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Vocal Technique: Speakers of Henry V

by

Chester Joseph Lorincz

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Abstract

This thesis is an investigation of the speaking styles of actors delivering text from Shakespeare's Henry V. Observations of speaking style or 'technique' have been made, as a result of a comparison of various recorded sources of the play. The purpose of this comparison is the determination of various individual speech characteristics, and their effectiveness in delivery. The actors chosen for comparison are numerous and well known; John Gielgud, Nigel Davenport, Laurence Olivier, Alec McCowen, Ian Holm, Christopher Plummer, David Gwillim, Leslie Banks, Lewis Waller, William Shatner, Derek Jacobi and Richard Burton. The introduction briefly explores ideas concerning the effective speaking voice as perceived by various prominent voice authorities. Chapter one investigates 1) articulatory patterns of actors speaking text from Henry V. Chapter two attempts to document patterns of 2) inflection. Chapter three makes note of unique speech characteristics that fall under 3) other areas of spoken technique. A brief conclusion summarizes characteristics of delivery noted in the sampled recordings, and makes 4) recommendations as to the effectiveness of these personal delivery traits.

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For Nicole

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INTRODUCTION

If your face is not clean, wash it: don't cut your head off. If your diction is slipshod and impure, correct and purify it: don't throw it away and make shift for the rest of your life with a hideous affectation accent, false emphases, unmeaning pauses, aggravating slowness, ill-conditioned gravity, and perverse resolution to 'get it from the chest' and make it sound as if you got it from the cellar. Of course, if you are a professional humbug - a bishop or a judge, for instance - then the case is different; for the salary makes it seem worth your while to dehumanize yourself and pretend to belong to a different species.

George Bernard Shaw (1856-1950)

There has been lively debate during the twentieth century as to the best method of acquiring an effective voice for speech. Two philosophies have dominated voice instruction. An older current of thought believed the effective voice was dependant upon a learned and refined technique. The voice was the actor's instrument, and technique the skill with which he played it. The emphasis was on providing the actor with the vocal tools necessary for effective speech. A newer school of thought believed an effective voice was realized through the release of emotion and the ridding of oppressive restrictions that hindered the speaker. No technique was necessary, as the voice in its natural and unrestricted state had maximum effectiveness. The emphasis in this approach was to identify the impulse for effective speech and allow it to naturally occur.

The two approaches bear closer examination, as qualities of the effective voice are developed and nurtured through both philosophies. In addition, a brief overview of them now will allow for later comments on their viability.

The technical approach.

Older schools of voice instruction, especially those of British origin, have long considered the actor's voice as an instrument, capable of being mastered through the use of a measured and practiced technique. This technique

when perfected would serve the actor's highest aim in speech; the artistic expression of thought and emotion. The British voice teacher Clifford Turner, in his text Voice and Speech in the Theatre, conceptualizes voice as:

. . . an instrument and the script of a play as a musical score which awaits interpretation by the living voice of the actor, created in him, and responsive to the emotions engendered by his life and by his art. On this he plays by means of his articulation, and so brings words to life. (7)

Well developed technique was all but invisible to the listener, being totally subservient to the greater powers of thought and emotion:

The very highest manifestations of any art are always characterized by a technique so flawless that it is unnoticeable as such and becomes one with the art itself. (Turner 1)

The emotional approach.

The middle of the 20th century saw a new method arise. Patsy Rodenburg in her book The Right to Speak states that this new movement began in the late 1950s and lasted into the 1970s and was the result of a natural progression. She writes that speech training,

. . . had to swing naturally away from outside technical training of the voice to intense inner work that stressed changing the self before we could change our voice and our speech. (114)

Many voice and speech practitioners, especially those in North America, shunned the notion of technique in the development of an effective voice, in favor of a more emotional, psychoanalytic approach. It was believed that

the impulses of emotion and thought, released through the relaxed and responsive body, would produce all qualities necessary for the effective voice. A 'technique' was seen to interfere with the natural, spontaneous functionings of the body and voice, and was therefore an impediment. Technique was seen to be a bad thing. Patsy Rodenburg explains:

Technique. . . was thought old-fashioned; the world of inner feeling was new-fashioned. The word 'technique' became a dirty one and many useful approaches became suspect. The main fear in many minds was that technique would bind and inhibit the speaker's individual personality and muffle creativity through slavery to a robotic repetition of exercises. Technique, so the line went, disconnected us from ourselves. (114)

A leading proponent of the new anti-technique approach to voice was Kristin Linklater. In her book Freeing the Natural Voice she states her philosophy:

The approach is designed to *liberate the natural voice* rather than to develop a vocal technique. . . the emphasis is on the removal of the blocks that inhibit the human instrument as distinct from the development of a skilled musical instrument. The object is a voice in direct contact with emotional impulse, shaped by the intellect but not inhibited by it. (back cover)

Current approaches.

While there are still voice and speech teachers with preferences towards a specific avenue of instruction, the advent of the twenty-first century promises an amalgamation of the best that both approaches have to offer. Rodenburg is perhaps representative of this new

approach, for she laments the loss of technical awareness, saying that "some of the finer aspects of technique were first purged and then lost and forgotten" (114). Her desire is to rethink some of these "now forgotten techniques" (114).

Whatever one's approach to the development of the effective voice for speech, most authorities agree on the qualities that an expressive voice possesses. This is the first determination that needs to be made, before a practical analysis of an actor's voice may begin. Therefore, an attempt will be made to summarize the qualities of the effective speaking voice based on the beliefs of prominent vocal authorities.

Qualities of voice.

Unnoticed and undetected, an invisible technique is one of the most highly prized attributes of the effective voice. Most authorities agree that the production of voice should be transparent. Clifford Turner agrees that technique in voice must be invisible:

. . . in the theatre, utterance should be so perfectly adapted to character and situation, and the conditions under which the performance takes place, that the audience, becoming absorbed in the action of the play, whether this be outward or inward, cease to notice the means, at any rate the vocal means, by which they are affected. (126)

Kristin Linklater also believes in the invisibility of technique. She states; "The natural voice is transparent . . . The **person** is heard, not the person's voice" (2).

The late Iris Warren, the well-known voice coach of the London Academy of Music and Dramatic Art, and friend of Linklater, would often comment; "I want to hear you, not your voice" (Freeing 3).

Rodenburg also concurs with this principle. She comments; "I think we should be able to hear any text first and forget about the speaker. . ." (15-16).

The voice may possess a number of negative qualities that will draw attention to itself. Kristin Linklater describes a few:

Anything that distorts the message must yield in the interest of total comprehension, be it a personal rhythm that quarrels with the rhythm of the text; a vocal mannerism that leads attention away from the content of what is being said; an accent of such an extreme nature that the listener is always one beat behind, translating . . . (145).

Clifford Turner agrees and elaborates further:

. . . anything in the voice which calls attention to itself, either because the actor appears to be voice conscious, or because the utterance is defective in some respect, will make a performance bad, shallow, or otherwise unconvincing. (126)

A voice that is produced in a manner that is too 'good' will also draw attention to itself and detract from overall effectiveness. Linklater describes that type of vocality as, "a lushly beautiful voice whose music is all that can be heard" (145).

Rodenburg explains the lure of the beautiful voice and the danger it presents. Rather than being involved with the text, the listener becomes captivated with the

vocal personality of the actor:

This is the sort of voice you *listen* to instead of *hearing* whatever statement of text it speaks. It lulls and enchants you like a gorgeous piece of swelling romantic music. You are overwhelmed by it, sometimes even envious of it. You are won over by it. You want to sound exactly like it. To you it is the civilised way of speaking. We describe such voices as 'sonorous'; that is, imposing and grand. (15)

Ideally then, the technique of voice should be transparent, having no negative or positive qualities that would draw attention to themselves for their own sake. The voice should "be kept natural, easy, and unaffected" (Anderson 261). Furthermore, there should be "no hint in voice . . . of anything suggesting the 'arty,' the affected, or the superficially 'cultivated'" (Anderson 7). For the best speech is "natural, clear, and easily understandable, without suggesting the artificial and the pedantic" (Linklater 433).

From a technical vantage, the effective voice is a varied voice that is produced clearly and efficiently. Kristin Linklater describes the nature of the effective voice:

Such a voice is a built-in attribute of the body with an innate potential for a wide pitch range, intricate harmonics and kaleidoscopic textural qualities . . . (1-2)

Finally, there is general consensus that the effective voice results from a servitude to the impulses of thought and emotion. Kristin Linklater notes this relationship when she states that the "natural voice . . .

. reveals . . . inner impulses of emotion and thought" (1-2). And Clifford Turner speaks specifically of the subordination of voice to these impulses when he explains:

The voice must be the servant of the actor's will and feeling . . . Technique and imagination must become one, and in the theatre both are dependant upon each other. (126)

The preceding statements show that there is a similarity in opinion regarding the qualities of an effective voice. For the most part, the views are parallel and consistent with one another. These observations may be generalized in the following summary of the characteristics of an effective voice:

1. The means by which a voice is produced must be unnoticeable to the listener. This 'means' or 'technique' should be transparent. The person should be heard, not the voice. There are no defective utterances; that is, vocal qualities that draw attention to themselves as being so. The voice is also not so lushly beautiful as to draw attention to itself for that sake. Nothing distorts the message.
2. There should be no pedantic or artificial effect present. The speaker is in pursuit of a natural voice. The voice should not appear superficially cultivated.
3. The effective voice is a varied voice, produced in a clear manner and easily understood. The voice is produced in an unforced and easy manner. It is highly textural having a wide pitch range. It serves the impulses of thought and emotion.

Having established generalizations about the qualities of the effective voice, an analysis of the actor's delivery may begin. These observations constitute the next three chapters.

Included with the thesis is an audio recording of the passages analyzed. Side A contains examples 1-65. Side B holds examples 66-122. Examples are divided by ten second pauses. It is hoped that the observations noted will be clear to the listener. An attempt has been made to compare identical passages of text, with the hope that clear contrasts will be evident.

CHAPTER ONE:

The Actor's Articulation

Speak clearly, if you speak at all;
Carve every word before you let it fall.

Dr. Oliver Wendell Holmes (1809-1894)
American writer, physician

This chapter contains observations of the articulatory patterns of actors speaking text from Shakespeare's Henry V. A brief definition of the process of articulation is given. General qualities of effective and ineffective articulation are stated, based on ideas expounded by vocal authorities. Three specific functions of articulation will be hypothesized and illustrated through personal observation and articulation qualities specific to each actor will be identified. Finally, a conclusion will be drawn regarding the effectiveness of certain articulatory habits.

A definition of articulation.

Lyle V. Mayer in his book Fundamentals of Voice and Diction defines articulation as being, "The movements of the lips, the jaw, the tongue, and the velum (soft palate) to form, separate, and join speech sounds" (325).

As a mechanical process, the concept is easily defined. The qualities of good articulation however, are variously described and more subjective in nature.

Qualities of articulation.

Virgil Anderson writes that good articulation has the following characteristics: "clarity, intelligibility, and distinctness of speech" (83). He describes the type of articulation a speaker should work toward acquiring.

It is "a type of pronunciation that is easy, natural, and informal, as well as reasonably clear, easily intelligible, and generally acceptable to those who hear it" (419).

Patsy Rodenburg states that, "The aim in achieving clear speech is economy, efficiency and an effortlessness in articulation" (230). Clifford Turner makes the additional observation that, "Thought and feeling must now be considered to be one with articulation" (126).

Authorities mention the qualities they dislike. Anderson disapproves of "too-careful, over-precise, pedantic speech, on the one hand, and careless, slovenly, relatively unintelligible speech, on the other" (419). Evangeline Machlin, in her book Speech for the Stage agrees with Anderson on the negative effect of over-precise articulation. She states that, "Pronunciation of all consonants and vowels in each word in a phrase is not necessarily a mark of good speech. Such a habit might lead to pedantic pronunciation" (118).

Critics of over-articulation go on to suggest that the process should not be noted for its own sake. Patsy Rodenburg explains:

No listener should become absorbed or intrigued by superb articulation in action. It should, in fact, be unnoticeable. In other words the speech muscles should work so well that the production of the word

does not get in the way of its meaning. (230)

Summary of qualities.

A summary of the qualities aforementioned produced the following general statement on articulation:

The effective speaker may be said to possess clarity or intelligibility of speech, avoiding careless or slovenly diction. His articulations occur in a natural, easy, informal manner and are efficiently and economically produced. They are acceptable to the general ear. Being one with thought and feeling, the speaker affects no trace of the pedantic. In fact, the process of articulation goes unnoticed by the listener.

While the qualities of the articulate speaker proved easy to gather, the question of why speakers articulated in their own particular manner was not so easily answered. Observation of actors delivering Henry V text gave rise to some hypotheses concerning the process. It will be suggested that the actors articulated for three general reasons and used three classes of articulation to serve their delivery.

The 3 classes of articulation.

Where did the desire to articulate come from? For what reasons did the actor articulate? What was the actor's aim or goal in using articulate speech? An analysis of the actor's delivery produced three hypothetical types of articulation:

1. The 'basic' articulation.
2. The 'artistic' articulation.
3. The 'rhetorical' articulation.

Fundamentally, crisp diction creates clarity of speech and intelligibility of thought for the listener. The greater the clarity of sound produced by the speaker, the easier the assimilation of that sound by the listener. The speaker wants the audience to hear and understand what he has to say. This is the function of the 'basic' articulation.

Besides imparting information in a clear manner, articulation serves a secondary, more complicated function. The 'artistic' articulation supports the actor's spoken art, by revealing additional meaning and emotion, which may be separate from the simple denotative function that basic articulation affords. This secondary function of articulation also operates in revealing poetic devices: alliteration, assonance, consonance, and onomatopoeia. The artistic articulation proves more difficult to quantify than the basic articulation. While basic articulation can be judged according to established operational principles, the success of the artistic articulation is more subjective in nature. It is vaguely described by numerous speech authorities. Patsy Rodenburg perhaps defines its nature the best:

The sound quality and physical make-up of a word can affect us well beyond its purely intellectual meaning . . . Quite simply and effectively the sound and word melt into a perfect image that by-passes purely rational thought processes. . . . do notice the primary role that vocal sounds play in the utterance. (229)

It is the recognition of the role that these vocal sounds play in speech that is the domain of the artistic articulation. Kristin Linklater also seems to acknowledge the existence of the artistic articulation, by contrasting and prioritizing it above the basic articulation. She says; "An awareness of their sensory nature must come before that of their informational purpose" (174). The sensory nature of words that Linklater refers to may be said to be revealed through the artistic articulation, while the 'informational purpose' may be considered the responsibility of the basic articulation.

The question of what type of articulation warrants first attention is not paramount. But there seems to be a distinction between the two types that may justify their existence. This distinction between the informational and sensory nature of words is also mentioned by Anderson. He remarks: "It is frequently the expressional connotations of words rather than their purely symbolical value that we refer to when we use the term 'meaning' to designate our reactions to what has been spoken" (187).

In addition to the basic and artistic articulations, a third class was noted during analysis. Observation showed that there was a personal style of articulation that was unique to each actor. This style of articulation served to create a rhetorical personality for the

individual actor. Linklater states that "the word 'rhetoric' itself now has the connotation of artificiality and ostentation if not downright lying" (173). In this investigation, the term 'rhetorical' will be used similarly to describe a manner of articulation that is concerned primarily with affectation or style, rather than emotion or meaning. The rhetorical articulation pretends to significance but lacks true purpose. The distinction drawn between the artistic and rhetorical articulation is subjective in nature and dependant upon the listener.

Observations.

Articulation's basic function is the conveyance of clear sound to the listener, so some initial observations will deal with the actor's basic articulatory technique.

Every actor has a desire to speak clearly and to be understood. Most actors would admit toward working to develop the cleanest, most articulate speech possible. But desire does not always equate with efficacy and without knowledge of the process of articulation, effective speech may be compromised.

A comparative analysis of articulation for the purposes of clarity yielded interesting observations. According to established ideas concerning articulation, such as those expounded by authorities like Virgil Anderson and Clifford Turner, it was noted that some

actors adhered quite closely to what constituted 'good' articulation. Others strayed to different degrees from these 'ideal' precepts. Generally however, the articulation was exemplary, with few anomalies of note.

Successful articulation.

As might be expected from actors of such renown, the majority of the speakers used for this research demonstrated an overall adeptness in articulation. Few, however, are as skillful as Sir John Gielgud. He is especially good at articulating final sounds. Strength and power in diction is his hallmark. In Gielgud's recording, Ages of Man, one can listen to the strength of the voiceless plosive 't' in the following phrases from the prologue of Henry V:

Then should the warlike Harry like himself,
Assume the port of Mars, and at his heels
(Leashed in, like hounds) should famine, sword, and
fire
Crouch for employment. . . .
. Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon--since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.
(1.pro.5-8,12-18. Ex.1)

And later in the Caedmon recording of Henry V we hear other firmly articulated medial and final 't's:

Suppose th' ambassador from the French comes back
Tells Harry that the king doth offer him
Katherine his daughter, and with her to dowry
Some petty and unprofitable dukedoms.

The offer likes not . . . (3.cho.28-32. Ex.2)

Gielgud is also adept at articulating sound combinations that would pose difficulty to less skillful speakers. Note the articulation of the 'sts' sound, a particularly challenging phoneme combination, as he describes the pathetic state of the English army before the battle of Agincourt:

. . . and their gesture sad,
Investing lank-lean cheeks and war-worn coats
Presenteth them unto the gazing moon
So many horrid ghosts. (Caedmon 4.cho.25-28. Ex.3)

Gielgud is also proficient at creating and holding voiced consonants at the ends of sentences. In the first instance, from the recording Great Shakespeareans, he fully articulates a resonant vibrating 'z' fricative as he states; "Then shall our names, / familiar in his mouth as household words . . ." (4.3.51-52. Ex.4). In a second example he shows the strength of a fully voiced, solid, 'd' plosive when he says, "And gentlemen in England, now abed . . ." (4.3.64. Ex.5).

