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BORIS ASAFIEV'S *INTONATSLIA* IN THE CONTEXT OF MUSIC THEORY OF THE 21ST CENTURY

The term *intonatsia* has been used ubiquitously in Russian and Soviet music analysis and pedagogy since Boleslaw Yavorsky introduced it in 1908 and Boris Asafiev developed it into a universally applicable concept. It proved to be rather vague and complex because of the overwhelming range of meanings and polysemic etymology, considering that one may identify *intonatsia* not as a term but as a category. Today, this older term can acquire newer shades of meaning if placed in the context of latest achievements of music theory in the areas of musical semiotics, theories of topics, *Satzmodelle* and *partimenti*.

Introduction

One of the most important terms of Russian music theory – *intonatsia* – was introduced by Boleslaw Yavorsky in 1908 and developed further by Boris Asafiev in publications leading to his opus magnum *Musical Form as a Process* (1930 and 1947). Yavorsky proposed it as a name for two-note motive that is harmonized with the resolution of a tritone –“a single system” in his terms. Asafiev extended the field of its meanings and suggested that *intonatsia* is a certain condition, mode of expression or tone of voice. He traced the origins of this term to ancient Greek and Latin vocabularies. Obviously, the Russian term *intonatsia* should not be confused with English word *intonation*, which refers to correspondence of pitch to the given standard.

Intonatsia may as well be related to rhetorical figure, Classical topic (in terms of Leonard Ratner), *Satzmodelle*, and *partimenti*. In this sense, *intonatsia* is open

to contemporary terminological systems. Moreover, since Asafiev suggested no tangible limit for the phenomena marked by *intonatsia*, its use exceeds that of, say, *partimento*. *Intonatsia* can refer to a range of musical events, from a single tone to the whole stylistic period. It is elusive, but at the same time, very concrete and precise – as concrete as the tone of the voice of every individual. It lays the path to what Carl Dahlhaus called “understanding” music – an equivalent of Asafiev’s definition of music as “the art of *intonable* meaning.” This Russian term can be defined by the English word *tenor* in, say, “the tenor of this conversation.” The same applies to “tonality of the message.” Ultimately, *intonatsia* is the specific nonverbal meaning of music.

Part One. *Intonatsia* in a historic perspective

1. Greek and Latin etymology of the term *intonatsia*

The term *intonatsia* is derived from Greek ὁ τόνος, in its both major definitions as a musical tone and physical tension. Thus, the cluster of vocabulary meanings of ὁ τόνος includes, according to Liddel-Scott-Jones *Greek-English Lexicon*:

- a) in animals, τόνοι are sinews or tendons, and pneumogastric nerves;
- b) in machines, twisted skeins of gut in torsion-engines;
- c) row or line of pillars;
- d) stretching, tightening, straining, strain, tension;
- e) of sounds, raising of the voice, a pitch of the voice, including volume, τόνοι φωνῆς· ὄξύ, βαρύ, μικρόν, μέγα;
- f) of a musical instrument, diatonic scale;
- g) metaphoric meaning: of colour, ‘values’;
- h) pitch or accent of a word or syllable;
- i) measure or metre;
- j) in Musical writers, key, e. g., Aristoxenus, *Harmonikon Stoikheion*;

k) mental or physical exertion, e.g., τ. ἀμφ' ἀρετῆς, bodily energy, ἰσχυρὸς καὶ τ., τ. πνεύματος (breathing strength), τ. δυνάμεων;

l) in Stoic Philos., 'tension', force, in both Nature and Man (Liddel-Scott-Jones 1940: 1804–1805).

From this rich polysemic field of meanings one can assume that *ὁ τόνος* was one of the keywords of the ancient Greek culture. The meanings of this word – as a term, as a category and as a metaphor – cover most of scientific disciplines that existed then. Remarkably, Greek stoics used this term as the main category that united the forces of the Universe with those inside the human psyche.

