

## MUSICAL INTONATION IN THE LINGUISTIC AND SYMBOLIC CONTEXT: FROM SCIENTIFIC REFLECTIONS TO DEFINITIONS

<sup>a-c</sup>YULIIA HRIBINIENKO, <sup>b</sup>IRYNA MOGYLEVSKA, <sup>c</sup>NATALIA IZUHRAFOVA, <sup>d</sup>LUO HUIXUAN, <sup>e</sup>LIU XIAOMEI

<sup>a-c</sup>A.V. Nezhdanova Odesa National Academy of Music, 63, Novoselskogo Str., 65000, Odessa, Ukraine  
 email: <sup>a</sup>j.a.g@ukr.net; <sup>b</sup>mogylevskairyna@gmail.com,  
<sup>c</sup>izunataly2@gmail.com, <sup>d</sup>lhxfelicia@gmail.com,  
<sup>e</sup>1195315923@qq.com

Abstract: The article examines various aspects of the relationship between verbal and musical languages, in particular, in the symbolic plane. The study traces the historical evolution of scientific knowledge about these cultural phenomena, and also marks the milestones in the development of musicological thought from the point of view of the synthesis of "word" and "music".

Keywords: musical intonation; language; symbol; reflection.

### 1 Introduction

Active use of the concept of intonation in musicology requires clarification of its meaning. This is natural, since this concept, as basic for musical art, musical language-speech, as such, covering various aspects of musical theory, aesthetics, performance, psychoacoustics, etc., is often used in various semantic and analytical contexts.

A significant contribution to the intonation discourse of musicological works is the theory of intonation, presented in the works of B. Asafiev, which is based on the definition of music as an art of meaning that is intoned. The work of this researcher formed a fundamental basis for the formation of the school of musical semantics and became the basis of further musicological concepts in this direction. B. Asafiev proposes to consider intonation as a semantic cell of a certain nature, in which the sign is a musical 'turn of phrase', and the meaning is sense; he notes that "the field of intonations, as a semantic phenomenon, is limitless" [2, p. 355]. From the point of view of manifestation of sound, intonation for the researcher is an expression of a transcendent principle, and from the point of view of understanding sound, it appears as a communicative unit. B. Asafiev especially emphasizes the dynamic nature of intonation, its transitivity from one sound to another, from one intonation to the next, as well as the interdependence of intonation and musical form: "if musical form is the process of discovering music in a regular combination of intoned elements, then we can say also vice versa, that the detection of music occurs through the process of design of the sounding material" [2, p. 25-26].

Due to the fact that musical art has long included synthetic genres such as vocal music, opera, cantata-oratorio art, and other related forms, musicologists in their research have to rely on the verbal-textual part of the work and the musical part as such.

### 2 Materials and Methods

The interdisciplinary focus of the study determined the use of methods from related disciplines. The use of an integrated approach allowed considering the semantics of musical language from musicological, historical-cultural, and socio-psychological perspectives.

The phenomenology of the study is based on the position that the theory of musical meaning should be differentiated into three levels of study: the level of primary musical material, the level of musical structure, and the level of interaction of musical art with cultural discourse.

### 3 Results and Discussion

In the second half of the 20th century, the understanding of intonation declared by B. Asafiev developed in the works of other researchers, among whom it is worth mentioning V.

Medushevskiy, V. Kholopova, Yu. Kohn, M. Aranovskiy, V. Moskalenko, I. Pyaskovskiy, and I. Barsova.

V. Medushevskiy, defining intonation as the "breath of music", the background and real basis of music [9, p. 195], emphasizes, firstly, its integrity, secondly, the ability to typify and generalize through constant repetitions. In this regard, the researcher notices that intonation is characterized by indivisibility, orientation towards content, unity of all aspects of sound (combination of melody, rhythm, timbre, harmony, etc.). That is, integrity is the central property of this phenomenon. At the same time, V. Medushevskiy emphasizes that "... only meaning is able to keep different aspects of intonation from running away - timbre, height, articulation, loudness, which are changed in a certain rhythm and tempo" [9, p. 167]. At the same time, the researcher establishes that the stereotypes manifesting themselves in musical intonation reproduce generalized ideas that are the legacy of a huge artistic experience, are the anchoring of the meanings of intonation in the public consciousness; he emphasizes the fact that short turns contain in a concentrated form a great experience of human knowledge of musical eras, genres, styles. Musical intonation as a communicative unit interacting with musical memory contains certain information in which "the semantic component is primary, and its sound body is secondary" [9].

