

ECLECTIC EDUCATION SERIES

# McGuffey's Juvenile Speaker

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6. A novel, and, it is believed, an interesting and valuable feature, is the introduction of *choruses*, to be spoken, read, or sung in concert. Music adapted to them may be found on pages 227, 228.

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# INTRODUCTION.

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IN speaking, special attention should be paid to ARTICULATION, EMPHASIS, INFLECTION, VOICE, and GESTURE.

## I. ARTICULATION.

ARTICULATION is forming sounds into words or syllables by the organs of speech.

Observe the following directions :

### I. AVOID DROPPING A VOWEL.

<i>Incorrect.</i>	<i>Correct.</i>	<i>Incorrect.</i>	<i>Correct.</i>
con-s'nant	con-so-nant.	an'mal	an-i-mal.
ar-g'ment	ar-gu-ment.	sens'ble	sens-i-ble.
fam'ly	fam-i-ly.	ped'nt-ry	ped-ant-ry.

### II. AVOID SOUNDING A VOWEL INCORRECTLY.

<i>Incorrect.</i>	<i>Correct.</i>	<i>Incorrect.</i>	<i>Correct.</i>
con-ser-nunt	con-so-nant.	an-er-mul	an-i-mal.
ar-gy-munt	ar-gu-ment.	sens-ub-ble	sens-i-ble.
fam-er-ly	fam-i-ly.	ped-unt-ry	ped-ant-ry.

### III. AVOID OMITTING A CONSONANT.

<i>Incorrect.</i>	<i>Correct.</i>
John an' James.	John and James.
The brightes' sky.	The brightest sky.
Runnin', leapin', jumpin'.	Running, leaping, jumping.

---

QUESTIONS.—In speaking, to what should special attention be paid? What is Articulation? What is the *first* direction? The *second*? The *third*?

## IV. AVOID MISPRONOUNCING SYLLABLES.

*Incorrect.*tol-*rer*-bleac-*ry*-cyem-*sa*-rymis-*rur*-ble*Correct.*tol-*er*-*a*-ble.ac-*cu*-*ra*-cy.em-*is*-*sa*-ry.mis-*er*-*a*-ble.

## V. AVOID BLENDING WORDS.

*Incorrect.*They ro *don*.The shou *tof* triumph.Jame san *dan*.*Correct.*

They rode on.

The shout of triumph.

James *and* Ann.

## DIRECTIONS FOR PRACTICE.

I. First pronounce each *word* and then its *vowel* sound.

WORD.	VOWEL.								
ate	a	me	e	pine	i	ode	o	rude	u
hate	a	meat	e	mine	i	bode	o	mule	u
mate	a	heat	e	nine	i	mode	o	rule	u
date	a	neat	e	fine	i	code	o	cube	u
late	a	beet	e	line	i	rode	o	tube	u

mat	a	met	e	move	o	bush	u	hymn	y
hat	a	pet	e	love	o	full	u	bit	i
far	a	not	o	pin	i	boy	oy	dot	o
fall	a	nor	o	sir	i	now	ow	boil	oi

II. Pronounce each *word* and then utter the consonant *sound*;—not the *name* of the consonant but the *sound*.

---

QUESTIONS.—What is the *fourth* direction? The *fifth*?

WORD.	SOUND.	WORD.	SOUND.	WORD.	SOUND.
<i>bib</i>	<i>b.</i>	<i>zha</i>	<i>zh.</i>	<i>pufs</i>	<i>fs.</i>
<i>did</i>	<i>d.</i>	<i>sha</i>	<i>sh.</i>	<i>pufst</i>	<i>fst.</i>
<i>fife</i>	<i>f.</i>	<i>chin</i>	<i>ch.</i>	<i>joggle</i>	<i>gl.</i>
<i>gig</i>	<i>g.</i>	<i>the</i>	<i>th.</i>	<i>joggles</i>	<i>glz.</i>
<i>he</i>	<i>h.</i>	<i>thin</i>	<i>th.</i>	<i>jogglest</i>	<i>glst.</i>
<i>jo</i>	<i>j.</i>	<i>hang</i>	<i>ng.</i>	<i>joggled</i>	<i>gld.</i>
<i>kick</i>	<i>k.</i>	<i>brim</i>	<i>br.</i>	<i>grim</i>	<i>gr.</i>
<i>lull</i>	<i>l.</i>	<i>blab</i>	<i>bl.</i>	<i>clip</i>	<i>kl.</i>
<i>mum</i>	<i>m.</i>	<i>babbles</i>	<i>blz.</i>	<i>crop</i>	<i>kr.</i>
<i>nun</i>	<i>n.</i>	<i>babbled</i>	<i>bld.</i>	<i>fold</i>	<i>ld.</i>
<i>pop</i>	<i>p.</i>	<i>paddle</i>	<i>dl.</i>	<i>foldz</i>	<i>ldz.</i>
<i>row</i>	<i>r.</i>	<i>paddles</i>	<i>dlz.</i>	<i>gulf</i>	<i>lf.</i>
<i>sit</i>	<i>s.</i>	<i>drop</i>	<i>dr.</i>	<i>gulfs</i>	<i>lfs.</i>
<i>tat</i>	<i>t.</i>	<i>bids</i>	<i>dz.</i>	<i>hems</i>	<i>mz.</i>
<i>van</i>	<i>v.</i>	<i>muffle</i>	<i>fl.</i>	<i>hemst</i>	<i>mst.</i>
<i>web</i>	<i>w.</i>	<i>muffles</i>	<i>flz.</i>	<i>send</i>	<i>nd.</i>
<i>yet</i>	<i>y.</i>	<i>muffled</i>	<i>fld.</i>	<i>sends</i>	<i>ndz.</i>
<i>zag</i>	<i>z.</i>	<i>from</i>	<i>fr.</i>	<i>sendst</i>	<i>ndst.</i>