2a. The use of the Greek root in Latin word *intonatio* in *Liber usualis*

The Greek prototype gave birth to a family of terms in European languages of the common era, including *tenor*, *tonic*, and *intonation*. Asafiev refers to a more specific derivative – the Latin term *intonatio*, which is “a formula at the beginning of the Psalm that connects the Antiphon with the Tenor or the Dominant” (Liber usualis 1961: xxxij).

Asafiev's comments: “толчок – продолжение движения – торможение и замыкание (каданс)” [Impetus – continuation of motion (inertia to the new stimulae) – deceleration and closing (cadence)] (Asafiev 1971: 61). It is first demonstrated by Asafiev on the example from the Gregorian chant – more precisely, from the example of the psalm.

2b. *Intonatsia* and rhetorical figure

In Asafiev's writings, and especially in musicological tradition in the Soviet Union and contemporary Russia, the term *intonatsia* is associated with the rhetorical figure. Indeed, there are many similarities with figure, and, in a larger sense, with the trope and tropic expressions in the texts (Biblical and other). The *intonatsia* is, after all, a figure that stands out of the background. Just as in Gestalttheorie, the *intonatsia* is a twist, a sudden change in monotony, rhythmic acceleration and abrupt change of melodic motion (all these are present in Asafiev's discussion). Russian musicologists commonly use Asafiev's term in place

of rhetorical figure. Thus, they say *интонация вздоха* [*intonatsia* of a sigh] – sigh motive – *pianto*, *Seufzer* or, for a different pattern, say, in madrigals of Gesualdo, *suspiratio*. They also use the term *интонация жеста* [*intonatsia* of a gesture] – rhetorical figures of motion, such as *anabasis*, *catabasis*, and *circulatio*. The term is used for the figures with more abstract, theological meaning. Thus, musicologists in Russia use the term *интонация смерти* [*intonatsia* of death] – motive of death, for example, the *Dies irae*, or the *crux*. Using the term *intonatsia* en lieu of the term *figure* allows for a more human interpretation; the Russian term is related not to an abstract geometric object (the figure), but to the tone of speech and natural gesticulation, appropriate for human body and expression of human feelings and thoughts. *Intonatsia* in this role also makes a more vital connection between intra-musical phenomena (such as figures and patterns of notational signs in the score) and their semantic equivalents in speech, language and human behaviour.

2c. *Intonatsia* as the interpretant of motive and theme. The musical image

A musical theme serves two purposes: 1) holding the musical form together as a syntactic unit; and 2) connecting the formal structure with the psychological, social, overall artistic, and philosophical domains as a semantic element. Both can be interpreted through the use of the term *intonatsia*. Asafiev's definition of theme is very different from the commonly accepted today:

“The notion of theme is profoundly dialectic. The theme is, in the same time, a self-sufficient clear image and a dynamic “explosive” element. The theme is both the impetus and the affirmation. The theme concentrates in itself the energy of motion and defines the character and direction of such motion” (Asafiev 1971: ftn. 121).

Thus, Asafiev connects the term *intonatsia* with a wider category of musical imagery (Russ. *muzykal'naya obraznost'*). The configuration of the *intonatsias* in the musical work as a whole and their ordering in accordance with musical logic determine the work's “musical image.” It is necessary to clarify the derivation of the term *obraz* in Russian culture from the genre of religious paintings (icons) and the concept of Alexander Potyebnya, who thought of “image” as the primary meaning of the poetic word.

3a. Asafiev's definition of relationship between speech and instrumental music *intonatsias*

What makes Asafiev's view of *intonatsia* different from that of Yavorsky is the connection of purely instrumental expression with the speech inflexions (speech *intonatsias*). Indeed, Asafiev maintains that "the speech and pure musical *intonatsia* are the branches of the same sound flux" (Orlova, Preface to Asafiev 1971: 4). This brings in all the heterogeneous semantics of Greek term *ὁ τόπος* into play and turns a seemingly univocal technical *term* into a polysemic *category*. This is the greatest achievement of Asafiev: he managed to connect, theoretically and conceptually, the meaning of the natural language with the musical meaning via *intonatsia*.