Gielgud is not unique in his ability to clearly articulate. All actors demonstrated a high proficiency in diction. Laurence Olivier shows a clarity of final sound when he delivers these lines from the chorus of Act 3: "I see you stand like greyhounds in the slips, / Straining upon the start. The game's afoot! / Follow your spirit . . ." (3.1.31-33. Ex.6).

These articulations, spoken so clearly by the

actors, function primarily for the purpose of clarity and the conveyance of denotative meaning. The sounds ring clear and true and are easily heard. There is a strong articulatory power present, a noticeable ease of articulatory movement and response.

Incorrect articulation.

While generally exemplary in their use of diction, most actors demonstrated some degree of inarticulation. They revealed a tendency towards 'euphonization'. Euphonization may be defined as, "the alteration of speech sounds, especially by assimilation, so as to make them easier to pronounce" (Collins 526). In an observation of everyday speech, some examples of euphony are so small as to go unnoticed by the listener, while others will render the speaker inaudible. The actors analyzed in this study displayed few instances of euphonization. They did nonetheless occur, and are worthy of mention.

Note Olivier in the following delivery. Where the speaker should use an incomplete plosive 't' blending into a 'y' glide, we are instead given a euphonic alternative, the affricate 'ch'. "Dishonor not_u your mothers; now attest / That those whom you called fathers did beget_u you!" (3.1.23-24. Ex. 7).

William Shatner, in his recording from The Transformed Man duplicates the sound. (Ex.8) He further demonstrates other instances of euphony. In the following

excerpt he fails to create the incomplete plosive 't' and simply drops it from the line at: " In peace there's nothing so becomes a man / As modes[t] stillness and humility" (3.1.3-4. Ex.9). Christopher Plummer, on the other hand, does create the more difficult incomplete plosive, and avoids the euphony as he speaks the same lines. (Ex.10)

In another instance, we find a similar euphony employed by Nigel Davenport: "For forth he goes and visits all his host / Bids them good morrow with a modes[t] smile . . ." (4.cho.32-33. Ex.11). John Gielgud, with his stellar enunciation clearly employed, articulates the incomplete plosive as he declares, " For forth he goes and visits all his host / Bids them good morrow with a modest smile" (Caedmon Ex.12).

One may hear, in the formation of the incomplete plosive 't' as demonstrated by Gielgud, the tongue rising up to firmly push against the alveolar ridge. The explosion of the plosive is released into the following fricative. Clarity is obtained because the end of the word 'modest' has some final boundary with the half formation of the 't' sound. Without the formation of the incomplete plosive, the word may be said to lose some degree of its recognizability.

It would be pedantic to state that a single euphonization, like the one illustrated, would have a

significant impact on a speaker's clarity. An isolated euphony is not in itself that momentous. However, when many of them occur, overall speech will begin to lose clarity. Evangeline Machlin reminds us that; "You must decide at what point colloquial speech becomes careless speech" (119). Virgil Anderson remarks that the danger of euphony "depends in part upon how completely we surrender to it and allow it to dominate our articulation" (430). He warns that "too complete surrender to the natural tendency of allowing speech to become as easy and unrestrained as possible is liable to result in mutilated, all but unintelligible diction" (431).

In the following unusual case, the listener can note a whole word euphonized to the point of becoming incomprehensible. Alec McCowen in the chorus to act 4 describes the King of England:

Upon his royal face there is no note
 How dread an army hath enrouned him;
 Nor doth he dedicate one jot of color
 Unto the weary and all-watched night:
 (4.cho.35-38. Ex. 13)

Over-articulation.

Personal observations made over the years concerning articulation and over-articulation have yielded the following ideas:

An actor may said to be over-articulating when a listener notices the articulation. It is irregular in

some manner and pulls the listener's attention from the meaning and emotion of the passage. The articulation is of a nature that is not part of the normal fluency of speech. As Anderson states; "if peculiarities or 'mistakes' in pronunciation call attention to themselves (they) interfere with communication" (259).

Secondly, the actor may be viewed as over-articulating when his desire to articulate takes precedence over a desire to convey meaning or emotion. Articulation is then serving little function but the illumination of itself. A characteristic of over-articulation that may signal its occurrence is a break in the flow of a spoken line. The breath and thought are often broken in pursuit of desired 'sound'.

Reasons for over-articulation.

Actors have a tendency to over-articulate for a number of reasons. Most speakers are aware of the importance of good articulation in producing clarity of speech. They are aware of the importance and function of the basic articulation. They want to be heard and understood. A common belief arising from this desire is that the more one articulates, the clearer one becomes. Not being versed in an understanding of articulation, speakers enunciate whatever sound they can. Without a technical understanding of articulation they are engaged in an arbitrary process. It is this arbitrariness that

causes error. While the average speaker on the street may be guilty of omissions of articulation, the stage actor, in pursuit of ultimate clarity, may be guilty of an excess of the same. Additionally, over-articulation may be thought to elevate status, both for the actor and the character he represents. Precision of sound and status of character are seen to be linked. Overly articulate speech may be viewed as sounding precise and good.

An examination of the sounds that actors over-articulated produced the following observations. A common over-articulation occurred in the formation of incomplete plosives. Anderson states:

When two plosives occur together, either in the same word or as the final and initial sounds of adjacent words, the first one is not completely released, but is merely held and joined with the second one. Thus, in *wept*, for example, the [p] is not released separately; some pressure is built up but it is simply merged with the explosion which occurs for [t]. The same is true when there are two words, as in *sit down*. These are not pronounced as two distinct words in the sense that the [t] of the first one is completed before the [d] of the second one is begun; rather there is just the closure for [t], which is held while there is a silent 'shift' to [d], which is exploded for both of them. (303)

Clifford Turner concurs with this idea. He states:

Not all explosives are completely articulated. When one is followed by another, only the stop of the first and the release of the second are heard. The same situation occurs when final and initial explosives are in juxtaposition. (63)

Anderson has no particular term to describe this manner of the articulation of plosives, but Turner calls them 'incomplete plosives'.

Incomplete plosives are also formed when they occur before fricative sounds. Anderson defines this other brand of incomplete plosive:

When a plosive is followed by a fricative, the explosion is made through the narrow outlet of the fricative, and the two sounds merge into a closely integrated unit. This is especially true of combinations in which both the plosive and the fricative have certain aspects of production in common, as in cats, campfire . . . (304)

Analysis of the articulation of speakers of Henry V text provided numerous instances of the over-articulation of plosives as they preceded both plosives and fricatives.

Over-articulation of plosives.

Note Christopher Plummer's over-articulation of juxtaposed plosives in the following lines from the Chandos recording of the play. He remarks; "For 'tis your thoughts that now must deck our kings" (1.pro.28. Ex.14). He demonstrates this trend again as he states; "The confident and over-lusty French / Do the low-rated English play at dice" (4.pro.18-19. Ex.15). And later we hear; " Walking from watch to watch, from tent to tent . . . (4.pro.30. Ex. 16).

While not as noticeable an over-articulation as the juxtaposed plosive, one can note his over-articulation of juxtaposed plosive-fricative sounds as he says, "The king is set from London . . ." (2.cho.34. Ex.17). Later in the play he remarks: "That the fixed

sentinels almost receive / The secret whispers of each other's watch" (4.cho.6-7. Ex.18).

Even Gielgud is guilty of over-articulation. He is heard over-enunciating imploded plosives in the following excerpt:

If we are marked to die, we are enow
 To do our country loss . . .

 We would not die in that man's company
 That fears his fellowship to die with us.
 (Great Shakespereans 4.3.20-21, 38-39. Ex.19)

Where a voiceless 'k' plosive would ordinarily be imploded into its voiced analogue 'g', Ian Holm fully articulates it as he says; "I see you stand like greyhounds in the slips . . . (Caedmon 3.1.31. Ex.20).

Turner answers the question of the over-articulated plosive and its effect on the audience like this:

Some speakers, under the impression that they are gaining additional clarity, separate these and similar pairs, often with quite ludicrous effect. There is no occasion for this. To do so in a play which reproduces the conversational mode of speech would be absurd and a travesty of the truth. (64)

All the actors demonstrated an over-articulation of conjunctive plosives at some point in their delivery. They differed only by their amount of over-articulation. Derek Jacobi, from the prologue of the play states; "But pardon, gentles all . . ." (1.pro.8. Ex.21). Alec McCowen from the BBC video of the play states; "Play with your fancies, and in them behold / Upon the hempen tackle shipboys climbing" (3.cho.7-8. Ex.22). Gielgud

demonstrates the correct use of the imploded plosive saying: "Upon the hempen tackle shipboys climbing" (Caedmon Ex.23). Christopher Plummer chooses to implode as well. (Ex.24)

Strictness of Application.

While it is wise for the speaker to have some standard of articulation, these rules put forth should not be taken as absolute. If one accepts the proposition that articulation exists to serve emotion and meaning in speech, then it may be assumed that emotion and meaning have the final say when it comes to the effectiveness of certain articulations.

There may be instances where it is perfectly acceptable to articulate a full plosive, even when it occurs in a position that asks for an imploded articulation. Anderson states that the first plosive in the word 'wept' should not be fully established, but 'merged' with the explosion of the following 't' plosive (302). In this instance the statement may be true. But other words with identical plosive combinations may be articulated differently. The formal rules of articulation may not apply. The word 'dripped' finishes off with the same plosive combination as the preceding example. The word in this instance may be onomatopoeically experienced, by fully articulating the 'p' and 't' plosive, to mirror in effect the dripping of water

droplets. Here, an over-articulation of sound enhances meaning.

Leslie Banks illustrates that incomplete plosives may be broken if meaning dictates it to be acceptable. He remarks; "Suppose within the girdle of these walls /
Are now confined two mighty monarchies . . ." (1.pro.19-20. Ex.25). The final plosive of the word 'confined' is articulated fully, rather than being imploded. The result is that the articulation is noticed, but with the effect that the word has now been 'confined' within the limits of its own sound. Here meaning is accompanying and dictating the nature of the articulation. Feeling and meaning may be said to hold final sway when it comes to the articulation of sound. Cicely Berry concurs with this idea. She states: "For it is the meaning that must always dictate the sound, and not the other way round. It is through the words that we will find the possibilities of the sound" (18).

Devoicing of voiced consonants.

Devoicing is the process of making a voiced speech sound voiceless and all the actors analyzed displayed some degree of devoicing. In an examination of consonant sounds it is found that some consonants are articulated in the same manner; that is, they are formed identically in the mouth, and can be grouped into pairs or 'analogues'. The voiced analogue is produced in the same

manner as its voiceless counterpart. They differ in the fact that the voiced sound has a component of vibration from the vocal chords and a resultant resonance, while the other relies solely on the breath for its power. The following list illustrates the voiceless and voiced analogues of English speech:

<u>Voiced</u>	<u>Voiceless</u>
b	p
d	t
g	k
v	f
z	s
the	thin
treasure	sh
j	ch

Rodenburg mentions that voiced consonants are the strongest sounds in speech. She states; "The voiced consonants literally have full-throated voice behind them as you say 'b' or 'd', for instance" (235). Anderson states that some of the weakest sounds are the voiceless consonants. He comments; "some of the weakest consonants . . . from the point of view of phonetic power are [th v.l.], f, p, t, and k" (275).

Effects on the voice.

Excessive devoicing can be problematic for the speaker for a number of reasons. Everyone admires a strong powerful voice. When a voiceless analogue is substituted in place of its voiced counterpart, a degree of strength or power may be lost in delivery. The voiceless consonant possesses less volume than the voiced

analogue, because the amplification of resonance that accompanies a voiced sound is missing. In the pursuit of strength of delivery, the actor would be unwise to substitute these weaker voiceless analogues in place of the stronger voiced consonant.

Patsy Rodenburg uses an interesting analogy to describe the condition:

If the full potential of the [vocal] cord is untapped no speaker will ever know what reserves of power he or she possesses. It is like a low-wattage lamp or an engine running on half its cylinders. Devoicing disconnects the speaker in the throat
 . . . (169)

An important consideration for the actor, then, is the recognition of the weaker nature of all voiceless analogues in comparison to their voiced counterparts and a desire to avoid substitution.

Some speakers may have difficulty hearing the difference between analogues. It is this inability to hear the difference between the two sounds that may be the cause of devoicing. The evaluation of the degree to which an actor devoices may be dependent upon:

. . . the individual's ability to hear that sound, which implies more than merely being aware that some sort of sound is being produced. Hearing, so far as speech production is concerned, involves the ability to discriminate one sound from another--the ability to perceive the fine distinctions that make one particular speech sound different from all others. If the individual's hearing is deficient, it is likely that his speech will reflect this, for he will tend to speak as he hears speech, omitting or distorting those portions that he does not perceive clearly. (Anderson 263-64)

Devoicing seems to occur most frequently at the ends of words or phrases, and the degree of devoicing is unique to every actor. Turner states that it is normal and fluent to experience some degree of devoicing on final voiced plosives; "These sounds (B,D,G) . . . are always partially devoiced when in final positions. They begin voiced and end breathed" (63). The problem of devoicing occurs when the final sound, whether it be a plosive, a fricative or an affricate, is not voiced at all, and there is no progression from the voiced consonant to a voiceless analogue. An actor disposed towards devoicing will produce the voiceless analogue in its entirety, and completely avoid the correct voiced counterpart.

Observations.

All the actors displayed a variance in the devoicing of voiced consonants. Listen to the following reading by Nigel Davenport as he speaks a section of the prologue. Note the considerable devoicing of final consonants and the effect of lightness that it lends to the speech. Notice too the sibilant quality that pervades the delivery:

O for a Muse of fire, that would ascend
The brightest heaven of invention:
A kingdom for a stage[ch], princes to act,
And monarchs to behold the swelling scene!

Suppose[s] within the girdle of these[s] walls[s]
Are now confined[t] two mighty monarchies[s]

Whose high, upreared and abutting fronts
 The perilous narrow ocean parts asunder.
 Piece out our imperfections[s] with your thoughts:
 Into a thousand[t] parts divide one man
 And make imaginary puissance.
 Think, when we talk of horses[s], that you see them
 Printing their proud hoofs i' th' receiving earth;
 For tis your thoughts that now must deck our
 kings[s],
 Carry them here and there, jumping o'er times[s],
 Turning the accomplishment of many years[s]
 Into an hourglass; for the which supply,
 Admit me Chorus to this history;
 Who, Prologue-like, your humble patience pray,
 Gently to hear, kindly to judge[ch] our play.
 (1.pro.1-4, 19-34. Ex.26)

An analysis of the above speech reveals that nine voiced 'z' fricatives have been substituted with their 's' analogues. Two voiced 'j' affricates have been substituted with their voiceless analogue 'ch'. In addition, two voiced 'd' incomplete plosives have been substituted with full voiceless 't' analogues.

Voice authorities speak clearly about the danger of devoicing the above sounds. Turner might give the following advice to Davenport: "Take great care to preserve the right degree of voice when final S represents the Z sound. Many speakers devoice final Z completely and so make their speech more sibilant than necessary" (75).

Anderson would warn of the tendency to substitute the 'j' affricate with its analogue 'ch': "There is a tendency 'to unvoice [j], particularly when it occurs in the final position, a practice that results in changing [j] to [ch], in which case **age** becomes **aitch** and **ridge**

sounds like rich" (300).

In contrast to Davenport, Gielgud illustrates clearly the strength and benefit of keeping and voicing the correct consonant. He is exemplary in their use. While not always voicing the final voiced consonant, he does so more than all actors surveyed. The result is a strength of delivery and power in articulation unsurpassed by other speakers of the Henry V text. In his speaking of the prologue we hear examples of the final voiced 'z' consonant used effectively, in contrast to the 's' analogue substituted so frequently by Davenport:

(Leashed in like houndsz) should famine, sword,
and fire
Crouch for employment . . .
For 'tis your thoughts that now must deck our
kings,
Carry them here and there, jumping o'er timesz,
Turning th' accomplishment of many yearsz
Into an hourglass . . . (Ages 1.pro.7-31. Ex. 27)

In his usual articulate manner, Gielgud shows the strength of the final voiced 'd', so conspicuously absent in Davenport's delivery. Gielgud later states in the play; "And gentlemen in Englandd, now abedd, / Shall think themselves accursed they were not here . . ." (Great Shakespeareans 4.3.64. Ex. 28).

He continues to demonstrate his voiced preference with an articulate refusal to substitute his 'j' affricates in the lines:

Behold the threaden sails,
Borne with th' invisible and creeping wind,

Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge[j]. O, do but think
 You stand upon the rivage[j], and behold
 A city on th' inconstant billows dancing;
 For so appears this fleet majestic,
 Holding due course to Harfleur. Follow, follow!
 Grapple your minds to sternage of this navy
 . . . (Caedmon 3.cho.10-15, 18. Ex.29)

In one of his most articulate final voicings, he leaves
 the listener with the strength of his 'j' consonant
 exhorting, " Gently to hear, kindly to judge[j]
 [our play]" (Ages 1.pro.34. Ex.30).

How did other actors fare in the avoidance of
 devoicing? Delivery of text from Act 3 shows Shatner,
 Davenport and Plummer less likely to note and articulate
 final voiced consonants. Shatner exhorts:

Once more unto the breach, dear friends, once more;
 Or close the wall up with our English dead[t]!

