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XXXVIII. *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. 86.]

To Mr. Tilloch.

Blair's Hill, Cork, March 11, 1819.

SIR, — IN your late Journals for January and February I stated at considerable length the method which, at my suggestion, was adopted by the *Speaker* for the subversion of his original habits, and the substitution of superior habits in their stead. I also stated in that paper, the very simple operations by which any gentleman may almost instantly acquire a sufficiency of music for oratorical purposes: it now therefore remains that I circumstantially relate what subsequent exercises—whether of actual recitation, of intervals, of time or forte—were deemed expedient for the *Speaker*, as the ground-work of his elocutionary proceeding.

The passages with which I began this novel undertaking were, as already mentioned, the *Exordiums* of Virgil's first Eclogue, of the *Æneid*, and of the *Iliad*. In these, as well as in the exordium of Ovid's *Metamorphoses* which succeeded, both accent* and quantity were attempted in the prescribed manner; and the result was highly beneficial. Passages from the *Epithalamium* on Helen, by Theocritus, then followed†; and in *this* hexameter

* The *circumflex* was omitted by me in the Latin. My general method of *classically accentuating* this language will appear from the Eclogue. The short and long *quantity* is known to every scholar.

Tityre, tū pātulæ rēcubans sub tēgmine fāgi,
Sylvēstre mī musam meditāris avēna;
Nōs pātriæ fines et dūlcia līquimus ārva,
Nōs pātriam fūgimus—tū, Tityre, lēntus in ūmbra
Formōsam resonāre dōces Amaryllida sylvas.

This accentuation, even when really executed, has no modern peculiarity. It is the *universal* language of the superior gentleman, not the *local* dialect of either English, Scotch or Irishman. I notice this circumstance for the guidance of those gentlemen whose opinions may unheedingly have been influenced by the "Elements of Elocution" or "Rhetorical Grammar" of Mr. Walker. Indeed from the whole tenor of these works which I have perused much more carefully than they deserve, I feel persuaded that if he (Mr. W.) had been taken to an instrument, his ear must have been found incapable of distinguishing the higher from the lower of any two contiguous or nearly contiguous notes, as C from C sharp, or even from D, or perhaps from E minor. It would certainly be well if all oratorical empirics were tried by some such test. Their capability of distinguishing *slides* should also be ascertained by the pitch-pipe—the stopper of which should, in such essay, be moved up and down very gradually.

† The selections from this beautiful *Epithalamium* were

Εν ποτὶ ἕρα Σάδρα down to δῶμα ὑμνήσω
Οὕτω δὴ πρῶτα τοὺς ἦδε.
Χαίροις ᾧ νύμφα πάλιν ἔειπεν.

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more licenses than usual were taken with the quantity—such licenses indeed as the now *newly-formed* ear did at any time suggest,—the *accurate* observance of the Dactylic and Spondaic proportions sometimes appearing rather too heavy for the subject. Regulated in this manner, it may safely be affirmed that this Epithalamium, when judiciously modulated, exhibits more grace, more elegance and melody than in all probability were ever yet presented to our countrymen. It possesses (in modern estimation) an almost intermediate character between poetry and prose, partaking however much more of the former than of the latter; and is admirably calculated for the improvement of either the genteel comedian or the orator.

The Orations of Demosthenes were now taken up: and without over-nice attention to the sense, the exordium of his first Philippic was practised, merely as a lesson of prosaic melody; the etas, oniegas, diphthongs and circumflexed syllables obtaining all warrantable extension of their quantities. Appropriate emphasis* (or expression as we term it) was afterwards delicately introduced, and the general features of this passage were in a sufficient de-

* There is not perhaps any subject less understood in these countries than that of *emphasis*. The generality of people, including a vast number of self-taught critics, imagine that nothing more is necessary than *Gothic violence* to which some unfortunate syllable must by all means be devoted; whereas *this* species of emphasis should, in all practicable cases, be avoided. Interval or degree of rise or fall in the musical scale,—tone or quality of the voice,—time, quicker or slower,—pause,—forte,—nay, piano itself—all enter into the definition of emphasis; and of these the judicious speaker will employ such and only such as are most applicable to the occasion.