3b. Reconciliation of intonation as tuning and Asafiev's *intonatsia*

Although, as it has been stated earlier, the meaning of Asafiev's term is different from the commonly-known meaning of the English word *intonation*, one can make a connection between the two. The logical steps of such connection may go as follows: 1) Intonation – tuning into certain level, instrumental *par excellence*; 2) Tonos – stretching, tightening of a string, also instrumental, 3) *Intonatio* – lat. tuning into the pitch, vocal and text-based chant, and 4) Asafiev's *intonatsia* – tuning into pitch, tuning into the acceptable tone of speech, communicating via such a tone of the voice; fusion of instrumental and vocal, instrument-based and text-based, of sound and speech.

4a. *Intonatsia* as a physical sounding object. Boleslaw Yavorsky's *intonatsia* in his treatise "Строение музыкальной речи" (1903–1908)

With all that has been said earlier, Asafiev's term does not refer exclusively to an abstract category (linguistic or musicological). *Intonatsia* is both abstract and concrete. Its basic manifestation is the sounding element and its physical characteristics. The first Russian theorist to introduce that and to label it with the term *intonatsia* was Boleslaw Yavorsky.

He has been the one who introduced the idea of dynamic relationship among tones into Russian music theory. He coined several new terms:

tyagotenie – gravitation, attraction to something, carrying weight (tyazhest’);

sopryazhenie (the root “pryazh” – common for “voltage” (напряжение), is traceable to Greek *tonos* as tension, also “pryazhka” – buckle of the belt). Thus, *sopryazhenie* is “buckling of two elements with force.” The following is Yavorsky’s definition of *intonatsia*:

“The smallest sounding form in time is an opposition of two sounds (or moments in time) of different *tyagotenie* – *intonatsia*, expressivity of speech and transmission of its meaning and character” (Yavorsky 1908: Part Two, 4).

It is worth noticing that Yavorsky, right after introducing the term’s meaning as “smallest sounding form, two sounds,” immediately switches gears and adds the “expressivity of speech and transmission of its meaning and character.” The syncretic character of Russian music theory is revealed in many examples. The unification of obviously heterogeneous components (such as a two-note pattern and expressivity of speech) is the highlight of Yavorsky’s approach. Even the title of his book – the structure of musical *speech* – emphasizes this hybrid character. It may remind the philosophy of Greek Stoics, mentioned earlier: they also combined the realm of physics with that of the psyche in their definitions of the terms.

4b. Ernst Kurth (1917), dynamic aspect of form and energy

Well known is the admiration of Asafiev before the theories of Kurth. However, we cannot establish the traces of a direct borrowing due to lacking quotations in Asafiev’s text. One thing is for sure: the theory of energeticism of Kurth appeared later than the theory of *tyagoteniye* of Yavorsky and, apparently, Yavorsky’s concept has had much stronger influence on Asafiev than that of Kurth. It is possible that both Asafiev and Kurth came up with the idea of energeticism independently.

In the *Musical Form as a Process*, Asafiev criticizes some of the concepts of Kurth as too narrowly defined or too idealistic (that is, without a doubt, a necessary bow toward the general situation in the country in the 1930-40s). He admits, however, the importance of the theory of energeticism. Asafiev underlines

the dynamic aspect of form in Kurth and mentions his *unities* that are realized as the points of tones – these are closely related to the melodic and harmonic realizations of *intonatsias*. In general, the idea of energy permeates Asafiev's text: it is applied to harmonic function, e.g., to the description of the function of the dominant.

4c. *Initium-Motus-Terminus*, three phases of *intonatsia* in time

The term *intonatsia* is derived from *intonatio* (the opening three tones) of the psalm; Asafiev develops its area of application further onto the complete sounding of a musical work. Thus, *intonatsia* unfolds in three stages, *initium* – *motus* – *terminus* that roughly correspond to Aristotelian “beginning – middle – end (ἀρχόν, μέζον και ἔσχατος)”. This triad emphasizes intonational nature of musical form; it manifests itself in a spectrum of elaborations. *Initium* is an impetus for the form. *Motus* can be a continuation based upon innovation, variant development based upon comparisons with the previous elements, variant-continuation based upon both, and, finally, the motivic work, which, unlike the variant-continuation, subjects the material to fragmentation. In his book *Functional Foundations of Musical Form* (1978), Victor Bobrovsky continues with Asafiev's ideas and elaborates on *terminus*. “For example, the closing function of the extension can be expressed as t / t , since the extension most commonly borrows its material from the preceding cadence” (Bobrovsky 1978: 45).