 Stiffen the sinews, summon up the blood[?]
 Disguise fair nature with hard-favored rage[ch]
 (3.1.1-2, 7-8. Ex.31)

Davenport's delivery is similar. Note his devoicing as he
 describes Henry's warships crossing the English channel
 to France:

Behold the threaden sails,
 Borne with th' invisible and creeping wind,
 Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge[ch]. O, do but think
 You stand upon the rivage[ch] . . .
 (3.cho.12-14. Ex.32)

Christopher Plummer's articulation also shows a tendency
 towards using weaker devoiced alternatives, and possesses
 light qualities similar to Davenport. He states:

Behold the threaden sails,

Borne with th' invisible and creeping wind,
 Draw the huge vessels through the furrowed sea,
 Breasting the lofty surge[ch]. O, do but think
 You stand upon the rivage[?] . . . (Ex.33)

Numerous examples of Plummer's devoicing abound. The prologue gives us:

A kingdom for a stage[ch], princes to act

 Then should the warlike Harry, like himself,
 Assume the port of Mars[s], and at his heels
 (Leashed in, like hounds[s] . . .
 Carry them here and there, jumping o'er times[s]

 Gently to hear, kindly to judge[ch] our play.
 (1.pro.1, 5-7, 29, 34. Ex.34)

And later in the play we hear:

Winding up days with toil and[t] nights with sleep
 Had the forehand and vantage[ch] of a king.
 (4.1.279-280. Ex.35)

His voiceless quality is quite predominant and is further illustrated in Act 5, Scene 2:

Dear nurse of arts, plenties, and[t] joyful births
 Should not, in this best garden of the world[t],
 Our fertile France, put up her lovely visage[ch].
 Alas, she hath from France too long been chased!
 And all her husbandry[s] doth lie on heaps

 Her vine, the merry cheerer of the heart,
 Unpruned dies[s] . . .
 and nothing teems
 But hateful docks, rough thistles[s], kecksies[s],
 burrs[s],
 Losing both beauty and utility. (35-39, 41-42,
 51- 53. Ex.36)

The actor should be particularly aware of the support that the voiced analogue gives to words that ask for strength of delivery, words that have power inherent in their meaning. The strength of respective words should be

noted, and the voiced analogue used to support that meaning. One cannot help but wonder if 'rough thistles' might not sound rougher if the final sound was a full voiced 'z'. But, many actors fail to employ the assistance of the stronger voiced fricative. Rodenburg states:

We often don't use 'z' properly. In RP, for instance, the 's' should be replaced by a 'z' at the ends of words when the 's' follows a vowel or a voiced consonant: 'words', 'birds', 'scrubs', 'sings', 'coos'. These 'z' positions are often devoiced into an 's'. (239)

Besides depriving the speaker of a strength in voice, the habit may have other consequences. When the degree of voicelessness becomes apparent to the audience, it may become distracting. It may affect the status of the speaker. An audience asked to assess the voiced or voiceless quality of an actor's voice will generally not be able to do so. They will however describe with adjectives the quality of the speaker's voice. Excessive devoicing may give the speaker the following characteristics:

- a. A lighter, more delicate speech.
- b. A less resonant voice which is less commanding and powerful.
- c. An effeminate quality.

The artistic articulation.

When articulation serves to convey meaning above a

basic "informational purpose" (Linklater 174) or above a "purely symbolical value" (Anderson 187) the articulation may be said to be entering the area of the 'artistic' articulation. Additionally, when an articulation is formed as the result of an emotional impulse, it may also fall into this category. Often the articulation will be motivated by a combination of the two influences. The artistic articulation is recognizable by its size or range. It is larger and more robust than the basic articulation. Emotion and thought will enlarge an articulation to a size above what is necessary for the basic transfer of simple denotative meaning. Often the type of emotion or the specificity of thought will have its own unique effect on the nature of the articulation.

Artistic articulation in the support of meaning.

Note how the following robust articulations lend additional meaning to the expression of the words.

In the first instance, the listener can sense the forceful action of a horse's hoof leaving its impression in the earth, through the explosive articulation of the plosive 'p'. Banks states: "Think, when we talk of horses, that you see them, / Printing their proud hoofs i' th' receiving earth . . . (1.pro.26-27. Ex.37). Alec McCowen produces the same artistic articulation when he speaks the same lines. (Ex.38) While not specifically onomatopoeic in nature, the listener can sense the

forceful action of an imprint being made through the robust articulation of the plosive 'p'. It is a common practice among speakers to use the explosive nature of a plosive to mirror any emotion or thought that is strong in nature.

McCowen articulates with some force the plosive 'b' in the word 'abutting' when he describes the two monarchies of France and England, forced up against each other ready for combat. The strength of the articulated plosive mirrors the potentially explosive nature of the confrontation:

Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high, upreared and abutting fronts
The perilous narrow ocean parts asunder.
(1.pro.19-22. Ex.39).

Note Alec McCowen's attack on the word 'cram' in the following excerpt. The verb means "to force (people, material, etc.) into (a room, container, etc.) with more than it can hold; stuff" (Collins 363). McCowen does just that, when he crams as much of the plosive 'k' into the word as possible when he asks:

Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
(1.pro.11-14. Ex.40)

Derek Jacobi's approach to the section yields a slightly different approach to the artistic articulation of the word 'cram'. He elongates and lengthens the vowel

(cram) to create his artistic articulation. It is up to the listener to decide which approach works better; the attack on the initial plosive or the elongation of the vowel. (Ex.41)

Notice Ian Holm's use of artistic articulation. King Hal exhorts his troops to once more rush into battle:

Then imitate the action of the tiger:
 Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard-favored rage:
 Then lend the eye a terrible aspect:
 Let it pry through the portage of the head
 Like the brass cannon; (Caedmon 3.1.6-11. Ex.42)

The ferocity or strength of the tiger is mirrored in the artistic articulation of the plosive 't', and the explosive nature of the cannon echoed by the stronger explosive nature of the 'k' plosive.

Later in the scene, Holm uses an artistic articulation to amplify the meaning of the word 'bend'. Exertion through time is the nature of the action, and so Holm stretches out the vowel within the word, thus mirroring its meaning: "Now set the teeth, and stretch the nostril wide, / Hold hard the breath, and bend up every spirit / To his full height!" (15-17. Ex.43).

Nigel Davenport uses the artistic articulation to enhance meaning when he says; "Steed threatens steed, in high and boastful neighs / Piercing the night's dull ear" (4.cho.10-11. Ex.44). The aggressive nature of boasting is echoed in the physicality of the plosive 'b' while the meaning of the word 'pierce' is revealed through the

explosive nature of the 'p' consonant. Holding onto the plosive and then releasing it into the remainder of the word, gives the illusion of a barrier being 'pierced' or broken.

Alec McCowen reveals the artistic articulation in support of meaning, when he approximates the function of onomatopoeia on the word 'hum' in the following delivery. The elongation of the nasal 'm' sound produces that effect: "From camp to camp, through the foul womb of night, / The hum of either army stillly sounds" (4.cho.4-5. Ex.45).

Christopher Plummer in his rendition of the chorus also follows the artistic articulation on the word 'hum' (Ex.46). Later in the speech, he too works the onomatopoeic nature of the word 'pierce' when he states: "Steed threatens steed, in high and boastful neighs / Piercing the night's dull ear . . ." (10-11. Ex.47). The attack on the plosive 'd' in the word 'dull' is questionable in its effectiveness because it runs opposite to the word's meaning. Samuel Johnson defines 'dull' as "drowsy; sleepy" (A Dictionary 222). This articulation may be less supportive of meaning than the former one. The speech yields up one more artistic articulation as Plummer enhances meaning in the word 'plucks' by vigorously articulating the plosive. Through this treatment, the rest of the word may be felt to be

pulled or plucked from the plosive. He says; "That every wretch, pining and pale before / Beholding him, plucks comfort from his looks" (41-42. Ex.48).

Artistic articulation in the support of emotion.

In one of Gielgud's earliest recordings from the 1930's, we hear an example of the artistic articulation supporting emotion. Note how the strength of the voiced consonant mirrors the emotion of courage, by providing strong voiced consonants to support it: "Stiffen the sinews, summon up the blood[d], / Disguise fair nature with hard-favored rage[j]. . ." (Great Shakespereans 3.1.7-8. Ex.50). Cicely Berry would commend Gielgud on his attention to the relationship between meaning and sound. She states; "what is important is to become aware of the energy of the words -- particularly the consonants -- and fill them out" (29). Gielgud is adept at "carrying the intention through the vibrations of the vowels and the consonants" (Berry 21). He is almost singular in his use of voiced sound to accomplish this end.

Later in the chorus of act 4, McCowen expresses the emotion of sadness through a lengthening of the vowel sound in the word 'sad'. One gets the feeling however that the process in this case is a mechanical one:

The poor condemned English,
Like sacrifices, by their watchful fires
Sit patiently, and inly ruminate

The morning's danger; and their gesture sad . . .
(22-25. Ex.51).

Richard Burton creates a more credible artistic articulation through a vigorous formation of the word 'rouse'. His articulation supports the emotion of excitement and enthusiasm that he wishes to impart to his troops. He exhorts:

This day is called the Feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a-tiptoe when this day is named,
And rouse him at the name of Crispian.
(4.3.40-44. Ex.52)

Plummer uses the artistic articulation to create the effect of a curse when he says; "And gentlemen in England, now abed, / Shall think themselves accursed they were not here . . ." (4.2.64-65. Ex.53). Instead of elongating the 's' fricative in an attempt to enhance the meaning of the word, Plummer arguably could have had a stronger support of emotion by vigorously articulating the plosive 'k'. Emotion is often released through the explosive nature of a plosive. Since a curse is a sudden release of strong emotion through speech, the artistic articulation may have functioned more effectively on the plosive. Plummer chooses however to elongate the 's' fricative, which is arguably not as strong an artistic articulation.

Artistic articulation in the support of poetic device.

A robust, muscular articulation is important in

revealing poetic device. Poetic device is dependant upon the creation of sound patterns, and a lively articulation makes these patterns observable to the audience. The actor is called upon to take note of poetic device in text, and to articulate it to a degree that it will be noticed by the audience. The use of onomatopoeia is one of the most obvious examples. George B. Woods in his manual Versification in English Poetry states that:

Onomatopoeia is said to occur when the sound of a word echoes the sense of the word. There is indeed a small group of genuinely onomatopoetic words, such as *murmur, buzz, clang, crack, boom...* Furthermore similar vowel and consonant sounds are capable of widely different effects in different contexts.
(11)

It is the artistic articulation that will enhance and enlarge vowel and consonant sounds and produce the onomatopoeic effect. Plummer shows good use of onomatopoeia in the following passages:

From camp to camp, through the foul womb of night,
The hum of either army stilly sounds;
.....
Steed threatens steed, in high and boastful neighs
Piercing the nights dull ear . . .
(4.cho.4-5, 10-11. Ex.54)

Besides onomatopoeia, Shakespeare often employs alliteration in his writing. Woods defines the poetic device as "the likeness of initial sounds in words and syllables" (10).

While the artistic articulation of onomatopoeia is easy to justify in the support of meaning, the artistic articulation of alliteration is more problematic. It has

been stated that an articulation is only artistic when it serves to illuminate additional meaning or emotion. If it serves neither it becomes rhetorical. Onomatopoeia clearly serves to further meaning. The function of alliteration is not as obvious. In some instance the effect of alliterative passages was difficult to discern. George B. Woods in his book speaks of the effect of alliteration generally. He states:

It has been something of a stylistic instinct among all English-speaking peoples. The skillful introduction of alliteration can greatly intensify the effect of even a matter-of-fact passage. (10)

While giving numerous examples of alliteration in his text, Woods is vague on how this intensification process occurs. Cicely Berry comments on the effect of alliteration:

There is a pleasure in the music: there is so often humour in the interplay of sounds, assonance and alliteration, and a meaning beyond the grammatical sense which audiences pick up on ... (47)

It is possible that alliteration in certain instances may lend additional meaning to delivery. It is also possible that alliteration may enhance emotion. This may not always be the case however. A vigorous articulation of some alliterative passages may run contrary to thought and emotion. The artistic articulation of alliterative passages, as they relate to the support of meaning or emotion, may need to be made on a case by case basis. In some instances an alliterative pattern may be

coincidental in formation and not supportive of text. It is the actor's responsibility to note the degree of support that an alliterative delivery will give to meaning and emotion and assess its significance to the text. Note Christopher Plummer's use of the artistic articulation to reveal alliterative effect in the following lines from the prologue:

But pardon, gentles all,
The flat unraised spirits that hath dared
On this unworthy scaffold to bring forth
So great an object. Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O. . . (1.pro.8-13. Ex.55)

Plummer makes note of the recurring 'k' plosive sound and produces it strongly and noticeably. Funnily enough, he misses the use of the plosive on the word 'cram' to produce an onomatopoeic effect. Might not the initial plosives on the words 'can' and 'cockpit' be left in favor of more attention on the word 'cram'? This raises the notion that there may be more or less deserving instances of articulatory attention. Can a speaker fall into a pattern of robust articulation, that is devoid of meaning?

In the following example, Plummer concludes the prologue by saying; "Who, Prologue-like, your humble patience pray, / Gently to hear, kindly to judge our play" (1.pro.33-34. Ex.56).

An aggressive articulatory approach to this passage may be incongruent with the author's intent. A humble

speaker, begging the patience of his audience, might not express himself in such an aggressive manner. But Plummer falls victim to the repeating 'p' plosives [note there are only two of them and this alliterative pattern is questionable at best] and is powerless to resist their alliterative charm. The final attack on the 'k' plosive, coming so soon after a phrase imploring gentleness, leaves the listener questioning the effectiveness of his articulation in relation to meaning.

In another example, the chorus to Act 4 describes French and English preparations for war. The scene occurs in the middle of the night and Shakespeare describes the atmosphere as being subdued. The armies converse in 'creeping murmur' and 'secret whispers' resulting in a low 'hum'. The night has a 'dull ear' broken only by the 'high and boastful neighs' of the army's horses. The morning is described as being 'drowsy'.

A slight alliterative effect may be heard in Nigel Davenport's rendition of a line from that chorus; "The country cocks do crow, the clocks do toll . . . (4.cho.15. Ex.57).

Does Davenport's articulation of the 'k' plosive produce any measurable enhancement of emotion or thought? Is it beneficial to exploit the alliterative nature of the line? When an alliterative sound pattern is brought to the attention of the listener, it is done so through a

vigorous formation of sound. This vigor may not be congruent with the mood of the scene.

In conclusion, the artistic articulation plays an important role in revealing poetic device. Some instances of poetic device are more effective than others in enhancing meaning and emotion. The actor must employ his intellect in determining the existence and effectiveness of poetic device. The artistic articulation is then called upon to reveal this 'useful' poetic structure. The intelligent use of articulation is not always the norm and brings us to the next section.

The 'Rhetorical Articulation'.

Certain articulatory patterns were noted in delivery, and they seemed to function for a rhetorical purpose, the actor seemingly concerned with effect or style rather than content or meaning. Several different patterns were noted. Unusual pronunciations of words were observed. These pronunciations were created through the adoption of vowel sounds not common to established pronunciations. In some instances syllables were added. Some actors, such as Banks and Plummer, made use of exotic articulations, such as the trilled 'r'. Others, like Shatner and Davenport, engaged in a seemingly random process of vigorous articulation of initial plosives.

Changing of vowel positions during pronunciation.

Gielgud most employs this process. It is a subtle articulation, hardly noticeable to the ear, but nonetheless present. It involves substituting the vowel 'i' as in 'hit' with the vowel 'ee' as in 'feet'. The reason Gielgud makes this substitution may be as follows. The vowel 'ee' has a greater clarity because of its forward placement and the alteration gives a slight exoticism to the word. It is a brighter and more vigorous vowel and appeals to the actor. Perhaps Gielgud feels the same way about it as does Anderson. He states, "The characteristic quality of this vowel is one of crispness and brilliance, the impression being that it is formed just back of the front teeth" (359). Gielgud is drawn to the qualities of this vowel and finds the second front vowel [i] less appealing. Anderson gives a plausible explanation why: "It is also normally a somewhat shorter sound than the vowel [ee] and the musculature of the speech mechanism is in a more lax condition" (360). The purpose of Gielgud's vowel alteration seems to be rhetorical in nature, having little to do with the support of emotion or meaning. While it is not offensive in its nature, it nonetheless is non-operational. The chorus of Act 2 reveals the word 'intelligence' becoming 'intelleeegence': "The French, advised by good intelligence / Of this most dreadful preparation . . ."

(Caedmon 12-13. Ex.58). And in the first scene of Act 3 the listener hears the words 'imitate' and 'terrible' changed in the same manner:

Then imitate the action of the tiger:
 Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard-favored rage;
 Then lend the eye a terrible aspect."
 (Great Shakespereans 6-9. Ex.59)

Ian Holm can be noted changing the word 'imitate' as well when he states; "But when the blast of war blows in our ears, / Then imeetate the action of the tiger . . ." (3.cho.5-6. Ex.60). And, finally in Act 4, Scene 3, the word 'vigil' is altered by Gielgud when he says; "He that shall see this day and live old age, / Will yearly on the vigil feast his neighbors . . ." (Great Shakespereans 44-45. Ex.61)

Adding syllables.

Gielgud alters words in other ways. He seems to note when an additional syllable will bring a spoken Shakespearean line to its full pentameter measure. Desirous of having lines of equal length, Gielgud adds a syllable comprised of the first front vowel 'ee'. A stronger alteration than simply the shift of a vowel sound, the addition of the syllable brings a noticeable foreign or exotic quality to the word. Is it an effective practice in the support of meaning or emotion? Or is it simply rhetorical in nature? Many Shakespearean lines test a beat short of perfect pentameter measure. Some are

one or two beats over the prescribed ten. This addition of the 'ee' syllable seems to function for rhetorical flourish more than anything else. It certainly gives a exoticism to the delivery. It makes the word longer and more emphatic than its contemporary counterpart.