M. Aranovskiy considers the concept of intonation from the perspective of textual problems and defines it as the main carrier of musical semantics. In the basis of intonation, the scientist notes the presence of a combination of expressive and meaningful pronunciation, the strengthening of the formal factor in an extratextual context, when intonation is perceived as a "stable lexem", a thematic "fragment" that flew into the text from the intertextual "space", entering into the composition of the motif, phrases, sentences [1, p. 331-333]. Thus, from M. Aranovskiy's point of view, intonation is a meaningful element of a musical text that performs a variety of functions, including semantic, semiotic, and communicative.

The semantic significance of intonation is also emphasized in the works of I. Pyaskovskiy. Investigating intonation within the framework of the "composer and folklore" system, the scientist notes its importance, primary importance in intertextual interactions, in the creation of a single polystylistic space of the work, as a combination of neo-romantic, expressionist, impressionistic modal-harmonic means with specific folkloric modal intonations [11, p. 57-58].

The understanding of intonation as "expressive-semantic unity that exists in a non-verbal sound form which functions with the participation of musical experience and extra-musical associations" is the basis of V. Kholopova's concept [7, p. 45]. In her works, the researcher also develops the concept of general intonation (V. Medushevskiy), as the main generalizing intonation of the entire work, for which emotional-meaningful and emotionally-expressive integrity, conceptuality become the main features. The ability of the general intonation to condition the entire work, its main idea, makes it adjacent to the concept of performance interpretation. Through it, the manifestation of the author's principle, the individual manner of the artist, the original interpretation of both the artistic-aesthetic and technical sides of the work, leads to the figure of the composer. According to V. Kholopova, it is characteristic for general intonation to differentiate according to the themes that make up the work, in the form of the smallest in duration formations that have historically formed as musical-semantic units, according to intonations extending into a motif, rhythmic formula, syntactic phrase.

The presented approaches to intonation intersect with each other in the understanding of intonation as an indivisible unit, which is characterized by expressiveness and meaningfulness. This interpretation of intonation brings to the fore the problem of the

musical sign, which was developed in the works of Y. Kohn, V. Medushevskiy, V. Kholopova, S. Maltsev, K. Ruchyevska, G. Taræva, M. Bonfeld, B. Yavorskiy, D. Kuk, O. Kozarenko, S. Ship, and many other scientists. Researchers, trying to determine what a sign is in music, consider it as a starting model for building a music-semiotic system and provide a number of different definitions - from the definition of a sign as a formation characterized by polyvariance and polysemanticity (Y. Kohn) to understanding it as any segment of sound or text that stands out among others and is in mutual relations with them (syntagmatic, paradigmatic ones), that give rise to its semantics (O. Kozarenko). The definitions also stretch from the approach to the musical sign as a logical closed system of musical matter, representing a minimal descriptive formation, at the level of which it is possible to highlight all the necessary elements (I. Ignatchenko) to understanding it as a specific musical and lexical cliché that has a clearly fixed structure (H Tarayeva). There are also definitions of the sign as an invariant and relatively stable unit of the text, which has a stable meaning and is manifested in the formula, stability of the structure, as well as in the ability to maintain a constant connection between the sign, the meaning and the sense born with its help (L. Shaimukhametova). It is also understood as a stable phrase that forms the intonation dictionary of a musical era, composer's style, musical work and reflects certain mental processes (D. Cook), as a formation that always contains information about an emotion, which acts as a denotation of a sign (S. Maltsev), as a complete formation with a fixed meaning, that has a whole range of substantial characteristics and is capable of being a carrier of meaning (I. Pyatnytska-Pozdniakova), etc.

