

LESSON XXXVI

TONE COLOR — *Continued*

GROUP III

THE THROATY, RASPING QUALITIES

VERY appropriate to the harsh and disagreeable sentiments, such as *revenge, hate, scorn, contempt* and the like, are the throaty, rasping qualities familiar to all in the utterance of a very angry child. One very good way to get these qualities is to growl very much as a dog, and then utter words with the same roughness and throat vibration. If you can really get angry upon some appropriate words, it will help.

CAUTION. — Do not practice this quality too much. It is apt to rasp the throat, and should be reserved for passions of the highest significance. Examples.

Othello: Peace, you were best.

Emilia: Thou hast not half the power to harm me

As I have to be hurt. *O gull! O dolt!*

As ignorant as dirt! thou hast done a deed, etc.

Othello: O, that the *slave* had *forty thousand* lives!

One is too *poor*, too *weak* for my *revenge!*

Iago. Yet be content.

Othello: O, *blood, blood, blood!*

— SHAKESPEARE.

I have returned, not as the right honorable member has said, to raise another storm,—I have returned to discharge an honorable debt of gratitude to my country, that conferred a great reward for past services, which, I am proud to say, was not greater than my desert. I have re-

turned to protect that constitution, of which I was the parent and founder, from the assassination of such men as the honorable gentleman and his unworthy associates. They are *corrupt*—they are *seditionous*—and they, at this very moment, are in a conspiracy against their country! I have returned to refute a libel, as false as it is malicious, given to the public under the appellation of a report of the committee of the Lords. Here I stand for impeachment or trial! I *dare* accusation! I *defy* the honorable gentleman! I *defy* the Government! I *defy* their whole phalanx!—let them come forth! I tell the ministers I shall neither give them quarter nor take it!—GRATTAN in *Reply to Mr. Corry*.

Your sires were soldiers brave, not prowlers base,
Rogues, miscreants, felons, village ravagers!
They made great wars, they rode like heroes forth,
And, worthy, won broad lands and towers and towns,
So firmly won that thirty years of strife
Made of their followers dukes, their leaders kings!
While you! like jackal and bird of prey,
Who lurk in copses, or 'mid muddy beds,—
Crouched and hushed, with dagger ready drawn,
Hide in the noisome marsh that skirts the way,
Trembling lest passing hounds snuff out your lair!
Listen at eventide on lonesome path
For traveler's footfall, or the mule-bell's chime,
Pouncing by hundreds on one helpless man,
To cut him down, then back to your retreats—
You dare to vaunt your sires? I call your sires
Bravest of brave and greatest 'mid the great,
A line of warriors! *you, a pack of thieves!*

— VICTOR HUGO.

And, Douglas, more I tell thee here,
Even in thy pitch of pride,
Here in thy hold, thy vassals near,
(Nay, never look upon your lord,
And lay your hands upon your sword,)
I tell thee, thou'rt *defied!*
And, if thou said'st I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
Lord Angus, thou hast *lied!* — SCOTT.

GROUP IV

THE DEEP, HOLLOW QUALITIES

Every student is familiar with the common attempt to scare a person by assuming a deep, hollow, fear-inspiring voice such as it is imagined ghosts might have. This is but true to nature, for these deep, hollow qualities do inspire *terror, awe*, and the like. The *deepest reverence* and *sublimity* sometimes, however, are also appropriate sentiments for this, but it can easily be seen these partake of the element of intense fear, — such as oppresses the personality. The voice really comes from trying to expand the chest cavity to a much greater degree than is usually attained, usually in an attempt to personify a being or comprehend an idea of larger or grander proportions. Examples :

From *Hamlet* :

Hamlet : Whither wilt thou lead me? Speak ; I'll go no further.

Ghost : *Mark me.*

Hamlet : I will.

Ghost : *My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.*

Hamlet : Alas, poor ghost.

Ghost : *Pity me not. — I am thy father's spirit ;
Doomed for a certain term to walk the night.*

Also, from *Macbeth* :

*Now o'er the one half world
Nature seems dead, and wicked dreams abuse
The curtained sleep ; now witchcraft celebrates
Pale Hecate's offerings, and withered murder,
Alarmed by his sentinel, the wolf,
Whose howl's his watch, thus with stately pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost.*

LESSON XXXVII

GATHERING UP THE ENDS

IF the student has pursued the preceding lessons carefully, he will doubtless have perceived that certain lessons seem more or less related to others. For instance, he may have noticed that where certain passages have low pitch, they also have slow movement, or that where the movement is slow the pauses are longer, etc. This interrelation of the elements of speech is found throughout all study of the subject, and it may be well to point out some of the more marked examples of it.

