

EXAMPLES.

1. Hail, holy light! offspring of Heaven first-born,
Or of the eternal, co-eternal beam.
2. The tear,
The groan, the knell, the pall, the bier,
And all we know, or dream, or fear
Of agony, are thine.

REMARK.—The stress of voice on each successive particular, or repetition, should gradually be increased as the subject advances.

THE CIRCUMFLEX is a union of the two inflections on the same word, beginning either with the *falling* and ending with the *rising*, or with the *rising* and ending with the *falling*; as, If he goes to *To me* I shall go to *To me*.

RULE I.

The Circumflex is mainly employed in the language of irony, and in expressing ideas implying some condition, either expressed or understood.

EXAMPLES.

1. Nero was a virtuous prince.
2. O, excellent interpreter of the laws!
3. Ar. I a dog, that thou comest to me with staves?
4. If you do that, we will do this.
5. They said, too, as you say: "It is our destiny."
6. That power is used, not to benefit mankind, but to crush them.
7. It has been said that this law is a measure of peace! Yes; such peace as the wolf gives to the lamb—the kite to the dove!
8. They follow an adventurer, whom they fear, and obey a power which they hate; we serve a monarch whom we love,—a God whom we adore.

QUESTIONS.—What is the Circumflex? When is the circumflex mainly employed? Give examples.

REMARK.—The rising inflection and circumflex are so nearly allied, that, in many instances, it may be difficult to determine which should receive the preference in the reading of a passage. This is particularly the case where *intense* inflection is not required. But the difference between the *circumflex* and the *falling* inflection, is so obvious that no one would be liable to mistake which should be employed.

SECTION IV.

MODULATION.

MODULATION implies those variations of the voice, heard in reading or speaking, which are prompted by the feelings and emotions that the subject inspires.

EXAMPLES.

EXPRESSIVE OF COURAGE AND CHIVALROUS EXCITEMENT.

FULL TONE. { Once more unto the breach, dear friends, *once more,*
TONE. { Or close the wall up with our English dead !
MIDDLE TONE. { In peace, there is nothing so becomes a man,
TONE. { As modest stillness and humility :
SHORT AND QUICK. { But when the blast of war blows in our ears,
AND QUICK. { Then imitate the action of the tiger ;
QUICK. { Stiffen the sinews, summon up the blood,
QUICK. { Disguise fair nature with hard-favored rage.
HIGH AND LOUD. { *On, on, you noblest English,*
AND LOUD. { Whose blood is fetched from fathers of war-proof !
LOUD. { *Fathers,* that, like so many Alexanders,
LOUD. { Have, in these parts, from morn till even fought,
QUICK AND VERY LOUD. { And sheathed their swords for lack of argument
QUICK AND VERY LOUD. { I see you stand like greyhounds in the slips,
QUICK AND VERY LOUD. { Straining upon the start. The game's afoot ;
QUICK AND VERY LOUD. { Follow your spirits, and, upon this charge,
QUICK AND VERY LOUD. { CRY—HEAVEN FOR HARRY ! ENGLAND ! AND ST. GEORGE !

Shakspeare.

QUESTION.—What is Modulation? Give an example.

REMARK.—To read the foregoing example in one dull, monotonous tone of voice, without regard to the sentiment expressed, would render the passage extremely insipid and lifeless. But by a proper modulation of the voice, it infuses into the mind of the reader or hearer the most animating and exciting emotions.

A correct modulation of the voice is one of the most important requisites in the speaker. For if the voice is kept for a considerable length of time on one continuous key or pitch, he will not only fail to present that variety and force which the subject contains, but he will weary both himself and his hearers.

The voice is modulated in *three* different ways. *First*, it is varied in *PITCH*; that is, from *high* to *low* tones, and the reverse. *Secondly*, it is varied in *QUANTITY*, or in *loudness* or *volume* of sound. *Thirdly*, it is varied in *QUALITY*, or in the *kind* of sound expressed.

PITCH OF VOICE.

PITCH OF VOICE has reference to its degree of elevation.

Every person, in reading or speaking, assumes a certain pitch, which may be either *high* or *low*, according to circumstances, and which has a governing influence on the variations of the voice, above and below it. This degree of elevation is usually called the *KEY NOTE*.

