

DOI: 10.31866/2617-2674.4.2.2021.248669  
UDC 792.028.3:808.55

## PECULIARITIES OF VOICE, INTONATION AND SPEECH TONE OF THE ACTOR IN THE ROLE

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### Keywords:

artistic reading;  
speech apparatus;  
speech act;  
voice;  
psycho-emotional state

### Abstract

**The purpose of the article** is to study the peculiarities of the voice work during the role of the actor by studying the main aspects of the speech act implementation, the work of the registers and the speech apparatus; to carry out a comparative analysis of different types of the actor's existence in the role and reading of the literary text. **The research methodology** is based on the main principles of the actor's speech tools, the definition and comparison of different methods of voice, support, breathing, and the use of basic actor's techniques in the process of reading a literary text by separating and embodying them during the actor's speech act. **The scientific novelty** of the research is to study the main aspects of existence during artistic reading and the use of non-standard for acting voice techniques, interpreting them for use during the role. Identification of new approaches to the implementation of speech, the creative act and the latest ways to express the psycho-emotional state of the character through the use of unusual principles of the speech apparatus in ordinary life situations. **Conclusions.** The results of studies identify the basic principles of the human speech apparatus and the problems of voice control during the arousal of the psycho-emotional condition of the actor in the role, problems and errors in various methods and scientific works of masters in the field of stage language. Through experiments and interpretations of various approaches to working with voice, new, universal methods of speech control have been borrowed, borrowed by studying the process of reading a literary text by actors and applying these principles to the role.

### For citation:

Barnych, M., Matiiv, I. and Venher, O., 2021. Peculiarities of Voice, Intonation and Speech Tone of the Actor in the Role. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 4(2), pp.199-207.

### Problem statement

Considering the main aspects for the staging of the actor's voice and speech, there are several stages of staging: finding a tool for creating a voice, lowering the voice to the chest register, finding and developing all registers (chest, nose, frontal, etc.). During all this time, from the origin of acting to its existence to the present day, various artists (actors, directors, announcers, etc.) have created a large number of techniques, the principles of which were numerous, diverse approaches to acting, voice acting, and acting speech. Nevertheless, scholars of the last century, namely the Soviet era, did not pay much attention to the stage of voice production in this field and the speech apparatus of the film actor, because at that time cinema was just emerging and gaining momentum as an independent branch of art. At the time of these techniques' creation, the human body in the process of creating a role was not studied at all, so it was impossible to give such an accessible explanation and step-by-step instructions for the actor, which would give a clear understanding of how accessible and effective way to achieve the desired voice and properly developed speech apparatus. Despite the fact that at the time of the invention of basic voice techniques, scientists did not have full knowledge in this area, at the moment this issue has been still little studied.

### Recent research and publications analysis

Well-known domestic, Soviet and foreign scientists and researchers have studied the problems of the actor voice and speech. Research and scientific works of R. O. Cherkashin (1989), M. M. Barnych

(2018), L. S. Vyhotskyi (1998) and others became the basis for writing the article.

**The purpose of the study** is to highlight and reveal new, more accessible specific step-by-step exercises to adjust the peculiarities of the voice and speech of the actor in the role.

### Main research material

L. Vyhotskyi's (1998, p.333) research states: 'Future research will probably show that the act of art is not a mystical and heavenly act of our soul, but the same real act as all other movements of our being, but only it prevails over all its other complexity'.

When reading from a letter or in artistic reading in public, the actor has a completely natural desire to convey an opinion to the viewer. This, in turn, encourages the actor in the process of reading from the letter to make an effort to read it in advance, also tries hard and quickly to reproduce the next line of text in memory during the narration of the memorized work.

The two processes on this basis merge into synchronous automatic pronunciation of the active text aloud and in turn the internal pronunciation of the next text invisible and unfixed. Because of this, the thought act deviates from the right path and that is why the actor does not perceive and experience this read text. And it exacerbates the situation when the actor is worried about realizing his condition. So deep into what the reader cannot penetrate and be absorbed by him and the viewer. Trying to intone the text correctly and logically is a reason that, among other things, influences the actor's experience during reading, which leads to the comprehension of the intonation of the text, and does not encourage

comprehending its content. An inaccurate definition of the relationship between the reader and the viewer is another reason for the wrong technique of conveying an opinion, and it also affects the creation of the narrator's image. It is precisely these and a combination of many other reasons that require and require a revision of this acting technique.