Relation between method of applying force, and stress. — Especially plain is the relation between the manner of applying force, and stress. Where the force is applied smoothly and gently, it will be found that the median stress prevails. Where it is applied explosively, radical stress will prevail.

Pitch and rate of utterance. — Fully as apparent as the preceding relation is the relation between the pitch of the voice and its rate of utterance. If the pitch of the voice is high, generally the rate of utterance is rapid. If the pitch is low, a slower rate is used.

Pause and rate of utterance. — It is readily apparent that as the rate of utterance decreases, the pauses increase in length.

Quantity and rate of utterance. — Just as evident as the relation between pause and rate, is the relation between quantity and rate. The longer the syllables are prolonged,

the longer are the pauses prolonged, — this very clearly for the reason that proportion must be maintained.

Manner of applying force, and rate. — When force is applied smoothly and gently, usually the rate of utterance is made slower, because it takes longer to start a note, swell it, and then let it die away, than it does to utter it as one decisive stroke.

Degree of force and rate. — From the fact that it takes some time to bring out a tone to its full carrying value, when a person is using a great deal of loudness the rate must be made slower.

Stress and inflection. — Very apparent among the interrelations of the elements of speech is the relation between stress and inflection. If median stress be used, the inflection is apt to be wavelike in form, first rising and then falling. If compound stress is used, usually there appears with it a double wave, the voice first rising and then falling, only to rise again at the end of the inflection.

Melody and inflection. — Melody and inflection are closely related. Usually if there is a rising melody, there are rising inflections predominating, and if there is descending melody, there are falling inflections predominating. In broken melody the inflections are longer. In monotone the inflection is apt to be level.

Quality and time. — Quality and time are very closely connected. Often what is due to one is attributed to the other. And quality often depends on time, for if a note is given quickly and then is stopped suddenly, oftentimes there is not time enough for it to set up the sympathetic overtones upon which depend the qualities of the voice. The note may be given in the short, quick, decisive quality, consisting merely of the fundamental, — curt, short, mere matter of fact; or it may be held until echoes are set up in the remotest chambers of the vocal apparatus, — almost

in the "remotest chambers of the soul." Man is a machine acted upon by outside influences. Upon the contemplation of an idea the vocal apparatus arranges itself and, as even in the nervous system there is a slight element of time involved, the more steadfastly an idea is held before the mind, the more perfectly the vocal apparatus responds. The ideas are like the fingers of the artist upon the keyboard of the piano, and just as, if the fingers pause but a moment, there is but a limited response, but if they linger lovingly, the full beauty of the tone is brought out, so beauties of voice are dependent upon the *time* the idea is held before the mind.

These are but a few of the interrelations. All the vocal characteristics will be found to have counterparts in the realm of gesture. Even in rendering a short passage, the student will be surprised at the number of interrelations found. It is interesting to take some selection and to note accurately how many of the principles set forth in this book are employed in its rendition. It is true that many of them will be applied instinctively, but by carefully noticing them, their effect may be increased to a certain extent, thus making the selection or speech more attractive, for it must always be remembered that a speech, like a sentence on the blackboard, must be "writ large," and the ordinary characteristics of speech are better perceived by the audience if they are magnified.

LESSON XXXVIII

STYLES OF SPEAKING

THERE are many ways of preparing a speech.

1. It may be written out and read.
2. It may be written and committed to memory.
3. It may be spoken from carefully prepared notes.
4. It may be spoken entirely extempore.
5. It may be given with a combination of two or more, or even all of these methods.

Reading a speech. — Of all the methods used in speech making, that of writing out a speech and then reading it is perhaps the worst. The speaker must imagine the exact circumstances under which the speech is to be delivered, which is not always easy to do, — and even after this has been done, some unforeseen circumstance may render any amount of painstaking worthless. The speaker cannot change a sentence or a paragraph according to the appreciation of the audience, — he must read it as it is written (or else for the moment adopt one of the other methods, which, as a matter of fact, is what most readers do). Again, a carefully prepared paragraph or argument may suddenly be rendered useless by some current event. In the delivery, also, the speaker is greatly hampered. If he hold his paper in his hands, he is deprived of one of the most useful sources of gesture. His eye also loses its control of the audience on account of the necessity of constantly referring to the manuscript. There is always the possibility of there being no reading stand upon which to lay the manuscript and the still more annoying cir-

cumstance of there being no adequate light. The stand, again, may be too low and the speaker may be compelled to bend forward in his effort to see his paper, thus endangering the ability of the audience to hear, and making utterance more difficult. The plan has the advantage that the speaker rarely says anything to which he has not given careful thought and which he is not prepared to support more fully if called upon. Further, he may bend all his artistic energies toward making the speech a model of rhetorical style, and this, too, at his leisure.

