

**PRACTICE BOOK:  
LELAND  
POWERS SCHOOL**

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# PRACTICE BOOK

LELAND POWERS SCHOOL



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HARVARD UNIVERSITY  
GRADUATE SCHOOL OF  
EDUCATION

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The quotations under headings "Exercises for Elemental Vocal Expression" and "Exercises for Transition," with a few exceptions, are taken from "The Sixth Reader," by the late Lewis B. Munroe, and are here reprinted through the courtesy of the American Book Company.

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## PREFACE.

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Right Expression is a three-fold activity. It manifests a *plan*, a *purpose* and an *ability*.

Right Expression is a thought-process and as such it manifests the thought's trinity. The thought's trinity is made up of the following functions:

*The Reflective* (intellectual) which conceives and plans.

*The Affective* (volitional) which chooses and purposes.

*The Effective* (vital) which carries the purpose to fulfillment.

These functions are a trinity because each one depends on the other two for existence and together they form a complete whole. For the sake of brevity and convenience let us agree upon short names for these three functions. Let us call the reflective function the *Mental*, the affective, the *Moral* and the effective, the *Vital*. In every expression all three are active, one of them dominant and the other two subordinate.

In all right Expression the *mental* factor manifests its presence in form, outline, limit, clarity (*Plan*); the *moral* factor in quality, texture, harmony, melody, unfoldment in sequence (*Purpose*); and the vital factor in extension, vividness, power (*Ability*).

In our special field of expression, the Spoken Word, it is the office of the "Mental" factor to analyze, outline, define, explain, clarify, enlighten and so forth. This is expressed through proper emphasis, clear articulation, right inflections

and pauses, definiteness and deliberateness of utterance and proper subordinations.

It is the office of the "Moral" factor to help, inspire, win, comfort. This softens the emphases, curves the inflections, sweetens the quality of the tone and gives melody to the utterance.

It is the office of the "Vital" factor to awaken, arouse, move, vivify. This is expressed in fulness of tone, enlargement of emphasis, lengthening of inflection, increase of range and quickening of rate.

Let it be remembered that the intelligence *proves* its presence in the expression by means of *form* and *outline*, which in the Spoken Word mean emphasis, inflection, pause and subordination. The *form* must never be destroyed by the activity of either of the other two factors. If this be done the expression becomes unintelligent. The dominance of emotion will soften the emphases and curve the inflections, but it must not destroy them. The dominance of vitality will extend the form or make it more vivid, with stronger light and shade, but must not change its nature.

Always remember that true vitality is *vitality of thought*. Do not mistake energy of muscle or nervous excitement for vitality. Do not mistake hardness or sharpness of voice for definiteness and clearness. Do not mistake loudness and harshness for fulness and power. Do not mistake sensation for thought.

It is necessary for the proper development of the student in interpretative work that his voice and body be thoroughly trained, freed from constriction and inertia and rendered flexible and obedient to governing mind.

## EXERCISES FOR ELEMENTAL VOCAL EXPRESSION.

These exercises are for the purpose of arousing and developing in the student's mind that particular factor of the thought's trinity which is dominant in the exercise.

In Chapter I the exercises have the *vital* factor dominant and the *mental* and *moral* subordinate.

In Chapter II the *mental* factor is dominant and the other two subordinate.

In Chapter III the *moral* factor is dominant and the other two subordinate.

### CHAPTER I.

#### VITALITY.

WHERE THE EXPRESSION IS DOMINATED BY POWER, LARGE-  
NESS, FREEDOM, ANIMATION, MOVEMENT.

#### *Examples for Practice.*

1. "Hol strike the flag-staff deep, Sir Knight — hol  
scatter flowers, fair maids:  
Hol gunners, fire a loud salute — hol gallants,  
draw your blades."

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2. "Awake, Sir King, the gates unspar!  
Rise up and ride both fast and far!  
The sea flows over bolt and bar."

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3. "Sea-king's daughter from over the sea, Alexandra!  
Saxon and Norman and Dane are we,  
But all of us Danes in our welcome of thee,  
Alexandra!"