### III. Utter distinctly the difficult sounds in these

#### EXAMPLES.

His *lips* grow restless and his *smile* is scorn.

He selected his *texts* with great care.

*Thou* waft'st the *skiffs* over the *cliffs*.

Ringing, singing, bringing, flinging.

That last still night. That lasts till night.

With short shrill shrieks. While, whiling, whispering.

If thou fall'st, thou fall'st a martyr.

The tenth thousandth of the tenth thousandth.

Collecting, projecting, and shocking, and rocking.

His limbs were strengthen'd by exercise.

The chill precincts of the narrow house.

Life's fitful fever over, he rests well.

## II. EMPHASIS.

In speaking, we generally pronounce some words with more force than others, because the meaning of what we say depends most upon those words.

If I wish to know whether it is *John* or his *brother* who is sick, I speak the words *John* and *brother* with more force than the other words. I say,

Is it *John* or his *brother* who is sick?

This increased force is called *emphasis*.

Emphasis is generally denoted by *Italics*: sometimes by CAPITALS.

## EXAMPLES OF EMPHASIS.

Did you see *James* or *John*?

If we love *others*, *they* will love *us*.

It is better to do *good* than *evil*.

REMARK 1.—Sometimes, in peculiar cases, *low tones* are used for emphasis; as,

They whispered with white lips;

The *foe!* they *come!* they *come!*

REMARK 2.—Emphasis is also assisted by *inflections*, as is shown in the article on INFLECTION, page 16.

Sometimes, a word is emphasized merely on account of the importance of the idea, without reference to any *other* word or idea, as in the following

## EXAMPLES.

To *arms!* to *arms!* to *arms!* they cry.

Ah! lady, now full well I know,

What 'tis to be an *orphan* boy.

HOLD! HOLD! for your *lives!*

---

QUESTIONS.—In speaking, do we pronounce all words with the same force? What do we call the increased force with which we pronounce some words? How is emphasis generally denoted? Give examples of emphasis. Give examples in which words are emphasized without reference to *other* words.

At other times, words are emphasized to express *opposite*, or *contrasted* ideas, as in the following

## EXAMPLES.

It is more blessed to *give*, than to *receive*.

It is easier to *mend* our faults, than to *hide* them.

Study not to *show* knowledge, but to *gain* it.

In each of the preceding examples, there is *one* set of opposite, or contrasted words. In the *first two* following examples, there are *two* sets; in the *last* example, *three* sets.

## EXAMPLES.

The *simple* love *folly*; the *wise* love *wisdom*.

To *err* is *human*; to *forgive*, *divine*.

*Folly* does *wrong* by *rules*; *sense* does *right* without them.

---

 PAUSE FOR EMPHASIS.

Emphasis is often assisted by a *pause* before or after the emphatic word, as in the following examples, where it is marked thus, (—).

*Strike*—for your altars and your fires,

GOD—and your native land.

---

 PAUSES IN POETRY.

In reading *poetry*, a *slight* pause should generally be made at the end of each line, and a still *slighter* one about the middle; as,

They are sowing their seed—in the daylight fair—

They are sowing their seed—in the noonday's glare—

They are sowing their seed—in the soft twilight.