Speaking from memory. — This method is productive of the most artistic results, perhaps, of any; especially is this true of its use upon those occasions which are well established, when the speaker can accurately forecast the conditions under which he is to speak. As to the writing, it has all the advantages, of course, that are possessed by the first method, — that of writing and then reading, — and to these may be added all the graces of delivery that can be secured by careful attention to good technique in voice and action, for a speaker using this method can prepare his gestures and his tones of voice with the same care that he prepares his manuscript. Its disadvantages lie in the fact that very few people have memories which are absolutely sure, — in the experiences of nearly all speakers using this method there have occurred moments when they have entirely forgotten their words, — which, of course, is very embarrassing. It is a very laborious method. Very few people commit easily and a vast amount of valuable time is spent in this galley-slave work.

This method is very useful as an exercise for those just beginning in the art of public speech, for it gives excellent training both in the writing of a speech and in its delivery, since both are subject to careful forethought. Nearly all great speakers have at one time or another used this style.

Speaking from notes. — This method, in the hands of a master, approaches more nearly to the ideal. If this style is used, no endeavor should be made to conceal the notes. They should be written plainly, so that the eye may follow them and pick up the next topic or heading during the utterance of one of the closing sentences on the preceding topic or during the brief pause between paragraphs. The danger is that a speaker, under the excitement of the moment, may be unable to recall what he is to say under the heading or may totally fail to understand it. For this reason "catch words" should be avoided, the headings being written out in full. It is better to hold the notes in the hand if the speaker moves about much on the platform, lest at some time he finish a paragraph at some distance from the desk and be compelled to walk back to it before taking up the next point. The paper upon which the notes are written may often be used in gestures with good effect, being shaken to emphasize a point, or being lifted even high above the head in strong parts of the speech.

Extempore speaking. — Notwithstanding each of the methods of speaking just mentioned has its advantages, the extempore style, nearly all authorities agree, is the final flower of all oratorical study. Extempore speaking is, — as the Latin words *ex tempore* signify, — speaking "upon the spur of the moment." The term was formerly applied to that speaking which was done without previous notification and without any preparation. This sort of speaking to-day, however, is styled "*impromptu* speaking," and the term "*extempore* speaking" is limited to such speaking as implies careful preparation upon the material of the speech but no particular preparation upon its language. With this style well in hand, the speaker may at times reach heights never attainable by any of the other methods. This style requires more

general preparation, but less particular preparation. He that uses it successfully must generally be a greater man than he that does not, but even a mediocre speech gains by being delivered in a good extempore style. The speaker who speaks extempore must know how to construct the skeleton of a good speech, he must know rhetoric, he must know grammar, and must know the last two so well that he may compose good English at the rate of one hundred and fifty or two hundred words a minute. With these attainments, — which are the ones that give the beginner trouble, — he is left free to adapt his work to the time, place, and occasion as no other speaker can possibly do. He can indulge in a hand to hand grapple with the audience, if necessary, picking up questions called from the audience and answering them on the spot. He is always at liberty to watch how his speech is affecting his audience and to qualify or emphasize his words as the occasion demands. If some sudden inspiration of fancy seizes him while speaking, he is free to insert it; and on the other hand, if some prepared thought is evidently going to prove disadvantageous, it may be omitted. Not so much attention need be paid to voice or action, for he is now sure to be *thinking his speech* as he goes along, and the consequent feeling and its expression follow closely with unerring accuracy.

Beginners, however, find difficulty arising from various sources. Sometimes the excitement of appearing before an audience seems to paralyze the thought activities and the mind becomes a blank. This must be overcome simply by perseverance. Again the student may be hampered by his lack of dexterity in rhetoric. This may be overcome by a great amount of writing, first writing slowly, and then more and more rapidly, until finally the pen or pencil is too slow, when the student may speak his speech at first slowly, and then more and more rapidly, until the required speed is

reached. Difficulties with grammar may be eliminated in the same way. Too many students are apt to believe, also, that the "gift of gab" is all that is necessary, — to say *something* and keep on saying it. This is entirely an error. The extemporaneous paragraph if taken down by a stenographer and printed, should show all the exactness in structure that is possessed by the carefully written paragraph. To avoid constantly repeating one thing, a definite *progressive* outline should be made, and then the speech should *progress* with it. It might be well for the student to prepare about four times the material he needs under each head and then he will be sure to have plenty to say, even if some of it slips away when he rises to speak.

