

# **4. MAKE YOUR MESSAGE RESONATE**

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A good speaker should inspire. You can be a great person with an amazing experience, but a very boring speaker because you don't move or motivate the audience.

- Richard Attias,  
producer of the World Economic Forum between 1993 and 2006

Years ago, I delivered a keynote presentation in China. While onboard a Finnair plane from Helsinki to Beijing, I had a look at the map of this vast country and I realised that China spans five Fleming time zones. That equals a time difference of about four hours between the very west and the very east of the country. Despite this, there is – since 1949 – only one Beijing Time. An idea of the Communist Party to stimulate a sense of national unity. So when it's 5 o'clock in the capital city, it's also 5 o'clock in Kashgar. That's the western-most city in Xinjiang, the western-most region of China, at more than 4800 km from Beijing. So in Kashgar, people can enjoy a beautiful sunset at midnight or go to bed while it's still light. Same story in India: huge country, but only one Indian Standard Time. Very different from Russia: 11 different time zones, from Kaliningrad Time to Kamchatka Time and nine other time zones in between. Humans have a bizarre relationship with time zones. Take Nepal: the country runs GMT+5½. So 5 hours and 45 minutes ahead of GMT. The most bizarre situation is probably on the North and South Poles. The poles, where all the longitude lines converge, do not officially have time zones.

Thank you, Sir Sandford Fleming, for giving us time zones – although it's quite a mess. No wonder some scientists advocate for one universal time. Could that indeed make sense in a world of cybertime and cyberspace where distance is often irrelevant? Perhaps. Anyhow, whatever the practical usefulness of time zones, the older I get, the more I'm fascinated by the concept of time.

In 'Alice in Wonderland', Alice asks "*How long is forever?*" and the White Rabbit replies "*Sometimes, just one second*". Time is indeed elastic in how you and I experience it. A minute can be like a century and an hour like a second. When Juliet is waiting for Romeo, time passes slowly. We all have a different internal clock. Einstein already knew that 'absolute time' is non-existent because gravity warps space and time. If you put a clock on top of Mount Everest and another one on Champagne Beach on the island of Espiritu Santo in Vanuatu, you will see that each clock tells a different time. Reason being that the closer you move to Earth, the more

gravity you experience and the slow time moves. So at the peak of a mountain, time will move faster.

Dear reader, exactly the same happens during your next presentation. If you offer your audience a peak experience, time will also travel faster. Your audience will simply experience a distortion in their perception of time. Think about it: what influences people's time perception? Their attention. The more people pay attention to the time going by, the slower it tends to go. So you need to give them an experience that makes them lose track of time. Bring them in the zone. Move them from 'a time zone' to 'an experience zone'. Apart from we have already seen in the previous chapters, I will offer you two extra approaches to do so and to make your message resonate: increase the volume of emotion of your message and increase its verbal power.

## 1. Increase the volume of emotion

Business presentations and political speeches may sometimes need more (positive) emotion – without being pathetical, of course. Emotions are an important rhetorical tool and can be conveyed through stories, the use of the voice, the choice of your words, etc. But again, it's about finding the balance between emotion and key facts; just like Hitchcock who shot his movies always using two separate scripts: one that was entirely functional (describing camera angles and dialogues) and one that described the emotional arc of the movie he was shooting and what he wanted people to feel and at what moment.

I have met several business leaders who feel uncomfortable to touch an emotional chord in their speeches and who want to come across as highly rational. If you are one of them, let me remind you of what Antonio Damasio states in "Descartes' Error: Emotion, Reason, and the Human Brain": emotion makes reasoning possible. Reasoning is a 95% unconscious process and it's an interpretation of emotion. So cognition and emotion coexist and they are interdependent processes for processing information and for regulating people's behaviour.

Although there are various techniques to add emotion to presentations. We will have a closer look at two of them: adding story power and creating a fascinating symphony.

## Add story power

In 2016 Danone CEO Emmanuel Faber addressed<sup>106</sup> the students at HEC business school in France and it included the following story about someone's brother: *"His brother was born in 1965 in Grenoble and ran away from home as a adolescent. He studied to be an agricultural engineer. At a certain moment in his life he was admitted to a mental hospital and he never worked again. He became a gardener. He went back to the Alps. In the morning he made cheese at a local dairy and in the afternoon he rested by a mountain stream. He would hold his mobile phone near the fountain, dial my number and leave me a message, every day. With just the song of the fountain. At those moments I was in Paris, Shanghai, Mexico, Barcelona etc. And every day, I received that message as a reminder where I came from myself. He died 5 years ago. It was my brother".*

Faber told the moving story of his late brother, a mentally-ill loner who used to phone him every day from beside a mountain stream in the French Alps, no matter where he was in the world, just so that he could hear the rush of the torrent. Faber uses the story about his lost brother to drive home his main point: the high-achieving graduates of HEC have a responsibility to do something meaningful with their success, to strive for "social justice" and to deliver what he calls "the leadership of service".

