

MUSICAL TERMINOID REMARKS AS A MEANS OF INTERPRETATIVE READING OF THE TEXT AND DETERMINANTS OF MUSICAL INTONATION CHARACTERISTICS

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ABSTRACT

Musical remarks, as a specialist's communicative space, the environment of his «linguistic existence», have their own terminological system and are a symbolic representation of knowledge, providing mutual understanding between scientists in musicological field. The problem of inseparable unity of composer's style and expressive-verbal means of musical intonation has been studied insufficiently in both linguistics and musicology. Pragmatic analysis of musicological texts, in particular, the piano and vocal scores, will give the possibility to identify music as the intonation-artistic activity, which is not just a reflection, but an expression of personality sense; to reveal the peculiarities of musicological discourse functions through describing the key strategies and tactics of composer and performer's verbal behavior; reflected in musical terminoid remarks.

Key words: musical remarks, intonation as a basis of musical expressiveness, modality differentiation.

INDICAZIONI MUSICALI ‘TERMINOIDI’ QUALE CHIAVE DI LETTURA INTERPRETATIVA DI UN TESTO E DETERMINANTE DELLE CARATTERISTICHE DI INTONAZIONE MUSICALE

SINTESI

Indicazioni musicali, nel senso dello spazio comunicativo di uno specialista, l'ambiente della sua 'esistenza linguistica', formano un proprio sistema terminologico e sono rappresentazioni simboliche del sapere che permette una comprensione reciproca tra gli scienziati del campo musicologico.

Un'analisi pragmatica di testi musicologici, in particolare delle partiture e riduzioni per pianoforte, identificherà la musica come un'attività artistica-intonativa che non è una semplice riflessione, ma una vera espressione di un pensiero personale, e, attraverso descrizioni delle principali tattiche e strategie del comportamento verbale del compositore ed esecutore, che si riflette nelle indicazioni musicali terminoidi, rivelerà le peculiarità delle funzioni del discorso musicologico.

Parole chiave: indicazioni musicali, intonazione, basi di espressività musicale, differenziazione modale

INTRODUCTION

Musical remarks have not been investigated as a linguistic phenomenon before. This problem was studied only in some aspects, “outside” of the holistic approach to this complex and multifaceted phenomenon. Therefore, it is necessary to define the linguistic status of musical remarks, to reveal their essence, specifics, characteristics, functions, etc. The research foundation of this problem was largely laid by the studies of different aspects of professional sublanguage and terminology, presented in the works by Alla Bragina (1973), Eugen Wüster (1979), Tatiana Vinokur (1993), Lubov Beilinson (2009), Vijay Bhatia (2014), et al. Despite the increased interest in the vocabulary of professional substrate, it remains the least explored area. However recently the interest to musical remarks has significantly increased. The studies in this field were based on the materials of the English and German languages. The dissertations of L.S. Perezman (1978), S.D. Samushia (1979) et al are devoted to musical vocabulary of different languages related to different historical periods.

The relevance of the study of musical remarks is determined by the following reasons: first, the number of verbal and graphical denominations used by musicians to characterize the composition performance or to specify any features of its imagery, has considerably increased in the music art during recent decades; secondly, there is a problem of understanding both the traditional and new concepts related to the means of interpretative

reading in a single concept; thirdly, the issues of interpreting the values and context-stylistic meanings of terminoid remarks, specificity of expression, the music impact and its perception, reflected in the intonation-artistic image of the world, require theoretical generalization. The objective of our study is to provide comprehensive description of terminoid remarks in musical works of composers.

The specified objective of this study determines a set of research methods and techniques. The method of cognitive analysis consists in identification of concepts in the conceptual and linguistic world picture. Distributive method allowed determining contextual and stylistic functions of terminoid remarks in identifying ways of representing musical remarks in musicological text. One of the most important research tasks implies «immersion» into the historically distant culture; therefore, hermeneutic method is a means of understanding «the code» of the culture. The method of discursive analysis implies interpretation of linguistic facts with regard to the knowledge and presuppositions, in correlation of musical remarks with different facts from the Russian and Kazakh cultures, with mental characteristics of the Russian and Kazakh nations; the method of quantitative analysis was used in identifying recurrence (frequency) of musical terminoid remarks in musical text, scores and piano reductions. The method of component analysis allowed dividing terminoid remarks into certain categories.