Combination methods. — Very often speakers use a method combining two or more of the preceding methods. A speaker may read most of his speech, but occasionally through it he may lay aside the manuscript and launch forth upon a committed paragraph. This is better than reading altogether, but usually the committed portion seems so much more interesting to the audience that they count the rest of the reading intolerably dull. Again the relief paragraphs may be extempore, but where the speaker is not experienced in this style they are apt to be halting and fragmentary, although the speaker undoubtedly gains in the attention of his audience. Some speakers combine the extempore and memoriter methods, writing out and committing to memory, say, the introduction, the conclusion, and a few of the most important parts of the speeches, while they leave the remainder to the extempore style. This has the advantage that the speaker is sure of effective language at critical places, but the differences in style are often too apparent, and since the speaker goes faster generally upon the committed portions, the speech acquires a sort of jerky effect.

LESSON XXXIX

GENERAL OBSERVATIONS ON RECITING

WITH direct address, such as is found in an oration or debate, much less trouble is experienced by the beginner than with reciting proper, where he is obliged to take the part of one or more characters. To aid the student in this sort of work, a few suggestions are given below.

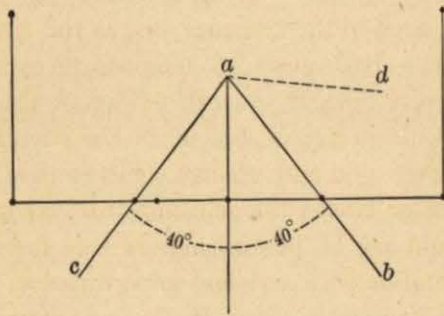
See your characters yourself. — First of all, it is necessary that you actually see your characters yourself. If you are Brutus, you must imagine that you have on your coat of mail, that you have your sword at your side. If you are Aunt Chloe, you must imagine yourself in the checked apron, with the red bandanna around your head, and with the thick lips and Southern dialect. You can never hope to make your audience see your characters if you do not see them yourself.

It is just as necessary, too, that you see the characters you are addressing. When you, as one character, talk to them, they will respond (in your imagination), perhaps by smiling at you, perhaps by frowning, or threatening you. This, in turn, will have its effect upon your own facial expression, and the audience will see the whole scene before them.

Position of characters. — In reciting, the reader stands almost still, only turning slightly from side to side. Below is given a diagram which will aid the student.

Let *a* represent the reciter. If he is addressing *b*, he will look along the line *ab*, at an angle not greater than

forty degrees to the left of a line running to the center of the audience. To look along the dotted line ad , as if your characters were on the platform with you, would be bad, for then the people on your extreme right would have trouble in hearing you and would not be able to see your facial expression. It must be remembered, too, that when you are addressing b , you must look steadily at b . Do not let your gaze wander, but keep it glued to your character.



It is a good plan to take some object on the wall, a window, a gas jet, or something, as a guide.

When you are through talking to b , and b is about to speak, imagine that b has come to where you are, that is, to a , and that you, or, better, the character you just were, have gone to c . Then you at a , as b , must address c along the line ac .

Do not get your grown people too small. Remember that they are about as tall as you are, and that you are supposed to look them in the eye.

Just suggest the actions of the characters. — It is not necessary, in fact it is not good, to imitate your characters exactly. Just suggest them to your audience. For instance, if a character kneels, it is not necessary for you to kneel; just the clasped hands and a slight bend in the forward knee will be enough to suggest the action. If a

character draws a sword, it is not necessary to put it away. Do not use any costume whatever.

Put your pictures to one side and let your eyes "flit back and forth" between them and your audience. — It is sometimes well, in describing very vivid scenes, to imagine that you see them off to one side (never farther to the sides than the lines ab and ac). Then tell the audience what you see, looking now at the picture off yonder, and now at the audience. In case you use gestures, pointing to the scene, look back to the audience just as the stroke comes.

Use taste. — It disgusts an audience to overpersonate. In nearly every case, if you can tell about the scene, the audience would prefer it; but when the interest becomes absorbing, then you may change your method. If there is only a line or two in the selections that are quoted, perhaps it would not be best to impersonate them. Do not begin a recitation with a violent impersonation. Work up to it with a little introduction, if you must start with it.

