LXII. On the question "Whether music is necessary to the orator,—to what extent, and how most readily attainable?"

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LXII. *On the Question "Whether Music is necessary to the Orator,—to what Extent, and how most readily attainable?"*
By HENRY UPINGTON, Esq.

[Continued from p. 250.]

To Mr. Tilloch.

Blair's Hill, Cork, Nov. 10, 1818.

SIR, — MY last letter, which treated partially of *time*, having found insertion in your Magazine for October, the continuation of this topic must necessarily follow:

Examination of THE SPEAKER continued.

OF TIME, continued.

Observation 4th.—The average duration of the far greater number of his long-voweled syllables compared with the average duration of his well-articulated short-voweled syllables, appeared in ratio to each other as about *three to two*; while the longest class when under peculiar emphasis appeared in *similar* ratio [about three to two] compared with the ordinary long ones, and consequently in ratio somewhat more than as two to one compared with the ordinary short ones. The particles *a, the, of, to*, with other equally inarticulate syllables unfit for oratory, such as the first syllable of *above, approve, oppose*, or the second syllable of *general, peaceable*, &c. were much shorter than all, and may be estimated in ratio to the ordinary short ones, considerably less than as two to three, and in ratio to the longest syllables pretty nearly as two to eight, or about four to one.

The following rude time-table will exhibit the comparative proportions with sufficient accuracy for our purpose.

Longest, under peculiar emphasis,	as <i>thrones</i>	= 12
Average long-voweled	as <i>dame</i>	= 8
Average short-voweled	as <i>dam</i>	= 5
Shortest, <i>inarticulate</i> , as the articles <i>a, the</i> , &c.		= 3

Or, in musical characters less nearly thus;	$\left. \begin{array}{l} \text{—} \\ \text{—} \\ \text{—} \\ \text{—} \end{array} \right\}$	= 4
taking the quaver as the standard for the or-		= 3
dinary short syllable		= 2
		= 1

[An accidental extremely prolonged *exclamation* does not come under our cognisance—nor have I intended in this table to represent the comparative length between the longest syllable in *slow time* and the shortest syllable in *quick*. I mention this circumstance for the guidance of the classical reader who may possibly be unacquainted with the nature of a time-table.]

Observation 5th.—The disproportion of syllables called *long*
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when compared with each other, as well as the disproportion of syllables called *short*, when similarly compared, was so great, that all our attempts at more minute analysis than that exhibited in the foregoing table terminated in disappointment: Neither could we pretend to lay down any tolerable set of rules for the distinguishment of long syllables from short, every gradation from our inarticulate article *a* to our longest syllable being constantly discoverable in our language. The *doubtful* syllables are incredibly numerous.

Remarks.—Nothing but the preservation of our native language from the incroaching barbarism of the day, could have warranted the over-minute observations on *time* with which I have so long trespassed on the patience of my readers; I must therefore hasten to a conclusion, beginning with the comparative lengths of our syllables.

How widely different in this respect are the taste and judgement of *Handel* from those of Joshua Steele, and the disseminators of his new-fangled prosody! Our immortal composer, for such may Handel without exaggeration be called, has for the most part limited his numerical relations, even in *recitative*, to the ratio of *two* to *one*, the crotchet = 4 being the general standard of his long syllables, and the quaver the standard of his short. The occasional increase and diminution of this ordinary standard were, in compliance with modern usage and the character of modern language, indispensable, and were introduced accordingly—the ratio of *four* to *one* being, with very few exceptions, the maximum. Let us open his *Messiah*; and following him throughout the whole of that dignified passage "*The voice of him that cryeth in the wilderness*," we shall find, with the exception of the second syllable of "*wilderness*," which for musical effect is written with a *semiquaver*, and with the exception of the word "*Lord*," which for similar effect (although decidedly unwarrantable in speech) is written with a *minim*, that the crotchet and quaver equivalent to four to one, or two to one, are uniformly preserved. Or let us turn to that celebrated passage of his *Athalia*, in which as a highly impassioned and more theatrical subject he has introduced a more diversified series—and we shall discover, even in this instance, a reasonable limitation throughout, *four* to *one* being the utmost extent of his proportions.

