

Music Time: from Intonation to Style

Philosophy and Aesthetic Analysis

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Abstract—This article considers a complex interconnection between social and music time; an expression of different types of this interconnection in a music composition. It is shown that the style search variety of XX-XXI centuries, multi-layering, brightness of music currents, and lack of the same stylistic features is an expression of a great epoch style, which is different from the others, synthesizing and reflecting all dramatic contradictions and tragism of modern social time.

Keywords—social time; music time; intonation; intonation phenomenon; genre; style; music form; artistic image; subject micro-sensation

I. SOCIAL INFLUENCE AND DEVELOPMENT

A social time influence to the structure of the music time has not been studied enough, as well as mechanism and transformation of social time into the music one. Music time is not hermetic; it is a copy and reconstruction of the social time. The topic under-development causes certain difficulties in the basic principles of the research, specification of those forms and music structures, which analysis allows us to find out and mark the connection between social and music time. We believe it necessary to analyze this interconnection through intonation and style.

Intonation is the basic moment in the process of complication of music time. An adequate approach to intonation is an understanding of it as a general art quality in a general cultural aspect. Intonation is a sense-forming quality in a general cultural aspect — poetry, arts, theater and music in particular.

Intonation phenomena discover themselves in natural life — bird singing, forest sounds, wind sounds, sea sounds, rain, etc. In social life it is in gestures, mimics, speech, city sounds, etc. A general quality specific for intonation in all kinds of art means that an intonation, characterizing the more general quality of an artistic image, is broadcast as a subject of world sensation and social time, it is an epoch through it. «All the great and minor, but still «stable» music compositions are necessary to have «everyday intonations» of an epoch, which provided them. That is why its contemporaries, recognizing in these intonations something «native», «familiar», and «favourite» at first take this composition for granted and then, with the help of intonations as «guides» the hearing makes bridges to getting the other «combinations» of a work. Then these new intonations become obvious and by them judge the

following compositions [1].

II. COMPOSERS, CONTRADICTION AND REFORMATION

A composer's talent gives him an opportunity to find the epoch's intonation and allows him to reach such an amplification and change level, that defines a long historical functioning of his art and constancy in the following epochs. The quality of existence and music functioning of a music work depends on the presence of the changed, increased and perfected and also the very characteristic and noted intonations of an epoch. That is why we listen to Mozart's 40-th symphony (g-moll), Bach's Mathew's Passions, and Schubert's (h-moll) symphony with inspiration.

Gluck, an opera art reformer of the XVIII century, combined music with drama by including in his operas a conflict intonation content. Intonations of social time, revolution per-sensation, and ethic content of the Enlightenment epoch was expressed in his passionate intonations. The very reform of an opera music genre was a result of new intonation formations in social structure, of the deep changes in intonation construction of his time. At the same time the composer was close to the queen and sentimentalism tendencies were clear in his music as an official art. Thus, together with the soft romantic intonations there were sharp passionate revolutionary intonations. Mozart and Peter Tchaikovsky's reformation operas may also be considered the result of the changing atmosphere of the epoch.

Intonation nature can be considered outside contradictions of the subject's spiritual and social life, his natural and social lives. An ontological and culture sense of the music intonation can be understood only through the combination of music art to the complications of the epoch. Intonation from this position is an expression of variability in contradictions between a person's spiritual life and society in all its variety: from harmonic relationships to the tragic collisions of the individual and the social. Intonation in music art expresses the character of creative relationship realization to the epoch's contradictions in its wide spectrum; from its ignoring to aesthetic camouflaging, to the extreme amplification and actualization.

III. HARMONIZING INTONATION

In this context one should speak about the three types of intonation modeling of contradictions between social and

personal human life in music. Thus, for the music art, which is oriented towards overcoming contradictions between the subject and social life, social life and nature, creating a particular harmonic sound environment, and raising a subject above the realities of everyday life – when erasing such contradictions a harmonizing intonation type is typical. For the music art, intensifying contradictions between the social and the individual, actualizing an ideal's imperfection and reality, discovering dramatic, tragic collisions of social and cultural life, and modeling the special disharmony environment are all typical with an actualizing or tragic intonation type. Finally, music art which levels the poignancy of contradictions, camouflaging them, creating a calm, balanced sound environment, but not thanks to eternal sense's proclamation, but as a result of social and politic sense combining, ideological structure of the society — a leveling intonation type is characteristic. Let's try to analyze the particular music material and find out the specifics of these intonation types in their connection to social life contradictions.