Scientific novelty of this study consists in the fact that its authors for the first time presented comprehensive description of musical remarks in the works of Kazakh composers; defined linguistic status of musical remarks in integrative linguistic and musicological paradigm; characterized the composer's musical-linguistic style, involving the analysis of a set of intonations, the principles of form generation, and the composite structure of a musical work; identified and described the expressive and stylistic functions of musical terminoid remarks in the works of Kazakh composers, expressing the modality of their musical works and their musical expressive-speech styles; described the degree of communicative recurrence of musical terminoid remarks in score texts, reflecting the dynamics, sound-intonation pattern of a musical work.

The mentioned approaches used to describe musical remarks can be helpful in understanding the pragmatic essence of the terms from other areas of knowledge; the findings of the study could be used within those linguistic-pragmatic trends, where the pragmatic component of the content is attributed to terminoid remarks. With regard to cognitive approach, the acquirement of musical remarks represents implementation of the developed methodological strategies, aiming at the expression of thoughts and perceptions by an individual, understanding the thoughts of others, exercised within the successive-temporal ratio, on the basis of cognitively marked language material.

DISCUSSION AND RESULTS

If a word is the smallest semantic unit of verbal language in linguistics, the intonation is the smallest semantic unit of the music language, which is the “unit of measuring the musical apprehension” (Asafiev, 1971, 345). The theory of Boris Asafiev made intonation a significant communicative unit.

Musical-intonation form as a communicative method

Intonation is understood as a musical turnover with a relatively fixed expression, as a musical turnover with some expressive meaning, as a visual-semantic element of music (Kazantseva, 1999), as the bearer of musical semantics (Aranovsky, 1974), as an expressive-semantic unity, existing in non-verbal audible expression, involving non-musical associations (Kholopova, 2002). Despite the apparent difference in wording, all definitions refer to substantial-semantic aspects of musical sounding. Deborah Stein believes that intonation is a holistic composition, changing only one parameter does not lead to the change of the whole content, but results in a false sound: “thoroughness of performance largely depends on the ability to convey intonation meaning of works” (Stein, 2005, 112). The intonation that can reveal the attitude towards the world is inseparable from the unique experience of the “current moment”, it is the reflexive consciousness, the expressed thought that can convey non-objective view of emotions as a mood, express sound ideas as “semantic and sound generalizations” (Sloboda, 2011, 68). We share the opinion of P. Bolinger, who understands intonation as a basis of musical expressiveness and musical sounding (Bolinger, 1983).

While transmitting content into the form of expression, which is realized in the process of generating symbolic sound forms and musical phenomena, musical forms are abstracted into the linguistic elements – terminoid remarks, which verbally specify the composer’s intent. Consequently, musical terminoid remarks present the ability to perform intoning (intonation interpretation) of values and the need to intone the cognizable world. Terminoid remarks facilitate the development of sign-symbolic function of the composer’s consciousness; it is a system used to record sounds, as well as to convey the structure of musical contexture. There are currently no studies, which consider the inseparable unity of a composer’s style and his expressive-verbal (performance) style, which is an integral part of the first. The interpretative means of musical expressiveness include: the nature of performance, tempo-rhythm, agogics, dynamics, articulation, timbre, overall expressivity, which also refer to composer, as composers mostly express their requirements to performance in remarks (verbal or graphic), thus expressing their requirements to the figurative content of the sounding music. Taken together, they form the musical linguistic-verbal style of a composer, which consists of specific set of intonations, the principles of form generation, and the composite structure. Considering a particular sounding composition, its musical linguistic-verbal elements are expressively “painted” through the “modal” interpretative musical pronunciation intended by the composer. The combination of modalities, their flow, their selection and organization can serve as indicators of the composer’s speech style.