The old well-known sentence "Do you ride to town to-day?" is exceedingly well calculated to try the talents of a reciter. Quere then—how shall this sentence (ill constructed as it is for the purpose) be delivered, so as to express not only *religious disapprobation* at journeying on the sabbath DAY, but likewise *serious apprehension* at visiting the TOWN in which a malignant fever is prevalent;—while, at the same time, no other answer shall be intended by the querist than a simple *yes* or *no* with regard to *riding*, in opposition to any other mode of travelling?

If Mr. Sheridan in his "Art of Reading" had thus investigated the *general* character of his subject, instead of partially searching out some *little points*, and barbarously degrading to the rank of enclitics an infinity of important words—much reason had been found (in the present state of intelligent opinion) to approve rather than condemn our clerical delivery of the Church service—so shamefully misrepresented by this uncandid writer.

Neither, in my mind, is the stage modulation at all suited to the solemnity of the temple. Every thing has its own proper place. Hence it appears extremely probable that the greatest actor ever produced by our nation would have been found incapable of filling with becoming dignity either the seat of justice or the pulpit. As for my own part, whenever I discover anything theatrical in the gesture, countenance or delivery of a clergyman; I set him down, at least in this instance, as a defective orator, who, in place of enchainng my imagination in the house of God, conducts it, in opposition to my best intentions—to the Play.

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gree modernized. Its ultimate character was peculiar: *sweet gravity* was its main constituent.

Our *native* composition was next essayed. Improvement was striking and decided, although certain vestiges of original associations were still perceptible. For the perfect obliteration then of all these, a *finishing* exercise appeared desirable—and for this purpose the accentual or muscular signs were evidently the most effectual.

Some eighty or a hundred lines from "Leland's Demosthenes" and "The Spirit of Patriotism," together with the "Apostles' Creed*" were therefore accented; not regularly indeed and according to ancient method, but rather in an arbitrary manner—these English exercises having but two objects in view; namely, the changing of original associations, and accustoming the Speaker to unusual attempts at elevation, depression and repetition, even with temporary *rant*, which imperfection the judicious practitioner should however, as much as possible, avoid. The exordium of the first Philippic will serve for an example.

Philippic the first.

[For the definite application of the accentual signs, see Magazine for January.]

"Had wé been convèned Athénians upòn sòmè nêw súbject of débate, I had waitèd until mòst of the úsual† pèrsons had declàred their opínions. If I hád appróved of ány thing próposed by' them, I shóuld have continuèd silènt: íf nòt, I hád thèn at-témpted to expèss my' sèntímènts. Bùt sínce those vèry pòints upòn which thèse spéakers have óftentimes been hèard álréady, àre at this tíme tó be considèred; thò I háve arísen first, I presúme I máy expèct your párdon; fòr íf thèy, on fòrmer oc-càsions had ádvísed the nècessáry méasures, you wóuld not have fòund it nédful tó cònsult át prèsent."

During the prosecution of these latter exercises, *Music* was once more introduced. The *Speaker*, as I have elsewhere observed, was, notwithstanding his almost incredible improvement, still too unchaste and even too monotonous in his modulation to satisfy the discriminating judges by whom he was occasionally

* This Creed was chosen for its supposed susceptibility of superior modulation. Of this hereafter.

† The general incapacity of the *Speaker* to sustain the letter *u* occasioned these consecutive acutes on "*usual*." [In words like "*usefulness*" &c. this defect was highly detrimental.] The several *almost-consecutive* acutes towards the conclusion of the period, were also intended as preventives of precipitation.

With regard to the word "*pòints*," it was intentionally circumflexed—to destroy that *contemptible affectation*, now growing into custom, of genteelly *squeezing to death* the noblest of our diphthongs.