4d. *Intonatsia* and harmony

Asafiev's reflections upon musical form inevitably lead him to the clarification of the role of harmony.

“The first task of study of music as a dynamic process is, therefore, the observation over the acting causes (forces) that organize motion (in a sense of delaying the moment of restauration of balance) and learning their principles. The notion of a leading tone, for example, from the standpoint of study of the forces of becoming of a musical form, can be interpreted as one of the *stimulae* of motion. It is undoubtedly one of the forces that generate intensive sound gravitation” (Asafiev 1971: 52).

The concepts of consonance and dissonance, well studied in theoretical tradition before Asafiev, receive a new, specific, interpretation in the context of *intonatsia*:

“Consonance and dissonance, viewed as musical-dynamic, and not as acoustic and psycho-physiological, devices, also appear to have the meaning of delay and amplification of motion, that is, as forces. Consonance and dissonance become the aspects of style [!–I. Kh.], since the style as a system of means of expression of a period or of an artist is defined by the principle of selection of the most efficient means, on one hand, and the criteria of artistic quality, on the other” (Asafiev 1971: 53–54).

Asafiev finds an interesting way to interpret the theory of tonal-harmonic functions:

“What is the subdominant? – It is the overcoming of the dominant-ness, or more precisely, of leading-tone-ness. Therefore, there has been, for example, the B flat in Dorian or in Lydian mode; and in our times, say, in C major – the anti-leading-tone phenomenon, something that softens the tritone and the leading-tone. In the process of expansion of the major mode – with the introduction of other leading tones, such as the one on scale step 4 – the two tendencies had to be strictly distinguished: exacerbation and emaciation, distribution and limitation of the sense of leading-tone-ness” (Asafiev 1971: 230).

This could be added to the century-long Riemann-Schenker controversy.

4e. *Intonatsia* and linear development

Common complaints about the lack of horizontal thinking and understanding of linear coherence, directed by Schenkerians at imagined German *Funktionstheorie*, would miss the target here. Asafiev’s category of *intonatsia* presupposes linear development; processual, dynamic character is the nature of *intonatsia*. In his own words:

“The notions of line and pattern reveal the plasticity of sensation of moving melody, its direction, and adds an element of independence to a single moving voice. What is even more important, it helps creating the dynamic perception of the horizontal dimension as something constantly changing; now it is growing thicker, now – thinner, either fully,

or partially sonorous; like the muscle it contracts and expands; it is once a single line, while at other times it allows itself to grow and split into sprouts - voicelets; here it is quiet; there – twisted and winding” (Asafiev 1971: 200).

5a. *Intonatsia* as a social phenomenon

The most unusual aspect of the theory of Asafiev (and Yavorsky, as well as the whole tradition that stems from these two) is the intention to relate structural, technical elements to semantics, hermeneutics and social values. Perhaps *intonatsia* could have served quite well its role in a technical-compositional context alone, just as its analogues (topics, *schemata*, *partimenti*, etc.). However, it was the experiment, appropriate for the historic moment – revolutionary in all aspects – that necessitated such an unusual combination of ideas. The Soviet mentality was about fusing the elements that were previously disjoint. The only available analogue of such combination is, perhaps, the teaching of ancient Greek Stoics, who joined the elements of physics and ethics in one and the same context in their interpretation of *logos*. In the spirit of the time, Malcolm Brown emphasized the social aspect of *intonatsia*:

“So as to establish unequivocally its association with the phenomenal world, the concept of ”intonazia” is defined in its primal sense as any phonic manifestation of life or reality, perceived and understood (directly or metaphorically) as a carrier of meaning” (Brown 1974: 559).

