

## **What is musical prosody?**

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Prosody is the music of everyday speech [Wennerstrom, 2001]. Prosody is a distinct component of phonological theory which posits a separate prosodic tier for metrical structure. People are sensitive to particular performances. They have their own preferences. Performers manipulate the sound properties, like time, amplitude and timbre above and beyond the composers rules for the piece. These manipulations are called musical expression. The music expression clarifies structure of music and communicated the emotions. The ways the performers express by these manipulates are similar to the ways in which talker manipulate their speech. It refers to musical expression as “musical prosody” because as in speech, performers manipulate music for certain expressive and coordinate functions. Prosody reflects acoustic variations on dimensions within each domain, while maintaining important categorical distinctions. This study focus on the forms and functions of musical prosody, and whether it is rule-governed and distinct form other forms of musical structure. Music is a good example of an intricate acoustic nonverbal system in which expression is remembered.

Musical prosody is obligatory. There are several ramifications of an obligatory prosody. Every musical performance represents some choice of the physical variables that give rise to perception of stress, accent, rhythm, and intensity contour. A musician tends to reproduce performances of the same music with the same prosodic choices. The experiments that use musical events produced in isolation will reflect different prosodic structure from what is produced for the same musical events.

Musical prosody alters with interpretations. Musicians never perform events evenly; performers often reproduce a musical performance with the same expression, which shows the variations in how events are produced will not random. The difference between the expressive performance and the intent to perform without expression indicates the degree to which prosodic feature of slowing down at phrase endings after with intent. Musical interpretations allow the performer a certain degree of flexibility in how they apply prosodic features. Many theorists believe that some interpretations are more preferred than others. Some factors like historical period, geographical region, and instrument-specific degrees of freedom may shape musical expression.

Most definitions of speech prosody recognized between pitch and time dimensions .Intonational structure refers to pitch at the phonological phrase level, described as the melody of the speech. Intonation and rhythmic prominence place simultaneous constraints on each other in prosody. In contrast to speech, musical pitch is relatively fixed by categorical constraints in the composition.

The temporal aspects of music and speech are similar. A major difference in the temporal aspects of music and speech prosody is the degree of isochrony. Differences between speech and music in their degree of temporal regularity increase the possibility that prosodic variation may be constrained differently.

Although music and language differ on important structural dimensions, both domains have realizations of prosody. There are four functions of musical prosody: (1) Segmentation: Prosodic cues may not always be necessary for segmentation in music, but when present, prosodic features have a significant influence on how segmentation occurs. (2) Prominence: Performers and listeners develop expectations for the relationship between musical structure and prosodic prominence. Musical prosody marks prominent musical events that are determined both by the composition and by the performer. (3) Coordination: An important function of prosody in speech is to regulate turn-taking in discourse through intonation patterns. The most important factor for regulating the coordination required for turn-taking is tempo in music. The performance is considered a failure if performers do not maintain the same tempo. Some musical styles are more flexible in turn-taking like improvisatory jazz. (4) Emotional response: Emotional expression in music performance is typically measured in experiments in which performers are instructed to express different emotions for the same piece of music in different performances. The most successful emotions communicated in the prosodic features of music performance are happy and sad.

Music's emotional connotations are dependent on many factors like musical instrument, the particular musical structure, and the particular performance. Musical prosody can serve various functions: segmenting a continuous acoustic stream into its components, highlighting items of relative importance. Coordination among producers, and attributing emotional states to producers. Without prosody the ambiguity in musical structure could not easily be resolved.

Several rule-based models have been proposed for mapping music's compositional structure to performed expression. The rules can be grouped generally into two classes: one that enhances segmentation by articulating group boundaries and another one is the rule for those that enhance the prominence of tones by exaggerating pitch. Listeners preferred the rule-based performances to the computer-generated performances. A combination of rule-based and measurement-based approaches may be necessary to explicate both the form and function of musical prosody. Prosodic cues are important in a domain like music that contains structural and emotional ambiguity. Some neurological evidence suggests a direct connection between musical and linguistic prosody.

Music prosody is a complex, rule-based form of auditory simulation and it can move listeners emotionally in systematic ways. The acoustic cues are shared across the performers, and performers share with listener's ideas of what constitutes appropriate prosody. Prosodic cues such as tempo, intensity and pitch changes are redundant in music performance; multiple cues reinforce the same segmentation, prominence. Some rules express well the relation between prominence and acoustic realization, but others are not well expressed in rules.

Study of musical structure informs us about auditory cognition in general. I think different characteristics of performers can be other aspects. Also the way the musician will coordinate the performance is different. Also the performers should be aware of which musical features are more important than others.