244 “Whether Music is necessary to the Orator,—

examined: and suitable exercises in this art were therefore recommended.

He began with the Major Diapente, Minor Diapente, and the General Diapente called by Dr. Burney the “Venetian Solfay,” thus,

No. 1. *Major Diapente.*

No. 2. *The same adjusted for the more effectual attainment of Intervals.*

No. 3. *The same with reversed Emphasis; to destroy all Associations between Tone and Forte.*

Nos. 4, 5, 6. *Minor Diapente.* On similar Plan as the Major; E flat or minor being substituted for E major.

No. 7. *General or Venetian Diapente.**

[It need not be expected that this difficult chromatic exercise shall

* This solfay has been strongly recommended in Dr. Burney's History of Music: and should the oratorical practitioner discover that his ear is sufficiently good for the *mensuration of distances* (which by the way is no contemptible acquisition), I know not any method so well suited for the attainment. The musician, in particular, will find it a most advantageous lesson

to what Extent, and how most readily attainable?" 245

shall be executed by any ordinary ear when detached from the piano. No more then is intended than that the practitioner shall execute these intervals while assisted by the instrument. To preserve more certainly a recollection of the fundamental note, it may even be necessary, for some time, to sound the lower octave of that note (suppose c) during the performance.]

No. 8. *The same*, for the purpose specified in No. 2.

No. 9. *The same, with reversed Emphasis.*

[Unnecessary to note down. No. 3 will explain the reason of this lesson, and the method.]

Such are the very simple lessons beyond which (unless some pieces of recitative were composed for the occasion by a first-rate master) much doubt was entertained by my judicious musical

lesson for his pupils, the vast majority of whom are left by their masters most egregiously ignorant of intervals.

In this solfay, every semitone of the octave is comprehended by the words Doparè Bomifà Tusoldè Lanosì; the syllables of which should, in my opinion, be disposed not merely in the Venetian manner, but in a manner significant of *immediate distance*, so that the practitioner shall sing the interval itself by the agency of its name. I shall exemplify the Diapente by the first eight syllables Doparè Bomifà Tusòl: let the remaining four be added by the musician.

Descent is implied by the termination z.

Here the syllable "do" is always the mensuration standard.

fa implies a semitone,
re . . . a tone,
bo . . . a minor 3d,
mi . . . a major 3d,
and so of the rest.

friends whether the orator could with any prospect of utility, proceed. All the *songs* within their recollection, or to which recourse could in any way be had, were decidedly rejected—with the exception of those two so frequently mentioned, "God save the King" and "Hope, thou Nurse." Even these were considered by no means faultless; and yet, as examples of extremely chaste modulation, and containing the sub-semitone of their respective keys, they were nevertheless hazarded—and fortunately with advantage. The *time* too, which is the simplest of our $\frac{3}{4}$, and most analogous to the imperfect Cretic — $\cup$ $\bar{\cup}$ so common in our language, was an additional inducement. For the prevention, however, of inarticulate or ranting habits, these songs were in some degree modified: and, for accustoming the *Speaker* to an elevated command towards the closing of his periods, the triplet or grace on the penultimate bar of "God save the King," though objectionable in every other sense, was reluctantly introduced.

These two pieces being composed in triple time and in the major mode, a *minor exercise** in *common* time was also suggested. Of this nature not an eligible *song* could be procured. Our sacred melodies were therefore examined; and one which the *Speaker* had frequently heard sung in one of our churches (and most sublimely indeed) was chosen for the purpose. The time and intervals of these three pieces, in their original form, ran thus,

God save the King.

Hope, thou Nurse.

* For the excitement of the softer passions, the *minor* mode is infinitely superior to our national one the *major*. In chaste recitation it is also less monotonous,

to what Extent, and how most readily attainable?" 247

4th Psalm.