Messiah.

2 4 2 4 2 2 2 2 3 1 2 2 4 2 2 4
 "The voice of him that cryeth in the wilderness—prepare ye the way
 2 2 8 4 4 2 2 2 2 2 4 4 2 2 4
 of the Lord, make straight in the desert a high way for our God."

[I have passed over without observation the dotted quaver = 3 assigned to the first syllable of the word *wilderness*, this being the

the necessary preparative for the semiquaver assigned to *der*, followed by the quaver assigned to *ness*. Notwithstanding the general slowness of the whole movement, the recitative performer is scarcely enabled to articulate audibly the semiquaver *der*: in the quicker movement of speech it would be almost if not quite impossible.]

Athalia. ✱

2 2 2 2 2 2 2 2 4
 "But as the young barbarian I caress'd
 1 1 1 2 2 3 1 2 2 4
 He plung'd a dagger deep within my breast;
 2 2 2 4 1 1 1 4
 No effort could the blow repel,
 2 4 2 2 2 4 2 4
 I shriek'd, I fainted, and I fell."

[By an attentive perusal of these latter lines we shall find them much more exceptionable in the relative proportions of the syllables (when applied to *language*) than represented by Dr. Burney. Why should the unimportant particle *the* in the first line be twice as long as the important word *plunged* in the second, or as the equally important word *blow* in the third? These, though the most prominent, are not the only *oratorical* objections to this highly musical passage.]

Is it necessary to add another example? Let us take our own celebrated national air "God save the King," and scepticism itself must acknowledge that the ratio of even *three* to one, much less of *eight* to one as suggested by the originator of our speech-barring system, is amply sufficient for the production of superior melody even in *song*.

God save the King.

4 4 4 6 2 4 4 4 4 6 2 4
 "God save great George our king, long live our noble king,
 4 4 4 12
 God save our king;
 4 4 4 6 2 4 4 4 4 6 2 4 4 2,2 2,2 6 2 4
 Send him victorious, happy and glorious, long to reign over us
 4 4 4 12
 God bless our king."

[The dotted minim = 12 assigned to the word "*king*" at the close of the first and second part, though consonant with the usage of song, cannot (as every person is informed) be tolerated in speech; and may it not therefore with justice be asserted that the ratio of *three* to *one*, which otherwise prevails throughout this beautiful production, is even superabundant for the melody of an *articulate language*? The Greek and Roman languages, which acknowledged neither inarticulate particles nor inarticulate syl-

lables, did probably sometimes attain this ratio ; for although judiciously founded on the general principle of *two* to *one*, yet the shortest syllable when most unemphatically delivered could not, to all appearance, have exceeded the one-third of the longest syllable when influenced by particular emphasis.]

There is another, and in my opinion a still more accurate method of analysing our song, with reference to the subject of *quantity*—which is, the taking into account not the *variations* which any individual syllable may undergo (such variations being equivalent to the simple slide or circumflex in language, as thus :

♫, thus ♫, or thus ♫), but the actual duration allotted

in the aggregate to every such syllable. For curiosity's sake let us subject that chaste and admirable song "Hope thou nurse" to this mode of analysis, and it will be seen that the ratio of *two* to *one*, and no more, is simply and uninterruptedly observed.

Hope thou Nurse.

8 4 8 4 8 4 8 4 8 4 8 4 8 4 8
"Hope thou nurse of young desire—fairy promiser of joy |

8 4 8 4 8 4 8 4 8 4 8 4 8 4 8
Painted vapour glow-worm fire—temp rate sweet that ne'er can cloy."|

What wonderful simplicity, and yet how beautiful ! Scanned after the manner of *Dionysius*, it consists of alternate Cretics and Amphibrachs *only* ; and is consequently much less diversified in its arrangement than our ancient Hexameter, as will immediately appear by the analysis of the latter. Will our speech-barring reformers at length be satisfied ? or must we at their suggestion subvert the decorous usages of our country ; and in the delivery of our language surpass even the composers of our recitative and song ?