Asafiev aspired to a term that would embrace the maximal breadth of musical understanding. Just as Scriabin intended his music to cover ultimate grandiosity and extreme finesse, Asafiev coined his term as a universal signifier. *Intonatsia* may apply to a range of phenomena, from a single tone and to a complete historical epoch. It is heterogeneous by default.

5b. *Intonatsia* and “the expressive elements of music” of Deryck Cooke (1959)

Asafiev’s theory is often compared to that of Deryck Cooke. There are obvious similarities, such as reliance on smaller elements: “We have to agree with

Hindemith that musical works are built out of the tensions between the notes” (Cooke 1959: 34). Cooke writes about “time-tensions” and “tonal-tensions” in a way rather reminiscent of Yavorsky’s elementary system. Yet, the discussion in *The Language of Music* does not go beyond the technical level. As such it lacks the breadth and interdisciplinary culture of Asafiev’s thought.

6. Transliterations of the Russian term **интонация**

At this point it makes sense to set aside theoretical discussion and to focus on terminological aspects, namely, on spelling of Asafiev’s terms in different national traditions and its possible derivatives. Thus, the way the term is presented today goes as follows:

intonatsia (English, current spelling)

intonazia (Engl. Malcolm Brown, 1974)

l’intonation (Fr. N. Osborn, 1986; Pier/Bertelot, 2010; 2017 Kasian)

E. T. *intonazia* (It.)

entonación (Sp. Arturo Garcia, 2010)

die Intonation (Ger.)

Useful derivatives:

интонационный анализ – intonational analysis

интонационный словарь эпохи – intonational thesaurus of the stylistic period

интонационное обновление – intonational renovation

переинтонирование – re-intonating

интонационный кризис – intonational crisis

There are no precise analogues of this term in most European languages. As seen from the list, Malcolm Brown presented it as *intonazia*. In French, this term is being translated today by Susanna Kasian. It has become common in musical literature in English (David Haas, Ellon Carpenter, Richard Taruskin, Philip Ewell) to use the transliteration of the Russian term as *intonatsia*.

Part Two. *Intonatsia* compared to late 20th- and 21st-century analogous terms

7. Musical semiotics and Asafiev. Interview with Eero Tarasti for *Musical Academy Journal* (2007)

It has been noted that as such, *intonatsia* is one of the most successful implementations of the idea of semiotics in music. Asafiev has used the word *semantics* in the first volume of *Musical Form as a Process*. The already-mentioned heterogeneous character of *intonatsia* – both as technical structure and social meaning – places it in the same category with ancient Greek Stoic teaching of *σημειωτική*. An example of such evaluation is seen in the interview given by Eero Tarasti to the author of this article for the Russian journal *Musical Academy*:

I. Kh. What do you find interesting in Russian musicology since 1990?

To my regret, because of the language barrier, I do not know much about most current Russian achievements. I know much better that which took place before 1990. I know very well the works of Yuri Kholopov, Yevgeny Nazaikinsky, Vyacheslav Medushevsky, and, of course, a great classic Boris Asafiev. I read his works in English and in German languages and I consider him a great pioneer of musical semiotics (Khannanov 2007: 285).

Remarkably, Asafiev is placed in the context of the *oeuvre* of his followers, such as Kholopov, Nazaikinsky, and Medushevsky. As a semiotic concept, *intonatsia* fits well with the ideas of Ferdinand de Saussure (arbitrary character of the substrate of the sign and precise character of signification), Algirdas Greimas's concept of narrative function and modalities of the énoncé, Robert Hatten's idea of musical narrative and "degrees of markedness of the actant" and with Tarasti's connection of semiotics with the existentialist philosophy.

8a. Topic theory and *intonatsia*. Kofi Agawu (after Leonard Ratner)

Many Russian theorists mention similarities between *intonatsia* and Ratner's topics. What unites them is the field of semiotics. That has been emphasized in Kofi Agawu's book *Playing with Signs*. Here are some of his points:

“If a central task of the composer is to reach the audience, then a central problem of the analyst is to uncover the various dimensions of this communicative process” (Agawu 1991:4). “[] uses a descriptive mechanism of semiotics to forge a reading of a musical work. [] The recurring question for me throughout these pages concerns the meaning of Classical music – not what does this piece mean? but, rather, how does this piece mean?” (Agawu 1991: 5).