As an exercise in varying the voice in pitch, the practice of uttering a sentence on the several degrees of elevation, as represented in the following scale, will be found beneficial. First, utter the musical syllables, then the vowel sound, and lastly, the proposed sentence,—ascending and descending.

QUESTIONS.—In how many ways is the voice modulated? What is meant by Pitch of voice? What practice is recommended for varying the pitch of voice?

- 8.—do—*o*—e—in-me.—Virtue alone survives.—
 7. si *i* in die. Virtue alone survives.
 6.—la—*o*—o—in-do.—Virtue alone survives.—
 5. sol *o* in na. Virtue alone survives.
 4.—fa—*a*—a—in-at.—Virtue alone survives.—
 3. mi *a* in ato. Virtue alone survives.
 2.—re—*a*—a—in-far.—Virtue alone survives.—
 1. do *a* in all. Virtue alone survives.

Although the voice is capable of as many variations in speaking, as are marked on the musical scale, yet for all the purposes of ordinary elocution, it will be sufficiently exact if we make but *three* degrees of variation, viz., the *Low*, the *Middle*, and the *High*.

1. THE *LOW PITCH* is that which falls below the usual speaking key, and is employed in expressing emotions of *sullimity*, *awe*, and *reverence*.

EXAMPLES.

1. It thunders! Sons of dust in reverence bow!
 Ancient of Days! thou speakest from above;
 Almighty! Trembling like a timid child!
 I hear thy awful voice! Alarmed—afraid—
 I see the flashes of thy lightning wild,
 And in the very grave would hide my head!

2. THE *MIDDLE PITCH* is that usually employed in common conversation, and in expressing *unimpassioned thought* and *moderate emotion*.

EXAMPLES.

1. When the sun rises or sets in the heavens, when spring paints the earth, when summer shines in its glory, when autumn scours forth its fruits, or winter returns in its awful forms, we view the Creator manifesting himself in his works.

2. The verdant lawn, the shady grove, the variegated landscape, the boundless ocean, and the starry heavens, are contemplated with pleasure by every beholder.

QUESTIONS.—What is the Low Pitch, and when is it employed? Give examples. For what is the Middle Pitch employed? Examples.

THE HIGH PITCH is that which rises above the usual speaking key, and is used in expressing *joyous*, and *elevated feelings*.

EXAMPLES.

1. Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free! Methinks I hear
A spirit in your echoes answer me,
And bid your tenant welcome to his home
Again!
William Tell.

QUANTITY.

QUANTITY has reference to *fullness* and *duration* of sound.

Quantity is two-fold;—consisting in *FULLNESS* or *VOLUME* of sound, as *soft* or *loud*; and in *TIME*, as *slow* or *quick*. The former has reference to *STRESS*; the latter, to *MOVEMENT*.

The degrees of variation in quantity are numerous, varying from a slight, soft whisper to a vehement shout. But for all practical purposes, they may be considered as *three*, the same as in pitch;—the *soft*, the *middle*, and the *loud*.

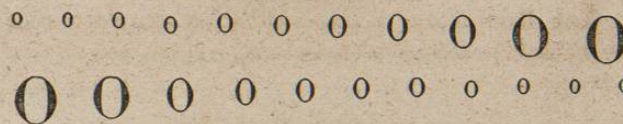
For exercise in quantity, let the pupil read any sentence, as,

“Beauty is a fading flower,”

first in a slight, soft tone, and then repeat it, gradually increasing the quantity to the full extent of the voice. Also, let him read it first very slowly, and then repeat it gradually increasing the movement. In doing this, he should be careful not to vary the pitch.

In like manner, let him repeat any vowel sound, or all of them, and also inversely. Thus:

QUESTIONS.—What is the High Pitch, and for what is it used? Examples. What is meant by Quantity?



REMARK.—Quantity is often mistaken for Pitch. But it should be borne in mind that quantity has reference to *loudness* or *volume* of sound, and pitch to the *elevation* or *depression* of a tone. The difference may be distinguished by the slight and heavy strokes on a bell:—both of which produce sounds alike in *pitch*; but they differ in *quantity* or *loudness*, in proportion as the strokes are light or heavy.

RULES FOR QUANTITY.