Fortunately for the elocution of these countries, our collegiate education, which embraces the languages of antiquity, inspires the student with deserved veneration for the poetic and oratorical productions of Greece and Rome,—and from these sources he cannot fail, after a little application, to derive the most signal advantage ; for by habituating himself to the recitation—first of select *Hexameter* passages, and afterwards of select passages from the orations of Demosthenes*, (a certain rude observance of or rather *attempt at accent*, and a more particular observance of *quantity* being regarded,) he will sensibly and even speedily acquire

* Our present method of reading the *Latin* language would render the orations of *Cicero* ineligible. We uniformly assign to the *Latin position* vowels a short quantity, regardless of their lengths by nature. The same objection indeed will hold good in *Greek* with regard to the $\acute{\epsilon}\lambda\phi\alpha$ and $\acute{\omega}\tau\alpha$;
but

quire an incredible command of organ, and a justness of taste which will amply repay him for his trouble, by enabling him subsequently to excel in the delivery of his native tongue.

The necessary process for this attainment, or at least that simple process which I successfully adopted in my experiments on the *SPEAKER*, will appear in my ensuing letter; and in the mean time it may not be impertinent to present the inquiring reader with a statement of those combinations to which the recital—first of Hexameter and afterwards of ancient prose, must as it were intuitively familiarize his ear.

To begin then with *Hexameter*. The reader must not imagine, in common with Mr. Sheridan*, and others who have superficially viewed the subject, that its combinations are simply and solely confined to the Dactyl and Spondee. This *order* of feet has certainly been prescribed; but, as well may they insist that in "God save the King" no other combinations can be acknowledged than those of the Molossus | | | | and imperfect Cretic | | | |; whereas the Trochee | • |, Iambus | |, Spondee | |, Amphibrach | • • |, and Bacchie | • |, are equally the characteristics of this song. For the more perfect elucidation therefore of our Hexameter, let us analyse its properties in the following series, without any further reference to "Hope thou Nurse" or even "God save the King," which are more limited than Hexameter in their combinations.

HEXAMETER combinations in dissyllable and trisyllable feet.

[The various combinations of any given series obtrude themselves more constantly and prominently on the ear in speech than in song; every trifling pause which sense or perspicuity requires, producing, by the disjunction of the members of the series, a new and independent effect on the immediately succeeding syllables.]

Series for Analysis.

but this imperfection appears for the most part too trivial in the delivery of Grecian *prose* (not poetry) to justify, in these instances, any material departure from our habits: By giving such due length as common sense and our newly-acquired taste shall authorize, to the *ἄρα, αὐτίκα*, diphthongs, and circumflexed syllables—and sounding *every* syllable *fully*, which is certainly no violation of our present usage, the orations of Demosthenes will be found, with respect to *quantity*, as perfect as the best-formed ear can reasonably desire.

* Mr. Mason, Mr. Sheridan, and several others who have written on prosody, entertained a most curious notion of time or quantity. Melody and a *thump* of the *bow*, were with these gentlemen synonymous.

Contents.

Pyrrhic			
Trochee	Pyrrhic	Iambus	
Dactyl		Spondee	
Anapæst		Amphibrach ..	
Molossus		Tribrach	never
Cretic	never	Bacchic	
Antibacchic			

to which may be added the following polysyllabical feet:—

2d Pæon; 3d Pæon; Choriambus; Ionicus à majore; Ionicus à minore; 1st Epitrite; 4th Epitrite, and Dispondæus.