Terminoid remarks were born in the struggle for the accuracy of conveying musical work and starting from the XVIII century became the integral attribute of musical notation. The linguistic processing specificity of the Italian terminoid remarks, which represent a convenient form of borrowing foreign music language, became the important factor of their fixation and further functioning. These are the words without morphological substitutions – the nouns and uninflected adjectives, adverbs that fully correspond to their

prototypes in the source language, whereas borrowing words belonging to other classes, is associated with the necessity of their grammatical formatting.

The Italian terminoid remarks were formed upon the vocabulary generally used among the professional European musicians, related to the nature of intonation, interpretative features of music, theoretical phenomena. This language acquired the status of some kind of “musical Esperanto”, which gradually became well known in the process of music education in all corners of Europe. The role of Italian language in the process of music education also contributed to these Italian remarks borrowed by composers of different nationalities.

The set of remarks, used in the works of modern Kazakh composers, include mostly Italian, Russian and Kazakh lexical tokens and word combinations. The Italian terminoid remarks are the basis of this layer; the Russian terminoid remarks reflect the impact of the Russian musical culture on the development of the European type musical culture in Kazakhstan. The Kazakh terminoid remarks is a phenomenon that has both social and aesthetic roots (they are focused on the national performers) and which has no equivalent in other languages.



Villager playing traditional musical instruments. From Wikimedia Commons.

Types of musical terminoid remarks

This study identified three types of musical terminoid remarks: remarks that indicate certain emotions and feelings, and have emotionally evaluative meanings; remarks, which emotional significance is created by word-forming means; remarks, which lexical meaning includes certain assessment of the denominated phenomena. Only the last two groups of remarks can be called the “emotionally colored vocabulary” (Panksepp, 2009), as the remarks, denoting emotions, etc., are not tinged with these (or other) emotions, but directly express them through their meanings.

Musical remarks in the works of Kazakh composers are of interest because they represent a synthesis of intra-cultural and intercultural relations and reflect contacts between the Eastern and European music. It is important that the use of remarks is organically implemented: the national-unique phenomena are not absorbed. The origins of expressivity are very national, and rooted in songs and instrumental works of the national composers of the XIX century, like Birzhan, Akhan-sere, Madi, Mukhit, Kurmangaza, Dauletkeyev. Remarks used in the works of these composers, recorded, in particular, by Alexandr Zataevich, Ahmet Zhubanov, Boris Erzakovich indicate the wealth of musical resources, superior talent of the composers; they subtly and accurately convey the national perception of the world. Alexandr Zataevich, who devoted his life to collecting, studying and working with treasures of folk music, created two monumental collections: “1000 songs of the Kazakh nation” (1963) and “500 Kazakh songs and kyuis” (1931), which reflect not only the tremendous work of a gifted musician, but also a fine connoisseur of the language in the selection of colorful, expressive remarks. It is not just comments on the features of timbre and dynamics, but also the detailed comments to the musical text, full of poetic inspiration, genuine sense of beauty and empathy. The Russian terminoid remarks made Zataevich became a certain link between the original Italian and the Kazakh remarks, performing the role of a conductor in the cross-cultural contacts.

The abundance and variety of sound colors, great expressiveness, emotional intensity, the finest metro-rhythmic weaves – all this is reflected in his remarks. So, in “Salavat-Kyui” the remarks: *slowly, with deep sadness, deliberately, with a grim grandeur, widely, in a sad thought, fervently, desperately, calming down* and others convey deep emotions. Their meanings vary and are detailed in the author’s comments to this kyui: “Kyui is composed on the death occasion of his (Salavat – D.S.) beloved son, it reflects sorrow, the father’s despair, his being downed by grief, up to the cry of despair in his sorrow” (Zataevich, 1963, 122). The remarks to the song “Ardak” are specific, conveying subtlety, the nuances of portamento, sliding, colorful inter-semitone sliding from one tone to another, emotional openness, expressiveness: *slowly and consistently, with big poetry; at a steady pace and with grace; expanding majestically; even wider, with pastoral serenity; quietly, with gentle simplicity and softness; moderately fast, gently phrasing*. This comment echoes the remarks: “Ardak – is the poetry itself, poetry of a dreamy summer night, the soft moonlight, inexplicable silence of the steppes” (Zataevich, 1963, 94). The following remarks correspond to dynamic intonation development, expressiveness of transitions in the kyui “Abul” (Zataevich, 1963, 380): *with heavy tread, sternly and*

significantly; gradually brightening up; lively with bravura; cheerfully, determinately, brilliantly; quickly, as a rapid stream; easier and quicker. These remarks reflect rhythmic diversity and intonation richness. The musician, even without referring to melodies, feels their interpretative drama – the excellent dynamics of the musical text, sensory-visual and figural-psychological characteristics of a musical style.