A desire for harmony or disharmony, contradictions solution or actualization and leveling is expressed at the very first level of intonation. The simplest music intonation suggests the presence of two moments: «sound expression and its expression's attitude to the following... any music sound presentation can't remain independent in order or become an intonation: it is either a result of a ready combination or caused by its appearance of the following sound, since only then a movement appears with all its characteristics» [1]. A music combination is an interval — a basis of intonation construction. Traditionally the intervals are divided into the consonant, united together, complete, general overcoming the distance between sounds and dissonant, sharp, conflict, acute, intensifying and increasing the distance. Both consonant and dissonant elements are the determinants of intonation tension, but have a different sense meaning. Formation and fixation of the intervals happened as a result of the long historic development of sound relationship. Having been fixed, they became features of music time and developed dynamically changing its levels — intonation, music form, genre and style. It is interesting that often-historic time allows to fix in music a particular interval. For instance, for romantic music a sexta is typical and for the impressionists a quinta, a triton is typical for the «Mighty Handful».

We believe that a harmonizing intonation type, possessing both consonance and dissonance intonations, is formed with the consonance intonations dominance. An actualizing (tragic) type of intonation is formed as an opposition to the harmonizing one, with the predominance of dissonating intonations. In some music forms a leveling intonation type is ambivalent, it synthesizes both harmonic and actualizing intonation types. In other music forms a leveling intonation type is represented by a number of consonants, but there are lost in social time intonations in its basis. Such «mortified», unrooted intonations become a basis for the process of deformation of a music form, a genre, a style (although both consonances and dissonances are represented equally). It means that it becomes a

background factor for intonation sphere changing and new forms, genres and styles appearance.

A harmonizing intonation type is functioning all the levels of music art: in the simplest form, a genre, a style, a music time creation, and in the social life of the music time. On one of the levels of sound combination it is expressed in consonant, stable intervals, calm intonations, balanced, lyrical and peaceful.

A consonance phenomenon in music art is a factor; stabilizing music tissue, de-saturating the tension, and softening the dissonant contradictions. It leads to the moderation or even the end of development. It is the semantic sense of the consonance. In the music studies aspect an importance of the consonance as a sense-formation unit of the harmony type of intonation is widened to overcome the contradictions between the stable and the unstable harmonies, between different timbres, contradictions inside music forms, genre and style. On the next level of its functioning contradictions overcome the music environment which testifies that the balance of modeling of the adequate balance between the natural and social world, a balance between natural and social worlds, and social and cultural processes balance in philosophic and aesthetic meaning.

Harmonizing intonation type on the music form level is expressed in stability and relatedness of formal signs. Such variations forms as rondo, canon and fugue are characteristic for it. These music forms (by B. Asafiev) form the equal principle in accordance with which intonation complexes are constancy or periodically repeated. A canon is an achievement of Medieval music, its constantly repeated intonations testify stability of music time. A fugue is the most complex polyphony form, and appeared thanks to the canon: filled with the new content, it became a stable factor of the fugue development. A harmonizing intonation type also characterizes the main motive system in opera art thanks to its constructive role in form organization, uniting its separate structures.

IV. LEVELS OF INTONATION

A system of intonation functioning and cadence (finishing) method is interesting. A perfect cadence method K6/4SDT appeared in the time of enlightenment. Social life with the predominance of stable moral values, rationalism, and intellectual dominance over an emotional sphere. Cadence methods, repeated through the development of music tissue, reproduces stable time structures and finishes the music movement.

The functioning system in cadence (finishing) is scales. A perfect cadence scheme was fixed in the Enlightenment epoch - social life with the dominance of moral values. The social functioning system of intonation in cadence (finishing) schemes, rationalism, and ratio domination over the emotional sphere formed a stable conclusion of the music composition. Cadence stages, repeated during all the development of the music tissue, reproduces the permanent time structures, concludes the music movement.