Faber wanted to generate an emotional response in this audience – which is always a necessary precursor to inspiration. Hellen Keller, American author and disability rights advocate who died in 1968, famously said *"The best and most beautiful things in the world cannot be seen or even touched. They must be felt with the heart"*. I couldn't agree more. Emotions are indeed an important rhetorical tool, but they should always be balanced with facts.

On 13 June 2016, LinkedIn Corporation organised an all hands meeting to announce the news that the company had agreed to be acquired by Microsoft for \$26 billion. CEO Jeff Weiner gave a speech about this transaction that came as a surprise to all employees of the social networking company. The speech<sup>107</sup> had a very emotional tone of voice. Weimar even referred to his emotions in the very beginning of the speech:

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<sup>106</sup> <https://www.youtube.com/watch?v=x4rj4MfNkys>

<sup>107</sup>

[https://www.sec.gov/Archives/edgar/data/1271024/000110465916127148/a16-13240\\_10defa14a.htm](https://www.sec.gov/Archives/edgar/data/1271024/000110465916127148/a16-13240_10defa14a.htm)

*"If I get a little emotional as I go through the content, please don't misinterpret it, it is not coming from a place of sadness".* During the speech, he also validated the emotions of his colleagues: *"Speaking of emotion and feeling a little verklempt, some of you in the audience here today are probably going through your own emotional roller coaster. I want you to know it is completely normal and natural. (...) Some of you may be a bit fearful of the unknown, and all of this is just part of the process. Everyone is going to process this differently, and you should process it, you should take the time to process it".*

At the same time, Weiner also focused on factual messages. He praised his colleagues for the successful journey of LinkedIn so far and he emphasized that their work was still in an early stage. Weiner explained that technology and robotics in particular were creating a work revolution and that millions of people would need to shift jobs. He emphasized that LinkedIn – from now on, with the back-up of Microsoft – could play a meaningful role in helping people reinvent themselves with new opportunities and connections.

## Create a fascinating symphony

Have you ever called beloved ones just days after they had died? I have. More than once. Only to hear their voice again on their voicemail. My grandparents didn't have a mobile phone, but how I would love to hear their voices again too...

It reminds me of 'the Listening Project', launched in 2012 by the BBC, the national broadcaster of the United Kingdom. The BBC described this remarkable initiative as follows: *"The Listening Project is an audio archive of conversations recorded by the BBC. People are invited to share an intimate conversation with a close friend or relative, to be recorded and broadcast (in edited form) by the BBC and curated and archived in full by the British Library. These one-to-one conversations, lasting up to an hour and taking a topic of the speakers' choice, collectively form a picture of our lives and relationships today".*

Listening to the voice of someone who is no longer with you is like getting a small piece of that person back, if only for a moment. That's essentially what Margaret McCollum tried to do in 2012. Let's take a look at her moving story.

Does ‘Transport for London’ (TfL) ring a bell? It runs the day-to-day operation of the public transport network in London and it also manages the city’s main roads. In 1969, TfL started to use the ‘mind the gap’ message in the London Underground. The first voice to bring that message was sound engineer Peter Lodge and many others followed after him. Back in the early 1970s, one of those voices was Oswald Laurence. He was an actor (though never really a household name) and his ‘mind the gap’ message was used on the northbound Northern Line. Oswald Laurence was married to Dr Margaret McCollum, whom he had met during a trip in 1992 in Morocco. When Oswald died in 2007, Margaret was devastated and every day, on her way to work, she heard his voice in the London Underground. However, over the years, the sound system was digitised across the network and Oswald’s voice was gradually replaced until the only location where his voice could still be heard was the northbound Northern Line platform at Embankment Station. For over five years, Margaret would often sit on that platform, awaiting the next train, so that she could just hear her late husband’s voice again.