Boleslav Yavorsky describes the remarks as «interpretative terms», the author divides musical terminology into two spheres: the «interpretative terms» and the “scientific terms”, then, he refers to all the previous concepts as to musical remarks, replacing them by the concept of “images”: “Each verbal term is an image in the recorded musical work” (Yavorsky, 1972). It is important to note that musical remarks become not only the interpretative, but also the “compositional” moments of musical work’s figural structure and include the following: scientific (term); interpretative (prescript); intonation-artistic content (image). A.D. Khayutin believes that remarks are neither terms nor metaphors, but represent terminoids: “terminological units, representing terms by function, but not serving as such by content” (Khayutin, 1998, 16). Lubov Perezman considers remarks as “imperative sentences with different lexical content...” (Perezman, 1978, 20). Remarks embody a unique idea in a unique form – this proves their novelty and originality; they reflect the mental individuality of the composer, temperament, his/her personality patterns, the aesthetic ideal.

Speaking of intonation, it is necessary to describe the concept of “expression” in detail. Stephen Davies considers the categories like imagery and evaluation as expressive and interprets the expression as “expressive-figurative qualities of speech that distinguish it from the usual, stylistically neutral and make it vibrant, expressive, and emotional” (Davies, 2008). Peter Ostwald notes the role of evaluation and imagery in creating the speech expression: it is these categories that bring “very diverse and subtle evaluative-characteristic shades, that accompany and complicate the speech», and contribute to «creation of patterns and images behind words and expressions” (Ostwald, 2012, 93).

Olga Akhmanova (1966), Ruben Budagov (1970), Alexandr Gvozdev (2005) *et al.* emphasize close interconnection between the expressiveness and emotionality. Assuming that these words are synonymous, the authors do not find them essentially different and interpret the expression in a broad sense, as expressiveness.

Carroll Izard considers the issues of expressiveness in connection with solution of the following issues: 1. interconnection of expressiveness and emotionality, imagery, evaluation, intensity; 2. correlation of the expressive and stylistic coloring of words; 3. definition of expressiveness as a language and speech category (Izard, 2006). Emotions are multifaceted and are not regarded as separate linguistic phenomena; studying the language of the speaking subject is one of the approaches to understanding human emotions. Expressiveness is based on several groups of interrelated psychological tendencies, which on the one hand are linked to the expression of emotions and feelings, and on the other – to perception.

Emotions as a part of the conceptual linguistic picture of composer’s world

This study considers the emotional sphere as a part of the conceptual and linguistic pictures of composer’s world; the place of emotions in his conceptual and linguistic pic-

ture of the world; the ways of their lexical expression; the possibility to project emotions to linguistic system; the content and structure of concepts of emotions. The present study considers several modern trends in linguistics and psychology: theories of cognitive psychology and the psychology of emotions (Izard, 2006), linguistics of emotions (Piiirainen, 2010), cognitive semantics (Vezhbitskaya, 1999), the theory of lexical-semantic fields (Weisgerber, 1993).

For example, the musical terminoid remark *espressivo* is often met among remarks related to the categorical fields of “communication” and “experience”. The authors of this study referred this remark to the “experience” field, due to the meaning of *espressivo* - ‘expressive’ (‘expressing something well, having some special expression’); ‘to express’ (‘to realize, to detect due to any external manifestation’) (Wellek, 2001). Proceeding from this understanding, one can assume that *espressivo* ‘expressive’ in the musical-verbal sense will mean ‘with great power, greater energy of inner feelings of personal meaning and artistic realization in the intonation – artistic images’. The remark *espressivo* intensifies the remark ‘very gently’, ‘cheerfully and easily’, thereby maintaining the softness of performance. The authors of this study are interested in the signs (both external and internal), which give the possibility (for the composer) to name and to identify his own emotional state and the state of another person, and to adequately describe it in simple lexical forms.