---

QUESTIONS.—Give examples in which there is *one* set of opposite, or contrasted words. Give examples in which there are *two* sets. *Three* sets. What is said of the *pause* for emphasis? Give examples. Where should there be a *slight* pause in poetry? Where a still *slighter* pause?

### III. INFLECTION.

INFLECTION is an *upward* or a *downward* slide of the voice.

The *upward* slide is called the **RISING INFLECTION**, and is marked thus, (´).

#### EXAMPLES OF THE RISING INFLECTION.

Will you go´?                      Spoken thus, Will you go?  
 Has he really gone´?            “            “    Has he really gone?  
 Did you say yes´?                “            “    Did you say yes?

The *downward* slide is called the **FALLING INFLECTION**, and is marked thus, (˘).

#### EXAMPLES OF THE FALLING INFLECTION.

I will go˘.                              Spoken thus, I will go.  
 He has really gone˘.                “            “    He has really gone.  
 I am truly sorry˘.                    “            “    I am truly sorry.

A union of the rising and falling inflections on the same syllable is called the **CIRCUMFLEX**. It is marked thus, (∨), or thus, (∧).

#### EXAMPLES OF THE CIRCUMFLEX.

Hath a dŏg mŏney?  
 You say, we would have mŏney:  
 Yoŭ, that spŏt on me.

---

QUESTIONS.—What is inflection? What is the rising inflection? Give examples. What is the falling inflection? Give examples. What is the circumflex? Give examples.

Sometimes, all the parts of a sentence are spoken in the *same tone*. This is called a MONOTONE, and is marked thus, (—).

## EXAMPLES OF THE MONOTONE.

Hōly, hōly, hōly, is the Lōrd Gōd Almīghty.  
Thūs sāith the hīgh and lōfty One.

## EXERCISE ON INFLECTIONS.

## RISING AND FALLING.

Are you sick<sup>˘</sup> or well<sup>˘</sup>? sick or well?

Did you say at<sup>˘</sup> or hat<sup>˘</sup>? at or hat?

I said at<sup>˘</sup> not hat<sup>˘</sup>. at not hat.

Is the house of brick<sup>˘</sup> or stone<sup>˘</sup>? brick or stone?

The house is of brick<sup>˘</sup> not stone<sup>˘</sup>. brick not stone.

Is he English<sup>˘</sup> or American<sup>˘</sup>?

He is American<sup>˘</sup> not English<sup>˘</sup>.

Is he dead<sup>˘</sup> or living<sup>˘</sup>?

He is living<sup>˘</sup> not dead<sup>˘</sup>.

## CIRCUMFLEX.

He may be yoŭr friend, but he is not mīne.

He offers you his protēction.

Yes, sŭch protection, as vŭltures give to lămb.

## MONOTONE.

Aŷ, gō to thē grăve of būried lōve;

Thēre sēttle wīth thŷ cōnscience.

---

QUESTIONS.—What is a monotone? Give examples.

In the use of inflections, observe the following DIRECTIONS.

FALLING INFLECTION.

DIRECTION 1.—Where the sense is *complete*, the *falling* inflection is generally used; as,

Go to the ant<sup>^</sup>; consider her ways<sup>^</sup>.

Hear wisdom's words<sup>^</sup>; obey her voice<sup>^</sup>.

DIRECTION 2.—Words that are *emphatic* generally have the *falling* inflection; as,

Charge<sup>^</sup>, Chester, charge<sup>^</sup>! On<sup>^</sup>, Stanley, on<sup>^</sup>!

I insist<sup>^</sup> upon this point; I urge<sup>^</sup> it; I press<sup>^</sup> it.

DIRECTION 3.—Questions which *can not* be answered by *yes* or *no*, generally have the *falling* inflection; as,

Who lives there<sup>^</sup>? (*Ans.* George.)

What must I do<sup>^</sup>? (*Ans.* Nothing.)

RISING INFLECTION.

DIRECTION 4.—Where the sense is *not* completed, and a pause is made, the *rising* inflection is generally used; as,

As the dew passes away<sup>^</sup>, so life vanishes.

The wind having ceased<sup>^</sup>, they came on shore.

Friends<sup>^</sup>, countrymen<sup>^</sup>, hear me.

DIRECTION 5.—When anything is *denied* or *forbidden*, the *rising* inflection is often used; as,

This is not an unusual case<sup>^</sup>.

They are not fighting<sup>^</sup>; do not disturb them<sup>^</sup>.

DIRECTION 6.—Questions which *can* be answered by *yes* or *no*, generally have the *rising* inflection; as,

Will you deny<sup>^</sup> it? (*Ans.* No.)