It is worth noting that it is not easy to observe oneself, how the content of what is being read settles in one's mind, how to "alienate" oneself from the whirlpool of thoughts that bind the actor's consciousness during a public performance, and what a peculiar state of mind (thinking), not easy. Because human speech has the appropriate intonations, their shades, different tones, and the texts must be presented in a certain tone to preserve the speech organics, its nature. In other words, in addition to the task of reading, there is the task of reproducing the appropriate tone of the person's expression from whose image the reader submits texts.

The easiest example to reproduce this tone of the message is the tone of sellers in the market who interrupt each other trying to sell their product. But still, this tone is not easy to catch from the letter immediately. Accordingly, the task is to improvise in such a tone before reading the text, as if to play a game in which you have to offer something specific in your own words: buy or take what is in the audience. In the future, you need to wedge into the text without stopping, that is, under the reading of the announcement, that is, you need to substitute this artificial, playful tone. In this way, it is possible to come to an understanding of how the act of thinking takes place and how the image of a news anchor is created from the actor's face. A larger piece of text can

be read later, in the same tone. Correcting the facial expressions, intonation and diction of the presenter is a task that is added at this stage. It is recommended to behave in accordance with the text content, to remove smiles and facial expressions.

In textbooks on stage speech, the rules of logical intonation are written out according to which intonation is ordered. You have to be very careful about the rules of logical intonation and diction.

Efforts and concentration are aimed at raising the voice in front of the camera, lowering before the dot, the clarity of sounds, the selection of keywords and speech beats, keeping the perspective of the story is superfluous and can lead to focusing not on the text content, but on the same formal features. Although their implementation is a mechanical, unintentional act, these rules are studied separately.

The primary task in such self-trainings, along with the knowledge of one's own thought processes, is the acquisition of skills the tone reproducing and intonation pattern of speech of the person's image from whom the story is told. The lightest tones that can be quickly assimilated include the tone of a reporter, guide, historian, biologist, coach, etc., that is, those images of people whose speech is not burdened with a deep psychological narrative and emotional shades. During such pieces of training, actors acquire skills of communication with the viewer and behind-the-scenes listener of the respective TV programs. Since each of these tones has a certain intonation colour – restrained, soft, with notes of respect, instructive, it helps to release the vocal coloratura of the student.

It is worth noting that a difficult stage of learning is to master the technique of artistic reading of prose or poetry. After

all, the reader is required to create a narrator's image of who memorizes the described events through memorized text; in the poems, it is also necessary to preserve the rhythm and melody. However, this technique follows from the previous one. Conscious technique in no way prevents the actor from experiencing what he is reading 'People are worried to tears in the theatre, but ask a neighbour to take off his hat, do not forget to sit down and raise binoculars to see well' (Vyhotskyi, 1998, p.68).

Before mastering the techniques of reading, it is necessary to find out the general principles of the person's image from whom the story is told. The story of a playwright is a kind of confession related to his personal life, it does not matter whether he is a third person who tells about someone or something, or he tells about himself as the first person. But all narrators are united by several independent positions regarding the viewer. The first is a story addressed to an audience that is interested in a particular story. The second position is the narrator is not in conflict with the viewer, i.e. their relationship is neutral. And the third position follows from the second is the narrator does not play a role. The biggest mistake of dramatic actors-narrators is the attempt to distinguish the created image from the audience, to endow the image with the attributes of a dramatic role. As a rule, the work itself provokes such a wrong step. For example, poems, especially patriotic (T. Shevchenko, I. Franko and others) often begin with first-person calls to struggle. There are poems where the character appeals to phantoms (Lesia Ukrainka 'Contra Spem Spero' (Against hope I hope), T. Shevchenko 'Fate', 'Muse').

