**“scan” these lines** (identify musical feet, where – = soft accent, / = strong accent)

**iamb** = - / **trochee** = / - **spondee** = / / **pyrrhic** = - -

3-syllable feet: **dactyl** = / - - **anapest** = - - /

**count the syllables first, then figure out the strong accents: that will help you scan the lines**

**from Pound, *The Cantos*, LXXXI, early lines in the “Libretto”:**

Yet

Ere the season died a-cold

Borne upon a zephyr’s shoulder

I rose through the aureate sky

*Lawes and Jenkyns guard thy rest*

*Dolmetsche ever be thy guest,*

Has he tempered the viol’s wood

To enforce both the grave and the acute? [i.e., lower vs. higher pitch]

Has he curved us the bowl of the lute?

. . . . .

Your eyen two wol sleye me sodenly

I may the beauté of hem nat susteyne

**Hart Crane, “Black Tambourine,” stanza 1 (of 3)**

The interests of a black man in a cellar [we say *in-trests*, not *in-ter-ests*: 2 syllables]

Mark tardy judgment on the world's closed door.

Gnats toss in the shadow of a bottle,

And a roach spans a crevice in the floor.

**Hart Crane, from “Proem: to Brooklyn Bridge”:**

*O Sleepless as the river under thee,*

*Vaulting the sea, the prairie’s dreaming sod,*

*Unto us lowliest sometime sweep, descend*

*And of the curveship lend a myth to God.*