A good example occurring in normal conversation is the word 'mischievous'. Some speakers add a syllable to the word and change an internal vowel position. 'Mischievous' [miss/chi/vus] becomes [miss/chee/vee/us]. A syllable has been added, and the second front vowel 'i' and has been replaced with the first front vowel [ee]. The word has been made 'exotic'. Whether this aids in the expression of emotion or the clarity of meaning is for the listener to judge.

Examples abound in Gielgud's delivery. The word 'pre/pa/ra/tion' becomes 'pre/pa/ra/shee/un' in the following line. It is accompanied by the earlier vowel shift example: "The French, advised by good intelligence / Of this most dreadful preparateeeion . . ." (Caedmon 2.cho. 12-13. Ex.62) .

Later we hear 'ocean' turned into 'o/shee/un' when Gielgud says: "Swilled with the wild and wasteful oceeean" (Great Shakespereans 3.1.14. Ex.63). And finally the three syllable word 'condition' is altered to 'con/dish/ee/un' at: "This day shall gentle his conditeeeion . . ." (Great Shakespeareans 4.3. 63.

Ex.64) .

Some words have alternative pronunciations that are legitimate to use. Rather than adopting the common pronunciation of the word 'christian' [chris/chun], Christopher Plummer uses a secondary more exotic pronunciation; chris/tee/un. He says; "They sell the pasture now, to buy the horse; / Following the mirror of all Christian kings. . ." (2.cho. 5-6. Ex.65). Plummer has made the word exotic and given emphasis to it, but he has done so within the conventions of accepted pronunciation.

Gielgud on the other hand, does not seem too concerned with the legitimacy of pronunciation, and is arbitrary in his process. Clifford Turner sums up the use of the exotic pronunciation:

Pronunciation changes, and is never set and fixed from age to age. . . Custom is the authority in such matters, and where specific pronunciations have become established it is not only ridiculous but pedantic to swim against the current. (115)

Choosing the more exotic articulation.

When Gielgud has need to choose between alternate pronunciations of a word, he will often choose a pronunciation that is less common in normal speech. He may take a pronunciation in which a vowel has been altered, and is produced more frontally than the primary pronunciation. The word 'nostril' has two pronunciations; the most common being 'nostruhl' (Daniel Jones 343). The

secondary pronunciation is 'nostril', with an 'i' sound as in the word 'hit'. This is the one Gielgud takes. The reason the word 'nostruhl' is more common in production, is that it is easier to produce. Turner states: "Current pronunciations are the result of evolutionary processes, whereby difficulties in articulation have been solved by simplification. . ." (115). Gielgud adopts the lesser used pronunciation. He avoids that simplification.

According to Turner, the decision to adopt a less common way of saying a word produces a pedantic effect. This is exactly what Gielgud may be looking for. Turner states:

The tendency to simplify the movements made by the tongue is ever present. . . Thus 'nature,' 'feature,' 'picture,' and others of the same group were all at one time pronounced 'natioor,' 'featioor,' 'pictioor.' The simplifications to 'nacher,' 'pickcher,' and 'feacher' have become accepted. To say 'natioor' would nowadays merely call undue attention to the manner in which the word was being pronounced, and would lead to the speaker being branded as affected. (115-116)

Use of the trilled 'r'.

Actors generally avoided the use of this archaic articulation. Difficult to defend in support of meaning or emotion, the trilled 'r' is a markedly rhetorical articulation. Rodenburg states:

In the 1920's the rolled 'r' (as in 'rrrrround' or 'verrry') was in vogue among both British and American actors. John Barrymore even used to pronounce his name in this way. Today we ridicule this kind of affected, actorish sound . . . (61)

One may note the trilled 'r' being used in the

following 1943 delivery by Leslie Banks:

O for a Muse of fire, that would ascend
 The brightest heaven of invention:
 A kingdom for a stage, princes to act,
 And monarchs to behold the swelling scene!
 Then should the warlike Harry, like himself,
 Assume the port of Mars, and at his heels
 (Leashed in, like hounds) should famine, sword, and
 fire
 Crouch for employment. (1.pro.1-8. Ex.66)

And even as late as the 1970's the trilled 'r' was still
 being used by actors like Alec McCowen as is evident in a
 line from the chorus, Act 3: " . . . behold the threaden
 sails, / Borne with th' invisible and creeping wind, /
 Draw the huge bottoms through the furrowed sea, /
 Breasting the lofty surge" (10-13. Ex.67).

The use of the trilled 'r' is difficult to defend as
 an instrument of meaning or emotion and is therefore
 questionable in its effectiveness.

Excessive articulation of initial sound.

Some actors were observed strongly articulating
 initial sound without a plausible link to thought or
 emotion. Note William Shatner's aggressive attack on
 initial sound in the following speech:

Once more unto the breach, dear friends, once
 more;
 Or close the wall up with our English dead!
 In peace there's nothing so becomes a man
 As modest stillness and humility . . .

 Disguise fair nature with hard-favored rage;
 Then lend the eye a terrible aspect:
 Let it pry through the portage of the head
 Like the brass cannon; let the brow o'erwhelm it
 As fearfully as doth a galled rock

O'erhang and jutty his confounded base,
 Swilled with the wild and wasteful ocean.
 (3.cho.1-4, 8-14. Ex. 68)

The listener perceives a staccato delivery which is rhythmically emphatic. While the scene is one of aggression, where King Henry summons up the courage of his troops to once again rush into the onslaught of war, the sound pattern leaves the listener more with a sense of rhetorical style, than articulation serving meaning. Shatner may be said to be employing only 'force', "the most crude and elementary form of emphasis", and not allowing emotion or thought to dictate the 'artistic' articulation. (Anderson 194) Shatner's rhythmically explosive style has been noted and mimicked by many a comedian over the years. If his articulatory style was serving emotion and thought fully, the pattern would be unnoticeable to the listener. It would not become a characteristic or reflection of the speaker. Alexander Bell in his book Elocutionary Manual speaks of Shatner's condition:

With many speakers who aim at being emphatic without knowing how to be so, every leading grammatical word--noun and verb, --or every qualifying word--adjective and adverb--is delivered with an intensity of stress which defeats its own object, and is as destitute of intelligent effect as that tame and drawling monotony in which others indulge, where nothing rises above the level of constant dullness.
 (xxiv)

For what reasons might an actor vigorously articulate initial sounds, without considering thought or

emotion in their construction? Some possible explanations are:

- a. A firm attack on initial plosives allows for the perception of an emotional delivery and is a substitute for legitimate emotion. When not emotionally or cognitively connected to the text, rhetorical articulation is used as a substitute. The actor is employed in the manufacture of the 'beautiful' voice.
- b. Numerous attentions to articulation show a technical ability on the part of the speaker that is thought to increase status. These articulations produce a robust stylistic manner that is impressive.
- c. The speaker's articulation is an arbitrary process and initial sounds are the easiest sounds to produce.

There are consequences for the use of this particular 'rhetorical' articulation. Since this articulation is an arbitrary process that is separate from meaning, purposeful articulation in the support of meaning is less evident. There is less distinction possible for sounds that reveal emotion, thought or poetic device.

Note Davenport's attack on initial plosives. Is this supportive of meaning or simply rhetorical flourish? The chorus describes the king leaving England for France:

Thus with imagined wing our swift scene flies,
In motion of no less celerity than that of thought.

Suppose that you have seen
 The well-appointed king at Hampton pier
 Embark his royalty; and his brave fleet
 With silken streamers the young Phoebus fanning. . .
 (3.cho.1-6. Ex. 69)

As usual Anderson sums up the fault well:

Variety in the voice can be overdone; where everything is emphasized, nothing stands out. Likewise, one can fall into a repeated pattern of emphasis and variety resulting in a kind of monotony and thereby losing its effectiveness. (190)

Conclusions.

In conclusion, listening to the articulatory patterns of various actors produced the following observations:

The actors were generally adept at articulation. There were however, numerous examples of a lack of articulation on difficult sound combinations and a degree of euphony was present. There were also some over-articulations of conjunctive plosives and plosive-fricative combinations. All actors displayed to varying degrees a propensity to devoice voiced consonants, with the result that their delivery lost power, and failed to use the increased volume and resonance that the correct voiced consonants might afford. Actors employed the artistic articulation to convey additional meaning and emotion and were variously successful in their use of it. Rhetorical tendencies in articulation were also visible. Incorrect pronunciations were noted. Some were formed through an alteration of vowel sounds, and in other

instances syllables were added to words. Some actors employed the use of secondary or 'exotic' pronunciations. The trilled 'r' was present in isolated cases and was determined to be primarily rhetorical in nature. Present within some delivery was the over-articulation of initial sounds that seemed to function only for rhetorical effect and served to diminish legitimate use of such initial force.

CHAPTER TWO:

Patterns of Inflection

It is not of so much importance what sort of thoughts we conceive within ourselves, as it is in what manner we express them; since those whom we address are moved only as they hear.

Quintilian (35-96 A.D.)
Roman rhetorician and teacher

Each actor is unique, with his or her own voice and style of delivery. Each speaker articulated in their own special manner, and had articulatory qualities that were variously effective.

During observation other vocal characteristics revealed themselves. The inflectional pattern of the actors was the next noticeable quality in delivery, and is the subject of this chapter.

Inflection is defined as, "a pitch change that occurs within a single, uninterrupted, vocal tone or sound. An inflection may be described as rising, falling, or circumflex" (Mayer 326). Expressed another way, inflection is the musicality of the voice, a form of emphasis that reflects emotion and clarifies meaning.

Types of Inflection.

Both Anderson and Mayer agree on the existence of four types of inflection. Anderson states that the **falling** inflection is "a pitch change identified with dropping the voice at the end of a phrase or sentence expressing a complete thought unit" (196). He continues by saying that, "The end of every complete thought should ordinarily be indicated by the use of a downward inflection" (197). Mayer states that this inflection "denotes certainty, command, emphasis, and finality" (197).

The **rising** inflection is the "antithesis of the

downward slide, being expressive of doubt, hesitancy, uncertainty, and surprise" (Anderson 197). It is the "upward gliding of the voice from a low to a high pitch" (Mayer 197).

The third type of inflection is the **double** inflection which "combines the upward and downward gliding of the voice" (Mayer 198). Anderson states that it is "associated with the expression of doubt, surprise, irony, and so-called 'double meanings'" (197).

The final inflection is known as the **step** inflection. Unlike the gliding nature of the previous forms, the step inflection is a "vocal leap . . . executed between tones" (Anderson 198). Mayer states that "the voice leaps or springs from one pitch to another, either up or down" (199). Anderson adds that its purpose is one of emphasis:

Important words or phrases are made more prominent when they are spoken on a higher pitch level than the rest of the sentence. Conversely, relatively unimportant ideas are subordinated by being spoken on a lower general level of pitch. (198)

Having defined the four types of inflection, an overview of the characteristics of effective inflection is in order.

Qualities of Inflection.

Most authorities agree that the wider the range of notes or pitches used in inflection, the more varied and

interesting the voice. Conversely, a delivery lacking in inflectional range is a limited one. Rodenburg comments that most speakers have a very limited range of inflection. She observes that, "The average Western speaker tends to use only three to five different notes for everyday communication. That is a very limited range" (215). Anderson concurs: "Many speakers give the effect of monotony simply because their range is too limited. Their speech may be marked by a certain variety of pitch, but the variations are so slight as hardly to be noticeable" (199). Evangeline Machlin also agrees that a limited range of pitch is a common problem for many speakers. She remarks that; "Your voice at present may possess only a very narrow range of speech pitch, corresponding to perhaps eight or ten successive tones in the musical scale" (134).

All authorities agreed that a wide range of pitch was necessary for good inflection and differed only on the degree of that variation. Rodenburg suggests the following range: "Any speaker who has to communicate words or texts full of heightened emotions should creatively have two and a half to three octaves at their disposal in order to serve the emotional intensity of the work" (215). Anderson adds: "The best actors and others whose voices are highly trained have a usable range of speaking which approaches in some instances as much as

two octaves" (200).

In addition to employing a wide range of pitches in inflection, Clifford Turner adds that inflection should be free to respond to the intentions of the author and speaker. He writes: "Give the note its freedom, so that it responds to the intention of the author and speaker, and 'points' the meaning by inflectional variety" (95). And Anderson further adds: "What is needed is a ready and true vocal response to vivid thinking and spontaneous feeling. Such a response [inflection] must be unstudied and sincere" (206).

Summary.

The characteristics of effective inflection are similar to those desired in articulation. Like articulation, inflection should be responsive to the intentions of the speaker. Inflection must respond to the impulse of thought and emotion and be natural in construction. It should be unstudied and sincere. Used in support of these ends, the process of inflection should go unnoticed by the listener. The inflectional range used by the actor should be wide enough to express the gamut of emotion of the speaker as well as the vividness of the thought. It should be wide ranging to serve emotional intensity and to create notice and interest. Conversely, any 'rhetorical' inflection, that is, an inflection not motivated by thought or emotion, is not

productive. A voice possessing a limited inflectional range is not to be desired.

Observations.

Two aspects of inflection were analyzed. One facet concerned the *technical* effectiveness of an actor's inflection. It will be discussed later in the chapter. The other area of observation concerned the actor's *intellectual* use of inflection; his determination of meaning in text, the plausibility of that meaning and the inflections used to support it.

Meaningful use of inflection.

There seems to be general agreement between authorities that the use of inflection helps clarify meaning. Consequently, varied inflectional patterns will produce varied meanings. The Canadian voice teacher Alexander Bell, in his book Elocutionary Manual, states; "We can, by varying the emphatic relation of the accents, make the sentence express any one of a half a dozen different thoughts as the principle idea" (142).

The following example illustrates how the varying of inflection can alter the meaning of a line of text. The step inflection, as defined by Anderson, is the type often employed to create these distinctions. The voice, leaping or springing to a higher pitch on a desired word, creates a specific contrast within the line. Through the

creation of this contrast, a specific meaning is realized.

The sentence "The brown dog sat down", when inflected in different ways, will result in different subtextual messages. The denotative meaning of the sentence is simply that "a brown dog sat down". "The brown dog sat down" is a reference to a particular brown dog, one of many that may be present. "The brown dog sat down" implies a contrast between the brown and black dog, which also was in the process of sitting down. "The brown dog sat down" suggests a contrast between this dog and perhaps a brown cat which was also present. "The brown dog sat down" suggests the manner in which the dog moved; sitting as opposed to lying. "The brown dog sat down" implies a contrast with 'sitting up'. Quite clearly the choice of inflection within a line affects the secondary meaning of it. The use of the step inflection allows the actor to make such decisions. It is the establishment of these secondary meanings in delivery that gives an increased nuance and cohesion to overall performance.

Therefore, the difficulty the oral interpreter of text faces is in the choosing of an appropriate meaning in relation to the author's intent. Some critics state that any interpretation of text is equally valid, supported by whatever inflections are chosen by the actor. While it is not suggested that a definitive

inflectional pattern exists for every line, it will be hypothesized that some patterns have more merit than others. For effective inflection is the result of an intelligent mind. Too often the actor is less than discerning. Linklater states:

It is vital . . . that every detail of what the text contains should be understood by the speaker. Unless the speaker has found out exactly **what** he or she is saying, **how** it is said will be arbitrary, narcissistic and misleading. (185)

Quite often, the actor or speaker is not thoughtful enough in the use of inflection to convey plausible meaning. Linklater on understanding Shakesperean text:

. . . most of the difficulties actors have with Shakespeare arise from the fact that they **think** they know what they are saying but all too often their understanding is very rough. Unless the text is understood with minute precision, the acting will be generalized and hard to sustain. (190)

Without a specific understanding of the meaning of the line, the use of inflection becomes arbitrary and non-productive. A lack of intellectual discernment also leads to monotony and lack of range in inflection. Anderson states:

. . . monotony of voice and speech may reflect simply a monotony of intellectual response, or a lack of adequate response. We are not likely to speak or read with careful emphasis and variety indicating certain relationships between and among the various ideas we are expressing if we are not aware of those relationships. Words are likely to be spoken with significant emphasis only if they have significance for the speaker. (210)

And Alexander Bell also believed this to be true when he exclaimed: "How awkwardly ambiguous is the

reading of those who have no principle to guide them in the selection of emphasis [inflection],--the distribution of the light and shade of speech!" (XX)

Based on the hypothesis that an actor, through the use of step inflection, may reveal more or less plausible meanings in delivery, a portion of the play was needed for analysis.

Clifford Turner comments on the type of text that is particularly dependant on inflection to reveal meaning:

. . . there are speeches which are entirely intellectual in content, and these, if interest is not to flag, not only must be 'pointed' to convey the thread of the argument but must be kept alive by variety of pitch and inflection, and by all the attributes of delivery. (131)

Cicely Berry states that the Prologue would be ideal for analysis. She says; " Because the Prologue is a passage spoken direct to the audience, its function chiefly to inform, it is possible to be more objective about the speaking of it" (59).

Prologue analyzed.

Does a well written text reveal inflectional patterns simply by the way it is composed? If it does, then many speakers of the text would show a similarity of inflection in delivery. A similarity in delivery might support the belief that there are predominant inflectional patterns that point to an author's meaning and that certain meanings are naturally prioritized. The

resultant inflectional patterns would be revealed more or less repeatedly.

An examination of the prologue of Henry V yielded interesting observations. A major thrust of the prologue is an apology to the audience for attempting to recreate such a massive spectacle of war within the confines of such a tiny theatre, and that this large spectacle is being woefully produced by a small cast of players.