Now, of all the trisyllabical feet, as appears by the foregoing table, the Cretic and the Tribrach alone are denied admission;—the latter, besides its *triple-time* character, possessing too much lightness* for the sober dignity of an epic poem, and the former, though in itself perhaps sufficiently dignified, being too irregular, in consequence of its prominently *quintuple* character, for an alliance with the more equable dactyl and the spondee: Nevertheless, in the *recitation* of Hexameter, the unavoidable irregularity of language must occasionally present the Cretic to our ear—not the perfect Cretic indeed, whose proportions are as 4, 2, 4, but the *imperfect* Cretic — the result of an irregular Molossus; or certain imperfect Cretics in some degree analogous to the triple-time movements, and which by prosodial notation may be represented thus —, the necessary consequence of irregular Dactyls and irregular Anapæsts.

Having thus rescued the Hexameter from the unfounded accusations of uninformed grammarians, I shall now offer to my reader a complete *musical* analysis of the different combinations which characterize the prose of antiquity when delivered as it ought; considering myself, as I already observed, too incompetent to decide whether and how far these combinations are or may be introduced into our native tongue.

Universal Table of Combinations in the Greek and Roman Languages in various species of Poetry as well as in PROSE.

[The short syllable or *quaver* in the following table is repre-

* In the penultimate bar of "God save the King" the tribrach or triplet which by way of *grace* has been substituted in our present copies for the original crotchet, and assigned to the word "God," has much contributed to the degradation of the piece. The composer was evidently a chaster musician than his pretended embellisher.

sented,

sented, in conformity with modern usage, by the denominator 8. For simplicity's sake, all the characters are reduced to this term, $\frac{4}{8}$ being considered equivalent to $\frac{2}{4}$, $\frac{6}{8}$ to $\frac{3}{4}$ and $\frac{8}{8}$ to $\frac{4}{4}$. The relative duration of the notes, as already mentioned, was by no means so accurately observed even in poetry as in song.]

Pyrrhic		An imperfect bar.
Trochee		} Bars of $\frac{3}{8}$.
Iambus
Tribrach*
Dactyl		} Bars of $\frac{4}{8}$.
Spondee
Anapæst
Amphibrach
Proceleusmaticus
Bacchic		} Bars of $\frac{5}{8}$.
Antibacchic
Cretic
Pæon .. first
second
third		} Bars of $\frac{6}{8}$ resolvable into $\frac{3}{8}$.
fourth
Dichoræus
Diiambus
Choriambus
Antipastus		} Bars of $\frac{6}{8}$ not resolvable.
Molossus
Ionicus à majore
à minore

* The character of the ancient *tribrach* should not be too hastily confounded with that of our modern *triplet* . That species of accentuation (as we style it) which attaches to our usually-executed triplet is rarely discoverable in the judicious delivery of the ancient languages, or indeed in the judicious delivery of our own serious compositions. The audible and independent articulation of *every* syllable so circumstanced will considerably relieve, if not wholly destroy that *jigging* effect which characterizes the triplet, and distinguishes that species of modern poetry whimsically called the *dactylic* or *anapæstic*—the very semblance of which movement the dignified orator should disdain to introduce.

Epitrite	first	..		}	Bar of $\frac{7}{8}$ resolvable into $\frac{4}{8}$ and $\frac{3}{8}$.
	second	..
	third	..
	fourth	..
Dochmius	..	..		}	Bar of $\frac{8}{8}$ resolvable into $\frac{5}{8}$ and $\frac{3}{8}$.
	..	..
Dispondæus	..	..			Bar of $\frac{8}{8}$ resolvable into $\frac{4}{8}$.

These are the *measures* or combinations of *time* (altogether unconnected with forte, or emphatic syllables,) of which the writers of antiquity have so familiarly spoken; and I sincerely hope that by our *collegiate* efforts they may ultimately tend to the embellishment of that language which has fallen to our inheritance.

OF FORTE*.