1. *SOFT, OR SUBDUED TONES*, are those which range from a whisper to a complete vocality, and are used to express *fear, caution, secrecy, solemnity*, and all *tender emotions*.

EXAMPLES.

1. The loud wind dwindled to a whisper low,
And sighed for pity as it answered,—“No.”
2. Tread softly—bow the head,—
In reverent silence bow,—
No passing bell doth toll,—
Yet an immortal soul
Is passing now.

2. A *MIDDLE TONE*, or medium loudness of voice, is employed in reading *narrative, descriptive, or didactic sentences*.

EXAMPLES.

1. Vice is a monster of so frightful mien
As, to be hated, needs but to be seen;
But, seen too oft, familiar with her face,
We first endure, then pity, then embrace.
2. There is as much eloquence in the tone of voice, in the look and in the gesture of a speaker, as in the choice of his words.

QUESTIONS.—What is the difference between Quantity and Pitch? What are soft, or subdued Tones, used to express? Give examples. For what is the Middle Tone employed? Give examples.

3. A **LOUD TONE**, or fullness and stress of voice, is used in expressing *violent passions* and *vehement emotions*.

EXAMPLES.

1. And once again—
Hear me, ye walls, that echoed to the tread
Of either Brutus!—once again I swear,
THE ETERNAL CITY SHALL BE FREE!
2. On whom do the maledictions fall usually pronounced in our assemblies? Is it not on this man? Can you point to a more enormous instance of iniquity in any speaker, than this inconsistency between his words and actions?

QUALITY.

QUALITY has reference to *the kind of sound* uttered.

Two sounds may be alike in quantity and pitch, yet differ in quality. The sounds produced on the clarinet and flute, may agree in pitch and quantity, yet be very unlike in quality. The same is often true in regard to the tones of the voice of two individuals. This difference is occasioned mainly by the different positions of the vocal organs.

The qualities of voice mostly used in reading or speaking, and which should receive the highest degree of culture, are the *Pure Tone*, the *Orotund*, the *Aspirated*, and the *Guttural*.

RULES FOR QUALITY.

1. THE **PURE TONE** is a clear, smooth, sonorous flow of sound, usually accompanied with the middle pitch of voice, and is adapted to express emotions of *joy*, *cheerfulness*, *love*, and *tranquillity*.

EXAMPLES.

1. There is joy in the mountain—the bright waves leap
Like a bounding stag when he breaks from sleep;
Mirthfully, wildly they flash along—
Let the heavens ring with song!

QUESTIONS.—For what is the Loud Tone used? Give examples. What is meant by Quality? What qualities of voice should receive the highest degree of culture? What is said of the Pure Tone?

2. THE **OROTUND** is a full, deep, round, and pure tone of voice, peculiarly adapted in expressing *sublime* and *pathetic* emotions.

EXAMPLES.

1. 'Tis midnight's holy hour—and silence now
Is brooding like a gentle spirit o'er
The still and pulseless world. Hark! on the winds
The bell's deep tones are swelling,—'tis the knell
Of the departed year!

3. THE **ASPIRATED TONE** of voice is not a pure, vocal sound, but rather a forcible breathing utterance, and is used to express *amazement*, *fear*, *terror*, *anger*, *revenge*, *remorse*, and *fervent emotions*.

EXAMPLES.

1. Oh, coward conscience, how dost thou affright me!
The lights burn blue. It is now dead midnight;
Cold, fearful drops stand on my trembling flesh.
2. For this, of all their wrongs the worst,
Great Spirit, let them be accursed.

4. THE **GUTTURAL QUALITY** is a deep, aspirated tone of voice, used to express *aversion*, *hatred*, *loathing*, and *contempt*.

EXAMPLES.

1. Thou worm! thou viper! to thy native earth
Return! Away! Thou art too base for man
To tread upon! Thou scum! Thou reptile!
2. Tell me I hate the bowl?
Hate is a feeble word:
I loathe, abhor, my very soul
With strong disgust is stirred,
Whene'er I see, or hear, or tell,
Of the dark beverage of hell!

QUESTIONS.—Of the Orotund voice? Give an example of the Orotund voice. Describe the Aspirated Tone of voice? What is it used to express? Give examples. What is said of the Guttural Quality? Give examples.