Imagination is presented as a solution to this problem.

Mark Van Doren states:

The prologues are everywhere apologetic; they are saying that no stage, this one or any other, is big enough or wealthy enough to present the "huge and proper life" of Henry's wars; this cockpit cannot hold the vasty fields of France, there will be no veritable horses in any scene, the ship-boys on the masts and the camp-fires at Agincourt will simply have to be imagined. Which it is the business of the play to make them be, as Shakespeare has known and will know again. (144-145)

The chorus member suggests that imagination is the solution to the predicament. Imagination as a solution can be clearly represented through an emphasis of those words that echo that idea:

And let us, ciphers to this great accompt,
On your **imaginary** forces work . . .
.
Piece out our imperfections with your **thoughts**:
Into a thousand parts divide one man
And make **imaginary** puissance.
Think, when we talk of horses, that you **see** them
Printing their proud hoofs i' th' receiving earth.
For 'tis your **thoughts** that now must deck our
kings . . . (1.pro.17-18, 23-28)

The audience is being called upon to use its imagination

to create a scene that the theatre cannot hold. This request can be clarified by giving attention to those words that embody or act as 'signifiers' to that message.

Six actors speaking this portion of text were analyzed and their emphatic patterns noted, using Evangeline Machlin's pitch transcription method (see fig. 1-6). Of the five words that have been posited as pivotal words to convey the theme of 'imagination', many were emphasized by the actors. Of the 23 recorded lines of text available for analysis (some of the recordings analyzed were only fragments of the whole prologue) it was found that the above words were emphasized 17 of a possible 23 occasions. Roughly 74 per cent of the time these lines were spoken, the specified words were emphasized. In 12 instances, or roughly 50 per cent of the readings, these words were clearly inflected. An analysis of Alec McCowen's recitation showed that 4 of the 5 words were emphasized and noticeably inflected, resulting in what arguably may be the clearest delivery of text in relation to the suggested meaning. The other recorded deliveries were in varying degrees less successful. The similarity of words emphasized by the actors may give credence to the idea of an objective approach to meaning in some Shakespearean text. Step inflection is the key to revealing that meaning.

Fig. 1. (Ex.70)

Henry V, prologue, as read by John Gielgud on Ages of Man

And let us, di- phers to this great a- doompt.

On your i- ma- gin- a- ry for- ces work.

Place out our im- per- fec- tions with your thoughts:

In- to a thous- and parts di- vide one man

And make i- ma- gin- a- ry pul- ssance.

Think, when we talk of hor- ses, that you see them

Prin- ting their proud hoofs i' th' re- cel- ving earth

For 'tis your thoughts that now must deck our kings ...
(1.pro.17-18, 23-28)

Directions: Pitch transcription shows speech inflections set up on music staff paper but uses dots instead of notes. Each syllable is shown by one dot, a large dot for a stressed syllable, a small dot for an unstressed one. The position of the dots on the staff suggests the pitch of the spoken word, high or low. Dots on the middle of the staff are in the middle of the speaker's range. Extremely high- or low-pitched words may be shown by dots placed on lines or spaces above or below the staff, as in music. Commas may be added to dots to show pitch slides up or down. The representation is approximate rather than exact. Its purpose is to suggest to a reader the speech melody of the words as spoken. (Machlin 145)

Fig. 2. (Ex.71)

Henry V, prologue, as read by Nigel Davenport

Piece out our im-per-fec-tions with your thoughts:

In-to a thous- sand parts di- vide one man

And make I- ma- gin- a- ry pul- sance.

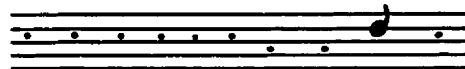
Think, when we talk of hor- ses, that you see them

Prin- ting their proud hoofs i' th' re- cel- ving earth

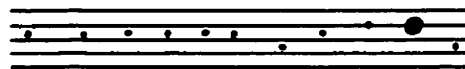
For 'tis your thoughts that now must deck our kings...

The figure shows six staves of musical notation, each corresponding to a line of text. The notation consists of a five-line staff with a treble clef. The notes are represented by dots on the staff lines, indicating the pitch contour of the speech. The first staff has a high note on the first line, followed by a series of lower notes. The second staff has a high note on the first line, followed by a series of lower notes. The third staff has a high note on the first line, followed by a series of lower notes. The fourth staff has a high note on the first line, followed by a series of lower notes. The fifth staff has a high note on the first line, followed by a series of lower notes. The sixth staff has a high note on the first line, followed by a series of lower notes.

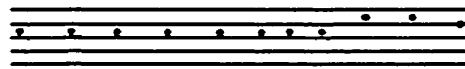
Fig. 3. (Ex.72)

Henry V, prologue, as read by Leslie Banks

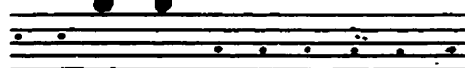
Place out our im - per - fec - tions with your thoughts:



Think, when we talk of hor - ses, that you see them



Prin - ting their proud hoofs i' th' re - cel - ving earth



For 'tis your thoughts that now must deck our kings

Fig. 4. (Ex.73)

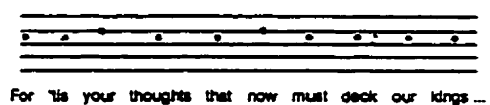
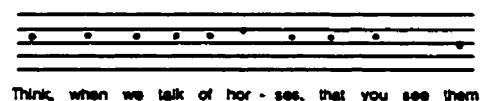
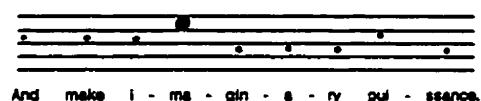
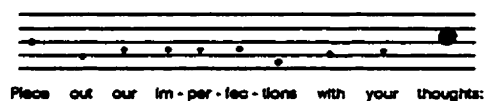
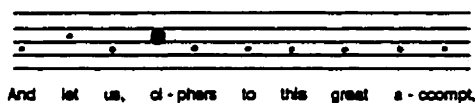
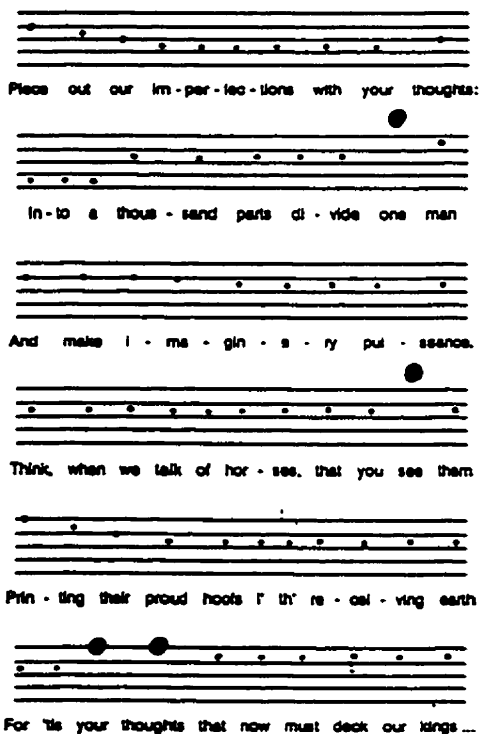
Henry V, prologue, as read by Alec McCowen

Fig. 5. (Ex.74)

Henry V, prologue, as read by Christopher Plummer


Piece out our im-per-fec-tions with your thoughts:

In-to a thou-sand parts di- vide one man

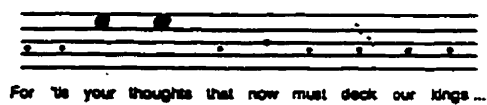
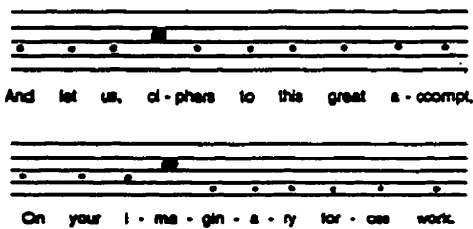
And make i-ma-gin-a-ry pul-sence.

Think, when we talk of hor-see, that you see them

Prin-ting their proud hoots i' th' re-oi-ving earth

For 'tis your thoughts that now must deck our kings ...

Fig. 6. (Ex.75)

Henry V, prologue, as read by Derek Jacobi

Force as a substitute for step inflection.

An additional note needs to be made concerning the use of emphasis on the specified words in the prologue. Some speakers solely used 'force', the increase of volume or initial attack on sound, to clarify meaning. Anderson defines force as being:

. . . the most obvious as well as the most crude and elementary form of emphasis . . . it is not adaptable to the expression of fine shades of meaning and purpose. . . . can hardly be said to reflect a very high level of intellectual or emotional response . . . when another form of variety might have proved much more effective in expressing a specific attitude, point of view, or differentiation of thought. Bear in mind that precise meanings are conveyed by precise expression, and that in this connection primary dependence upon a variation of force is hardly adequate. (194-95)

It may be suggested that force is substituted for inflection when emphasis is desired because it is the easier form to produce. Unfortunately it is less effective. In a sense it may be thought of as inflection without range.

Inflection and the creation of plausible antitheses.

The idea that one interpretation of a line of text may have more value than another is a contentious one. Yet it is well known that Shakespeare employed antithesis in his writing, and critics fully recognize the role of inflection and pitch in revealing this structure. The approach to revealing antithesis is quite objective in nature. The use of inflection then is also objective.

Berry seems to agree with this assessment when she comments on Shakespeare's writing:

This is really most important to come to terms with, for the writing is built on an extensive use of antithesis.

Briefly, it means the contrasting of two ideas by using words of opposite meaning in consecutive clauses, and the audience's understanding of a text hinges very much on how the actor deals with this. And of course sometimes the complexity of the thought obscures the antithetical words, and they have to be looked for. . . the actor has to be in tune with this way of thinking, and he has to be able to lift these opposites so that they catch the attention of the hearer, for it is through this rhetorical device that the argument is presented.

(90)

One might expect that any antithesis found within the prologue would support the overall meaning intended by the author. Indeed, this is the case. For the prologue produced an example of antithesis that was congruent with the proposed theme of 'imagination'.

Davenport chooses on the line, "Piece out our imperfections with **your** thoughts", to emphasize and inflect 'our' and 'your' creating a polarity between the two words. (1.pro.23. Ex.76.) Speaking the line with this inflectional pattern creates an antithesis that reveals a specific subtext; the onus of responsibility for any imperfection falls upon the audience. An alternate step inflection of the words 'imperfections' and 'thoughts' however, may provide the actual solution to the problem expressed. It may be suggested that the audience is already aware at this point of their

creation of the antithesis may logically be located on the stressed beat of the iambic progression, for that is the most noticeable and accented moment of the line. Note how Davenport's antithesis works against the iambic flow. He states;

"Piece out our imperfections with **your** thoughts
 l u l u u l u u l u

(1.pro.23. Ex.78)

The iambic flow is interrupted in this delivery. It may be suggested that this antithesis is not strongly supported by the meter of the line. Other instances support the notion that Shakespeare uses iambic flow to clarify antithesis. In the chorus of Act 2 we find the line; "They sell the pasture now, to buy the horse" (2.cho.5). The line may be scanned as follows:

They sell the pasture now to buy the horse.
 u l u l u l u l u l

The line falls nicely into iambic pentameter. Two different antitheses may be achieved through inflection in the line. The words 'sell' and 'buy' may be contrasted, both being stressed feet. They occur in anticipated positions and set up a nice contrast. However, the subtextual implications of the contrast are somewhat ambiguous. It is also possible, without disturbing metrical rhythm, to contrast through inflection the words 'pasture' and 'horse'. This contrast is a plausible one; suggesting the transformation from

peaceful farmer to warlike soldier.

Antithesis in relation to grammar.

It may be noted that Shakespeare often contrasts similar grammatical words; nouns with nouns or verbs with verbs. Plummer takes the line and inflects the words 'sell' and 'horse' which is arguably a less successful contrast. He declares; "They **sell** the pasture now, to buy the **horse**" (2.cho.5. Ex.79). The word 'sell' may be logically contrasted with 'buy', or 'pasture' with 'horse' and still maintain a grammatical balance. His contrast, while plausible, is deficient in the fact that it does not possess grammatical harmony and compares a verb with a noun. The maintenance of metrical harmony, while contrasting similar grammatical units through inflection, clarifies meaning. Gielgud adopts what may be the most logical contrast when he inflects, however marginally, the following: "They sell the **pasture** now to buy the **horse**" (Caedmon Ex.80).

Antithesis summarized.

The actor should be aware that antitheses exist and that step inflection is a valuable tool to reveal them. Likewise, he should notice that there are various signs that may help in determining the validity of an antithesis. The actor may be wise to consider the subtextual implications of an antithesis in relation to

larger meaning. How a proposed antithesis works within the iambic beat of a line may be an important consideration, as well as a grammatical similarity of words contrasted. Inflection will serve to reveal an antithesis, but the antithesis should be a plausible one, based on an intellectual pursuit of meaning.

Effective inflection then, is the product of an intelligent speaker. When meaning no longer holds sway over the inflectional process, it may become rhetorical.

'Onomatopoeic' inflections.

The use of inflection was found to enhance the meaning of a word, or in some instances the meaning of a larger structure, such as a phrase or sentence. In some ways, inflection was likened to onomatopoeia in its operation: the inflection of the word echoed the sense of the word.

Alec McCowen, using the step inflection, emphasizes the word 'dancing' in the following line, allowing it to jump out or dance above the other words within the phrase. He states; " O, do but think / You stand upon the rivage, and behold / A city on th' inconstant billows **dancing**" (3.cho.13-15. Ex.81).

Richard Burton also follows the principle of thought dictating inflectional pattern when he states:

This day is called the Feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a-tiptoe when this day is named,

And rouse him at the name of Crispian.
(Living 4.2.40-44. Ex.82)

Through the use of step inflection, the word 'tiptoe' is emphasized and allowed to stand taller than the other words around it, in effect standing on its 'tiptoes'.

The next example describes the siege of Harfleur. Gielgud creates a feeling of anticipation by ending the second phrase of the excerpt with a rising inflection, awaiting the firing of cannon. He then mirrors the laying low of everything around, with a solid falling inflection of the line after the word 'down':

The offer likes not; and the nimble gunner
With linstock now the devilish cannon touches,
And down goes all before them.
(Caedmon 3.cho.32-34. Ex.83)

Christopher Plummer, in the following excerpt, reserves a high step inflection for the word 'breasting'. The verb 'breasting' means to "reach the summit of" (Collins 192). In his delivery, the summit of his pitch is reserved for that word:

. . . behold the threaden sails,
Borne with th' invisible and creeping wind,
Draw the huge vessels through the furrowed sea,
Breasting the lofty surge. (3.cho.10-13. Ex.84)

Sir Laurence Olivier is cognizant of the rising action of the following lines and reserves the highest inflection for the highest moment of the delivery:

[Now set the teeth, and] stretch the nostril wide,
Hold hard the breath, and bend up every spirit
To his full height. (3.1.15-17. Ex.85)

Ian Holm is perhaps less successful in his use of

inflection on the same passage. He inflects the word 'full' giving it a higher pitch than the word 'height' which he allows to drop off somewhat, thereby compromising the strength of the particular inflection in relation to meaning: " Now set the teeth, and stretch the nostril wide, / Hold hard the breath, and bend up every spirit / To his full height" (Ex.86).

Rhetorical inflections.

Patterns of inflection were examined that were considered 'rhetorical' in nature. These patterns of inflection were questionable in their support of meaning or emotion. True to other types of rhetorical device, these inflections were noticeable unto themselves. Several forms of rhetorical inflection were observed and will be commented on.

Tremolo.

The first type of rhetorical inflection noted was the tremolo. The Collins English dictionary defines it as being; "a fluctuation in pitch. Compare **vibrato**" (1621). Turner more fully describes its nature:

In sustaining a vowel, unsteadiness of pitch is frequently heard. This does not refer to the inability to hear the pitch of a note which results in singing flat or sharp, but to minute variations in frequency throughout the duration of a note which produces the effect known as tremolo. Of greater importance in singing where vowels are sustained beyond their normal duration, it can, nevertheless, frequently be detected in spoken passages when these are taken at a slow pace. (51)

Evangeline Machlin gives her description of the effect:

When a singer holds a note, he often does so with a vibrato effect, a pulsing quality that seems to keep the tone alive, which can sometimes be heard in speech too . . . you will hear a pronounced tremolo, almost a warble. (70)

Virgil Anderson refers to tremolo as 'vibrato', a "periodic, continuous shift, or waver, in the pitch and/or loudness of a tone" (96).

Turner and Machlin speak of it disparagingly. Turner states that the tremolo, with its quality of unsteadiness, "serves no purpose except to call attention to itself and is irritating to the ear when its presence is marked" (51). Machlin is equally resistant to its use. She notes its artificial quality:

This may sound quite affected to your ears. Although John Gielgud occasionally uses the tremolo in emotional Shakespearean passages, it has long been out of fashion. Paul Scofield, Richard Burton, Albert Finney, and Peter O'Toole, who do not use the tremolo at all, retain a clear musical ring in their speech, the characteristic resonance of the trained theatre voice. (70)

Anderson is less critical of the tremolo than Turner or Machlin, stating that, "Every pleasant and effective voice is marked by a warm, vibrant quality which may be identified as a very slight vibrato" (96). But he is quick to qualify this statement, adding:

Normal vibrato in the speaking voice is ordinarily not the result of deliberate cultivation and conscious effort, nor should it call attention to itself as an obvious aspect of tone quality. (97)

Based on Anderson's assessment of the nature of

'normal' vibrato, it is up to the listener to judge the degree to which an individual's vibrato or tremolo becomes noticeable.

