

pronouncing these, every word, syllable, letter, or combination of letters, when correctly pronounced, has its own due and proper quantity of tone and force. I consider this an excellent way to make pupils understand the law of emphasis in its varied application. Every letter in a word, if at all pronounced, has its own legitimate quantity of tone and force; and it is so with every combination of letters, syllables and entire words, embodied in sentences; each, with reference to its place in composition and the amount of significance intended by the writer to be given it, has its relative total force and quantity of sound. And on these the *advanced scholars* at least, should be *well trained*. Succeed in making them clearly understand what is meant by tone, force and quantity as applied to letters and words, and they are at once put in possession of a key to these quantities of the voice. To enter upon an exposition of the phonic elements of the English language is not deemed necessary. It is understood that in teaching grammar the teacher makes this a special part of his duty; so that his pupils, by the time they have reached this stage of reading, are fully prepared for the exercise I am going to propose.

The first will be on separate monosyllables; and the next on words of two or more syllables; after, I give examples of words in composition.—To give the value or force of words, syllables, &c., I shall use our common musical character; and when any word has in composition an extra force the character above will be marked thus ' ; when the sound is prolonged, (—) will be annexed; and a dot (•) will precede the accented syllable.

Characters Used.

The crotchet. ; the quaver, ; the semiquaver. ; the demi-semiquaver.

The crotchet marks the longest or more forcibly sounded letter or syllable; the quaver, the next in length or force; the semiquaver indicates a rapid pronunciation; and the demi-semiquaver, the least prolonged sound, or which has the least force.

1ST. EXERCISE.—Words of one syllable.

No. 1.	No. 2.	No. 3.	No. 4.	No. 5.	No. 6.
Bit.	Brain.	Slur.	Thorn.	Where.	Maul.
Hit.	Choir.	Squirt.	Fought.	Phrase.	May.
Pit.	Theme.	Star.	Fire.	Freeze.	Prime.

The sounds of the letters of the words of No. 1, are closely united in pronunciation. They are rapidly passed over; their index, therefore, is a semiquaver. The stress of the voice falls on the initial part of the words of No. 2; their endings, are slightly touched with the voice. The vowels *a*, *o*, and *e*, first, have their sounds prolonged. The end of the words of No. 3 have the accented stress; and the letters, *sl*, *squ*, and *st*, have a semiquaver value. *l*, in *star*, is prolonged. The first parts of the words of No. 4 have the *word-forming stress*. This is marked by a quaver. The semiquaver marks the force the letters at the end have. Vowel sounds are prolonged. The correct pronunciation of the words of No. 5 show at once which part of the words, *where*, *phrase*, and *freeze*, has the accented force, and the prolongation of the sounds of the vowels. *Wh*, *ph*, and *fr*, are quickly passed over; and, therefore, have the demi-semiquaver note. The words of No. 6 have their vowel sounds considerably lengthened in their pronunciation. A crotchet is used to indicate this. On this exercise pupils should be minutely questioned, and such exercises repeated till it becomes manifest that they have a correct idea of force and quantity, as applied to words in their pronunciation—can readily distinguish the least from the most forcible parts of words when uttered—how the voice slides rapidly over some letters, but dwells upon others—how the sound of *phr*, in *phrase*, is quickly passed over, while the rest of the word receives a considerable stress of voice, and the sound, (that of the *a* especially,) is much prolonged.

2ND. EXERCISE.—Words of two or more syllables.

De-lay	Fa-vour	Dis-dain-ful	En-er-get-ic.
Pro-cure	Gra-ver	Dis-grace-ful	In-ex-ist-ent.

First, explain the exercise; then question them, thus—which syllable in *delay* has the more prolonged sound and is more forcibly pronounced? Ans. *lay*. How do you know? Ans. From the pro-

nunciation. In the pronunciation I pass quickly over the first syllable *de*, and prolong the syllable *lay*, with an accented force. Would you know this from the characters placed over it? Ans. Yes: the semiquaver above the *de* indicates a quick pronunciation, and the crotchet above the *lay* is an index to its prolongation and force when pronounced. The dot shows it to be the *accented syllable*.

This question them on all the words of the exercise; and then on other words till you are satisfied that the object of the exercise is accomplished. For this purpose use often the blackboard.

They should now be prepared to be exercised in the same way on words embodied in composition, which should well prepare them for exercises on emphases, preparatory to an exposition of the inflexions of the voice in speaking and reading.

As it is with letters, combination of letters, and syllables, it is also with words in composition: they have their variety of force and prolongation of sound. I shall endeavour to explain this by farther exercises.

3RD EXERCISE.

I and my Fa-ther are one.

I—Father—one, have the greatest force; *my—ther*, in *Father—* and *are*, have less force, and, *and*, has the least force. *I*, and *a*, in *Father*, have the most prolongation of sound..

As long as I am in the world, I am the light of the world.

In this sentence *light* requires the most force; *long*, *I*, *am*, and *world*, come next, the second *I*, *am*, and *world*, require still less force; *as*, *as*, *in*, and *of*, require a rapid, yet distinct pronunciation; and the least force is given to the two articles, *the*.

It is the tone a-lone with suit-able force of voice that ex-press-es the in-ten-si-ty of our feel-ings.

N. B.—Let it be well understood by the pupil that force and quantity have their measure from the place of letters in words, and of words in sentences, and the significance there given them. —In giving these examples my aim is, to endeavour to unfold the variety of tone and force which accompanies every utterance of the voice in speaking and reading, and thus give correct ideas of what is meant by accentual relative forces, from the slightest touch of voice to the highest degree of force or emphatic utterance, and how *tone* is prolonged or shortened, and on what its prolongation depends.

Before passing to the exposition of the inflexions of the voice, I shall give one example more to show the different degrees of force which the words of one short sentence should have — if properly read.

“If Rome must fall that we are in-no-cent.”

To read these few words with the spirit and energy they require, the voice to exhibit five different degrees of force, viz. :—

1. The semibreve, or strongest force of utterance;
2. The full emphatic force;
3. The distinctive emphases, or crotchet force;
4. The current reading, or quaver force;
5. The diminished semiquaver force.

Let us now proceed to unfold the upward and downward movements of the voice in reading, and when and by what these are regulated, and how they should be used. We have speaking sounds and musical sounds; we have sounds that have an upward, and sounds that have a downward tendency in pronouncing words, sentences and their different parts. Sometimes these can scarcely be distinguished from monotonous; at other times the difference from the pitch tone is striking—making an interval slide up or