REMARK.—Whenever a habit of reading or speaking in a nasal, shrill, harsh, or rough tone of voice is contracted by the pupil, no pains should be spared in eradicating it, and in securing a clear, full, round, and flexible tone.

NOTATION IN MODULATION.

(°) high.	(p.) soft.
(°°) high and loud.	(pp.) very soft.
(°) low.	(f.) loud.
(°°) low and loud.	(ff.) very loud.
(=) quick.	(pl.) plaintive.
(") short and quick.	(<) increase.
(sl.) slow.	(>) decrease.

EXAMPLES FOR EXERCISE IN MODULATION.

- (p.) Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
(f.) But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar.
- (sl.) When Ajax strives some rock's vast weight to throw,
The line, too, labors, and the words move slow;
(=) Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main
- (°°) Quick! Man the boat! Away they spring
The stranger ship to aid,
And loud their hailing voices ring,
As rapid speed they made.
- (sl.) All dead and silent was the earth,
In deepest night it lay;
The Eternal spoke Creation's word,
And called to being—Day!
(=) It streamed from on high,
All reddening and bright,
And angel's songs welcomed
The new-born light.

- (°°) Strike—till the last armed foe expires!
Strike—for your altars and your fires!
Strike—for the green graves of your sires!
God, and your native land! Halleck.
- (sl.) Long years have passed,—and I behold
My father's elms and mansions old,—
The brook's bright wave;
(pl.) But ah! the scenes which fancy drew,
Deceived my heart,—the friends I knew,
Are sleeping now beneath the yew,—
(;) Low in the grave. Hesp.
- (<) Shall man, the possessor of so many noble faculties, with
all the benefits of learning and experience, have less memory,
less gratitude, less sensibility to danger than the beasts? (<)
Shall man, bearing the image of his Creator, sink thus low?
Thomas H. Benton.
- (>) The thunders hushed,—
The trembling lightning fled away in fear,—
(p.) The foam-capt surges sunk to quiet rest,—
The raging winds grew still,—
(pp.) There was a calm!
- ('') Hark! a brazen voice
Swells from the valley, like the clarion
That calls to battle. Skirting all the hills
(=) Speeds the blithe tone, and wakes an answer up
In rock and forest, till the vale hath talked
With all its tongues, and in the fastnesses
Of the far dingle, (p.) faint and (pp.) fainter heard,
(>) Dies the last sullen echo.
- He said, and on the rampart hights arrayed
His trusty warriors, few, but undismayed;
(sl.) Firm-paced and slow, a horrid front they form,
(pp.) Still as the breeze, (°°) but dreadful as the storm!
(p.) Low, murmuring sounds along their banners fly,
(ff.) REVENGE, OR DEATH!—the watchword and reply:
(°°) Then pealed the notes, omnipotent to charm,
(f.) And the loud tocsin tolled their last alarm! Campbell.

- (*°*) Ho! sound the tocsin from the tower,—
And fire the culverin,—
Bid each retainer arm with speed,—
Call every vassal in.
- (*∞*) Up with my banner on the wall,—
The banquet board prepare,—
Throw wide the portal of my hall,
And bring my armor there! *A. G. Greene.*

- (*∞*) The combat deepens! ON! YE BRAVE!
Who rush to GLORY, or the GRAVE!
- (*ff.*) WAVE, *Munich*, all thy banners WAVE!
And CHARGE with all thy CHIVALRY!
- (*pl.*) Ah! few shall part where many meet!
The snow shall be their winding sheet,
And every turf beneath their feet
Shall be a soldier's sepulcher! *Campbell.*

- (*sl.*) At length, o'er Columbus slow consciousness breaks,
(*∞*) "LAND! LAND!" cry the sailors; (*ff.*) "LAND! LAND!"—
he awakes,—
- (*''*) He runs,—yes! behold it! it blesteth his sight!
The land! O, dear spectacle! transport! delight!

(*°*) His speech was at first low-toned and slow. Sometimes his voice would deepen, (*∞*) like the sound of distant thunder; and anon, (*''*) his flashes of wit and enthusiasm would light up the anxious faces of his hearers, (*<*) like the far-off lightning of a coming storm.