In Shakespeare's monologues, if performed as an artistic reading, the charac-

ter complains to the public about his fate. Similarly, prose works contain provocative moments for the actor, pushing him to create a role. However, if you act purely as an actor, according to such texts, then the typical question arises for each role: what does this character want from the audience and how this audience is connected to its history? Of course, if it was a "mass", as in the movie, the audience would be given some role; some conflicting involvement in the character, the actor would find a way to justify the address of the character to the audience. But this is not the case. The audience is not a game opponent in the story. And artificially endowing it with such a mission would be wrong and would not lead to the desired result, because it is not what the actor wants to create for himself. And if the actor forces himself to give the audience a role, it will be unethical and unprofessional, and the audience may leave the hall in response. K. S. Stanislavskyi pointed out the fact that to tell the public the monologue of Othello and perform it in the role are different things: 'Do you think anything would change in my performance if I played this monologue on stage? It would definitely change.' Playing, I would turn to Desdemona... would live the life of Othello in the proposed circumstances of Shakespeare's tragedy. Now I read to you, I saw your eyes. 'I set myself the task so that all of you, as a result of my reading, would understand how passionately Othello loved Desdemona. I did not play, but passed on to you the logic of Othello's thoughts and feelings; I acted for him, remaining myself – Stanislavskyi (Vyhotskyi, 1998, p.48).

It should be said that a narrator is a person who is a native of the audience and is no different from the audience. In fact, nothing would indicate that this person is

from another era or a character from another work. In fact, all outward signs are the actor's features. Actually, that's why K. Stanislavskyi says that he didn't play. However, even to convey the 'logic of Othello's thoughts and feelings' means to be in the image of a person who conveys the logic of Othello's feelings and thoughts. That is, it is not Stanislavskyi himself, who was personally acquainted with Othello. This is the person of Stanislavskyi, who is adopted as an artist by the fate of Othello and presents the memorized text by artistic expression means of the narrator-artist. Instead, the audience is original, artistic and ready for the perception of these artistic means of expression, also Stanislavskyi as an artist. Let's imagine once again that an uneducated person entered the hall, who does not know that Othello is a character invented by Shakespeare and that in fact has nothing to do with the fate of Stanislavskyi. This man would sympathize with Stanislavskyi himself. But in reality, the public has no sympathy for the artist, it, like an artist, sympathizes with the image of the narrator, which creates from himself the artist Stanislavskyi.

Thus, the image of the narrator is not a role because this person in the course of the story weighs his behaviour and emotional state in accordance with ethical norms in an educated society. That is, he will not allow himself the sharp emotions or inappropriate behaviour that Othello's character could afford in other circumstances but the circumstances of the conflict. At the same time, artistic means of expression that are acceptable to the viewer – raising and lowering the tone, long psychological pauses, facial expressions, etc., allow the artist to partially demonstrate the behaviour of the Othello character in his circumstances. Thus, we come to the conclusion that the image of

the dramatic narrator is close to the person of the actor and does not have, like a dramatic role, specific external features that are not inherent in the actor. The actor, using this hypostasis in which he appears before the viewer, creates an image and his story by such means of expression that indicate the involvement of this created person in the action and events unfolding in the story. Such creation of an image is a tacit mutual consent or unannounced, pre-established conditions of the game between the actor and the spectator. Actually, this position and attitude to the viewer allow speaking K. S. Stanislavskyi that he read and saw the audience's eyes. Due to this established position, it is possible to communicate with the viewer through the image of the narrator. This starting position is between the game and non-game, is extremely important for the actor-narrator, as it helps to find the necessary point of intersection in communication with the audience as a non-game opponent. 'Through consciousness, we penetrate the subconscious, we can organize subconscious processes so as to cause subconscious processes through them' (Knebel, 1970, p.334). It is this point of intersection that allows the actor to feel free in the act of creativity.