Agawu underlines the difference between semiotics and semantics, which leads to Asafiev, who has used the word semantics in his early works. To summarize, Ratner’s topic is subject of musical discourse. It is, in fact, a translation of the word *character* that has been used extensively in the 18th century. The term *topic* did not exist in the 18th century (it is an invention of Ratner), but presented as a generic expression for various indigenous terms (such as *character*, *figure*, etc.). Both *intonatsia* and *topic* are the terminological innovations of the 20th century.

9a. *Intonatsia* and *Satzmodelle*

Apparently, anything figurative in music can be labeled as *Satzmodelle*. Cadences, sequences (named ones, such as *fonte* and *monte*), standard harmonic progressions, typical melodic patterns – all go by this name. *Figurative* is used here in the way it is defined in literary theory and, for a degree, by *Gestalttheorie*, as the relationship of figure on a background. The honor of discovery (or re-discovery) of this category belongs to Carl Dahlhaus, which can be found in his doctoral dissertation *Untersuchungen über die Entstehung der harmonischen Tonalität* and in other publications, including the monumental *History of Music Theory*. Hartmund Fladt interprets *Satzmodelle* as the “primary structure,” while *topos* is defined as the “unity of structure and historically-defined meaning and function” (Fladt 2003). One may conclude from definition that Asafiev’s *intonatsia* and German interpretation of *Topos* and connected to it *Modell* are the closest in meaning. Both unite the structure and meaning in one element. While German theorists simply declare the unity of “structure and historically-defined meaning,” Asafiev has found the mechanism that explains such unity. Still, both traditions – Soviet *tselostnyi* (wholistic) analysis and German *Musikwissenschaft* – have reached significant results in using a comprehensive humanistic approach to music.

10a. *Intonatsia* and *The Art of Partimenti* by Giorgio Sanguinetti

One of the most recent (most recently rediscovered) analogues of *intonatsia* is *partimenti*. Giorgio Sanguinetti provides historical definitions for this term: “in the 17th century it was used as a synonym of the bass of the composition” (Sanguinetti 2012: 5). Later, in the 18th century and the early 19th century, it has been stretched to its all possible components: “it was not only a bass; all clefs could appear, as well as polyphonic textures, passageworks and imitations” (Sanguinetti 2012: 5).

Sanguinetti goes onto the comparison of the “work out of collection of simple schemata” with the principles of rhetorical disposition (Sanguinetti 2012: 345). He suggests that there is no direct analogy. Thus, *partimento* (viewed by Sanguinetti in the theoretical context of schemata cognitive construct, provided by his colleague Robert Gjerdingen) is different in its field of application from both *intonatsia* and *Satzmodelle*.

10b. Schemata theory of Gjerdingen compared to Asafiev's category of *intonatsia*

There is a great deal of similarity between Gjerdingen's and Asafiev's concepts. Both rely heavily on psychology (classical and cognitive), and on perceptual aspect of the function of a musical pattern. Here, however, the similarity ends. Gjerdingen suggests rather simple interpretation of the purpose of musical art:

“The art of galant music, like the art of figure skating, is replete with the compulsory and free-style figures. Whereas casual observers of ice-skating competitions may see only the variety of glides, spins, and jumps, a connoisseur sees salchows, axels, lutzes, and carmels” (Gjerdingen 2007: 8).

The theory of schemata as it has been developed in cognitive science is, without a doubt, an important addition to theoretical reflection upon meaning-bearing elements of music. Indeed, musicians, just as representatives of other professions, operate with the limitations of the cognitive apparatus. Asafiev keeps returning to the category of memory (as has been demonstrated in quotations above). Composer, performer and listener store and retrieve the information

from several types of memory, with short-term, mid-term, long-term and episodic types used the most. In this sense, schemata-theory may add definitive points to the hypotheses, expressed by Asafiev.