As pointed out by Machlin, Gielgud uses the tremolo frequently. Note the quavering quality in his delivery from the chorus of Act 2 as he describes England caught in the grip of traitors:

O England, model to thy inward greatness,
Like little body with a mighty heart,
What mightst thou do, that honor would thee do,
Were all thy children kind and natural!
.
The sum is paid . . .
(Caedmon 16-19, 33. Ex.87)

Lewis Waller, in a recording made in 1911, demonstrates his penchant for tremolo, as he exhorts his troops into battle:

On, on, you noble English,
Whose blood is fet from fathers of war-proof;
Fathers that like so many **Alexanders**
Have in these parts from morn till even fought
And sheathed their **swords** for lack of argument.
Dishonor not your **mothers**; now attest
That those whom you called fathers did beget you!
Be copy now to men of grosser blood
And teach them how to **war**! (3.1.17-25. Ex. 88)

Other actors demonstrated little or no tremolo in their delivery. Sir John Gielgud in later recordings demonstrates a lessening of this quality in his speech, perhaps indicative of his awareness of its artificiality and lack of currency.

Anomalous inflections.

These inflections are named accordingly because they

are unconventional in construction. Not heard commonly in delivery, they violate the idea of naturalness as expounded by so many voice authorities. Numerous examples abound, and are more plentiful in earlier recordings. Gielgud again provides fodder for criticism as he rants, "Have, for the guilt of France (O guilt indeed!) / Confirmed conspiracy with fearful France / And by their hands this grace of kings must die" (Caedmon 2.cho.26-28. Ex.89). Lewis Waller, in a section from the famous 'breach' speech, demonstrates his own brand of rhetorical inflection as he intones:

Let us swear
 that you are worth your breeding; **which I doubt not**

 Follow your spirit; and upon this charge,
 Cry, "God for **Harry**, England, and Saint **George!**"
 (3.cho.27-28, 33-34. Ex.90).

Even Christopher Plummer, in a 1990 recording, shows a similar tendency to employ the rhetorical inflection, although to a lesser degree, when he states; "for the which **supply** / Admit **me** Chorus to this history" (1.pro.31-32. Ex.91). Later he states:

And gentlemen in England, now abed,
 Shall think themselves accursed they were not here;
 And hold their manhoods cheap whiles any speaks
 That fought with us upon Saint Crispin's **day**.
 (4.2.64-67. Ex.92)

Little more needs to be said about this brand of rhetorical inflection. Its great interest lies in the magnitude with which it violates the principle of naturalness so often expounded by voice authorities.

Turner reminds us: "The mere reproduction of an inflectional pattern will strike hollow if the thought and feeling which give rise to the pattern are not present" (130). And Linklater, perhaps noticing the orchestral nature of such inflections, adds:

Voice inflections can also be manipulated by the ear and conscious muscular control but as the manipulative skill increases, so does the distance from the truth. (13)

Contrary inflections.

Voice authorities have emphasized the importance of naturalness in the production of voice. Any inflectional pattern that is not used in natural speech may then be a hindrance to the actor on stage. Analysis revealed some actors using inflections that ran contrary to normal expectation. Anderson has stated that the falling inflection ordinarily denotes a complete thought unit. Furthermore the rising inflection is generally noted for its effect of, "doubt, surprise, irony, and so-called double meanings" (197).

Occasionally the actor was heard to use a rising inflection on statements of fact that might normally employ a falling inflection. While not offensive in nature, it did bring up the question of whether the inflectional pattern was a natural one, and if the delivery in question might not have been better served with a more customary inflection. Gielgud employs a

rising intonation that ends with a suspension of pitch.

All the statements spoken are factual in nature:

Play with your fancies, and in them behold
 Upon the hempen tackle shipboys climbing;
 Hear the shrill whistle which doth order give
 To sounds **confused**; . . .
 Behold the ordinance on their carriages,
 With fatal mouths gaping on girded **Harfleur**.
 (Caedmon 3.cho.7-10, 26-27. Ex.93)

Olivier demonstrates the use of the rising inflection at moments that the falling inflection might normally be employed:

Fathers that like so many Alexanders
 Have in these parts from morn till even fought
 And sheathed their swords for lack of **argument**.

 For there is none of you so mean and base
 That hath not noble luster in your **eyes**.
 (3.1.19-21, 29-30. Ex.94)

Plummer, too, produces a similiar effect as he says: "For there is none of you so mean and base / That hath not noble luster in your **eyes**" (29-30. Ex.95).

Range of Inflection.

Discussion up to this point has focused on inflection as a natural extension of the speaker. The importance of intellect in the determination of meaning has also played a major role in its effectiveness. The technical means by which an actor employs inflection is the last subject for consideration.

Unlike articulation, the technical basis for effective inflection is quite simple. Authorities speak only of range, the total compass of pitches used, when

discussing inflection from a mechanical point of view. Range is important for a number of reasons. The greater the range of inflection, the greater the emphasis given to words inflected. The greater the emphasis, the clearer the meaning. Anderson sums it up succinctly:

. . . it is well known that marked changes within any of the forms of emphasis are more effective than minor changes. Emphasis is effective solely to the extent that it serves to attract and direct the attention of the listener, and attention is gained only by that which is changing. Therefore, there must be a variety of change, and the extent of the change must be sufficient to provide a stimulus strong enough to command and hold attention. (201)

Additionally, the greater the range of notes employed by the speaker, the more varied and interesting the voice. Ultimately, the speaker is desirous of having the fullest range of notes that are used in natural expression. How broad were the pitch ranges employed by the sampled actors?

A wide range of pitch is especially important in the use of step inflection. The greater the pitch jump, the more noticeable the contrast given to the inflected word. A small pitch jump is less apt to give distinction to the inflected word. Notice the pitch variance in the use of step inflection from the following actors. McCowen inflects the word 'see' in the following line from the prologue: "Think, when we talk of horses, that you **see** them" (1.pro.26. Ex.96). This inflectional jump is approximately an octave in range and quite emphatic.

Christopher Plummer's delivery of the line is also quite inflectional, but the range is not as high: "Think, when we talk of horses, that you **see** them" (Ex.97).

Davenport's inflection of the word 'see' is present, but of an almost imperceptible rise. It may not create the distinction needed to make it noticeable to the audience: "Think, when we talk of hoses, that you **see** them" (Ex.98).

Inflection creates interest.

An effective range of pitch in inflection not only provides the speaker with a valuable emphatic tool, it also functions to create general interest. For pitch may be likened to the note in music. The more varied the pitches used, the greater the musicality of the speech.

Alec McCowen possesses an effective range of inflection that provides a musicality and variety to his speech. Note the highness of the step inflection when he says; "Suppose th' ambassador from the French comes back;
/ Tells Harry that the king doth offer him / Katherine
his daughter . . . (3.cho.28-30. Ex. 99).

Inflection as a gauge of emotional truth.

Inflectional range is highly dependant upon the intensity of the emotion expressed. If emotion is used as an impulse for inflection, effective range will be realized. In one of the most intense emotional scenes in

the play, King Henry urges his troops back into battle after having unsuccessfully gained entrance to the French town of Harfleur. Note the range of David Gwillim's inflection. The emotional intensity is compelling.

Notice the natural quality and height of the inflections:

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favored rage;
Dishonor not your mothers; now attest
That those whom you called fathers did beget you!
(3.1.1-2, 7-8, 22-23. Ex.100)

Note Lewis Waller's limited inflectional range on his rendition of the speech. He may even be described as being 'monotone'. It is up to the listener to decide if some degree of emotional truth is absent:

Once more unto the breach, once more, dear friends;
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility;
But when the blast of war blows in our ears,
Then imitate the action of the tiger:
Stiffen the sinews, conjure up the blood,
Disguise fair nature with hard-favored rage;
(3.1.1-8. Ex.101)

It may be suggested that the listener expects to hear an inflectional variety similar to what might be expected under natural circumstances. Generally speaking, the more intense the emotion, the freer and more expansive the inflectional range. A speaker employing a limited inflectional range while attempting to communicate an emotion with a larger accepted

inflectional compass may be thought to lack emotional credibility.

Conclusion.

Inflection must respond to the impulses of thought and emotion. The process should be natural and unnoticed. Inflectional range should be wide enough to accomplish a number of goals. It should be expansive enough to express the gamut of the emotional experience. A wide range of inflection is necessary to point to meaning. In addition wide ranging inflection creates interest and variety.

Actors were variously effective in their use of inflection. Acuity of intellect was considered a fundamental factor in the determination of meaning, and had much to do with the success of inflection. Some speakers lacked inflectional range, which caused the following problems: inability to create sufficient distinction for meaning, lack of emotional credibility, and monotone or uninteresting delivery. Other actors displayed rhetorical tendencies toward inflection which were dismissed as being unproductive.

CHAPTER THREE

Various Characteristics

I do not much dislike the matter, but
The manner of his speech.

Caesar, Antony and Cleopatra
William Shakespeare

While the articulatory and inflectional patterns of the actors proved the most noticeable qualities in delivery, other vocal characteristics revealed themselves. This chapter serves to complete a discussion of the more prominent aspects of the actor's technique.

Breathing.

A central proposition of this thesis has been the notion that all effective vocal technique emanates from thought and emotion. Breathing for speech is no exception. During an examination of the actor's use of breath, some positive and negative characteristics were noted.

What do voice authorities have to say about breath for speech? Cicely Berry states that the effective use of breath is an important tool for speakers of Shakespearean text. She states that breath and thought must be one.

We know we need it (breath) when working on classical text where the thoughts are long and often span a number of lines; where, if we break that span we do not quite honour the meaning. . . We have to see the breath. . . as the physical life of the thought, so that we conceive the breath and the thought as one. We need to be able to encompass one thought with one breath. In everyday life we do not run out of breath in the middle of an idea -- or seldom -- so, even though the length of thought in a text are infinitely variable, this is what we should aim for. (26)

Examples of thought being broken by the breath were abundant in the actor's delivery. An early instance

occurs in the prologue as spoken by Christopher Plummer. He states; "O for a Muse of fire, that would ascend (breath)/ The brightest heaven of invention" (1.pro.1-2. Ex.102). The ascendent nature of the line is broken. The breath may be seen as interfering with the thought.

Leslie Banks, in his rendition of the prologue asks: "Can this cockpit hold b / The vasty fields of France?" (1.pro.11-12. Ex.103). It may be argued that the breath taken after the word 'hold', compromises the integrity of the thought. The question posed to the audience is whether the theater can contain the massive spectacle of war. But to some extent the question has already been answered. For the breath itself cannot hold the totality of the thought.

Banks has inhaled in a very quick and surreptitious manner. This quickness of breath may indicate a fundamental desire on the part of the speaker to continue with the thought. But he is forced to compromise the integrity of his expression, by having to stop and breathe. A deeper fuller breath pattern, occurring at the end of the previous thought, may have allowed him to express himself unimpeded.

When we breathe we necessarily pause and Turner has this to say regarding the pause that occurs when an inhalation is taken. He comments: "Any pauses which are made are governed by either logical or emotional

considerations" (9). The breathing patterns, as demonstrated by Plummer and Banks, seem governed by nothing other than a physical need for breath.

Note McCowen's inhalation, and how it seems to be governed by physical need more so than emotional or logical considerations:

Think, when we talk of horses, that you see them
 Printing their proud hoofs 'i 'th' receiving earth;b
 For tis b your thoughts that now must deck our kings
 (1.pro.26-28. Ex.104).

Christopher Plummer demonstrates thought being broken by breath in the following excerpt:

O, do but think
 You stand upon the rivage, and behold
 A city b on th' inconstant billows dancing;b
 For so appears this fleet majestical,
 Holding b due course to Harfleur.
 (3.pro.13-17. Ex.105)

The first breath taken is questionable in the support of thought. The second breath breaks the idea more fully; the breath cannot hold the 'due course' of the line.

Plummer fails to observe punctuation and breathes in questionable locations. Punctuation generally indicates completion of thought and, it may be suggested, is a preferable place to breathe. The disadvantage of not using punctuation as an indicator of breath, is that the actor may be forced to replenish his supply at a point where thought will be compromised. No one would state that the actor must breathe only at punctuation marks.

But in a desire to place the consideration of thought and emotion over the process of breath, the actor is wont to develop certain habits that will allow this to occur. Breathing at punctuation marks is a sensible decision.

Plummer further seems to ignore punctuation and the safety it affords the breath/thought process when he catapults through the following lines:

And Crispin Crispian shall ne'er go by, b
 From this day to the ending of the world,
 But we in it shall be remembered--
 (Chandos 4.2.57-59. Ex.106)

It is difficult not to sense a rhetorical presence in this delivery. The "ending of the world" line might be more thoughtfully expressed by the taking of a breath (with the pause that accompanies it) to signify the 'end' or completion of thought.

In another example the pulse of the meaning is noticeably compromised:

Even so our houses, and ourselves, and children,
 Have lost, or do not learn for want of time,
 The sciences that should become our country;
 But grow like savages--as soldiers will,
 That b nothing do but meditate on blood--
 (5.2.56-60. Ex.107)

The position of the breath on the last line of the excerpt, taken one word after the start of the idea, lends credence to the suggestion of broken thought. In spontaneous speech, a breath taken after the first word of an idea seldom occurs.

Berry has suggested that the everyday speaker does

not run out of breath in the middle of an idea. Some actors realize this and demonstrate an inherent desire to encompass a thought with one breath. They realize the importance of thought over technique. Unwilling to compromise the totality and integrity of an idea, and finding themselves with insufficient breath to support that thought, some actors valiantly resist breathing. They push through to the end of the idea, using whatever breath reserves they have. What is audible at the end of the thought, is a vocal strain, a trailing off of volume and a loss of articulation. Note McCowen as he pursues the completion of an idea without the fullness of breath; "And at his heels / (Leashed in, like hounds) should famine, sword and fire / Crouch for employmen[t]" (1.pro.6-8. Ex.108). And later we hear the pattern repeated as he fights valiantly to express a whole thought on a single breath:

For who is he whose chin is but enriched
With one appearing hair that will not follow
These culled and choice-drawn cavaliers to France?
(3.cho.22-24. Ex.109)

Many other actors note totality of a thought, and regardless of punctuation deliver the whole idea on one breath. These actors possess the breath support to accomplish this. Many instances abound.

Despite the fact that the following line has a grammatical pause within it, many of the actors, including McCowen, Davenport and Gielgud, delivered the

following idea on one breath:

Thus with imagined wing our swift scene flies,
In motion of no less celerity
Than that of thought.
(3.cho.1-3. Ex.110, 111, 112)

The listener may note that the speaker, by avoiding a breath within the line, maintains the swiftness and flying quality of the sentence.

Later in the chorus Gielgud again allows the thought to rule over the breath when he exclaims on a single inhalation:

. . . behold the threaden sails,
Borne with th' invisible and creeping wind,
Draw the huge bottoms through the furrowed sea,
Breasting the lofty surge.
(Caedmon 3.cho.10-13. Ex.113)

Using the full breath, Gielgud literally pulls himself through the immense length of the line to its conclusion, mirroring through the breath, the action of the line.

Shallow, surface breathing has the opposite effect on the support of thought. Note the number of breaths taken in the following excerpt. The listener is aware that the king of England is in the midst of battle, and may be short of breath. But note the number of breaths Burton takes in comparison with other speakers of the text:

Once more unto the breach, dear friends, b once
more: b
Or close the wall up with our English dead! b
In peace b there's nothing so becomes a man b
As modest stillness and humility: b
But when the blast of war blows in our ears, b
Then imitate the action of the tiger: b

Stiffen the sinews, b summon up the blood, b
 Disguise fair nature with hard-favored rage; b

Then lend the eye a terrible aspect: b
 Let it pry through the portage of the head b
 Like the brass cannon, b let the brow o'erwhelm it b
 As fearfully as doth a galled rock b
 O'erhang and jutty his confounded base, b
 Swilled with the wild and wasteful ocean. b
 Now set the teeth, b and stretch the nostril wide, b
 Hold hard the breath, b and bend up b every spirit b
 To his full height! b On, b on, you noble English, b
 Whose blood is fet from fathers b of war-proof; b
 Fathers b that like so many Alexanders b
 Have in these parts b from morn till even fought b
 And sheathed their swords for lack of argument. b
 Dishonor not your mothers, b now attest b
 That those whom you called fathers b
 did beget you! b
 Be copy now to men of grosser blood b
 And teach them b how to war! b
 And you, good yeomen, b
 Whose limbs were made in England, b show us here
 The mettle of your pasture. b Let us swear
 That you are worth your breeding:
 which I doubt not, b
 For there is none of you b so mean and base b
 That hath not noble luster in your eyes. b
 I see you stand like greyhounds in the slips, b
 Straining upon the start. b The game's afoot! b
 Follow your spirit, b and upon this charge, b
 Cry, " God for Harry, b England, b and Saint George!"
 (3.1.1-34. Ex.114)

Burton uses 54 breaths to make it through his speech.

What might account for this breathing pattern?

The physical act of battle may be responsible for the shortness of breath. Or it may be supposed that the pace Burton employs in delivery is so rapid, that he simply does not make time to stop and fully breathe. The listener senses a condition of hyperventilation. The breathing pattern may detract from the message being delivered. In addition note the numerous thoughts that

are broken by the breath. Comparison with other speakers of the text yielded the following information on the number of breaths taken:

Gielgud:	41 breaths
Gwillim:	40 breaths
Holm:	37 breaths
Plummer:	35 breaths
Shatner:	30 breaths
Olivier:	25 breaths

In summary, the ideas governing the use of breath are simple. Authorities state that the breathing process should be unnoticed in the support of thought and emotion. Thought should not be broken by the breath. Punctuation offers a reasonable indication of the boundaries of thought, and the actor is wise to use those moments to breathe deeply. A deep breath taken at the advantageous moments that punctuation affords, reduces the risk of thought being broken. The deep breath, taken at appropriate moments, will also reduce noticeable vocal strain on long phrases. Shallow breathing may waste or generalize thought and distract the listener.