This is explained by the fact that as a result of the analysis of the work, the actor tries to convey a certain initial mood or state. However, this position is wrong, because trying to create a dramatic mood at the beginning of the story, as well as emotion, leads to the creation of a specific character with a certain biography. But following the analogy of news readers, historical commentators, etc., their position is neutral, regardless of the text content. Of course, in the course of the story, they may be absorbed in the content of what is read, but not enough to interpret

them as participants in those events. Similarly, the dramatic reader is concerned with the content, but not enough to take on the role of the participant in the events of which he tells. Therefore, as mentioned above, such a starting position must be abandoned.

Based on the above, we can conclude that the actor-reader does not tell the art work on behalf of the character depicted by the poet or writer, but interprets this work, reading it from the image of the narrator of the artwork.

The research found that the acting creative process is divided into two main stages: preparation for the role and performance of the role. The study found that the creative process of acting is divided into two main stages: preparation for the role and role performance. In turn, the first creative stage covers the analysis and rehearsal of the role with the director (formation of the character and characteristics of the image, action analysis, mise-en-scène, etc.) and independent preparation of the role by the actor (studying the text, playing the role and experiencing this game in the imagination, etc.). The second creative stage is the public performance of the role. This stage is called creative because the role performance in public conditions is the creation by the actor, in his person, of an act of experience according to the external and internal drawing of the role created in advance independently and with the director. Observing the situations of everyday life, we can say that the real, genuine action of the word in ordinary living conditions, as a rule, occurs spontaneously, unprepared. The actor's action is prepared in advance at the first stage of creativity, so this action cannot be similar to life. However, the origins of both actions are somewhat similar. In both cases of speech, the order

of pronunciation of words is a reflective or mechanical act, i.e. unconscious. It means that in order to take an object no one thinks about which foot to go and how to fold the fingers, etc. Or in order to look closely at something, there is no need to think about turning your head and direction of vision. The same applies to the order of pronunciation of words. Due to such motor and speech reflectivity, there is an experience (comprehension) of the content of what is set by movement and speech. Because it is known that only one object can be thought or experienced by a person at a time (Knebel, 1970, pp.77-78). That is, it is impossible to think about movement and what this movement means at the same time.

In contrast to ordinary life, in the art of the actor, speech occupies a special place – expressive (demonstrative), this is said in R. Cherkashin (1989, p.327). The actor not only communicates with a colleague in the role but also expresses to the viewer the nature of the character's speech, that is, not only what he says but also how he speaks. Yes, K. Stanislavskiy (1953, p.140) emphasized: 'Let's hope that science will help us find a practically possible approach to another's soul, let's learn to understand the logic, the sequence of its feelings, psychology, character science. Perhaps this will help us develop techniques to look for subconscious creative material not only in the external environment but also in the internal life of people.

Given the above, to study the mechanics of speech, the task of acting on a partner on stage, as it happens in life, is not enough and not exactly. Otherwise, the actor will not be able to focus on expressing the nature of the character's speech. After all, he will try to act as a character, as in life, so in his mind, there will be no

room for the embodiment of an external act of expression. In fact, the essence of the actor's experience is that he does not communicate with a colleague in the role but with the audience. Take for example the phrase: 'Close the door!'. In order to perform the task that is to express to the public the external peculiarities of the character, you must first clearly, with the help of voice and intonation to say this phrase. Actually to say and not to ask, order, force, that is, not to put in the expression of the phrase action (action is contained in the meaning of the phrase). And it doesn't matter if the actor is sitting, lying, walking, scratching, smiling, etc. The whole act must be addressed in an expressive task. The actor must set an expressive task also for the reason that it has already been emphasized that this task is also partly the essence of acting. After all, in addition to the task of experiencing interaction with other characters, the acting also covers the task of intelligible visual and audio explanation to the viewer of their role. Performing the role in this way, the actor should feel comfortable both in relation to partners and in relation to the audience. Such comfort is called organic or natural behaviour in

terms of role expression. In other words, the expressive task or expressive act is performed unnoticed by the viewer, as if the actor puts all his efforts into the action of the word on the partner on stage and arranges his behaviour towards him. This is where the skill of public expression of the actor's role is manifested. Thus, to form a state of experience in the role of the actor, with the help of special exercises, it is necessary to learn to displace the expressive process from consciousness.