Unfortunately, in November 2012, the old recordings at Embankment were also updated and Oswald’s voice disappeared from the London Underground. That shocked Margaret to her core. In a desparate attempt to hold onto what she had lost, she asked ‘Transport for London’ if she could simply get a copy of the iconic ‘mind the gap’ announcement of her husband. TfL staff indeed found the recording and gave it to Margaret. But they even went one step further... Since 2013, if you go down to Embankment station in London and sit on the northbound platform on Northern Line, you will hear a voice saying ‘mind the gap’. It’s a voice that you will not hear anywhere else in the London Underground. It’s the voice of Oswald Laurence again.

You may want to watch the ‘Mind The Gap - Short Film (2014)’ on Youtube<sup>108</sup> about this story. It made me realize that the voice, to quote Miles Davis, is the greatest sound in the world.

## ① Vocal melody

Did you know that the stars in our universe play a symphony? Big stars make low and deep sounds, like tubas. Small stars have a high-pitched voice, like galactic flutes. Every star in the universe has a unique sound. Also the sun that is shining on your face is a virtuoso with thousands of different sound waves inside. Those sound waves, that make the stellar surface tremble invisibly, are created by temperature changes in the

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<sup>108</sup> <https://www.youtube.com/watch?v=aJNLfGQlZOU>

interior of a star. Scientists specialized in asteroseismology have used NASA's Kepler space telescope to "listen" to the sound waves of stars, which gives them information about what stars are made of, when they were born and how big they are.

Just like stars have a unique sound, we humans also have a very specific vocal signature. Your voice is your logo and it's an acoustic mix of tone, resonance, pitch (which refers to how high or how low a speaker's voice sounds), punctuation (the emphasis you put on certain words to put peaks in the overall landscape of the talk), rhythm, volume, range, etc. So your words are only one dimension of the message and you should not just rely on your content to inspire. How you sound is also critical in the way you are perceived. Moreover, people will always instinctively react to the delivery of your message before they hear its content.

Although it is virtually impossible to give a clear definition of an 'inspiring' or 'charismatic voice', charismatic leadership has a sound. There are indeed some aspects of your voice that make your message more magnetic and engaging.

First of all, pitch range. The pitch of the voice is caused by the vibration of vocal cords and it essentially refers to the highness or lowness of a tone. The research paper 'The acoustic fingerprint of a charismatic voice'<sup>109</sup> suggests that the more your pitch deviates from the standard, the higher the charismatic effect of your voice. In other words, upward and downward melodic movements will turn you into a more engaging speaker.

Secondly, the intensity variation also has an impact on your charisma. Intensity variation can be influenced by volume: a louder voice is typically perceived as more intense, although a soft voice in combination with the right words can be equally captivating. It's essentially the variation between both approaches that makes your delivery more interesting. A study<sup>110</sup> on Steve Jobs revealed that he spoke with a very variable pitch, combined with a variability in volume – two vocal features that added to his charisma

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<sup>109</sup> O. Niebuhr, R. Skarnitzl, and L. Tyleckova, "The acoustic fingerprint of a charismatic voice – Initial evidence from correlations between long-term spectral features and listener ratings," in Proc. 9th International Conference on Speech Prosody 2018, 2018, pp. 359–363.

<sup>110</sup> O. Niebuhr, J. Voße, and A. Brem, "What makes a charismatic speaker? A computer-based acoustic-prosodic analysis of Steve Jobs tone of voice," Computers in Human Behavior, vol. 64, pp. 366–382, 2016.

and that are crucial to keep people's attention. Composers may also use intensity variation to create impact. Joseph Haydn's Symphony No. 94 in G Major – also called the Surprise Symphony – was also based on the principle of variation: the louder (and surprising) 'paukenschlag' interrupted the soft and gentle flow of the second movement.

Thirdly, apart from pitch range and intensity variation, speed is also positively correlated with speaker charisma. People produce on average 120 to 150 words a minute, but sometimes speaking just a little faster will make you more credible<sup>111</sup>. Let me come back to Steve Jobs: he was a fluent speaker, with very few silent moments in his speeches. Nevertheless, short pauses in a speech can also be very powerful, can give people the time to digest what you say and can also add to your charisma<sup>112</sup>.

