TED最受欢迎演讲之一：说话的艺术\_原文

2024年08月14日 10:39

The human voice is the instrument we all play. It's the most powerful sound in the world. Probably it's the only one that can start a war or say, I love you. And yet, many people have the experience that when they speak, people don't listen to them.

Why is that? How can we speak powerfully to make change in the world? What i'd like to suggest, there are a number of habits that we need to move away from.

I've assembled for your pleasure. Here are seven deadly sins of speaking. I'm not pretending this is an exhaustive list, but these seven, I think, are pretty large.

The habits that we can all fall into, first, gossip, speaking ill of somebody who's not present, not a nice habit. And we know perfectly well a person gossipping five minutes later will be gossiping about us. Second, judging.

We know people who are like this in conversation, and it's very hard to listen to somebody if you know that you're being judged and found and at the same time. Third, negativity. You can fall into this.

My mother in the last years of her life became very, very negative, and it's hard to listen. I remember one day I said her, is october the first today? And he said, I know is did dreadful.

It's hard to listen when somebody's that negative and another form of negativity complaining, well, this is the national art of the U. K. It's our national sport.

We complain about the weather, about sport, about politics, about everything. But actually complaining is viral misery. It's not spreading sunshine and lightness in the world.

excuses. We've all met this guy. Maybe we've all been this guy. Some people have a blame thrower.

They just pass IT onto everybody else and don't take responsibility for their actions. And again, hard to listen to somebody who's being like that. Penultimate, the six of the seven. And bridey exaggeration IT demeans our language actually.

Sometimes, for example, if I see something that really is awesome, what do I call IT? And then, of course, this exaggeration becomes lying out and out lying, and we don't want to list to people we know are lying to us. And finally, dogmatism, the confusion of facts with opinions.

When those two things get conflicted, you're listening into the wind. You know, somebody is born barn you with their opinions as if they were true. It's difficult to listen to that.

So here there are seven deadly sins of speaking. These are things I think we need to avoid, but it's a positive way to think about this. Yes, there is.

I'd like to suggest that there are four really powerful corner stones foundations that we can stand on if we want our speech to be powerful and to make change in the world. Fortunately, these things spell word. The word is hail, and IT has a great definition as well.

I'm not talking about the stuff that falls from the sky and hit you the head. I'm talking about this definition to greet or acclaim enthusiastically, which is, I think, how our words will be received if we stand on these four things. So what do they stand for? See if you can guess the age. Honesty, of course, being true in what you say, being straight and clear. The a is authenticity.

Just being yourself, a friend of mine described at a standing in your own truth, which I think is a lovely way to put IT the eye, is integrity being your word, actually doing what you say and being somebody people can trust? And the l love, I don't mean romantic love, but I do mean wishing people well for two reasons. First of all, I think absolute honesty may not be what we want to mean.

My goodness, you look ugly this morning. Perhaps that's not necessary tempered with love. Of course, honesty is a great thing, but also, if you are really wishing somebody well, it's very hard to judge them.

At the same time, i'm not even sure you can do those two things simultaneously. So hail also now that's what you say. And it's like the old song IT is what you say. It's also the way that you say you have an amazing toolbox. This instrument is incredible.

And yet this is a toolbox that very few people have ever opened, like have a little rummage in there with you now and just pull a few tools out that you might like to take away and play with, which will increase the power of you're speaking. Register, for example. Now full set to register may not be very useful most of the time, but there's a register in between.

I'm not going to get very technical about this. For any of you who are voice coaches, you can locate your voice, however, so I talk up here in my nose, you can hear the difference if I go down here in my throat, which is where most of us speaks from most of the time. But if you won't wait, you need to go down here to the chest.

You hear the difference. We vote for politicians with lower voices, true, because we associate depth with power and with authority. That's a register and we have timber. It's the the way of a voice feels. Again, the research shows that we prefer voices which are rich, smooth, warm, like hot chocolate.

Well, if that's not you, that's not the end of the world because you can train, go get a voice coach, and are amazing things you can do with breathing, with posture and with exercises to improve the timber of your voice. Then prosody, I love prosody. This is the things on the metal language that we use in order to impart meaning.

It's root one for meaning in conversation. People who speak on on one note are really quite hard to listen to if they don't have any president at all. That's where the word monotonic comes from, a monotonous monotone.

Also, we have repetitive prosody now coming in where every sentence ends is everywhere a question when it's actually not a question, it's a statement. And if you repeat that one over and over, it's actually restricting your ability to communicate through proceeding, which I think is a shame. So let's try break that habit pace.

I can get very, very excited by saying something really, really quickly, or I can slow right down to emphasize. And at the end of that, of course, is our old friend silence. It's nothing wrong with a bit silence in a talk, is there? We don't have to fillip the dms, and ours can be very powerful.

Of course, pitch often goes along with pace to indicate a rows, but you can do IT just with pitch. Where did you leave my keys? Where did you leave my keys to a slightly different meaning in those two deliveries? And finally, volume, I can get really excited by be using volume.

Sorry about that. I startled anybody. Or I can have you really pay attention like getting very quiet.

Some people broadcast the whole time trying not to do that. That's called to sudden sting, imposing your sound on people around you carelessly. Ly and inconsiderately. Not nice. Of course. Where this all comes into play most of all, is when you've got something really important to do, IT might be standing on a stage like this and giving a talk to people.

IT might be proposing marriage, asking for a race, a wedding speech, whatever IT is, if it's really important, you, oh, it's yourself to look at this tour box and the engine that it's gona work on. And no engine works well without being warmed up, warm up your voice. actually.

Let me show you how to do that, what you all like to stand up for a moment. I'm going to show you the six vocal warm up exercises that I do before every talk I ever do. Any time you're going to talk to anybody important, do these first arms up deep within and sign out like that one more time.

Very good. Now we're going to warm up our lips and we can这个爆爆爆爆爆爆，very good. And now.

Just like when you're a kid now, your lips should be coming alive. We're going to do the tongue next with exaggerated啦啦啦啦啦beautiful。You're getting really good at this and then roll.

That's like champagne for the tongue. Finally, and if I can only do one, the pros call this. The siren is really good.

IT starts with wee and goes to all the, we is high, the always low. So we go, 哎，fantastic. Giving yourselves round of applause, I can say thank you next time you speak, do those in advance.

Now let me just put this in context to close. This is a serious point here. This is where we are now, right? We speak not very well into people who simply aren't listening in an environment that's all about noise and by acoustics. I have talked about that on this stage in different phases.

What would the world be like if we were speaking powerfully to people who were listening consciously in environments which were actually fit for purpose? Or to make that a bit larger, what would the world be like if we were creating sound consciously and consuming sound consciously and designing all our environments consciously for sound? That would be a world does sound beautiful, and when we're understanding, would be the norm. And that is an idea worth spreading. Thank you.