

ORTHOEPY AND PRINCIPLES OF READING.

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NOTE.—Candidates will take the first three questions and any two of the others.

1. (a) Show the importance of pause in interpreting feeling.

(b) Mark by lines (/ for short, // for long) the pauses in the following:

"As one who walking in a forest sees  
A lovely landscape through the parted trees,  
Then sees it not for boughs that intervene,  
Or as we see the moon sometimes reveal'd  
Through drifting clouds and then again conceal'd,  
So I behold the scene."

2. Up rose old Barbara Frietchie then,  
Bow'd with her fourscore years and ten;  
Bravest of all in Frederick town,  
She took up the flag the men haul'd  
down;

In her attic-window the staff she set, 5  
To show that one heart was loyal yet.

Up the street came the rebel tread,  
Stonewall Jackson riding ahead.  
Under his slouch'd hat left and right  
He glanced: the old flag met his sight. 10  
"Halt!"—the dust-brown ranks stood  
last,

"Fire!"—out blazed the rifle-blast.  
It shiver'd the window, pane and sash;  
It rent the banner with seam and gash.  
Quick, as it fell, from its broken staff 15  
Dame Barbara snatch'd the silken scarf;  
She lean'd far out on the window-sill,  
And shook it forth with a royal will.  
"Shoot, if you must, this old grey head,  
But spare your country's flag!" she  
said. 20

A shade of sadness, a blush of shame,  
Over the face of the leader came;  
The nobler nature within him stirr'd  
To life at that woman's deed and word.  
"Who touches a hair of yon grey  
head, 25  
Dies like a dog! March on!" he said.

(a) Mark the general pitch, force, and movement (rate) of the extract. What parts require different rendering, and why?

(b) Give, with reasons, six emphatic words in ll. 1-6; without reasons, six in ll. 19-26.

(c) Select four words requiring the rising interval (inflection), and four, the falling; giving explanation in each case.

3. Divide into syllables, accentuate, mark the correct sound of the italicized consonants and of the vowels in the accented syllables:

quinine, *mirage*, sergeant, demesne, deficit, jonquil, peremptory, amateur, complaisance, vagary, sacrilegious, Sikhs.

4. (a) State what is meant by *orotund* voice. How is it produced, and for what compositions is it suited?

(b) For what feelings is *impure* voice the proper mode of expression?

5. In what does stress differ from force or loudness? Indicate, with reasons, the force and the stress that should be employed in reading each of the following:

(a) "Come one, come all—this rock shall fly

From its firm base as soon as I."

(b) "The only principles of public conduct which are worthy of a gentleman or a man, are to sacrifice estate, health, appearance, and even life itself, at the call of his country."

(c) "An old man, broken with the storm of state,  
Is come to lay his weary bones among ye."

(d) "All hail, thou lovely queen of night!"

6. (a) Explain clearly what is meant by emphasis, distinguishing emphasis of sense and emphasis of feeling.

(b) What different meanings may the following sentence have, depending upon the position of the emphasis:

Were you not well paid to fight valiantly against Alexander?

7. By what principles are pitch and movement (rate) connected with the suitable interpretation of thought and feeling? Illustrate by reference to the following:

(a) "She is won! we are gone over bank, bush and scaur;  
They'll have fleet steeds that follow!"  
quothe young Lochinvar.

(b) "But at midnight—strange, mystic hour!—when the veil between the frail present and the eternal future grows thin—then came the messenger!"

(c) "Hail to thee! blithe spirit, bird thou never wert,  
That from Heaven, or near it, pourest thy full heart."

(d) "Young men, ahoy!" "What is it?"  
"Beware! beware! the rapids are below you! See how fast you pass that point! Quick! quick! Pull hard!"