### The power of silence

You can also pause for effect and for showing calmness. In July 2015, when President Obama announced<sup>113</sup> the Iranian nuclear deal signed that year, a CBS reporter called Major Garrett asked Obama why he was "content" to leave American prisoners in Iranian prisons while signing such a deal. Although he was clearly angry, President Obama stayed calm and introduced<sup>114</sup> one of this landmark pauses to give himself time to think: "*I got to give you credit, Major, for how you craft those questions. The notion that I am content as I celebrate with American citizens languishing in Iranian jails...[silence]...Major, that's nonsense, and you should know better.*"

So the inspiring character of a leader's voice is the result of an entire bundle of melodic features and the key is voice variation and variety, while avoiding the extremes as much as possible. By using your voice in an impactful way, you can also say things that go beyond using words. This form of meta-communication is also called paralanguage or vocalics. For instance, you can put cues in your voices that can change the meaning of

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<sup>111</sup> David B. Buller and Judee K. Burgoon, "The Effects of Vocalics and Nonverbal Sensitivity on Compliance," *Human Communication Research* 13, no. 1 (1986): 126–44

<sup>112</sup> D'Errico, F. (2013), The perception of charisma from voice. A cross-cultural story.

<sup>113</sup> <https://www.youtube.com/watch?v=Q6OquAcN6vl>

<sup>114</sup> <https://obamawhitehouse.archives.gov/the-press-office/2015/07/15/press-conference-president>

words. A sentence like “*I love Brussels sprouts*” can be interpreted positively or it can be an example of sarcasm. The American writer Maya Angelou was indeed right when she said that “*Words mean more than what is set down on paper. It takes the human voice to infuse them with deeper meaning*”.

## ② Verbal melody

The 19<sup>th</sup> century writer and poet Edgar Allan Poe wrote relatively few poems – only about fifty or so – but most of them were masterpieces. Think of ‘Annabel Lee’, ‘A Dream Within A Dream’, ‘Alone’ and – of course – ‘The Raven’, which is probably his most popular one. Poe, who was highly interested in music, is known as a very musical poet. In his essays, he also wrote passionately about the relationship between music and words. No wonder he often *sang* his poem ‘The Raven’, a poem with rhymes, assonances, repetition, variation, alliteration and a range of other melodic features. Poe illustrated that words – not just voice – have musical power. If you as a speaker also add verbal melody to your message, your message will have a higher impact on your audience. There are different techniques to create melody with words. Although it’s not my ambition to list all possible rhetorical techniques to do so, an important one may be ‘repetition’.

We all know that repeating messages is important if you want people to remember those messages. Even more, it’s a leader’s role to constantly reinforce what is key. In an interview<sup>115</sup> with McKinsey Quarterly in July 2005, CEO of P&G Alan G. Lafley said: “*Why is such excruciating repetition and clarity required? P&G attracts the best and brightest from the world's finest universities. One obvious reason is the sheer scale and diversity of the workforce. The company's 100,000 people come from more than 100 cultures, and for many of them English is a second language. Another reason is the need to unclutter the thinking of employees so they can focus on the critical business of problem solving*”.

So repeating messages throughout the organisation is crucial. However, I would like to focus on another type of repetition: repeating words to impact the overall rhythm of the message. In July 2017 the American Republican John McCain gave a speech to the Senate about the fact that cooperation and compromise are essential aspects of an effective democratic system. What I appreciate in his speech is how McCain played with the rhythm of

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<sup>115</sup> <https://docplayer.net/140064283-Leading-change-an-interview-with-the-ceo-of-p-g.html>

his words and sentences. Just notice how all sentences are linked by repeating the word ‘important’ and how their length and complexity is gradually built: *“This place is important. The work we do is important. Our strange rules and seemingly eccentric practices that slow our proceedings and insist on our cooperation are important”*.

On 8 November 2019, New Zealand’s Prime Minister Jacinda Ardern used a similar technique during a passionate speech in parliament in which she declared war on climate change. It was her ambition to make the country 100% carbon neutral by 2050 and she said: *“We’re here because our world is warming. Undeniably it is warming”*. And then she repeated that single word several times later in her speech: *“Undeniably our sea levels are rising. Undeniably we are experiencing extreme weather events, increasingly so. Undeniably the science tells us the impact that there will be on flora and fauna, and also the spread of diseases in areas where we previously haven’t seen them”*.

Barack Obama did the same during his January 2008 New Hampshire Primary speech: *“There is something happening when men and women in Des Moines and Davenport, in Lebanon and Concord, come out in the snows of January to wait in lines that stretch block after block because they believe in what this country can be. There is something happening. There’s something happening when Americans who are young in age and in spirit, who’ve never participated in politics before, turn out in numbers we have never seen because they know in their hearts that this time must be different”*.