11. Nigel Osborne on polysemy of Asafiev's term *intonatsia*

One of the most illuminating definitions, given by a western scholar for Asafiev's term, was done by Nigel Osborne in his paper read at the conference in Zagreb in 1980s.

“In Russian languages, the word *intonatsia* covers large area of signification, known as musical utterance (at the base of the pyramid). *Intonatsia* is the blood that is generated by the body and mastered by the mind. At the summit of the pyramid, it acquires the value of the musical unity. Between the opposites, for example, in Russian folk music, there is a collection of attributes of musical thinking and physical actions in the genesis of the existing sounds of this music” (Osborne 1986: 217).

Indeed, the term – or, rather, the category – represents not a single idea or object, but a complex hierarchical system. Albeit heavy and cumbersome, the field of meanings of the term *intonatsia* allows for its multiple applications in a range of situations, from high-level research to high-school lessons in music.

12a. Vyacheslav Medushevsky's “Интонационно-Фабульная Природа Музыкальной Формы”

In discussion of the *intonatsia* at present one cannot avoid touching upon the fate of this term in later generations of indigenous Russian scholarship. Several names come to mind. One of the most prominent is that of Vyacheslav Medushevsky.

In his doctoral dissertation entitled “Интонационно-Фабульная Природа Музыкальной Формы” he discusses the formal elements and means of musical expression. Medushevsky proposes the dual definition of form as a product of both *intonatsia* (the content-oriented subjective expressivity) and *fabula* (the

technical and syntactic structures responsible for communication). He proposes a differentiation between the syntax of construction and the syntax of image [obraz], as well as a new opposition of structure vs. content-related form [soderzhatel'naya forma], which may bring to mind the analogy with Lerdahl and Jackendoff's idea of the composer's grammar vs. the listener's grammar.

12b. Return to musical semiotics in the 1960s: Mark Aranovsky's appropriation of Asafiev's ideas

The distinction of *intonatsia* at a lexical level and technical elements of musical structure at the grammatical level has been emphasized in works of Mark Aranovsky. His work remains very influential in Russia today, valued for its precision and clarity of terminology.

12c. Valentina Kholopova's definitions of *intonatsia*

Valentina Kholopova – the student of Viktor Zuckerman, who was a student of Yavorsky – dedicated her lifetime to developing and applying the theory of *intonatsia*. She has published the most extensive account of this term online at www.kholopova.ru. Kholopova went on developing a cluster of new terms and categories, all derived from Asafiev's and Yavorsky's ideas. Her most recent contribution is a theory of musical content. One can find direct references in this theory to the *Musical Form as a Process*.

Conclusion

Intonatsia is the most universal category of Russian music theory. Such is its ultimate advantage; it can also be viewed as a deficiency. How metaphorical and polysemic a scholarly term can be and what is the limit for what music theory must establish as a single universal category? Upon the comparison with the major terms and categories of the similar function and meaning, provided in this article, one may conclude that *intonatsia* stands out as a top-level analytical tool.

At least, such comparison gives a new, revised, meaning to the term that has been introduced more than a century ago.

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***Intonacija* Borisa Asafjeva u kontekstu glazbene teorije 21. stoljeća**

Sažetak

Naziv *intonacija* bio je sveprisutan u ruskoj i sovjetskoj glazbenoj analizi i pedagogiji otkad ga je Boleslaw Yavorsky uveo 1908., a Boris Asafjev razvio u univerzalno primjenjiv pojam. Naziv se pokazao poprilično nejasnim i složenim zbog svojega velikog raspona značenja i višeznačne etimologije, osobito stoga što se *intonacija* može odrediti ne kao naziv, nego kao kategorija. Danas taj stari naziv može poprimiti nove slojeve značenja ako se stavi u kontekst najnovijih postignuća u glazbenoj teoriji u područjima glazbene semiotike, teorije tema, *Satzmodelle* and *partimenti*.

Keywords: Asafiev, *intonatsia*, musical meaning, topos, *Satzmodelle*, *partimenti*

Ključne riječi: Asafjev, *intonacija*, glazbeno značenje, topos, *Satzmodelle*, *partimenti*

