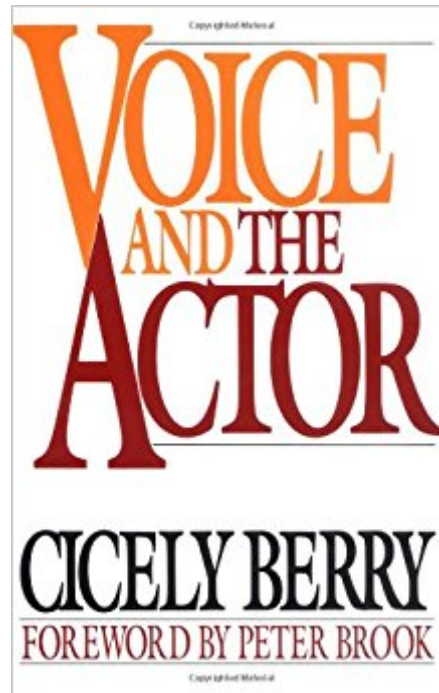




The book was found

Voice And The Actor



Synopsis

"Speaking is part of a whole: an expression of inner life." Cicely Berry has based her work on the conviction that while all is present in nature our natural instincts have been crippled from birth by many processes--by the conditioning, in fact, of a warped society. So an actor needs precise exercise and clear understanding to liberate his hidden possibilities and to learn the hard task of being true to the 'instinct of the moment'. As her book points out with remarkable persuasiveness 'technique' as such is a myth, for there is no such thing as a correct voice. There is no right way--there are only a million wrong ways, which are wrong because they deny what would otherwise be affirmed. Wrong uses of the voice are those that constipate feeling, constrict activity, blunt expression, level out idiosyncrasy, generalize experience, coarsen intimacy. These blockages are multiple and are the results of acquired habits that have become part of the automatic vocal equipment; unnoticed and unknown, they stand between the actor's voice as it is and as it could be and they will not vanish by themselves. So the work is not how to do but how to permit: how, in fact, to set the voice free. And since life in the voice springs from emotion, drab and uninspiring technical exercises can never be sufficient. Cicely Berry never departs from the fundamental recognition that speaking is part of a whole: an expression of inner life.. After a voice session with her I have known actors speak not of the voice but of a growth in human relationships. This is a high tribute to work that is the opposite of specialization. Cicely Berry sees the voice teacher as involved in all of a theatre's work. She would never try to separate the sound of words from their living context. For her the two are inseparable. --from Peter Brook's foreword to *Voice and the Actor*

Book Information

Paperback: 160 pages

Publisher: Wiley; 1 edition (July 30, 1991)

Language: English

ISBN-10: 0020415559

ISBN-13: 978-0020415558

Product Dimensions: 5.4 x 0.5 x 8.1 inches

Shipping Weight: 6.4 ounces (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 stars 16 customer reviews

Best Sellers Rank: #27,985 in Books (See Top 100 in Books) #27 in [Books > Arts &](#)

[Photography > Performing Arts > Theater > Acting & Auditioning](#) #41 in [Books > Textbooks >](#)

[Communication & Journalism > Speech](#) #52 in [Books > Textbooks > Humanities > Performing](#)

Customer Reviews

"Speaking is part of a whole: an expression of inner life." Cicely Berry has based her work on the conviction that while all is present in nature our natural instincts have been crippled from birth by many processes—by the conditioning, in fact, of a warped society. So an actor needs precise exercise and clear understanding to liberate his hidden possibilities and to learn the hard task of being true to the ‘instinct of the moment’. As her book points out with remarkable persuasiveness ‘technique’ as such is a myth, for there is no such thing as a correct voice. There is no right way—there are only a million wrong ways, which are wrong because they deny what would otherwise be affirmed. Wrong uses of the voice are those that constipate feeling, constrict activity, blunt expression, level out idiosyncrasy, generalize experience, coarsen intimacy. These blockages are multiple and are the results of acquired habits that have become part of the automatic vocal equipment; unnoticed and unknown, they stand between the actor's voice as it is and as it could be and they will not vanish by themselves. So the work is not how to do but how to permit: how, in fact, to set the voice free. And since life in the voice springs from emotion, drab and uninspiring technical exercises can never be sufficient. Cicely Berry never departs from the fundamental recognition that speaking is part of a whole: an expression of inner life…. After a voice session with her I have known actors speak not of the voice but of a growth in human relationships. This is a high tribute to work that is the opposite of specialization. Cicely Berry sees the voice teacher as involved in all of a theatre's work. She would never try to separate the sound of words from their living context. For her the two are inseparable. —from Peter Brook's foreword to *Voice and the Actor*