LESSON XL

GENERAL OBSERVATIONS ON STAGE DEPARTMENT

ONE of the best exercises for developing freedom of action and naturalness of melody is that of presenting before the class or school short scenes from good plays. In order that this may be done well, a few simple suggestions that govern the art of acting are here given. Each scene, of course, must be worked out by itself, but the following hints will help materially in "putting on" a good production.

Position. — It should always be remembered that the actor is playing for the audience. Too many young students play for the other characters on the stage. Remember that, although you must *seem* to play for the other characters, you, *in reality*, must play for the audience. This will affect your position. The foot farthest from the audience should be extended toward the character whom you are addressing. This will turn you more toward the audience than if you stood the other way, and they will thus be enabled to hear you better, and to see the expression on your face. If possible, it is well to seek a position "up stage," that is, toward the back of the stage, from the character you are addressing. This will aid in the same manner as the position of the feet, which has just been mentioned. Be careful, however, not to let the audience know that you are seeking such a position. Slip into it when they are interested in something else.

Remember, too, that it is not always necessary to look

straight at a character on all of your speeches. In a room at home we often say things to another person when we are looking entirely away from them. So in acting, it may be possible, if you cannot get into a position so as to address both the audience and the character, to address only the audience; that is, not talking directly to the audience, but looking off somewhere, and yet facing the audience so that they can hear. Do not overdo this little device. It is especially good in a quarrel, or when the relations of the characters are strained, or when the remark is a careless one, but it should not be used on any speech where there is a call for directness.

When your part is a *heavy* one, that is, when you have a great deal to say, seek the center of the stage and get the other characters in front of you and toward the sides.

Be careful not to turn your back on the audience, except on very rare occasions. For this reason, when you pace across the stage, stop with your back foot, the one farthest from the audience, the one farthest "up stage," out, and then turn toward the audience, and around.

In making gestures with both hands, let the hand next the audience lag a little, so that it will not get in front of your face. For this purpose, too, allow it to be a little lower than the other.

In turning, you may rise slightly on your toes and swing round on them, instead of taking steps; this is especially good on quick turns. Do not ever cross the feet in turning.

Voice. — The same holds true in regard to the voice as in regard to the position of the actor, — he must remember that, although he must seem to talk to the characters on the stage, he must really talk to the people on the back seats in his audience. It will be difficult for a time to exaggerate the conversation sufficiently, but ability will come with practice and insistence on the part of the instructor.

Because the audience must hear, when the actor turns his back, or even turns slightly away, he should increase his loudness. In such cases, the sound waves must, to some extent, reach the hearer by reflection, by bounding back from some opposite wall, and they lose some of their intensity by the process.

Crossing. — To avoid making a scene appear wooden, there must be constant action, — the characters must move about. The following three rules will govern this action.

1. Try to cross on a vigorous speech. Action is natural to emotion. When a person is highly wrought, he is much more likely to move about.

2. Let the speaking character cross in front of the others. The reason here is the same as that given above, — the audience must hear, and it is safer to have the speaker cross in front for this reason. Too, the people are interested, generally, in the speaking character, and he should be in the foreground.

3. Let the silent characters have their share of the crossing. If they cross in the opposite direction, as the speaker crosses, he will only have to go one half as far, and the stage, at the end of the cross, will be in better balance.

Grouping. — About the only direction necessary for stage grouping is that the characters be so placed that they can all be seen by the audience, — so that they do not stand one in front of the other as seen from the audience, and so that a view of them is not obstructed by any stage property, such as a bouquet, a lamp, or the trunk of a tree.

A semicircle, when there are many characters, is good, but it is better if the large semicircle be broken up into several smaller ones. Do not allow all the characters to look straight at the audience, like so many tin soldiers. Suit the direction of their glances to the momentary suggestion of the scene.

Entrances and exits. — Do not come on the stage, take a position, then assume the emotion called for, and finally speak your lines. When you enter you should already be in the mood, and the words should follow immediately. Neither, when you have finished your part, should you walk off as if you were all done with your little speech and were now going off the stage. Suit your exit to the mood also.

The stage. — Below is given a diagram of the stage, with the terms generally used in the plays put out by the dramatic publishing houses. Remember that all directions are written for the actor, — for instance, when the direction is "going left," it means to the actor's left, not to the left of the stage as seen by the audience.