This topic has been already so amply treated in my late paper on time and rhythmus, that very little more than the ordinary doctrine of our lexicographers presents itself for discussion. These gentlemen may amuse themselves as they please, by insisting that this or that syllable *only*, shall, in their phraseology, be accented or unaccented; or, in plain common English, be articulated or muttered: Mr. Sheridan, too, in his "Art of Reading," and Dr. Blair in his "Lectures on Rhetoric and the Belles Lettres," may also argue the peculiar propriety of confining the *accent* (as they call it) to an *individual* syllable, while every other syllable is denied even a minor privilege—producing by this wretched maxim a sudden and intolerably offensive burst of forte in the midst of piano†: but these anti-musical as well as anti-oratorical precepts never yet were nor ever will be followed by the cultivated speaker. Hence the energetic custom with several good orators of laying, in certain cases, a considerable stress on the antepenult of such words as *dictator*, *representation*, &c. analogous to the Grecian delivery of ἀνελύττισε, διέλυσεν, &c. These latter indeed may be so uttered (and with excellent effect) that even the

* The author of *Prosodia Rationalis*, for the mere purpose of coining the obscure and unmeaning term "*poize*," has introduced a most idle distinction between force and loudness. Force may certainly be exerted in whisper or suffocated sounds without the production of loudness—but what relation has this to the musico-oratorical question of forte? "*Pulsation*" and "*remission*" too, terms equally ridiculous with the word *poize*, are likewise employed by this gentleman as a convenient cloak for musico-physical absurdities.

† This is the characteristic sign by which our *Gothic* orators, actors, and reciters may be instantly distinguished from their superiors. The second sign is the striking of an *octave*.

χαι and ελ shall be louder than the τι and υ—in short, that a perfect *crescendo* and *diminuendo* shall be fully recognised in

both; as thus ἀνεχαιτίσσε καὶ διελύσεν. The Grecian language exhibits innumerable words of this noble character—and why should not our Colleges follow the example by opening a certain number of the antepenultimate syllables of our own?

To conclude this letter. The latitude of *forte* and *piano*, in the delivery of our impassioned language even as at present constituted, is much greater than ordinary observers would imagine; and to this subject the orator should direct his most serious consideration. The suitable and expressive distribution of *forte*, whether throughout individual or several words; nay, the diversified beauties of the *crescendo* and *diminuendo* are, in cases innumerable, in every man's power*; while cultivated taste governed by common sense cannot fail to apply them. *Rules* are of no utility, nor is there any rational standard by which so changeable a character as that of *forte* can be rendered immutable. [To be continued.]

* Especially when enabled by the *writer*. I have heard the following line delivered with ease and uncommon *military* effect:

Cōhōrts chārgē hōme—the infantry is broke.

Here, in place of the vulgar alternacy of weak and strong syllables, are three consecutive syllables, without an intervening pause, all in complete *crescendo*. When *poets* (if I may be allowed a well-known hackney'd phrase) shall *sink* the country fiddler, and *readers* shall deliver our language as they ought—then may we aspire to *classical* composition. The foregoing is an example of the *first epitrite*—and so military a foot is not, in my opinion, to be met with in any modern language. For amusement, I have tried some military gentlemen with the delivery of these words, but their ordinary habits did by no means lead them to such *martial* execution. See Magazine of October for the method of expressing the word “cohorts.”

LXIII. *Remarks on a Paper by Major-General BRISBANE, on the Method of determining the Time, the Error, and Rate of a Chronometer, by Altitudes taken with a Sextant from an artificial Horizon.* By Mr. ED. RIDDLE.

To Mr. Tilloch.

SIR,—I HAVE just seen, in the last volume of the Edinburgh Philosophical Transactions, a paper by Major-general Brisbane on the method of determining the time, the error, and rate of a chronometer, by altitudes taken with a sextant from an artificial horizon. I am agreeably surprised to find that his methods of observing and of making his computations scarcely differ in any respect from those which I have practised for several years; and
judging