Some speakers create a sense of repetition by listing one fact after the other and thus creating an intriguing melody. Shirin Neshat was born in Iran in 1957, but she left her home country to study art in the US. Because of the Islamic Revolution of 1978, she was unable to return to Iran and she built a career in the US as an award-winning visual artist. In 2014 she delivered a speech<sup>116</sup> at the World Economic Forum in Davos to numerous global leaders – including the President of Iran, Hassan Rouhani. With her speech, she wanted to make her audience aware of the importance of art during times of crisis. She said: *“When Iran was burning inside in the aftermath of the Islamic Revolution; when Iranians were kept hostage by their own government but isolated in the world; when we suddenly woke up to a country where religion ruled the state; when our people were massacred for the smallest gesture of protest; when families began to be separated for good; when the West decided to take revenge and its*

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<sup>116</sup> <https://www.youtube.com/watch?v=TS3ahDRak7E>

*embargo hit us hard, collapsing our economy and our medical services; when our government deprived us of the basic human rights, the freedom of expression; when artists and intellectuals regularly became harassed, arrested and at times executed – our artists began to respond”.*

As you can see from the above examples, repetition creates significance. You can even create a feeling of repetition without actually repeating words or phrases. To illustrate this, let's take a step back into history. We often think of history as a series of events that happened, but history is also about what did *not* happen. Events projected in the future that belong to the past, but that never became the present. Unfortunately, that part of history is often unknown – which makes it even more fascinating. But now and then we get a glimpse into that invisible history. Not only by delving into historical archives, but also by reading speeches that were never delivered. One of those speeches is dating back to 1969: the Moon speech that never had an audience.

Before the launch of the Apollo XI mission to the moon, NASA realised there was a possibility that astronauts Neil Armstrong and Buzz Aldrin would not be able to return from the moon (third astronaut Michael Collins, on the other hand, stayed in orbit on the Apollo XI). In 1969 Bill Safire, who was Nixon's brilliant speechwriter, wrote<sup>117</sup> the speech that the President would have to deliver in the case of a disaster, titled “In Event of Moon Disaster”. The speech is a beautiful piece of writing. Its first sentence reads *“Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace.”* And it went on: *“They will be mourned by their families and friends; they will be mourned by their nation; they will be mourned by the people of the world; they will be mourned by a Mother Earth that dared send two of her sons into the unknown.”* In that part, Bill Safire used repetition in its literal sense. However, some parts feel like repetition, but especially in the verbal melody: *“In their exploration, they stirred the people of the world to feel as one; in their sacrifice, they bind more tightly the brotherhood of man”*. Safire also used the technique of mentally time travelling, as mentioned earlier in this book, when he wrote: *“In ancient days, men looked at stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood.”* Both sentences were bridged by a time indicator ('ancient days' versus 'modern times'), which also adds to the verbal melody.

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<sup>117</sup> <https://www.archives.gov/files/presidential-libraries/events/centennials/nixon/images/exhibit/rn100-6-1-2.pdf>

Bridging sentences is a typical technique to create melody. You can also link sentences by using the end of one sentence as the introduction to the next one. On 12 July 2013, Malala Yousafzai addressed the Youth Assembly at the United Nations Headquarters in New York with an inspiring speech<sup>118</sup> that was broadcast around the globe. She said: *“Dear friends, on the 9th of October 2012, the Taliban shot me on the left side of my forehead. They shot my friends, too.”* And then Malala connected the last sentences with the word “silence”, adding to the melody of her speech: *“They thought that the bullets would silence us. But they failed. And out of that silence came thousands of voices”.*

By using repetition – in one way or another – you direct the attention both to the message and to the melody of the speech itself. By paying attention to verbal melody you can uncover the hidden song in a message. Earl Spencer, brother of Princess Diana, did so during his speech at the funeral of the Princess of Wales on 6 September 1997: *“I stand before you today, the representative of a family in grief, in a country in mourning, before a world in shock”*. He added verbal melody to his message by building the message in crescendo: from “family in grief” and “country in mourning” to “world in shock”.

## 2. Increase your verbal power

Apart from making your message resonate by increasing the volume of emotion through stories or vocal and verbal melody, you can also do so by increasing your verbal power. By using the potential power of words and sentences to captivate your audience. Let's see how we can increase our verbal power.

### ■ Focus on simplicity and clarity

The Piper J-3 Cub is an American light aircraft, typically in chrome yellow paint. It was built in the USA between 1937 and 1947 by Piper Aircraft. It's known as one of the best light aircraft of all time, also used during the Second World War. These planes had a simple lightweight design and pilots could land them in the jungle, in mountains or on ships. The Piper J-3 Cub excelled in simplicity. The most powerful speeches do the same.

