal instrument, mind and heart into subjection to the high purpose of God involved in real preaching, his ministry for God's Kingdom will be great. The truth will not be marred by the channel through which it passes. The Lord calls upon all who are connected with His service to give attention to the cultivation of the voice and delivery, that they may utter in an acceptable manner the great and solemn truths entrusted to them. Let every servant put on the whole armour of God, that he may truly attain the power to communicate the Living Truth.

¹⁸. Craig and Sokolowsky, op. cit., p. 124.

GENERALIZATIONS

In the light of the foregoing it is possible to draw the following generalizations concerning voice, the preacher's instrument:

1. Every minister should master the fundamental principles of voice.
2. A preacher's primary purpose must be to communicate ideas, feelings and moods.
3. Truth is often marred by the channel through which it passes.
4. If any item of delivery calls attention to itself it interferes with communication.
5. Great art conceals art. Great art is usually marked by simplicity, sincerity and directness; by spontaneity and effortlessness.
6. There is no short cut to thorough vocal training. It must be based upon knowledge and understanding, followed by long practice and constant attention.
7. Respiration, phonation, resonance and articulation are the steps in the production of good tones.
8. Breathing is best for the health and the voice when it is as nearly as possible what nature intended it to be.

9. The control of breath centers in the middle of the body and constitutes a combination of costal breathing and abdominal breathing.
10. The voice is a very delicate instrument. The larger work of voice production is done by muscular action and most of this muscular structure is capable of development.
11. Resonance determines the final tone form of speech sound. The tones initiated by the vibrators of the voice instrument are built up and reinforced by resonators.
12. Resonance is the result of freedom and a feeling of balance between the breath, the nerves and the muscles. It can not be forced; rather it must be coaxed.
13. The ability to speak plainly and distinctly in full round tones with clear articulation is invaluable to those who enter God's work.
14. Articulation refers to the use of lips, teeth, tongue, palate, and other muscles and structures in making and moulding vocal sounds.
15. The correct use of the vocal instrument is the basis of all delivery.

16. Delivery requires the command over thinking, the coordination of the conscious and the unconscious, and the control of the voluntary and spontaneous activities of the voice and the body.

17. The speaker must know the value and have command of the expressive powers of his voice before he can adequately impress the truth upon the hearts of others.

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