V. Medushevskiy approaches the musical sign as "a material acoustic formation designed in a specific way, which performs the following functions in music (one of them or all together): awakening ideas and thoughts about world phenomena, expressing an emotional and evaluative relationship, influencing the mechanisms of perception, indicating the connection with other signs" [10, p. 10]. The researcher offers his own typology of signs, differentiating them into analytical (related to musical grammar, i.e., norms and rules of combining sound elements) and syncretic (intonation signs). At the same time, V. Medushevskiy emphasizes that the former are usually related to one plane of musical means (only to harmony, rhythm, etc.), while the latter cover all aspects of the means of expression [10].

V. Kholopova, based on the semiotic developments of Ch. Peirce, formulates the "pentad theory", which is a system of five main types of intonations: emotional, pictorial, genre, stylistic, and compositional. The latter, in the opinion of the author, include all those general musical elements with the help of which the composer creates, as it were, "builds", his individual musical composition. The musicologist also talks about the peculiarities of the embodiment of extramusical semantics, which occur with the help of icon signs (embodying emotions), index signs (phenomena of the objective world), symbolic signs (ideas) [7]. A. Kudryashov supplements the list of extramusical signs of V. Kholopova with intramusical or relative signs (A. Kudryashov's term). The researcher singles out intratextual and intertextual relations, which he divides into three groups, such as similar, derivative, and distinctive [8]. This fourth group, discovered by A. Kudryashov, is determined by the immanent properties of music, unlike the one proposed by V. Kholopova.

According to O. Samoilenko, the objectification of "cultural-historical time" with the help of specific signs, primarily genre-stylistic, but also style-backed - those that have already become a kind of "genre norm" - is one of the most relevant criteria for arranging musical sound. Understanding musical signs as "subject-structural ingredients of music", the musicologist defines their special dichotomy as their main property [12, p. 88]. It consists, on the one hand, in their appeal to the genre definition, on the other - in the stylistic interpretation of the known, actual, and possible genre content. "The first - primary - symbolic side of music testifies to the metaphorical properties of sound as an image of music lying "on the other side" of reality; the second - secondary - reveals the metonymic abilities of

sound creation as a "nominee" of a new musical reality" [12]. The latter, emancipated thanks to the linguistic activity of music, form a special branch of music symbolism.

The researcher emphasizes that a style sign as a set of stylistic techniques is the most specific, "pure" form of "musicality", that is, the "self-talk" of music. However, this also shows the dialogic nature of the interpretation of the sign. O. Samoilenko emphasizes that, no matter how free the style is, it always "remembers" the genre: it is its "secret" memory, "secret" name, hidden connection. Thus, "genre relations are also involved in the orbit of musical symbolism, but in a deeply mediated form - as "own" special memory of the conditions, reasons for the birth of this form of music and the accompanying type of musical expressiveness of the "sound idea"" [12, p. 89]. O. Samoilenko sees the subordination of the symbol in music as a compositional structure to two opposing tendencies. First, it strives for iconic relief, object brightness, accessible, "easy" to perceive emblematicity, laconicism, conciseness of presentation that emphasizes "materiality", material "weight" and persuasiveness of reception. Secondly, it is characterized by its semantic length, ramifications, and orientation towards the ever-increasing historical coverage of the semantic functions of this compositional technique, towards its universal significance as a carrier of spiritual value, "fulfilled spiritual meaning" [12].

S. Ship's approach to the study of signs is conditioned by important aspects of the theory of musical language. At the same time, significant attention of the researcher is paid to the definition of the differences between the musical language and the verbal language. In his opinion, "the specificity of a musical sign consists not only in the metric arrangement of its sound form, not only in the exceptionally high possibilities of iconic reflection of processual phenomena of the universe, in particular - human experiences, but also in the system-linguistic environment" [13, p. 128]. The model of the musical language is determined by three levels of language organization, in particular, the basic, normative, and usus level, each of which includes phonological, morphological, and syntactic levels.

