

### Personal Bugaboos in Shakespeare

"Doth" contains the same vowel as "does." it doesn't rhyme with cloth

"Do" and its related forms are not used as intensifiers, but can be part of the normal indicative form, as in "when I do count the clock," as an alternative to "when I count the clock," cf "do I count?" and "I do not count"

"That" can be either a demonstrative pronoun, pronounced with full vowel, or a relative pronoun, pronounced with a schwa. The meaning is different.

Know what a relative pronoun refers to. eg "when scarce the blood (was well washed from his hands) which issued from my other angel husband." The parenthesis is mine, and isn't strictly speaking a parenthesis at all, but the "which" refers to "blood" not "hands." I need to hear that.

"Wont" (custom) rhymes with "won't" and "don't" not "font"

"Into" and "upon" are not stressed, even if they fill a foot. This is true also for many little words that "Britspeak" generally elides to a schwa, such as "as".

Elisions such as "is't," "was't," "on't," etc. contain an almost imperceptible "i", the "s" is a "z", and the "t" is not so aspirated as in "list," "cost," "font".

Questions which start with a question word (who, when, where, what, etc.) do not (generally) have a lifted inflection at the end of the sentence.

Go right into the next phrase after "by heaven," "prithee," etc. and let "sir," "my lord," and names etc. in the middle of phrases fall away.

Words on either side of parentheses need to "pitchmatch" in order to

sustain meaning.

Make a distinction of pitch, rate, volume, or tone for all parenthetical phrases.

Line endings where the meaning runs right on can be marked with a lengthening of a vowel or consonant, rather than a pause or lifted inflection.

Breathe when you get a new idea or you need the oxygen, not at the ends of lines.

"Rhythm is not arithmetic" (John Cage said). i.e. allow the complexity of the communication, your white hot thought, and the rhythm of your breathing (modified by your thoughts and feelings and intentions) to diversify metric considerations. See how Shakespeare loosened up with regard to formality of verse structure and artifice in his later plays.

Become the text, don't do the text. Don't react to or comment on the text. I want to hear what you think, not just words.

Always communicate with somebody else. The other people are the point.

Listen, think, breathe, speak