- He woke to hear his sentry's shriek,
(*∞*) To ARMS! they come, (*ff.*) the GREEK! the GREEK!
- (*∞*) Huzza for the sea! the all glorious sea!
Its might is so wondrous, its spirit so free!
(*''*) And its billows beat time to each pulse of my soul,
Which, impatient, like them, can not yield to contrl.
- (*''*) Away! away! o'er the sheeted ice,
Away! away! we go;
On our steel-bound feet we move as fleet
As deer o'er the Lapland snow.

SECTION V.

THE RHETORICAL PAUSE.

RHETORICAL PAUSES are those which are frequently required by the voice in reading and speaking, although the construction of the passage admits of no grammatical pause.

These pauses are as manifest to the ear, as those which are made by the comma, semicolon, or other grammatical pauses, though not commonly denoted in like manner by any visible sign. In the following examples they are denoted thus, (||)

EXAMPLES.

1. And there lay the steed|| with his nostril all wide,
But through them there rolled|| not the breath of his pride;
And the foam of his gasping|| lay white on the turf,
And cold as the spray|| of the rock-beaten surf.

This pause is generally made before or after the utterance of some important word or clause, on which it is especially desired to fix the attention. In such cases it is usually denoted by the use of the dash (—).

EXAMPLES.

1. Earth's highest station ends in—"HERE HE LIES!"
2. And lo! the rose, in crimson dressed,
Leaned sweetly on the lily's breast,
And blushing, murmured—"LIGHT!"
3. The path of wisdom is—THE WILL OF GOD.
4. There, in his dark, carved oaken chair
Old Rudiger sat—DEAD! *A. G. Greene.*

QUESTIONS.—What are Rhetorical Pauses? What is said of this pause? Give an example. When is the Rhetorical Pause generally made? Give examples.

No definite rule can be given with reference to the length of the rhetorical or grammatical pauses. The correct taste of the reader or speaker must determine it. For the voice should sometimes be suspended much longer at the same pause in one situation than in another; as in the two following

EXAMPLES.

LONG PAUSE.

Pause a moment. I heard a footstep. Listen now. I heard it again; but it is going from us. It sounds fainter,—still fainter. It is gone.

SHORT PAUSE.

John, be quick. Get some water. Throw the powder overboard. "It can not be reached." Jump into the boat, then. Shove off. There goes the powder. Thank Heaven. We are safe.

QUESTIONS.—Are the Rhetorical or Grammatical Pauses always of the same length? Give examples of a Long Pause. Of a Short Pause.

REMARK TO TEACHERS.

It is of the utmost importance, in order to secure an easy and elegant style of utterance in reading, to refer the pupil often to the more important principles involved in a just elocution. To this end, it will be found very advantageous, occasionally to review the rules and directions given in the preceding pages, and thus early accustom him to apply them in the subsequent reading lessons.

SCHOOL READER.

FOURTH BOOK.

PART SECOND.

LESSON I.

WORDS FOR SPELLING AND DEFINING.

AP PLI CA' TION, close attention.	COM PRE HEN' SIVE, capacious.
SOL' I TA RY, lonely; retired.	PURG' ED, purified.
RE FLEC' TION, meditation.	PER TURBA' TIONS, disquietudes.
IL LIT' ER ATE, ignorant.	IN TER' PRET, explain.
CON' STRUE, explain, or translate.	IN EX HAUST' I BLE, unfailing.
MOT' TO, sentence, or inscription.	EN TER TAIN' MENT, amusement.
CON VE' NIEN CES, accommodations.	PER PET' U AL, never-ceasing.
DIS TILL' ED, extracted.	A MASS' ED, accumulated.
	EQ' UI PAGE, habiliments.

KNOWLEDGE BETTER THAN WEALTH.

MRS. BARBAULD.

1. Is knowledge the pearl of price? That, too, may be purchased by steady application, and long solitary hours of study and reflection. Bestow these, and you shall be wise. "But," says the man of letters, "what a hardship is it, that many an illiterate person, who can not construe the motto of the arms on his coach, shall raise a fortune, and make a display in the world, while I have little more than the common conveniences of life."

2. Was it in order to raise a fortune, that you consumed the sprightly hours of youth in study and retirement? Was it to be rich that you grew pale over the midnight lamp, and distilled the sweetness from the Greek and Roman springs? You have, then, mistaken your path, and ill employed your industry. "What reward have I, then, for all my labors?"