Pause.

The actor's use of pause was briefly examined. Pause may be defined simply as a cessation of speech. During this time the speaker may replenish breath, he may take time to think, or he may use the pause for a specific effect. Pause is closely linked to breath and is dependant upon thought/emotion impulses.

Note how the thought of the following line produces a delivery employing pause. Nigel Davenport, as the chorus, requests the audience to, "Piece out our imperfections with your thoughts" (1.pro.23. Ex.115). Note how the line is 'pieced out' through the effective use of pause between the words. Davenport separates the line neatly into pieces through the use of pauses of identical duration. And Plummer produces a similar delivery when he states; "Piece / out / our / imperfections with your thoughts" (Ex.116).

Volume.

Like all other aspects of vocal technique, the use of volume is dependant upon its relationship with thought and emotion. Volume functions in a number of ways. Volume is responsible for conveying thought to the audience. If the speaker is not heard, the thought stands no chance of being understood. Volume also functions as a form of emphasis. By juxtaposing loud volume with quieter volume, a contrast is achieved that will enhance meaning and emotion. Variation of volume produces variety in speech. Variety is desirable.

The volume level used by the actor should be congruent with the thought. Referring once again to the prologue the listener hears Alec McCowen speak the following lines: "Who, Prologue-like, your humble patience pray, / Gently to hear, kindly to judge our

play" (1.pro.33-34. Ex.117). There is nothing untoward about his volume level. It seems compatible with the thought expressed. The words 'humble', 'gently', and 'kindly' give the speaker some indication as to the level of volume needed. Thought and emotion dictate loudness.

Note the possible violation of thought at the end of the prologue, as Derek Jacobi speaks the same lines (Ex.118). Is the loud shouting manner of delivery congruent with the thought? This volume level seems rhetorical in nature. It may be surmised that some actors mistakenly employ energy as a substitute for emotion and thought.

When varying levels of volume are used in delivery, contrasts are formed. These contrasts serve to hold the audience's attention and to create a variety that is appealing. McCowen, using thought and emotion as a gauge for volume, misses few opportunities to use this technical tool to his advantage. Observe the volume changes in the following excerpt:

Then should the warlike Harry, like himself,
Assume the port of Mars, and at his heels
(Leashed in, like hounds) should famine, sword, and
fire
Crouch for employment. (Volume change) But pardon,
gentles all,
The flat unraised spirits . . . (1.pro.5-9. Ex.119)

Notice how McCowen observes the nature of the appeal, by lowering the volume in congruence with the meaning. Later in the prologue it occurs again:

Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?

V O, pardon -- since a crooked figure may
Attest in little place a million;
(1.pro.11-16. Ex.120)

These contrasts or changes in volume are revealed to the speaker through the emotion and thought of the text. Contrasts in volume are also used to create effective crescendo that accompanies and enhances rising action.

Shatner creates a successful crescendo in the following example by anticipating the rising action and climax of the scene. By beginning at a low volume and pitch level he gives himself room to explore the range of the scene. The wider the range, the greater the contrast achieved. The drop of volume and pitch occurs on the line; "I see you":

Let us swear
That you are worth your breeding; which I doubt not,
For there is none of you so mean and base
That hath not noble luster in your eyes.
V I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot!
Follow your spirit; and upon this charge,
Cry, "God for Harry, England, and Saint George!"
(3.1.27-34. Ex.121)

Throughout the speech, Shatner reaches a crescendo and then begins anew at a lower volume and pitch to once again rise to another crescendo. Like waves beating against a shore, he gradually works his way up to the crest of his emotion. The use of volume and pitch allows the actor to handle the intensity of the speech by giving

him small reprieves from the strength of it.

Contrasts in volume are also used to divide sections of speeches and to provide a borderline between different thoughts. Davenport recognizes a change in the thrust of thought in the chorus of Act 4, and reveals the change to his audience through a noticeable increase in volume. The first section is a description of the camps in subdued preparation. The contrasting section describes the proud, confident and over-lusty Frenchmen. So an increase of volume at this point serves to support the nature of the French and to provide a contrast between the two sections.

Steed threatens steed, in high and boastful neighs
 Piercing the night's dull ear, and from the tents
 The armorers accomplishing the knights,
 With busy hammers closing rivets up
 Give dreadful note of preparation.
 The country cocks do crow, the clocks do toll;
 And the third hour of drowsy morning named.
 V Proud of their numbers, and secure in soul,
 The confident and over-lusty French
 Do the low-rated English play at dice;
 (10-19. Ex.122)

Volume has been shown to serve a number of important functions. Many actors employed a dexterous use of volume. Others used it in a rhetorical fashion, separating it from the impulse of thought and emotion. Volume was demonstrated to be effective in the creation of crescendo, and as a form of emphasis indicating shifts in thought and emotion within scenes.

Accuracy of spoken text.

There were numerous examples of actors taking liberty with the spoken line. Words were added and substituted in delivery, phrases were moved about, and the attention paid to accuracy of speech varied from actor to actor. Christopher Plummer states: "Suppose within the girdles of these walls" (1.pro.19. Ex.123). All other speakers of this line used the correct singular form of the word 'girdle'. What does the changing of the word to a plural form tell us about the speaker's overall comprehension of the thought?

Plummer again demonstrates a lack of acuity of idea when he substitutes the word 'cursy' which means to 'bow or curtsy', with the word 'courtesy'; "O Kate, nice customs *curtesy* to great kings" (5.2.272. Ex.124).

If clarity of thought is absent, vocal technique may easily become rhetorical and non-functioning. Generalized meaning results in generalized delivery.

Conclusion.

Some actors were discovered to prioritize meaning above the breath. Others breathed in spots that broke thought. Some speakers were capable of supporting long phrases on a single breath, and used this power to enhance meaning. In some instances, a lack of breath support was noted, resulting in vocal strain, loss of volume and weakened articulation.

Effective pause was employed by some individuals to support meaning.

The degree of volume used by actors was in many instances suitable to the thought or emotion expressed. In other cases, it ran in opposition to thought and emotion. Volume was used as a tool to create variety, It aided in the building of dramatic crescendo, and functioned as a form of emphasis to delineate differing sections of text.

Actors generally were accurate in delivery of text, but a few instances of altered line reading were noted. Through this lack of attention to the thought, it was surmised that vocal technique was marginalized.

CONCLUSION

This study has evaluated the speaking styles of numerous actors delivering text from Shakespeare's Henry V. The effectiveness of an actor's speech was determined to be the result of a number of factors.

Technique played an important role in delivery. Consisting of a number of different abilities, it was the accumulation of these skills that determined technical effectiveness.

Acuity of thought was deemed to be highly valuable. The effective speaker applied technique in an intelligent manner. This relied on a competent understanding of text and an awareness of its possibilities.

Emotion needed to be present and used as an impulse for delivery. Without it, speech became rhetorical and technique was revealed.

On a personal note, this investigation has confirmed and clarified certain concepts.

As an instructor in the area of voice, I gained a greater understanding of the actor's approach to speech. Through my research of critical opinion on the effective voice, the relationship between the technical and emotional schools of instruction was clarified. As a teacher of technique, it has shown me how to defend my process more articulately.

Study has revealed the two approaches to be part of

a greater whole. A technical approach to voice allows the actor to develop a wide ranging and responsive 'instrument' that can support the complexities of thought and emotion. It is suggested that technique in the support of natural impulses produces 'art'.

When technique does not support emotion and thought, it is viewed negatively. Disregarding emotion, the technician is visible and viewed as manipulative. It is not necessarily the technique that is poor, but the speaker. In the pursuit of technique, some actors disregard the larger importance of emotion and thought. This inattention to natural speech produces rhetoric.

An emotional approach has its merits. Designed to liberate the natural voice, it goes directly to the source or impulse of communication. Motivated by thought and emotion, the actor will demonstrate some degree of natural technique. Results are seen quite quickly. But technical performance soon levels off. Inherent technique is freed, but only to the extent that the speaker naturally possesses it. Unless a technical dexterity is innate, it will not be revealed by this method. Emotion is inherent to the human condition. Technique is a rarer commodity. Without it, emotion and thought may be revealed in an insignificant manner.

Both approaches have attributes and limitations. The actor may develop an effective delivery

by employing the best that both philosophies have to offer. Through an appreciation of the wider compass of speech, the actor can truly become effective.

APPENDIX

Audio Document List

1. Ages of Man Gielgud

Then should the warlike Harry like himself,
Assume the port of Mars, and at his heels
(Leashed in, like hounds) should famine, sword, and
fire
Crouch for employment. . . .
.
. Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon--since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work. (1.pro.5-8,12-18)
2. Caedmon Gielgud

Suppose th' ambassador from the French comes back
Tells Harry that the king doth offer him
Katherine his daughter, and with her to dowry
Some petty and unprofitable dukedoms.
The offer likes not. . . . (3.cho.28-32)
3. Caedmon Gielgud

. . . and their gesture sad,
Investing lank-lean cheeks and war-worn coats
Presenteth them unto the gazing moon
So many horrid ghosts. . . . (4.cho.25-28)
4. Great Shakespeareans Gielgud

"Then shall our names, / familiar in his mouth
as household words . . ." (4.3.51-52).
5. Great Shakespereans Gielgud

"And gentlemen in England, now abed . . ." (4.3.64).
6. Olivier Video Olivier

"I see you stand like greyhounds in the slips,
/ Straining upon the start. The game's afoot! /
Follow your spirit . . ." (3.1.31-33).
7. Olivier Video Olivier

"Dishonor not your mothers; now attest / That those

whom you called fathers did beget you!" (3.1.23-24).

8. Transformed Man Shatner

"Dishonor not your mothers; now attest / That those whom you called fathers did beget you!" (3.1.23-24).

9. Transformed Man Shatner

"In peace there's nothing so becomes a man / As modes[t] stillness and humility" (3.1.3-4).

10. Chandos CD Plummer

"In peace there's nothing so becomes a man / As modest stillness and humility."

11. Living Shakespeare Davenport

"For forth he goes and visits all his host / Bids them good morrow with a modes[t] smile" (4.cho.32-33).

12. Caedmon Gielgud

"For forth he goes and visits all his host / Bids them good morrow with a modest smile"

13. BBC Video McCowen

Upon his royal face there is no note
How dread an army hath enrouned him;
Nor doth he dedicate one jot of color
Unto the weary and all-watched night:
(4.cho.35-38)

14. Chandos Plummer

"For 'tis your thoughts that now must deck our kings" (1.pro.28).

15. Chandos Plummer

"The confident and over-lusty French / Do the low-rated English play at dice" (4.pro.18-19).

16. Chandos Plummer

"Walking from watch to watch, from tent to tent" (4.pro.30).

17. Chandos Plummer
 "The king is set from London . . ." (2.cho.34).
18. Chandos Plummer
 "That the fixed sentinels almost receive / The
 secret whispers of each other's watch" (4.cho.6-7).
19. Great Shakespeareans Gielgud
 If we are to marked to die, we are enow
 To do our country loss . . .

 We would not die in that man's company
 That fears his fellowship to die with us.
 (4.3.20-21, 38-39)
20. Caedmon Holm
 "I see you stand like like greyhounds in the slips . . ." (3.1.31).
21. Branagh Video Jacobi
 "But u pardon, gentles all . . ." (1.pro.8).
22. BBC Video McCowen
 "Play with your fancies, and in them behold / Upon
 the hempen tackle shipboys climbing" (3.cho.7-8).
23. Caedmon Gielgud
 "Upon the hempen tackle shipboys climbing"
 (3.cho.7-8).
24. Chandos Plummer
 "Upon the hempen tackle shipboys climbing."
25. Olivier Video Banks
 "Suppose within the girdle of these walls /
 Are now confined two mighty monarchies . . ."
 (1.pro.19-20).
26. Living Shakespeare Davenport
 O for a Muse of fire, that would ascend
 The brightest heaven of invention:
 A kingdom for a stagech, princes to act,

And monarchs to behold the swelling scene!

Suppose[s] within the girdle of these[s] walls[s]
 Are now confined[t] two mighty monarchies[s]
 Whose high, upreared and abutting fronts
 The perilous narrow ocean parts asunder.
 Piece out our imperfections[s] with your thoughts:
 Into a thousand[t] parts divide one man
 And make imaginary puissance.
 Think, when we talk of horses[s], that you see them
 Printing their proud hoofs i' th' receiving earth;
 For 'tis your thoughts that now must deck our
 kings[s],
 Carry them here and there, jumping o'er times[s],
 Turning the accomplishment of many years[s]
 Into an hourglass; for the which supply,
 Admit me Chorus to this history;
 Who, Prologue-like, your humble patience pray,
 Gently to hear, kindly to judge[ch] our play.
 (1.pro.1-4, 19-34)

27. Ages of Man Gielgud

(Leashed in like hounds[z]) should famine, sword,
 and fire
 Crouch for employment. . . .
 For 'tis your thoughts that now must deck our
 kings,
 Carry them here and there, jumping o'er
 times[z],
 Turning th' accomplishment of many years[z]
 Into an hourglass . . . (Ages 1.pro.7-31)

28. Great Shakespeare Gielgud

"And gentlemen in England[d], now abed[d], /
 Shall think themselves accursed they were not here
 . . ." (4.3.64).

29. Caedmon Gielgud

Behold the threaden sails,
 Borne with th' invisible and creeping wind,
 Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge[j]. O, do but think
 You stand upon the rivage[j], and behold
 A city on th' inconstant billows dancing;
 For so appears this fleet majestic,
 Holding due course to Harfleur. Follow, follow!
 Grapple your minds to sternage of this navy
 . . . (3.cho.10-15, 18)

30. Ages of Man Gielgud
 " Gently to hear, kindly to judge[j]
 our play" (Ages 1.pro.34).
31. Transformed Man Shatner
 Once more unto the breach, dear friends, once more;
 Or close the wall up with our English dead[t]!

 Stiffen the sinews, summon up the blood[?]
 Disguise fair nature with hard-favored rage[ch]
 (3.1.1-2, 7-8)
32. Living Shakespeare Davenport
 Behold the threaden sails,
 Borne with th' invisible and creeping wind,
 Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge[ch]. O, do but think
 You stand upon the rivage[ch] . . . (3.cho.12-14)
33. Chandos Plummer
 Behold the threaden sails,
 Borne with th' invisible and creeping wind,
 Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge[ch]. O, do but think
 You stand upon the rivage[ch] . . . (3.cho.12-14)
34. Chandos Plummer
 A kingdom for a stage[ch], princes to act

 Then should the warlike Harry, like himself,
 Assume the port of Mars[s], and at his heels
 (Leashed in, like hounds[s] . . .

 Carry them here and there, jumping o'er times[s]

 Gently to hear, kindly to judge[ch] our play.
 (1.pro.1, 5-7, 29, 34)
35. Chandos Plummer
 Winding up days with toil and[t] nights with sleep
 Had the forehand and vantage[ch] of a king.
 (4.1.279-280)
36. Chandos Plummer
 Dear nurse of arts, plenties, and[t] joyful births

Should not, in this best garden of the world[t],
Our fertile France, put up her lovely visage[ch].
Alas, she hath from France too long been chased!
And all her husbandry[s] doth lie on heaps

Her vine, the merry cheerer of the heart,
Unpruned dies[s] . . .

But hateful docks, rough thistles[s], kecksies[s],
burr[s],
Losing both beauty and utility.
(5.2. 35-39, 41-42, 51- 53)

37. Olivier Video Banks

"Think, when we talk of horses, that you see them, /
Printing their proud hoofs i' th' receiving earth.
 . . ." (1.pro.26-27).

38. BBC Video McCowen

"Think, when we talk of horses, that you see them, /
Printing their proud hoofs i th' receiving earth . .
." (1.pro.26-27)

39. BBC Video McCowen

Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high, upreared and abutting fronts
The perilous narrow ocean parts asunder.
(1.pro.19-22).

40. BBC Video McCowen

Can this cockpit hold
The vasty fields of France? Or may we gram
Within this wooden O the very casques
That did affright the air at Agincourt?
(1.pro.11-14)

41. Branagh Video Jacobi

Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
(1.pro.11-14) .

42. Caedmon Holm

Then imitate the action of the tiger:

Stiffen the sinews, summon up the blood,
 Disguise fair nature with hard-favored rage:
 Then lend the eye a terrible aspect:
 Let it pry through the portage of the head
 Like the brass cannon; (3.1.6-11)

43. Caedmon Holm

" Now set the teeth, and stretch
 the nostril wide, / Hold hard the breath, and bend
 up every spirit / To his full height!" (3.1.15-17).

44. Living Shakespeare Davenport

"Steed threatens steed, in high and boastful neighs
 / Piercing the night's dull ear" (4.cho.10-11).

45. BBC Video McCowen

"From camp to camp, through the foul womb of
 night, / The hum of either army stilly sounds"
 (4.cho.4-5).

46. Chandos Plummer

"From camp to camp, through the foul womb of night,
 / The hum of either army still sounds." (4.cho.4-5)

47. Chandos Plummer

"Steed threatens steed, in high and boastful neighs
 / Piercing the night's dull ear . . ." (10-11).

48. Chandos Plummer

"That every wretch, pining and pale before /
 Beholding him, plucks comfort from his looks" (41-
 42).