This book is remarkable for its discussion of technique, its selection of sample texts ranging from Herrick to Shakespeare to Sitwell, and its canny sense of what makes an authentic performance. There is also a sense of how an actors can develop limiting habits and how these habits can be overcome. In sum, every bit of vocal advice is tied to expressing a thought or emotion, and few read texts with more insight than Cicely Berry. I am a theater goer rather than an professional, yet this book helped me understand the theater better and overcome some personal voice issues. If there is a slight caution with this book, it would be to say that the vowels are approached from a British standpoint.

Only needed it for a class but I did learn a lot. Good exercises.

Great book for anyone wanting to speak with story and power. Must have theatre students.

fantastic tool for actors!

Great thanks

The book arrived quickly and was the right book for my class. Thank you.

Wonderful book not just for actors, but anyone who's job or life involves public speaking. Lots and lots of drills and information for improving speech patterns and enunciation.

Great book for an aspiring actor! Good price, too. I use this for my Voice for the Actor class and it's really helpful.

[Download to continue reading...](#)

Deeper Voice: Get a Deeper voice Quickly, Become a Leader: Proven way to deepen your voice:(Low pitched voice, Attractive Voice, Voice Singers, Manly Voice, Charisma, Power) More Short Scenes and Monologues for Middle School Students: Inspired by Literature, Social Studies, and Real Life (Young Actor Series) (Young Actor Series) (Young Actors Series) An Actor's Companion: Tools for the Working Actor Heath Ledger: Talented Actor: Talented Actor (Lives Cut Short) Songs and Dances of Death for Voice and Piano (Low Voice) (A Cycle of Four Songs for Voice and Piano. Original Version plus English Adapataion) [Sheet Music] (No., 1230) Voice and the Actor The Actor Speaks: Voice and the Performer Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text The Voice Book for Trans and Non-Binary People: A Practical Guide to Creating and Sustaining Authentic Voice and Communication Folk Songs for Solo Singers, Vol 1: 11 Folk Songs Arranged for Solo Voice and Piano . . . For Recitals, Concerts, and Contests (Medium High Voice) The Voice and Voice Therapy (9th Edition) (Allyn & Bacon Communication Sciences and Disorders) Songs of the Far East for Solo Singers: 10 Asian Folk Songs Arranged for Solo Voice and Piano for Recitals, Concerts, and Contests (Medium Low Voice) (Book & CD) The Mark Hayes Vocal Solo Collection -- 10 Hymns and Gospel Songs for Solo Voice: For Concerts, Contests, Recitals, and Worship (Medium High Voice) Folk Songs for Solo Singers, Vol 1: 11 Folk Songs Arranged for Solo Voice and Piano . . . For Recitals, Concerts, and Contests (Medium Low

Voice) Folk Songs for Solo Singers, Vol 2: 14 Folk Songs Arranged for Solo Voice and Piano for Recitals, Concerts, and Contests (Medium Low Voice) Folk Songs for Solo Singers, Vol 2: 14 Folk Songs Arranged for Solo Voice and Piano for Recitals, Concerts, and Contests (Medium High Voice) 12 Folk Songs for Solo Singers: 12 Folk Songs Arranged for Solo Voice and Piano for Recitals, Concerts, and Contests (Medium High Voice) Freeing the Natural Voice: Imagery and Art in the Practice of Voice and Language The Passive Voice and Reported Speech: Your grammar torch to shed light on passive voice, reported speech, complex subject, complex object and cleft (Brookgarbolt's treasure Book 2) The Mark Hayes Vocal Solo Collection -- 10 Hymns and Gospel Songs for Solo Voice: For Concerts, Contests, Recitals, and Worship (Medium Low Voice)

[Contact Us](#)

[DMCA](#)

[Privacy](#)

[FAQ & Help](#)