On the genre level the most complete harmonizing type

of intonation is represented more widely in music. So, music time has been developing, fixing on the stages, which are determined by the repeated intonation complexes. The latest determine the tendency towards completeness in the development of music art. Thus, each historic epoch fixes particular music forms with a particular intonation type as the result of its tendency towards the completeness, orderliness or towards heterogeneity and lack of order.

An actualizing intonation type on the level of sound combination is built with the leading dissonant intonations role, including a much bigger tension than the consonantal one. As a result the development of melodic dissonances dominate the consonances. For example, a triton as an acute dissonant interval (an intensified quarta or a decreased Quinta), which appeared in Middle Ages, was very sharp for the medieval tones, but at the same time its intonation gave a push to the development and renovation of intonation sphere. It is typical that it emerged wildly in popular music as a reflection of social time intonation.

The dissonance increases instability, tension, and sound contradictions. According to B. Asafiev, a dissonance phenomenon calls «a sensation of intonation push and movement more brightly, than the comparison is given through consonant combination» [1]. These dissonance qualities determine its ability to increase the movement, unlike the consonants, lowering and stopping them. General dialectics of intonation development is based upon the change of the quiet conforming intonations by more conflicting, acute, and dynamic ones, which is an expression of the general tendency and contradiction of social time in its development.

Every historic epoch is characterized by new dissonant intonations appearances (triton for the Middle Ages, a lowered sent-accord for the Romanticism, etc.). These new dissonance tendencies reflect and model social time intonations and gradually affirm in music works of different composers, and become a factor of new intonation complexes development. They change the intonation sphere, followed by the form, genre and style. An actualizing intonation type on the dissonance level increases contradiction inside music forms, between different timbres, contradictions inside music form and therefore makes it more dynamic. Such an intonation environment models a contradiction between the social and the individual, complexities and contradictions of social and cultural processes.

V. THE EXPRESSION OF INTONATION

An actualizing intonation type on the music form level is expressed in overtures, sonatas, symphonies and many other ways, including the features of sonata-symphony allegro, the essence to which is a contrast. By the contrast principle also the suites and symphony cycles are formed. According to B. Asafiev, the opposition of the intervals, tones, rhythms and music images, which characterize the forms, were built on the contrast principle. For instance, «Beethoven, Hegel's contemporary», — B.V. Asafiev wrote, «found a dialectics of the sonata and made the functional regulation of the elements of the sonata and symphony more acute to the top

expression level» [1]. The sonata allegro consists of three parts: an exposition, development and reprise. The development represents a greater variation development of these topics, involving another music material; instability dominates and contrast comparisons. The reprise reconstructs the topic material of the exposition, but in the other tonal combinations, confirms stability and the completeness of the music work.

Beethoven could not accept reprise's static form. The timbre unification of the main and additional parties concluded a composition, but the synthesis and development was not provided, so the composer formed the coda (the following chapter). Thus, it became a new stage of the development. He uses this method in the 2nd and 3rd symphonies and in the Egmont overture. A powerful growth of the movement and exposition in the development gets the further development after the reprise position on the coda, but the development is already synthesized into a concentrated movement. Such a change of the music form was incorporated in L. Beethoven programme: a heroic personality is fighting or dying, but brings happiness to the people.

The sonata's allegro justifies evolution by the processes, in actual social time: liberation movements in France, which led to the Great Revolution, the time of Der Sturm und Drang in Germany, at the presence of the Rococo style sonata, the popular Haiden's sonatas and Schubert's sonatas at the beginning of XIX century, Beethoven's symphonism undoubtedly dominates, actualizing intonation type.

On the genre level actualization intonation type tends towards the symphony and opera one — the complex, multilevel, reflecting the attitude of the subject to contradictions of social life and to the epic drama music.