Can you resist<sup>^</sup>? (*Ans.* Yes.)

---

QUESTIONS.—What is the *first* direction for the use of the *falling* inflection? The *second*? The *third*? The *first* for the use of the *rising* inflection? (Direction 4.) The *second*? (Dir. 5.) The *third*? (Dir. 6.)

## BOTH INFLECTIONS.

DIRECTION 7.—When things are spoken of as *contrasted*, or *opposite* to each other, *one* has the *rising*, and the *other* the *falling* inflection; as,

The *young*˘ and the *old*˘, the *rich*˘ and the *poor*˘, all die.  
One was the *better man*˘, the other the *greater scholar*˘.  
It is *virtue*˘, not *wealth*˘ that is respected.

☞ THE TEACHER can easily supply any further instruction on the subject, which he may judge desirable. See MCGUFFEY'S NEW ECLECTIC SPEAKER, pages 20 to 26.

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 IV. OF THE VOICE.

## HIGH AND LOW TONES.

In speaking, as in singing, the voice may vary from the *highest* to the *lowest* tones.

For convenience in practicing, these tones, in their pitch, may be divided into LOW, MEDIUM, and HIGH.

## LOW TONES.

LOW TONES include all tones *below* those of common conversation.

These are used when *reverence*, *awe*, *scorn* and similar feelings are expressed.

## EXERCISES IN LOW TONES.

## MODEL.

Begin with the line at the top, marked 1, in the musical scale, page 18, in the common tone of conversation, repeating the word *ah* slowly, and prolonging the sound.

Then go through the line marked 2, in a little lower tone, or *pitch*, as it is called in music, then the next, marked 3, a little lower still, and so on, as low as the voice will go.

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QUESTIONS.—When are both inflections used? (Direction 7.) How may tones, in their pitch, be divided? What do *low* tones include? When are they used?

Be careful not to mistake a *low* tone for a *soft* tone, which is a very different thing, as shown on page 20.

Ah.

—do—1—ah ah ah ah ah ah—  
 se 2 ah ah ah ah ah ah  
 —la—3—ah ah ah ah ah ah—  
 sol 4 ah ah ah ah ah ah  
 —fa—5—ah ah ah ah ah ah—  
 me 6 ah ah ah ah ah ah  
 —re—7—ah ah ah ah ah ah—  
 do 8 ah ah ah ah ah ah

Practice upon each of the following words and sentences as in the model.

arm	farm	lo	hoe	me	he	all	ball
harm	barn	go	woe	be	we	call	fall

Go bravely on!

Be firm, whatever tempts thy soul.

Alas! alas! all words are vain.

It is the holy hour of prayer.

Holy, holy, holy, Lord God Almighty.

Shall mortal man be just with God?

#### MEDIUM TONES.

MEDIUM TONES are those commonly used in conversation.

They are appropriate when no particular feeling is to be expressed, as in *argument*, *description*, etc.

#### HIGH TONES.

HIGH TONES include all tones which, in their pitch, or key, are *above* medium tones.

These are generally used in the expression of strong feeling, as in *astonishment*, *anger*, etc.

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QUESTIONS.—What are *medium* tones? When are they appropriate? What do *high* tones include? When are high tones generally used?

## EXERCISES IN HIGH TONES.

## MODEL.

Begin with the line at the bottom, marked 1, in the common pitch of conversation, repeating the word *ah* slowly.

Then go through the line marked 2 in a little higher key, being careful to speak no *louder* but only on a *higher pitch*.

Then go through the 3d line, and the others in the same way.

## Ah.

—————do—●—8—	ah ah ah ah ah ah	—————
se ● 7	ah ah ah ah ah ah	
—————la—●—6—	ah ah ah ah ah ah	—————
sol ● 5	ah ah ah ah ah ah	
—————fa—●—4—	ah ah ah ah ah ah	—————
me ● 3	ah ah ah ah ah ah	
—————re—●—2—	ah ah ah ah ah ah	—————
do ● 1	ah ah ah ah ah ah	

Practice upon each of the following words and sentences as in the model.

or	nor	mine	high	fall	ball	boy	toy
for	morn	fine	wine	tall	call	coy	hoy

Sing for the oak tree!

I hear the rivers roar.

Where shall wisdom be found?

Deep frowning clouds o'erspread the sky.

Oh, haste thee, haste! the lady cries.

## LOUD AND SOFT TONES.

LOUD and SOFT tones are very different from *high* and *low* tones. In speaking, as in singing, the tones may be *very loud* or *very soft*, on the *same* pitch, or key.

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QUESTIONS.—From what do loud and soft tones differ?