But in their modified form, for execution by the *Speaker*, thus—
prosodial characters (as I already noticed) being in each instance
substituted for the musical ones, viz.

For the Minim = *
Crotchet —
Quaver ∪

God save the King.

[The words of this air were sung.]

Hope, thou Nurse†.

[The letters of this air were substituted for the words, in consequence of the slurs which having been found too difficult were omitted.]

4th Psalm ‡.

[The words of this melody were sung. They are placed in the usual manner under the music] thus,

monotonous, in consequence of what I shall call the *natural semitone* which is found between every fundamental and its minor third. The minor mode likewise, as being more serious than the major, is better calculated, in general, for the solemnity of the pulpit.

* The same signs are equally employed for the Semibreve, Minim and Crotchet. The proportions 1, 2, 4, not the slowness or quickness of the movement, are the main object

† It is worthy of observation that, in this exquisite air, the *Diapente* is twice solfayed. This circumstance alone must render it an eligible lesson.

‡ Although it was thought advisable that the *Speaker* should exercise his voice

—c̣ | ẹ ḍ | c̣ Ḅ | Ạ Ạ | *G̣ — || —c̣ | Ḅ Ạ | Ạ *G̣ | Ạ — ||

Thou still redeem'st me from distress;

have mercy Lord and hear.

Inexplicable as it may seem, why our early habits, when connected with certain associations, should with extreme difficulty be removed—the fact is nevertheless incontrovertible. Never did there appear a stronger instance of this truth than was exhibited by the *Speaker*. His periods, during recitation, were originally ill-sustained; and notwithstanding all the subsequent advantages of muscular and musical exercise, his primary associations were so deeply imprinted that all the efforts of art seemed ineffectual, on certain occasions, for their obliteration. Success was almost despaired of—when, fortunately, a most simple and I believe novel expedient was suggested by an ingenious friend—an expedient equally applicable to any intermediate part as well as to the conclusion of a sentence; viz. practising for a few moments the *terminating* portion as though it were the *commencement*, and adding some auxiliary words to assist the imagination. As thus with the period "*for all are ready to confederate with those whom they see prepared and resolved to exert themselves as they ought.*" Let the reciter suppose himself *beginning* a sentence in the following manner, annexing the imaginary part which is printed in small capitals; *To exert themselves as they ought* IS THE ONLY METHOD OF ENSURING OUR OBJECT, BECAUSE, &c. &c.: and after having practised *this* reading for three or four times, let him return to the original.

Now simple as this contrivance may appear, it was always, even in the most cumbrous sentence, found eminently efficacious: nay, it produces even in the most untutored reciter an instantaneous change; and compels him, in defiance of himself, to an exceedingly close approximation towards that species of *level* of which I treated in this Journal for last September. In short, this operation may be considered by the orator, of more practical advantage with regard to periods than all the individual or collective rules with which our modern writers upon elocution have swelled their pages.

Our attention, which was hitherto chiefly occupied by the various lessons that were judged necessary for improving the *Speaker* in the sustentation of his voice and the command of intervals—must for a short time be turned to the subject of *time* and *forte*. The command of *these*, under all circumstances even the most difficult, was by no means lightly appreciated; nor did the result

voice on the higher keys, yet this Psalm has perhaps been set *rather too* high. Should the *orator* employ for his improvement those keys which carry him beyond his *speaking* compass? I think not.

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in any manner disappoint our expectation. Uncommon energy, ease, distinctness and expression, not merely in the delivery of emphatic words or emphatic syllables, but throughout all the individual parts of the most complicated sentences, were acquired; and by a method equally prompt as efficacious; viz. "the mere practice of an arranged table, with diversified forte of the simpler feet; to the greater part of which so arranged, extensive exercises in the Greek or Latin—but which the *Speaker* was too impatient to encounter—must of themselves have habituated his ear and enunciative organs.