VI. INTONATIONS THROUGH THE AGES

A leveling intonation type has both consonance and peaceful intonations of optimistic pathos in its basis. It is characteristic for the sentimentalism phenomenon. The cult of common morals, sensitivity, and family life gave birth to the music intonation of the romance and other small works. In its basis there are stable consonant intervals, on the genre level it is a romance; on the stylistic features level it is a locality. The very intonation in this context may be considered as aesthetic distancing from the real life contradictions. As a rule, it is characteristic for the local phenomena in the music art to stop its existence with the appearance of the new intonations. The leveling intonation type has the regression tendencies.

The change of the social type, historic formation change, and people's conscience change determines the intonation change and demands the creation of the new intonation sphere. This process is multi-leveled and multi-imaged. At the same time intonation complex existence is possible - for instance, during the existence of Der Sturm und Drang Sentimentalism intonations developed together with the pathetic and passionate intonations. Yet, it is possible that the two main intonation types, the harmonizing and the actualizing ones reflect the processes of social time

development at a certain period of their development. Music intonations keep reflecting the past, acquiring the schematic and mechanic features on every level intonation, genre, stylistic. Then the leveling intonation type is formed, which retards intonation development and highlights the birth of the new music intonation complexes.

The leveling intonation types characteristic provided by the ideology are engaged by the social and political structure of the society. So, Social Realism music direction of the official Russian art of the 1920's to the 1980's is based on pathetic optimistic and inspiring intonations, proclaiming total happiness and peacefulness. Indeed, Dimitry Shostakovitch, Sergey Prokofiev and Alfred Shnitke transformed this tragic and complex social time into tragic and dramatic music. At the same time there were totally major, happy and glorifying marches, positive apotheoses of sonatas and non-conflict symphonies. Official Shostakovitch's and Prokofiev's statements about the belonging of their music art to the Social Realism method couldn't deceive a listener, who founded tragism and contradiction of spiritual human life in the time of slavery. All this was typical for the search of many artists of our time.

A harmonizing intonation type is one of the forms of realization and expression of social time by means of music. Music time and social processes correspondence is based upon the stability, repetition, stabilizing impact of the harmonic intonation complexes, which involve intonations of time.

Depending on the intonation signs in real social consciousness functioning processes B. Asafiev wrote the following: «...intervals as an expressions form in every system of timbres of the sound tone form a constantly acting intonation features (stability, height, intensity, which are different with every instrument)» [1]. We believe that intonation complexes of harmonizing type, their choice by the composers of a particular time, which are consonant to the musician's perception. So, a harmonizing intonation basis forms an individual stylistic variety Medieval music of the Vienna Classicism type.

An actualizing intonation type expresses diachronic reflection of social time in music. Music and social time incompliance is pre-determined by instability, development tendencies, dynamic, timbre and rhythmic contrasts of actualizing intonation type. Intonation complexes of actualizing type keep a leading position towards intonation complexes of harmonious type, since they have more development, change and innovation tendencies. Renewal of intonation sphere and genre change, a style formation takes place thanks to the domination of intonations of actualizing type.

Synchrony and diachronic ways of social time mastery is materialized in the leveling intonation type thanks to its ambiguity, interior synthesis and harmonizing and actualizing intonation types. A leveling intonation type, in spite of all regressive tendencies, is much more important for the development of music, since it prepares and out shades innovation phenomena, and forms the tendencies to decline and decay. Thanks to the leveling intonation type,

preparing decline of some music style and genre in music culture, intonations of harmonizing and actualizing types are more functional.

Depending on intonation, complexes in music and general specifics of reflection of time processes undoubtedly have not an absolute, but a temporary character, since every intonation type may be present in this or that form and function in different directions and styles. For instance, in Romanticism, together with the dominant actualizing intonation type, harmonizing intonations become rather clear. Nevertheless, an analytic approach towards a specific music direction is based upon a correlating connections analysis between intonation type and the character of reflection of social time in music. In a particular music time there is a dominance of either a harmonizing or a leveling intonation type. The presence of the dominant intonation complex determines the method of mastering by music of social time, the forming and the functioning of major stylistic peculiarities in the historic development of music. In this sense music style and its social and cultural determination may be interpreted as the result and the form of music reflection of the specifics of social time prosperity in a particular historic time and the historic generation of musicians, composers and performers. It is important to stress that intonation type of a particular historic music form becomes a basis of music style. In other words, there is a strong correlation between an intonation type and its stylistic belonging.