Expressivity and emotionality in music expresses subjective attitude to the said: from the composer’s part it means intensification, allocation, the emphasis on the utterance, the expression of feelings, emotions and moods, empowering the utterance with emotional strength, evaluating, achievement of imagery and creating aesthetic effect; and from the performer’s part it means retaining and paying specific attention, increased reflection, the emergence of emotions and feelings.

In the musical art, expression means the quality, measure, the power of inner feelings; the nature of the artistic embodiment of personal meaning; the quality of artistic influence on the listener; and the reflection of this influence in perception (Crystal, 1995). These qualities are reflected in musical remarks, indicating the modality of musical speech. Musical remarks perform specific functions, in particular, the incentive, expressive, emotional, the communicative and the figuratively associative function.

Summarizing the observations, one could conclude that musical terminoid remarks – are terminoid words, phrases, expressing the nature of intonation-artistic images and the ways of their musical and artistic (interpretative) embodiment. Remarks define the nature of musical performance with some degree of relativity, contributing to understanding of musical thinking, style, content, emotional mood and poetic essence of a musical work. Remarks as a dynamic phenomenon predetermine the composer’s creative idea, being the product of an intelligent creative force – the energy. Their expressiveness and style largely determine the integrity of the moments related to the verbal intonation-artistic flow. Referring to emotional-expressive lexis, musical remarks very accurately and fully reproduce the internal structure of emotions and “infect” the listener with them.

The most contradictory states of human soul are the irresistible delight, vigorous “spill” of energy – *joyfully*, *playfully*; pinching, desperate, and sometimes rebellious depression, infinite sadness – *sadly*; *glumly*, reflecting various feelings in a musical text,



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lead to formation of certain artistic images of the performer. The authors of this study consider it necessary that the qualitative characteristics of the expressiveness of musical remarks along with their relevant modalities be identified and their energetic “tension” be determined.

This study provided the analysis of Kazakh musical works (scores, piano reductions) composed by Alexandr Zataevich, Yerkegali Rakhmadiev, Gaziza Zhubanova, Adil Bestybayev identified individual psychological peculiarities of building musical intonation form, their personal meaning, embodied in their works in the form of terminoid remarks.

Classification of musical remarks into categories

1. Remarks of dynamics, differentiating the power of the sound.
2. Remarks of tempo, determining the absolute length of sounds.
3. Remarks of stroke, expressing articulation, beat, bow pressure, correspond to the expression of dynamic and tempo shades, emphasize the sounds phrasing, and reproduce different sound adornments – the melismas.
4. Remarks of affect, expressing the nature and degree of performance emotionality and musical aesthetic essence of the entire composition.
5. Remarks, serving for denotation of longitudinal-dynamic articulations.

Musical remarks are not related to nomination, like ordinary terms, they contain a call to action expressed by the imperative sentences, representing the unity of the lexical, morphological, syntactic and intonation signs.

The analysis of musical remarks and their classification was based on the stylistic - statistical method with subsequent systematization. Remarks based on common features were combined into lexical, conceptual and categorical fields. The ratio of the quantitative and qualitative characteristics of the fields represents the content of expressive-verbal style of the composer. The lexical field is considered here as “a family of words, formed by no more than one word”, united around a certain remark or phraseological combination, e.g. *allegro*, *allegro assai*, *allegro con mo to*, *allegro* – these remarks relate to the common lexical field “Allegro”. The conceptual field covers a system of “interrelated concepts, organized around the central concept”; the degree of generality as regards the “central” concept may be different (Trier, 2006). For example, one can combine lexical fields “allegro”, “vivace”, “presto” into the conceptual field of “rapid pace”, however, the tempo groups could be combined as well (low, moderate and fast) into the single conceptual field – “musical tempo”. The tempo groups along with characteristics of human movement, nature, etc. (e.g. *in-flight*, *stumbling*, *spinning*) could be related to the categorical field of “movement”, that is one of the most general categories of being, and in the context of intonation - artistic image of the world it would mean “a musical movement”.