49. Olivier Video Banks

Proud of their numbers, and secure in soul,
 The confident and over-lusty French
 Do the low-rated English play at dice:
 And chide the cri/pple tar/dy gai/ted night
 Who like a foul and ugly witch doth limp
 So tediously away. (4.cho.17-22)

50. Great Shakespeareans Gielgud

"Stiffen the sinews, summon up the blood[d], /
 Disguise fair nature with hard-favored rage[j]

. " (4.cho.15) .

58. Caedmon Gielgud

"The French, advised by good
intelligence / Of this most dreadful preparation
. . . " (2.cho.12-13) .

59. Great Shakespeareans Gielgud

Then imitate the action of the tiger:
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favored rage;
Then lend the eye a terrible aspect.
(3.1.6-9)

60. Caedmon Holm

"But when the blast of war blows in our
ears, / Then imeetate the action of the tiger . . . "
(3.1.5-6)

61. Great Shakespeareans Gielgud

"He that shall see this day and live old age, / Will
yearly on the vigil feast his neighbors . . . "
(4.3.44-45)

62. Caedmon Gielgud

"The French, advised by good intelligence / Of this
most dreadful preparateion . . . "
(2.cho. 12-13) .

63. Great Shakespeareans Gielgud

"Swilled with the wild and wasteful oceean"
(3.1.14) .

64. Great Shakespeareans Gielgud

"This day shall gentle his conditeion . . . "
(4.3.63) .

65. Chandos Plummer

"They sell the pasture now, to buy the horse; /
Following the mirror of all Christian kings. . . "
(2.cho. 5-6) .

66. Olivier Video Banks

O for a Muse of fire, that would ascend
 The brightest heaven of invention:
 A kingdom for a stage, princes to act,
 And monarchs to behold the swelling scene!
 Then should the warlike Harry, like himself,
 Assume the port of Mars, and at his heels
 (Leashed in, like hounds) should famine, sword, and
 fire
 Crouch for employment. (1.pro.1-8)

67. BBC Video McCowen

. . . behold the threaten sails,
 Borne with th' invisible and creeping wind,
 Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge. (3.cho.10-13)

68. Transformed Man Shatner

Once more unto the breach, dear friends, once
 more;
 Or close the wall up with our English dead!
 In peace there's nothing so becomes a man
 As modest stillness and humility . . .

 Disguise fair nature with hard-favored rage;
 Then lend the eye a terrible aspect:
 Let it pry through the portage of the head
 Like the brass cannon; let the brow o'erwhelm it
 As fearfully as doth a galled rock
 O'erhang and jutty his confounded base,
 Swilled with the wild and wasteful ocean.
 (3.cho.1-4, 8-14)

69. Living Shakespeare Davenport

Thus with imagined wing our swift scene flies,
 In motion of no less celerity Than that of thought.
 Suppose that you have seen
 The well-appointed king at Hampton pier
 Embark his royalty; and his brave fleet
 With silken streamers the young Phoebus fanning. . .
 (3.cho.1-6)

70. Ages of Man Gielgud

And let us, ciphers to this great accompt,
 On your imaginary forces work . . .

 Piece out our imperfections with your thoughts:
 Into a thousand parts divide one man
 And make imaginary puissance.

Think, when we talk of horses, that you **see** them
 Printing their proud hoofs i' th' receiving earth.
 For 'tis your **thoughts** that now must deck our
 kings . . . (1.pro.17-18, 23-28)

71. Living Shakespeare Davenport

Piece out our imperfections with your **thoughts**:
 Into a thousand parts divide one man
 And make **imaginary** puissance.
 Think, when we talk of horses, that you **see** them
 Printing their proud hoofs i' th' receiving earth.
 For 'tis your **thoughts** that now must deck our
 kings . . . (1.pro.17-18, 23-28)

72. Olivier Video Banks

Piece out our imperfections with your **thoughts**:
 Think, when we talk of horses, that you **see** them
 Printing their proud hoofs i' th' receiving earth.
 For 'tis your **thoughts** that now must deck our
 kings . . . (1.pro.17-18, 23-28)

73. BBC Video McCowen

And let us, ciphers to this great accompt,
 On your **imaginary** forces work . . .

 Piece out our imperfections with your **thoughts**:
 Into a thousand parts divide one man
 And make **imaginary** puissance.
 Think, when we talk of horses, that you **see** them
 Printing their proud hoofs i' th' receiving earth.
 For 'tis your **thoughts** that now must deck our
 kings . . . (1.pro.17-18, 23-28)

74. Chandos Plummer

Piece out our imperfections with your **thoughts**:
 Into a thousand parts divide one man
 And make **imaginary** puissance.
 Think, when we talk of horses, that you **see** them
 Printing their proud hoofs i' th' receiving earth.
 For 'tis your **thoughts** that now must deck our
 kings . . . (1.pro.17-18, 23-28)

75. Branagh Video Jacobi

And let us, ciphers to this great accompt,
 On your **imaginary** forces work . . .
 For 'tis your **thoughts** that now must deck our
 kings . . . (1.pro.17-18, 23-28)

76. Living Shakespeare Davenport
 "Piece out **our** imperfections with **your** thoughts"
 (1.pro.23).
77. Olivier Video Banks
 "Piece out our imperfections with **your** thoughts"
 (1.pro.23).
78. Living Shakespeare Davenport
 "Piece out **our** imperfections with **your** thoughts"
 (1.pro.23).
79. Chandos Plummer
 "They **sell** the pasture now, to buy the **horse**"
 (2.cho.5).
80. Caedmon Gielgud
 "They **sell** the **pasture** now to buy the **horse**"
 (2.cho.5).
81. BBC Video McCowen
 " O, do but think / You stand upon the
 rivage, and behold / A city on th' inconstant
 billows **dancing**" (3.cho.13-15).
82. Living Shakespeare Burton
 This day is called the Feast of Crispian:
 He that outlives this day, and comes safe home,
 Will stand a-tiptoe when this day is named,
 And rouse him at the name of Crispian.
 (4.2.40-44)
83. Caedmon Gielgud
 The offer likes not; and the nimble gunner
 With linstock now the devilish cannon **touches**,
 And **down** goes all before them. (3.cho.32-34)
84. Chandos Plummer
 . . . behold the threaden sails,
 Borne with th' invisible and creeping wind,
 Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge. (3.cho.10-13)

"for the which **supply** / Admit me Chorus to this history" (1.pro.31-32).

92. Chandos

Plummer

And gentlemen in England, now abed,
Shall think themselves accursed they were not here;
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.
(4.2.64-67)

93. Caedmon

Gielgud

Play with your fancies, and in them behold
Upon the hempen tackle shipboy climbing;
Hear the shrill whistle which doth order give
To sounds **confused**; . . .
Behold the ordinance on their carriages,
With fatal mouths gaping on girded **Harfleur**.
(3.cho.7-10, 26-27)

94. Olivier Video

Olivier

Fathers that like so many Alexanders
Have in these parts from morn till even fought
And sheathed their swords for lack of **argument**.
.
For there is none of you so mean and base
That hath not noble luster in your **eyes**.
(3.1.19-21, 29-30)

95. Chandos

Plummer

"For there is none of you so mean and base / That
hath not noble luster in your **eyes**" (3.1.29-30).

96. BBC Video

McCowen

"Think, when we talk of horses, that you **see**
them" (1.pro.26).

97. Chandos

Plummer

"Think, when we talk of horses, that you **see** them"
(1.pro.26).

98. Living Shakespeare

Davenport

" Think, when we talk of hoses, that you **see** them"
(1.pro.26).

99. BBC Video

McCowen

"Suppose th' ambassador from the French comes back;
/ Tells Harry that the king doth offer him /
Katherine his daughter . . ." (3.cho.28-30).

100. BBC Video

Gwillim

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
Stiffen the sinews, conjure up the blood,
Disguise fair nature with hard-favored rage;
Dishonor not your mothers; not attest
That those whom you called fathers did beget you!
(3.1.1-2, 7-8, 22-23)

101. Great Shakespereans

Waller

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility;
But when the blast of war blows in our ears,
Then imitate the action of the tiger:
Stiffen the sinews, conjure up the blood,
Disguise fair nature with hard-favored rage;
(3.1.1-8)

102. Chandos

Plummer

"O for a Muse of fire, that would ascend
(breath)/ The brightest heaven of invention:"
(1.pro.1-2).

103. Great Shakespereans

Banks

"Can this cockpit hold b / The vasty fields of
France?" (1.pro.11-12).

104. BBC Video

McCowen

Think, when we talk of horses, that you see them
Printing their proud hoofs 'i 'th' receiving earth;
For tis b your thoughts that now must deck our kings
. . . (1.pro.26-28).

105. Chandos

Plummer

O, do but think
You stand upon the rivage, and behold
A city b on th' inconstant billows dancing;
For so appears this fleet majesticl,

Holding b due course to Harfleur. (3.pro.13-17)

106. Chandos Plummer

And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered--
(4.2.57-59)

107. Chandos Plummer

Even so our houses, and ourselves, and children,
Have lost, or do not learn for want of time,
The sciences that should become our country;
But grow like savages--as soldiers will,
That b nothing do but meditate on blood--
(5.2.56-60)

108. BBC Video McCowen

"And at his heels / (Leashed in, like hounds) should
famine, sword and fire / Crouch for employment"
(1.pro.6-8).

109. BBC Video McCowen

For who is he whose chin is but enriched
With one appearing hair that will not follow
These culled and choice-drawn cavaliers to France?
(3.cho.22-24).

110. BBC Video McCowen

Thus with imagined wing our swift scene flies,
In motion of no less celerity
Than that of thought. (3.cho.1-3)

111. Living Shakespeare Davenport

Thus with imagined wing our swift scene flies,
In motion of no less celerity
Than that of thought. (3.cho.1-3)

112. Caedmon Gielgud

Thus with imagined wing our swift scene flies,
In motion of no less celerity
Than that of thought. (3.cho.1-3)

113. Caedmon Gielgud

. . . behold the threaden sails,

Borne with th' invisible and creeping wind,
 Draw the huge bottoms through the furrowed sea,
 Breasting the lofty surge. (3.cho.10-13)

114. Living Shakespeare

Burton

Once more unto the breach, dear friends, b once
 more: b
 Or close the wall up with our English dead! b
 In peace b there's nothing so becomes a man b
 As modest stillness and humility: b
 But when the blast of war blows in our ears, b
 Then imitate the action of the tiger: b
 Stiffen the sinews, b summon up the blood, b
 Disguise fair nature with hard-favored rage; b
 Then lend the eye a terrible aspect: b
 Let it pry through the protage of the head b
 Like the brass cannon, b let the brow o'erwhelm it b
 As fearfully as doth a galled rock b
 O'erhang and jutty his confounded base, b
 Swilled with the wild and wasteful ocean. b
 Now set the teeth, b and stretch the nostril wide, b
 Hold hard the breath, b and bend up b every spirit b
 To his full height! b On, b on, you noble English, b
 Whose blood is fet from fathers b of war-proof; b
 Fathers b that like so many Alexanders b
 Have in these parts b from morn till even fought b
 And sheathed their swords for lack of argument. b
 Dishonor not your mothers, b now attest b
 That those whom you called fathers b
 did beget you! b
 Be copy now to men of grosser blood b
 And teach them b how to war! b
 And you, good yeomen, b
 Whose limbs were made in England, b show us here
 The mettle of your pasture. b Let us swear
 That you are worth your breeding:
 which I doubt not, b
 For there is none of you b so mean and base b
 That hath not noble luster in your eyes. b
 I see you stand like greyhounds in the slips, b
 Straining upon the start. b The game's afoot! b
 Follow your spirit, b and upon this charge, b
 Cry, " God for Harry, b England, b and Saint George!"
 (3.1.1-34)

115. Living Shakespeare

Davenport

"Piece out our imperfections with your thoughts"
 (1.pro.23).

116. Chandos Plummer
 "Piece / out / our / imperfections with your
 thoughts" (1.pro.23).
117. BBC Video McCowen
 "Who, Prologue-like, your humble patience pray, /
 Gently to hear, kindly to judge our play"
 (1.pro.33-34).
118. Branagh Video Jacobi
 " Who, Prologue-like, your humble patience
 pray, / Gently to hear, kindly to judge our play"
 (1.pro.33-34).
119. BBC Video McCowen
 Then should the warlike Harry, like himself,
 Assume the port of Mars, and at his heels
 (Leashed in, like hounds) should famine, sword, and
 fire
 Crouch for employment. V But pardon, gentles
 all,
 That flat unraised spirits . . . (1.pro.5-9)
120. BBC Video McCowen
 Can this cockpit hold
 The vasty fields of France? Or may we cram
 Within this wooden O the very casques
 That did affright the air at Agincourt?
 V O, pardon -- since a crooked figure may
 Attest in little place a million; (1.pro.11-16)
121. Transformed Man Shatner
 Let us swear
 That you are worth your breeding; which I doubt not,
 For there is none of you so mean and base
 That hath not noble luster in your eyes.
 I see you stand like greyhounds in the slips,
 Straining upon the start. The game's afoot!
 Follow your spirit; and upon this charge,
 Cry, "God for Harry, England, and Saint George!"
 (3.1.27-34)
122. Living Shakespeare Davenport
 Steed threatens steed, in high and boastful neighs
 Piercing the night's dull ear, and from the tents

The armorers accomplishing the knights,
 With busy hammers closing rivets up
 Give dreadful note of preparation.
 The country cocks do crow, the clocks do toll;
 And the third hour of drowsy morning named.

Volume change here

Proud of their numbers, and secure in soul,
 The confident and over-lusty French
 Do the low-rated English play at dice;
 (4.cho.10-19)

123. Chandos

Plummer

"Suppose within the girdles of these walls"
 (1.pro.19).

124. Chandos

Plummer

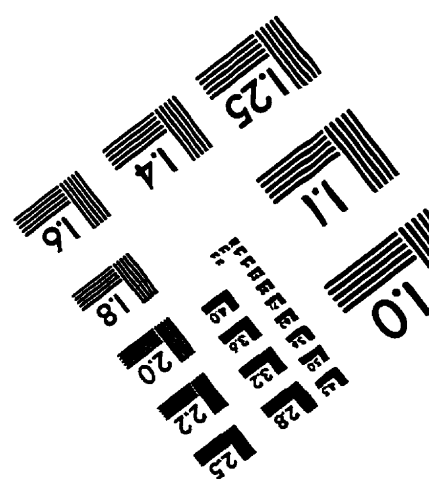
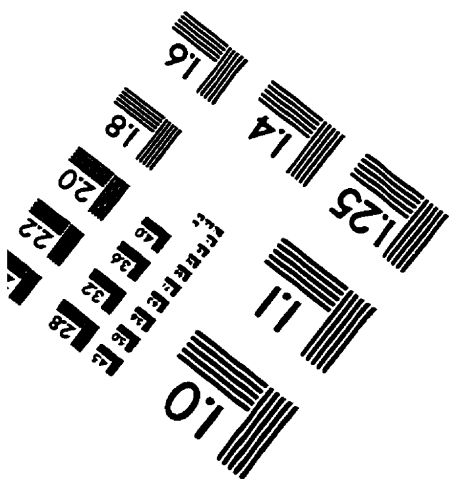
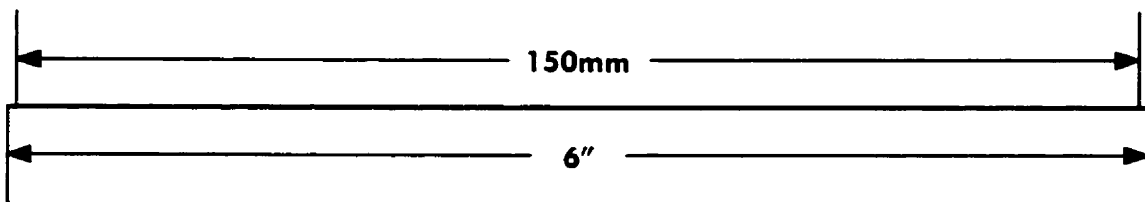
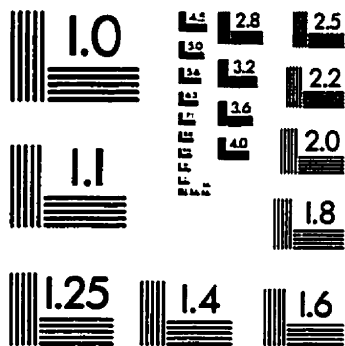
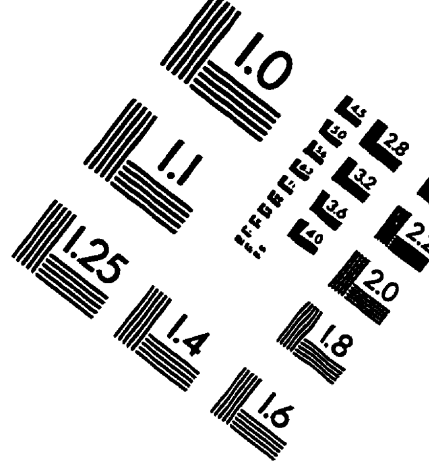
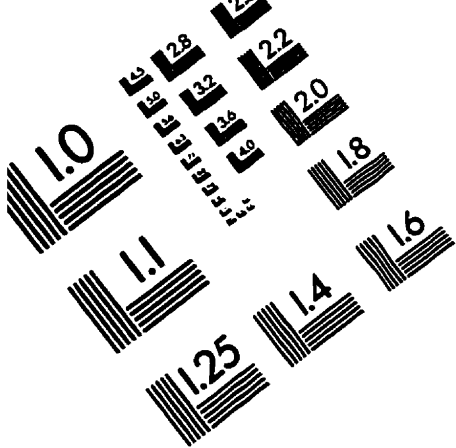
"O Kate, nice customs curtesy to great kings"
 (5.2.272).

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