VII. THE IMPORTANT OF INTONATION

Returning to the above-mentioned typology of reflection means of contradictions of spiritual culture in music intonation, we may state that each of the particular historic intonation types is corresponding to a particular music style. The problem of music style is highly important since it is through this notion one can show its historic dynamics in music art and its social time attitude.

The initial form of the music time is an intonation. The growth and essence of music art comes from style. There is one more intermediate stage — a genre. The genre states intonation sphere and time organization. We believe that a style is formed as a combination of the genre specifics, influenced by social time. Although genre analysis as a stage in the music time is necessary, music time is reflected more in intonation and style; a genre is becoming a stabilizing factor of music time, gaining its development in style.

The style problem in art was studied by literature researchers L.I. Timofeev, V.V. Vinogradov, R. Welleck, O. Warreck, musicologists B.L. Yavorsky, B.V. Asafiev, M.K. Mikhailov, S.S. Skrebkov, L. Mazel, Yu.N. Tulin, A. Sokhor, A.S. Dotsenko, V. Medushevsky, aestheticians O.V. Larmin, B. Vipser, Yu. B. Borev, A.N. Sokolov, S.A. Zavadsky, L.I. Novikova, T.V. Tcherednichenko, etc. We would be interested in the style as a phenomenon, characterizing an epoch, music style and society relationship and the mechanism of its reflection. We would also try to define typological specifics of social time influence on the music style formation.

There are several tendencies in style research. The first is connected to the annihilation of epoch style. O.V. Larmin considers that there is a style, uniting a group of the authors, i.e. a direction style and an individual style. According to A.N. Sokolov there can't be a «single epoch style» in the conditions of antagonistic social formations. «An idea of style of the epoch leads to the acknowledgement of an opportunity of an above-class ideology on a class society and to the thought that there are both ideological and social contradictions that can be reconciled» [6].

VIII. INTONATION AND EPOCH STYLE

In our opinion, it is the notion of an «epoch style» that levels these contradictions or unites them, and includes them in general development under the influence of social environment. In the following, A.N. Sokolov comes to a comparative analysis of styles in different kinds of art and he accepts styles unity in particular time. Annihilating an opportunity of a single epoch style, he still makes a resolution about the formation and development of styles in different cultures finds general laws, determined by the general time conditions.

Together with it a style analysis of the epoch style has a long historic tradition. In G. Welfin's tradition a general epoch style dominates the stylistic directions and individual styles and the necessary condition for the studying and artistic work analysis is an analysis of the time, to which this composer belonged. O. Spengler believed that all social and cultural processes are regulated by style and accept its forms. In art cultural style is expressed and increased into the culture system, deepening and widening the style.

The greatest Russian musicologist B.L. Yavorsky made an important contribution into the style development. His style is a short universal criteria. The scientist uses his terminology in styles definition: the «theological and scholastic rhetoric style» is characteristic for the Middle Ages, «contemplation rhetoric» is typical for Bach, «motor-temperament rhetoric belongs to Mozart and Brahms, a «gallant-brilliant-sentimental complementation» is the Classicism time, «emotional-phrasal» is typical for the Romanticism. Yavorsky's style is a historic epoch, all individual styles he submits to them. «I stem not from composers, but from the music thinking principles and the reasons of this thinking», — Yavorsky writes. [7].

In spite of the fact that Yavorsky is too schematic and imagines the connection between economic development of the society and art too directly, the meaning thing in his concept is that it includes all the expressions of spiritual culture and unifies all kinds of art. The problem with music thinking is that it is organically connected to the historic styles and occupies the leading place in his studies.

B.V. Asafiev defines the style as a basic intonation idea. «I didn't imagine the style only as some constancy of the expression means and a technical manner, but as a constancy of the «music and intonation handwriting» of the time, people and a personal composer's constancy. We exclaim: «This is Glinka, this is Tchaikovsky!» on the basis of this language» [2]. A definition of style as a music-

intonation handwriting of an epoch coincides with our idea of forming of style from intonation.

