



Section 3 - Secrets of Professional Presenters - Script Mark-Up

Transcript

When you choose to be off camera, your voice will be the primary way you transfer your Role energy. If you can't turn on your voice, your script could just lay there and end up being wasted. We do not want this to happen, so we're going to focus in this section primarily on your voice.

Why just the voice? Because it's also key to your whole performance. There are a few things you can do to maximize the passion in your voice by way of the body, but the really nitty-gritty parts of this training are going to be about what we hear when we see what we see.

Lets look at the important Vocal Components

Fortunately there are just a few basic things you need to master when it comes to the audio portion of your video.

The first is Articulation

If you don't pronounce words correctly, or at least in the accepted way your national dialect pronounces them, you'll be in danger of tuning out your audience. If you aspire to teach, you need to be an example of what you teach. Slurrin your worze and mice-prononcing is a non-starter. Clear pronunciation is a fairly low bar to hit before you go about optimizing your voice.

But you know what? Even if you don't mispronounce or slur your speech, it's easy to get tripped up when you're reading out loud. That's why I always practice a few tongue-twisters before recording. That way I know I'll be in better shape for everything that comes after.

Say this three times... as fast as you can, over-articulating:

"The lips, the teeth, the tip of the tongue."

Good! Try this one...

"To sit in solemn silence on a dull dark dock, in a pestilential prison with a life-long lock, awaiting the sensation of a short sharp shock, from a cheap and chippy chopper on a big black block." Who knew Gilbert and Sullivan were so morbid?

Let's do one more for now...

"Peter Piper, the pickled-pepper picker, picked a peck of pickled peppers. A peck of pickled peppers, did Peter Piper, the pickled pepper picker pick. If Peter Piper, the pickled pepper picker, picked a peck of pickled peppers, where's the peck of pickled peppers, Peter Piper, the pickled pepper picker, picked?"

Do each of those as fast as you can while still maintaining the pronunciation, and I promise you'll find that going through just your regular script will be super-easy.

Let's look at Volume. You need to be loud enough for the microphone to hear you without a lot of static in the background. The problem with speaking too low is that the mic has to work very hard to pick up the sound. When it does, it also is forced to pick up all the other sounds in the area. This happens because, in order to get you at a level that's high enough to be heard, it automatically picks up highway noise, birds outside, etc. So to prevent that, simply speak at a loud enough volume that the microphone can be turned down and focus just on you.

The simple rule is this: the quieter you are, the closer the microphone needs to be.

Next is Contrast.

Nothing turns off an audience quicker than a boring monotone voice. Monotone can be at a low level of volume or a high level. The problem is not as much volume as it is sameness. In order to make your ideas distinct, they must seem different from one another. And that's where contrast comes in. Contrast comes in 3 different flavors: volume, rate and tone. For example, to emphasize a benefit, you might want to raise your volume at a certain point in the script. Like this: "and you'll get this personal guidance for not one, but THREE MONTHS."

You could emphasize a problem by slowing down your speech at a certain point, which is changing the rate. For instance:

"The problem is you're the one who has to do all...that...yourself."

Finally, you could use a pitch change to indicate how you feel about something and therefore how your audience should feel about something.

"It's (up arrow) crazy to think you can get (down arrow) skinny by never exercising!"

Notice the little arrows that point up or down in the text. They indicate whether or not you should raise the pitch of your voice rather than the volume. You can mark your script like this so that when you read it out loud, you won't forget to include any of the changes in tone, volume or speed.

Now let's go over what to do Before and during your shoot.

First, warm up. Always do those tongue twisters before recording. You'll make fewer mistakes along

the way. And don't rush it!

Your audience will be busy enough watching the video. Don't make them work too hard trying to keep up with your rapid pacing. This happens when you get nervous, so make sure you're in a relaxed but ready state.

Stand up and talk with your hands.

When you stand, you have more energy. Likewise when you talk with your hands. Give yourself permission to go a little crazy to begin with. We'll go more into these physical items in the next section.

And Smile. When you smile the world smiles with you. Specifically, it changes the tone of your voice and makes it more attractive.

Use Script mark-ups. They help add variation, and thus life, to your script. Here's a simple way to add volume variation to your script.

Volume changes on the word that follows the arrow.

Up: "My business is successful (arrow) because I put customers first."

Down: "My business is successful (arrow) because I put customers first."

Changing pitch is another way of maintaining interest. No one likes a monotone speaker. So simply notate the areas you want to change pitch in your script like this:

Up: "My business is successful(up) because I put customers first."

Down: "My business is successful(down) because I put customers first."

It's also simple to show a change in emphasis by underlining the word you want to hit harder.

"My business is successful because I put (underline) customers first."

Another way to bring an audience's attention back to your ideas is to take a strategic pause. Maybe do it in a place that might not make sense otherwise. Merion Morrison, who you might know as John Wayne, used to do that all the time. Anyway, you can plan that out by marking where you want to place that pause by using this mark right before the word you want to pause in front of: |

"My | business is successful because I put customers first."

Then there's Rate Change: This is about the pace of your speech getting faster or slower. Slowing down to make a point is a good thing. Speeding up through boring text is also a good thing. But you need to remind yourself to do it.

Use this mark underneath the phrase you want to speed up on: >>>>>. Use this mark above the words you want to slow down on: V

Here's how it looks in our sentence:

V V V

"My business is successful because I put customers first."

>>>>>>>>>

Then there's the False Gate. The False Gate is a special kind of pause.

It's a pause with an afterthought that gets special emphasis. So you stop speaking just like it's the end of the sentence. Then change the emphasis completely as if you JUST thought of this other thing that was even more important. In the sentence below it would result in the word "because" being hammered and the rest of the sentence that comes after it almost being thrown away.

It's notated as a little lightning bolt right before the phrase you want to present as an afterthought.

"My business is successful ||| because I put customers first."

These are the big ones. These are the ones that will keep your speech varied and interesting. Just look back at all those sentences in the pdf that comes with this lesson. And the next time you think that a thought can only be expressed in one way, think again!

You can create worlds of meaning by the inflection in your voice. If you don't believe that, start with your own script. Mark it up the way you think it should go, then just for laughs, mark it up in a completely different way and say it out loud. I think you'll be pretty impressed at the variation and excitement you're capable of creating.

By the way, if you want your audience to know that you always put your customers first, you now have half a dozen ways of doing that with your voice alone!