Understanding the musical language as a system of "special signs and principles of the organization of musical speech" [13, p. 16], S. Ship focuses his attention on identifying the properties of musical signs, which manifest themselves from three positions - substantive, meaningful, and in the aspect of the system of signs. Among them, the following are the main ones for him: translucency (in the fact that their form can be perceived, but not fully understood); the ability to be incorporated into syntactic and semantic structures (an unlimited number); the presence of aesthetic and emotional content; the presence of symbolic ambiguity and personal content, the inclusion of a musical sign in the communication process within the text structure, belonging to functional rather than structural categories [13, p. 95].

The researcher divides the signs into "isomorphic indices - signs that are causally related to the denotation, whose form is similar to the form of the denotation; anisomorphic indices - signs causally related to the denotation, having no similarity with it; isomorphic symbols (iconic or pictorial signs) - signs intentionally created by man, which are not causally related to the marked phenomenon, but have some formal similarity with it. Anisomorphic symbols (or signals) are man-made signs that are causally unrelated to the denotation and have no formal similarity with it" [13, p. 66-67].

Index signs (representatives of information about the subject and the surrounding reality) and anisomorphic signs-symbols are almost not in demand in the art of music, while the most valuable signs-symbols of the pictorial type, isomorphic (iconic) signs-symbols are found as the most valuable within its limits. A significant place is occupied by iconic signs that manifest themselves in music as imitations, i.e., as those that reproduce sound signs of certain phenomena. These include imitations of the sound of musical instruments, sound imitations of acoustic phenomena that have a signal value. Very rarely, signs within

music appear in their pure form, mixed types prevail. The above determines the following definition of a musical sign by the researcher: it is every element in the composition of a speech artifact (product), as well as the entire artifact as a whole. In addition, in the writings of S. Ship, we come across another definition of a sign as the quality of understanding sound. Both definitions complement each other; the latter clarifies the former.

Summarizing the presented research positions, which represent "extrovertive" and "introvertive" (J. Nattier) musicological approaches, one can talk about the construction of a certain semiotic model of music, placed in a broad informational and symbolic context, in which the main category is a special figurative and semantic unit.

The concept of code, which directly helps it to happen, acquires importance in the process of symbolic communication that occurs in a musical text. It was formed within the sciences of the semiotic-linguistic cycle and attracts the attention of many researchers. N. Viner proposes to understand the code as a system of signals, which can be viewed from two sides: on the one hand, as the most economical, fastest and most effective way of transmitting messages; on the other, as a means of encrypting messages, designed to make decoding information impossible for those who do not know the code. The first type of code assumes that the set of symbols in the code is known to the recipient of the information, which partially simplifies the decoding process and allows the code to be viewed as a metalanguage. The second type of code requires some effort to decipher and delays in decoding due to the need to substitute other symbols instead of data. The researcher notes: "a code or cipher containing a significant amount of secret material is not only such a lock that is difficult to break, but also such a lock that requires a significant amount of time to open it legally" [14, p. 75]. In addition, N. Viner suggests distinguishing two types of code - ordinary and poetic, artistic. Both types of code are transposed into the language branch. The ordinary code, in his opinion, is contained in the language of telegrams, newspaper headlines and subheadings, professional jargon. A poetic code is "a code complicated by symbols, many of which can be decoded into two or more meanings at the same time" [14]. The complexity of the poetic code is due to the fact that the poetic language assumes the presence of a certain duality, when a special code runs parallel to the main semantic code. N. Viner cites as examples the rhythmic organization of the utterance, its sound design, the compositional and structural form of the message, etc. Thus, the poetic language is "a special code in which special methods of presenting information are implemented, and this information itself "is not always equally interpreted"" [14, p. 75].

R. Barthes approaches the code as a product of culture, as to specific forms of cultural transmission in the form of books, education, all kinds of public relations. The researcher defines the code "as a space of citations", "a range in which all kinds of cultural voices are located", "a mirage woven from structures" [3]. R. Barthes offers a more extensive typology of codes and divides them into: prophetic and hermeneutic; connotative, referential (cultural), and symbolic. The first group is directly related to the work as a complete structure, describing the structure and development of the plot. The second group is designed to unlock this construction and introduce it into the field of text.