S.S. Skrebkov's book «Artistic Principles of Music Styles» contains an analysis of the style problem and characterizes historic stages of music art development. The author as an epoch style, including individual, national and other styles, represents a style of his own. «A style in music like in all other kinds of arts is a higher kind of artistic unity» [5]. Such a definition is very general and characterizes an epoch style.

The author distinguishes five major stylistic epochs in the history of European music: 1) the period from the Ancient time to the Pre-Renaissance time (XII century) is characterized by an ostinate principle of the music drama; 2) for the Renaissance period (XIII-XVI centuries) a principle of variability is typical; 3) the period of the Classic style growth in European music (from Baroque style to the end of the XVIth till XVIII centuries the defining principle was a principle of generalizing unity, synthesizing ostinacy and variability of the previous styles; 4) in Romanticism period, (in the XIXth century) a principle of generalized unity also dominated; 5) modern epoch, (the end of XIX– XXth centuries) in the author's opinion has no style.

IX. STYLE ANALYSIS AND INTONATION

M.K. Mikhailova in her book «Style in Music» provides a history of style analysis in the music art and pays attention to its specifics and the necessity for aesthetics to consider a real art research material in music style definition. According to Mikhailov, the difference in interpretation of a style definition are determined by three moments: correspondence of this idea to philosophic and aesthetic criteria of content and form, definition of the essence of style, method and genre relationship and style differentiation into different levels — a general one, a specific one and an individual one.

Considering an issue of the «epoch style» notion, Mikhailov considers that a necessary criterion for it is «a presence of considerable historic period» [4]. Necessary conditions for an important chronological activity are four stages in European music development: Renaissance, Baroque, Classicism and Romanticism. In Mikhailov's opinion, the XXth century does not correspond to any «epoch style».

So, what are the characteristic features of an epoch music style? M. Mikhailov distinguishes deep music features: constitution, formation and development. Individualizing features are: a melody, a rhythm, a timbre, a meter, etc. The author suggests a great number of style definitions. For instance, he believes that a style is an expression of historic creative thinking and represents the unity of organically interconnected interacting elements, forming a general stable structure. According to Mikhailov, a music style is an expression of the specifics of music thinking as a specific artistic and creative form of thinking.

We believe it necessary to define music style as an artistic and aesthetic nature of music as a time art. Definition of music style through time structures analysis is

the most adequate approach. A basic point in the interaction research is the most adequate approach. A basic point in this issue may be an idea of time rhythm civilization development. «Civilization is objectively interested in organization and coordination of time and rhythm of different social processes. Thus it stimulates and increases the tendencies for the general style of culture functioning» [3]. Art reproduces the rhythm of civilization development. An epoch style is formed when the logics of the object development transfers to the rhythm of artistic and work. Zavadsky and Novikova, characterizing the style, specify the interior and the exterior factors of its development. Music style of an epoch is formed by the stylistic, individual and national connections, but it is not a mechanic alloy, but a new phenomenon: a music epoch style.

A music epoch style is a result of a long development of a music time (through intonation to genre and style), its fixation and the result of a long music development and social time influence. If a general epoch style is a reflection of social characteristics by art, then music epoch style is a reflection of social time by music arts.

X. CONCLUSION

The problem of style in the music arts has its specific difficulties: there's often no plot, no programme, and no word, which makes it difficult to define. The problem with music art of the XVI-XVII centuries is that it possesses a number of innovations and achievements. There are new composition forms; a monodic performance starts developing with accompaniment. At the same time there are polyphonic genres developing moving to fugue, a music image is formed and the typical images, characteristic to this time, appear. These processes are typical for Baroque style and Classicism — the two stylistic directions of this period and they are both typical for the epoch. Many researchers equal the XVIIth century music to the Baroque, underlining homophonic tendencies and polyphonic ones. Thus, a tendency to music images specification is typical for XVII–XVIII centuries. All these testimonies are wider music generalization principles rather than style. For instance, characteristics and also the necessity to speak about a music epoch style.

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