

SPEECH INTONATION AND MUSIC: A BRIEF CONTRASTING ANALYSIS

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In the paper the author makes an attempt at revealing similarities and differences in speech intonation and music by comparing their main components. Melody, stress, rhythm, pauses and tempo are described from the perspective of linguistics and musicology.

Key words: *intonation, speech, music, melody, stress, rhythm, pause, tempo.*

Multiple research works show that the deep connection between speech and music is beyond any dispute. Yet to better understand the functioning of each of them individually and, most importantly, their co-functioning within a song, it is important to first establish their main commonalities and discrepancies. The contrastive analysis of speech intonation and music conducted within the experimental phonetic research (Marchenko, 2016) was aimed at revealing what is similar and what is different about speech intonation and music and the results are presented below.

Speech and music intonation have some common components, which being brought together make a powerful means of transmitting emotions and meaning, but their acoustic and auditory parameters, as well as the mechanisms by which they convey the meaning and emotions, differ. Therefore, the components of speech and music intonation need to be studied individually and in detail. For the contrastive analysis, we used the system of intonation components presented by Prof. A. Kalyta (Kalyta, 2001, p. 97). According to this system, the main components of intonation are: 1) melody; 2) phrasal stress; 3) rhythm; 4) loudness; 5) tempo and pauses; 6) timbre.

The leading component of both speech intonation and music is **melody** (Bolinger, 1986), which serves as a means of actualizing all the main functions of intonation. In linguistics, melody is viewed as a subsystem of intonation, consisting of pitch, range, interval and rate of tone change (Kalyta, 2001, p. 102). In musicology, melody comprises the same components but also order and harmony which are not typical of speech. Comparison of melodies of musical and speech intonation shows that their similarity is manifested mainly in the general contours of the melodic pattern, in the principles of intonation logic. To a much lesser extent it

is observed in the details of the melodic line. Here, the specificity of musical intonation, its systemic character is most clearly shown (Nazaykinsky, 1972).

Speech and musical melodic contour are both characterized by tonal modulation, i.e. it acquires the meaning of expression of will, desire, demand, order, request, surprise, delight, etc. In other words, the elements of speech and music are correlated with mental modalities of speech, especially emotional experiences, volitional intentions that are actually expressed with the help of intonation (Shyp, 2001, p. 121).

Interestingly enough, the same properties are inherent in **rhythm**, which is a powerful and universal means of reflecting and denoting reality. Rhythm and melody, according to Aristotle (Pearson, 1990), contain the most realistic reflections of anger and meekness, courage and moderation as well as other moral qualities. One of the most important manifestations of rhythm is the repetition of elements, based on which there is a variety of rhythmic relationships in nature and human life. Those rhythmic patterns gradually became the source of rhythm in poetry and music, without which they both can simply not exist.

Another effective expressive means of speech and musical intonation is highlighting, stressing, underlining a certain sound in speech and music or a syllable in speech, which in linguistics is called **stress**, and in music it is called **accent**. The main function of emphasis is to highlight the most semantically and emotionally significant part of a verbal or musical phrase.

Pauses play no less a role in conveying the meaning and emotional content of both verbal and musical expression. In speech and music, a pause is defined as a stop in phonation, temporary silence due to physiological and psychological reasons, or the need for logical separation (Nazaykinsky, 1972, p. 224). Therefore, there are logical and psychological pauses in both language and music. Pauses in a piece of music and in speech have common sources: they appear from the influx of emotions, delays in the formulation of thoughts, from the reaction to a surprise, to a sudden intrusion or insight. We should not underestimate the role of syntactic pauses, which in speech and music perform the function of separating syntactic units, and indicate the completion of a certain speech or musical segment.

Tempo is important in the transmission of emotions and meaning in both speech and music. 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 types, among which there are the main types that correspond to the types of speech tempo. This is due to the fact that, as mentioned above, music

recording strives for maximum accuracy and consistency, and human speech, which reflects one's emotional state, is completely unpredictable.

Each type of tempo transmits a certain range of emotions and it is the same for both speech and music. Slow tempo is usually used to manifest calmness, serenity, leisure, light images, tenderness, or, conversely, something sad, sorrowful, philosophical reflection, something important, solemn. Moderate tempo causes a feeling of restraint, concentration, dimension. Fast tempo indicates ardour, excitement, or incontinence, insanity, anger, rage; but at the same time lightness, liveliness, cheerfulness, humour, playfulness or excitement, embarrassment, anxiety.

Thus, the contrastive analysis of speech intonation and music enables us to state that auditory and acoustic characteristics (melody, stress, rhythm, tempo, pauses, timbre), general principles of perception, meaning of articulatory and syntactic experience for perception are common in intonation of speech and music. Distinctive features of musical intonation are the strict fixation of the pitch and duration of the sound, as well as the presence of harmony in it as a factor that organizes the pitch scale and rhythm. In this case, in contrast to speech, musical intonation exists on the basis of a clear system of order, so it is an independent structure and is able to generalize the sound phenomena of the surrounding reality.

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