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<sup>118</sup> <https://www.youtube.com/watch?v=5SCLmL43dTo>

Inspiring leaders avoid words that force people to dive into a dictionary – because most will not do that. Moreover, complex words and jargon may create distance between you and your audience. A 2020 study published in the Journal of Language and Social Psychology<sup>119</sup> also discovered that the use of complex jargon can often turn people off from learning and absorbing information.

Sometimes though adding complexity is a must for making people understand the finer details and nuances of a topic. But in general simplicity is a better basis for inspiring your audience. So address your audience with clarity. Especially if your goal is to inspire change, motivate your listeners to embark on new challenges etc. Use the language of your public, which is sometimes referred to as the ‘echo effect’, to build trust and connect with your audience.

## Use visual language

You can ‘show’ your message by using visual language: talking in images to inspire your audience. Factual language, on the other hand, gives the audience vital information clearly and in a more factual way. The point of factual language is to get the point across as quickly as possible, but it works best in tandem with visual language.

Visual language can be used to spark imagination. Véronique Cremades-Mathis, Global Head of Sustainable Packaging at Nestlé, wrote<sup>120</sup> this in September 2020: “*Researchers from the Pew Charitable Trusts and SYSTEMIQ, a company focused on systems transformation, found that without action, the yearly flow of plastic into our oceans will nearly triple by 2040. About 29 million metric tons of it would reach these waters – the equivalent of 50 kilograms of plastic on every meter of coastline worldwide*”.

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<sup>119</sup> The Effects of Jargon on Processing Fluency, Self-Perceptions, and Scientific Engagement; The Journal of Language and Social Psychology, January 2020.

<sup>120</sup> <https://www.nestle.com/stories/reimagining-rethinking-recycling-our-packaging>

On 24 October 2020, Jack Ma gave a speech<sup>121</sup> in Chinese at the Bund Finance Summit in Shanghai and he also used visual language. This is the unofficial translation<sup>122</sup>: “*China's financial sector, just like other developing countries that have just grown up, is a young industry that does not have a mature ecosystem and is not fully moving. China has many big banks. They are more like big rivers or arteries in our body's circulatory system, but today we need more lakes, ponds, streams and tributaries, all kinds of swamps. Without these parts of the ecosystem, we will die when we are flooded, and die when we are in a drought. So, today we are a country that bears the risk of lacking a healthy financial system, and we need to build a healthy financial system, not worry about financial systemic risks*”.

## IN BRIEF

- If you offer your audience a peak experience, time will also travel faster. The more people pay attention to the time going by, the slower it tends to go. So you need to give them an experience that makes them lose track of time. Bring them in the zone. Move them from ‘a time zone’ to ‘an experience zone’.
- Emotions are an important rhetorical tool and can be conveyed through stories, the use of the voice, the choice of your words, etc.
- Reasoning is a 95% unconscious process and it’s an interpretation of emotion. So cognition and emotion coexist and they are interdependent processes for processing information and for regulating people’s behaviour.
- Your words are only one dimension of the message and you should not just rely on your content to inspire. How you sound is also critical in the way you are perceived.
- Upward and downward melodic movements will turn you into a more engaging speaker.

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[https://sfl.global/news\\_post/mayunshanghaiwaitanjinrongluntanyanjiangquanwenwushanjian/](https://sfl.global/news_post/mayunshanghaiwaitanjinrongluntanyanjiangquanwenwushanjian/)

<sup>122</sup> <https://interconnected.blog/jack-ma-bund-finance-summit-speech/>

- The intensity variation has an impact on your charisma. Intensity variation can be influenced by volume: a louder voice is typically perceived as more intense, although a soft voice in combination with the right words can be equally intense. It's essentially the variation between both approaches that makes your delivery more interesting.

- By using your voice in an impactful way, you can also say things that go beyond using words. This form of meta-communication is also called paralanguage or vocalics.

- Repetition creates significance and adds importance to your message. Some speakers create a sense of repetition by listing one fact after the other and thus creating an intriguing melody.

- Bridging sentences is a typical technique to create melody, e.g. you can link sentences by using the end of one sentence as the introduction to the next.

- Inspiring leaders avoid words that force people to dive into a dictionary. Of course, sometimes adding complexity is a must for making people understand the finer details and nuances of a topic, but in general simplicity is a better basis for inspiring your audience.

- You can 'show' your message by using visual language: talking in images to inspire your audience.