### Conclusions

As a result of studying and researching the basic principles of the human speech apparatus work and problems of voice control during the arousal of the psycho-emotional state of the actor in the role, problems and errors have been identified in various methods and scientific works of masters in the field of stage language. Through experiments and interpretations of various approaches to working with voice, new, universal methods of speech control have been created, borrowed through the study of the process of reading a literary text by an actor and applying these principles to the role.

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## ОСОБЛИВОСТІ ГОЛОСУ, ІНТОНАЦІЇ ТА ТОНУ МОВЛЕННЯ АКТОРА В РОЛІ

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### Анотація

**Мета дослідження** – вивчити особливості роботи голосу під час гри актора в ролі шляхом дослідження основних аспектів мовленнєвого акту, роботи реєстрів та мовленнєвого апарату; здійснити порівняльний аналіз різних типів існування актора в ролі та читання художнього тексту. **Методологія дослідження** базується на головних принципах роботи мовленнєвих інструментів актора, визначенні й порівнянні різних методик постановки голосу, опори, дихання та застосування основних прийомів актора в процесі читання художнього тексту шляхом їх відокремлення та втілення під час акторського мовного акту в ролі. **Наукова новизна** дослідження полягає у вивченні основних аспектів існування під час художнього читання та застосуванні нестандартних для акторської гри прийомів роботи з голосом, інтерпретації їх для використання під час виконання ролі; виявленні нових підходів до здійснення мовленнєвого, творчого акту та новітніх способів вираження психоемоційного стану персонажа через використання незвичних принципів роботи мовного апарату в звичайних життєвих ситуаціях. **Висновки.** Унаслідок вивчення та дослідження основних принципів роботи мовленнєвого апарату людини та проблематики керування голосом під час збудження психоемоційного стану актора в ролі були виявлені проблеми та помилки в різних методиках та наукових роботах майстрів в галузі сценічної мови. Шляхом експериментів та інтерпретацій різноманітних підходів до роботи з голосом було знайдено нові, універсальні прийоми керування мовленнєвим апаратом, запозичені завдяки дослідженню процесу читання актором художнього тексту та застосування цих принципів до виконання ролі.

**Ключові слова:** художнє читання; мовний апарат; мовленнєвий акт; голос; психоемоційний стан



## ОСОБЕННОСТИ ГОЛОСА, ИНТОНАЦИИ И ТОНА РЕЧИ АКТЕРА В РОЛИ

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### Аннотация

**Цель исследования** – изучить особенности работы голоса во время игры актера в роли путем исследования основных аспектов речевого акта, работы регистров и речевого аппарата; осуществить сравнительный анализ различных типов существования актера в роли и чтения художественного текста. **Методология исследования** основана на главных принципах работы речевых инструментов актера, определении и сравнении различных методик постановки голоса, опоры, дыхания и применения основных приемов актера в процессе чтения художественного текста путем их отделения и воплощения во время актерского речевого акта в роли. **Научная новизна** исследования заключается в изучении основных аспектов существования во время художественного чтения и применении нестандартных для актерской игры приемов работы с голосом, интерпретации их для использования во время исполнения роли; выявлении новых подходов к осуществлению речевого, творческого акта и новейших способов выражения психоэмоционального состояния персонажа через использование непривычных принципов работы речевого аппарата в обычных жизненных ситуациях. **Выводы.** В результате изучения и исследования основных принципов работы речевого аппарата человека и проблематики управления голосом во время возбуждения психоэмоционального состояния актера в роли были выявлены проблемы и ошибки в различных методиках и научных работах мастеров в области сценической речи. Путем экспериментов и интерпретаций различных подходов к работе с голосом были найдены новые, универсальные приемы управления речевым аппаратом, заимствованные благодаря исследованию процесса чтения актером художественного текста и применения этих принципов к выполнению роли.

**Ключевые слова:** художественное чтение; речевой аппарат; речевой акт; голос; психоэмоциональное состояние

