

PROJECTING EMOTIONS THROUGH RHYTHM AND TEMPO IN SPEECH-AND-MUSIC WORKS

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The paper presents a view on rhythm and tempo as central elements of both speech and music and their ability to convey emotions and influence them as well. The author dwells on similarities of rhythm and tempo in speech and music while also mentioning the discrepancies mainly caused by unpredictability of human speech and the necessity of accuracy in music recordings. The importance of rhythm and tempo for textsetting is acknowledged.

Key words: *emotions; rhythm; speech-and-music work; tempo; textsetting.*

In their powerful ability to stir up the deepest emotions and evoke the plethora of feelings, speech-and-music works rely on the apt combination of speech and music within them, which does not seem feasible without integrated functioning of both speech and music intonation components (melody, utterance stress, rhythm, loudness, pauses, tempo, and timbre). Acknowledging the significance of each intonation component for the success of a speech-and-music work, let us further focus on rhythm and tempo as centerpieces for both speech, poetry in particular, and music.

Rhythm in both speech and music is characterized by tonal modulation, i.e. while expressing will, desire, demand, order, request, surprise, delight, etc., the sound elements of speech and music correlate with mental modalities of speech, especially with emotional experiences, volitional intentions that are actually expressed intonationally (Shyp, 2001, p. 121). Thus, rhythm in both speech and music is a powerful and universal means of reflecting and denoting emotions and the phenomena of reality.

Research on rhythm dates back to the ancient times, namely to the Greek doctrine of ethos, according to which music, and rhythm in particular, has charms to influence and express emotions, behaviors, and even morals. Rhythm and melody, according to Aristotle (Vasina-Grossman, 1972, p. 14), contain the closest to reality reflections of anger and affectionateness, courage and moderation and other moral qualities. Aristotle rightly argued that when we perceive rhythm and melody, our mood changes.

Repetition of elements and the regularity of their alternation, which are the most essential features of rhythm, denote a variety of rhythmic correlations in nature and human life – a feature that gradually became the source of the rhythm in poetry and music (Vasina-Grossman, 1972, p. 16). What is particularly important is that rhythm, certainly an expressive means of music and poetry, always reflects the emotional content of both types of art. Thus, it is worthwhile considering the functioning of rhythm through various genres of speech-and-music works, in which word and music are synthesized most successfully, as vocal music is based on the relationship of poetic and musical meter and rhythm.

The results of recent theoretical and experimental studies (Neuhold, 2010) leave no doubt about the deep affinity between musical and speech rhythms. Thus, the unit of measurement of musical form (a bar) and the basic rhythmic unit of speech (a rhythmic group) are identified according to the same principle – from one strong beat to another.

Similarly to rhythm, tempo is central to the conveyance of emotions and meaning in both speech and music. In both linguistics and musicology tempo is regarded as the continuity of speech or a speech-and-music work in time, the only difference being that in speech the acceleration and deceleration of tempo is determined by the degree of articulatory tension and auditory expressiveness, while tempo in music is determined by the number of basic metric beats per unit time (Riman, 2008).

As is known (Kalyta, 2001, p. 97), there are five main types of tempo in speech: fast, accelerated, moderate, decelerated, and slow. In music, there are about thirty-six of them, among which the main types corresponding to the types of speech tempo can be distinguished. For example, *allegro* in music corresponds to fast tempo in speech; *allegretto*, *vivace* – to accelerated tempo; moderate, *andante* – to moderate tempo; *lento* – to slow tempo; *adagio*, *largo* – to slow tempo.

This is due to the fact that, as mentioned above, music itself and music recording strives for maximum accuracy and consistency, and human speech, which reflects people's emotional states, is completely unpredictable. Moreover, it is assumed that a piece of music will be performed by different people, so such an accurate indication of the tempo, the way the author sees it (for example, *comodamente* – effortlessly, without haste, *largamente* – in a drawling manner, etc.), is necessary.

As for the semantic function of tempo, in both speech and music each type of tempo constitutes a certain area of images and genres and expresses certain

emotions, as, according to K. Stanislavsky, every human passion, every state, or experience has its own tempo-rhythm. Thus, slow tempo usually helps to convey calmness, serenity, light images, tenderness, or, on the contrary, something sad, sorrowful, philosophical reflections, something important, solemn. Moderate tempo tends to reflect restraint, concentration, impromptness. Fast tempo indicates ardor, excitement, or incontinence, insanity, anger, rage; but at the same time lightness, liveliness, cheerfulness, humor, playfulness or excitement, embarrassment, anxiety (Nazaykinsky, 2003, p. 15).

Rhythm and tempo characteristics are also essential for textsetting process: it is easier to set a poem to music if the rhythm of the poem is regular, while mixed rhythm in a poem highly impedes the choice of music component thus making textsetting next to impossible.

We therefore believe that the study of rhythm and tempo in speech-and-music works is encouraging and to make the picture complete, their functioning needs to be explored within speech-and-music works of various genres.

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