Later, returning to the concept of code, R. Barthes clarifies the classification he proposed and distinguishes five main codes that help deconstruct the artistic text, in particular, hermeneutic (Voice of Truth), prophetic (Voice of Empiry or action), seminal (Voice of Person, or meaning), referential (Voice of the Sign, or cultural), symbolic (Voice of the Symbol). These five codes form a kind of network through which any text is passed. At the same time, the importance of the communicative qualities of the code is emphasized [3].

U. Eco refers to the concept of code within the framework of semiological knowledge, in which all cultural phenomena are

studied under the "sign of communication, for which the most suitable toolkit is selected for each sector, capable of revealing the communicative nature of the studied phenomenon" [4, p. 386]. Therefore, the identification of the "repertoire of symbols, which, while not falling under the category of semiotics, should nevertheless be attributed to one or another basic semiotics according to the way they function" [4] becomes the main task of semiology.

According to U. Eco, the code establishes a certain correspondence between what it means and what is signified. The code is complicated due to an element of redundancy, which represents the possibility of duplicating messages and thereby not only provides greater reliability, but also allows the transmission of additional messages. The code represents a repertoire of symbols, and some of them will be associated with certain phenomena, while others will remain inactive, insignificant, but at any moment ready to indicate any messages that seem worthy of transmission.

The code organizes, limits, introduces a system of probabilities, as a result of which an inversely proportional process takes place: "the information capabilities of the source are reduced, and the possibility of the communicative process (transmission of messages) increases sharply. Information needs to be organized not because of its volume, but because otherwise its transfer is impossible. The ordering function of the code allows for communication, because the code is a system of probabilities that is superimposed on the equal probability of the original system, thereby ensuring the possibility of communication" [4, p. 338]. Thus, "the code is a system that establishes the repertoire of symbols opposed to each other, the rules of their combination, the "occasionally unambiguous" correspondence of each symbol to some one signifier" [4].

O. Harmel introduces the concept of code into the musicological discourse. In her dissertation study, the author singles out a new aspect of the composer's interpretation, which she formulates as follows: "alien" text as the genetic code of the work. The researcher reveals this position in the aspect of neo-mythological intentions of artistic thinking. She notes that the texts of works of art often act as myths. And the essence of neomythologism, in her opinion, is that myths and art texts play the role of codes, with the help of which reality is understood [5, p. 10]. O. Harmel proves that "a well-known piece in musical culture is combined with a new one, or rather, becomes an integral part of the semantics and structure of a new composition. It is the prism through which the author offers to look at own original work and "read" it as a composition with a "double bottom", with an additional text level that emphasizes the concept" [5, p. 13].

The researcher claims that the interpreted text is a kind of genesis of the idea and an important "key" to understanding the work, and suggests that this type of relation of alien text to the author's text be defined as a genetic code (or genocode). At the same time, the author emphasizes that she interprets the code as close as possible to the interpretation of its word and understands it as "a system of symbols for the transmission of information and as a key to the method of encryption and reading the text" [5, p. 14]. The need to introduce the concept of code is connected with the fact that the text of the borrowed musical work is included in the new composition in the form of a cipher, in an "encoded version".

Thus, in order to get as close as possible to understanding the author of an artistic work, it is necessary to reconstruct, firstly, the system of significant codes of the culture to which the author belongs, and secondly, the system of individual codes of the artist. In this case, the code can be understood both as a system of symbols for the transmission of information, and as a key to the method of encrypting and reading the text. Consideration of the ways of the author's "coding" of the text, the reasons and goals of this coding allows defining the text code as a key to the concept, therefore, to the understanding of the text [6]. The need to introduce this concept in musicology is due to the fact that a musical text in modern compositional poetics can be a

combination of quotations, allusions, and stylizations. The compositional meaning of the elements of such a text can be revealed only on the basis of the author's code.

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