These feet, as the reader will discover, are inclosed or barred in the natural or *truly classical*, not in our artificial or musical [called "classical"] manner. The latter, or musical manner, which rejects in many instances the *here*-prescribed order of forte; and unduly lengthens, beyond the written duration, the *commencing* or emphatical note of its respective bars, while it shortens the *succeeding* one*—is contrary to the intention of this lesson, whose object is *relative proportion*: wherefore, for example, although our *second* and *third* tribrachs [see *table*, for the cause of numbering them] may appear to the musician as equivalent to the *first*, when those tribrachs shall be thus barred

do | do do do | or do do | do do do ; yet nothing can be further from the fact—nor should they be so practised by the orator. On the contrary, he must aim at the *equalization* of the length of every such syllable, no matter in what situation it shall be found; while the three syllables, in aggregate, within the written boundary, though completely united with each other as a word of three syllables, shall be nevertheless detached both from the last syllable of the preceding and from the first syllable of the succeeding measure, as thus | do—do—do | do—do—do | do—do—do | ; even approaching in some slight degree, by the agency of the almost imperceptible boundary-pauses, to what the unskilful musician will possibly set down as *common time*.

Perhaps, above all other exercises, this excellent one of the tribrach, as regulated in the table, is the best calculated for enabling the orator to annihilate at pleasure that despicable *jigging* quality of our *triplet*—with which, from the musical habits of our country, our very language itself would appear almost

* This (accompanied by more or less forte) is the true definition of the term "*musical accent*" which has been ingeniously introduced by our writers on music, in the mysterious garb of "*pressure*." Call it accent, pressure, forte, or what we please, it is certainly subversive of all *relative proportion*, and constitutes one of the essential differences between the Grecian music and our own: and from such practice results the general incapacity of our musical world for the mensuration of relative time.

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250 *Observations on three British Species of Warblers.*

inseparably connected. Let the orator therefore persevere; in a few days every apparent obstacle will be sufficiently surmounted.

Exercises of Time and Forte.

[Although the first syllable of our musical solfay, “*do*,” (the *o* whether long or short being always sounded as in “*no*”) is invariably used in these examples; yet the orator should exercise himself in *all* the long sounds of our language, viz. *a* (as in *all*), *a* (as in *father*), *e* (as in *deign*), *e* (as in *meet*), *i*, *o*; *o* (as in *move*), *u*, *oi*, *ou*. Our *short* vowels too, as well as the long ones, may be exercised in their proper places.]

Note—The *forte*, or more properly the *comparatively forte* syllables of the following table are printed in *italics*: and according to the *local* situation of these, the feet are uniformly *numbered*.

Dissyllable Feet.

Pyrrhic	1st.	<i>dō</i> — <i>dō</i>	Iambus	1st.	<i>dō</i> — <i>dō</i>
	2d.	<i>dō</i> — <i>dō</i>		2d.	<i>dō</i> — <i>dō</i>
Trochee	1st.	<i>dō</i> — <i>dō</i>	Spondee	1st.	<i>dō</i> — <i>dō</i>
	2d.	<i>dō</i> — <i>dō</i>		2d.	<i>dō</i> — <i>dō</i>

Trisyllable Feet.

Dactyl	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>	Molossus	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>
Anapæst	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>	Cretic	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>
Amphibrach	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>	Bacchic	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>
Tribrach	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>	Antibacchic	1st.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		2d.	<i>dō</i> — <i>dō</i> — <i>dō</i>
	3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>		3d.	<i>dō</i> — <i>dō</i> — <i>dō</i>

[If the ordinary practitioner should find these lessons too difficult, let him consult some intelligent musician. They *can* and *must* be executed without whine or drawl.]

[To be continued.]

XXXIX. *Observations on three British Species of Warblers; with a view to a more accurate Discrimination of them, and the consequent Elucidation of Natural History.*
By T. FORSTER, M.B. F.L.S.

THIS numerous family is divided into a great variety of kinds, many of which differ so much from each other as to justify us, in the artificial arrangement of Natural History, if we should regard them