While building the logical structure of the world image categories, the authors used fragments of the lexis classification on a conceptual basis, e.g., from the “Human being” group the concept of “soul, mind” was used: “perception”, “consciousness”, “thinking”, “feelings”, “will”. Having regard to the principles of systemacy adopted in philosophy, psychology, and linguistics, suitable for the objectives of this study, the authors devel-

oped a scheme of the most important categories of the world image with its own logical structure, based on movement: existence (external world) – person, society, their idealization in different types of world image, where they are reflected. Time and space are the basic forms of being, which could be also regarded as “movement in space”. The authors replaced it with the notion of “spatiality”, e.g.: *wide, far reaching, high*. One should consider the structure of the main categories and types of the world image. One categorical field may cover many transitional and “marginal” notions, i.e. their number is infinite. Thus, the category of “feeling” may include the modalities: ‘insensitive’, ‘emotional’, ‘sensitive’, ‘sentimental’, ‘calm’, ‘emotionally’, ‘sensual’, ‘affective’, ‘passionately’, ‘hysterical’, ‘deliriously’, ‘fiercely’, ‘irresponsibly’, ‘furiously’, ‘frenziedly’ and others. (All these modalities are used by composers as remarks).

The above-mentioned classification considered the elements of the multidimensional psychological scaling method by M. Hassler, N. Birbaumer and A. Feil, who use four signs in the analysis of psychological characteristics; three of them are suitable for this study: 1) overall evaluation (good – bad); 2) activity (active – passive); 3) the degree of dominance (strong – weak, dominating – subordinate) (Hassler et al., 1987).

The differentiation of modalities within the categories was carried out by the following groups: with moderate, neutral, medium signs (0), with a predominance of strong, positive signs (+1, +2) and with predominance of weak, negative signs (-1, -2). As a result, the study singled out qualitatively definite (given the relativity of numbers) categorical groups and opposition of modalities, signs of musical images, characteristics of performance.

Table 1. The structure of oppositions of modal signs in a musical work

Categorical fields	Energy				
	Slowdown			Excitement	
	weak, passive			strong, active	
	-2	-1	0	+2	+1
I Spatiality	constrained	shortly		wide	Infinitely
II Objectness	Heavy	Massively		Lightly	Imponderable
III Movement	Very slowly	Slowly		quickly	Very quickly
IV Temperament	Melancholically	Phlegmatically		Cholerically	Sanguine
V Sonority	Very quietly	Quietly		loudly	very loudly
VI Visible effect	invisibly	Greyly		Brightly	glaringly
VII Feelings	Dispassionately	Sensitively		Emotionally	Passionately

Sometimes remarks represent the entire explicit sentences, e.g.: *comme un echo de la phrase entendue precedement* ('as an echo of the phrase that was uttered earlier'). In such cases, one should rely on the determinant feature (concept). In this case, it is "echo", which allows referring the whole remark to the "spatiality" category. If a remark has several categorical signs, it should be referred to several fields. E.g., the remark *egal et doux* 'sounding smoothly and gently' should be considered within the categories of "sonority", "communication" and "feeling". However, defining semantically leading, determinant feature one should choose more substantial and more "personal" categorical field. In the remark *Egal et doux* the category of "communication" that has the deepest and social meaning will be characterized by this field.

It is impossible to study remarks related to a single specific instrument, abstracting away from the whole basis of a musical work, because it combines vocal, instrumental, choral music; the string, wind, percussion, pizzicato, ringing and other instruments in the symphonic music. Each instrument has its own characteristic sound color – timbre. The genesis of the most difficult strokes, intonation and sound performance processes depends on the orchestral, symphonic speech. The effectiveness of the text reading depends primarily on the identification of remarks, and, consequently, these remarks imply understanding of the entire text. Scores provide the opportunity to see the interaction of all remarks, the length of time of their action, composition, dramaturgy, density, rarity, identity, contrast, reflected in the expressive-verbal characteristic of a musical work.

The interpretation of the contents of musical remarks was carried out upon the classification of the styles, describing the essential aspects of human life and his/her relation to reality (contemplation, temperament, passion, emotionality, volitional quality and their unity – the human character). Keeping in mind these aspects, the study identified several types of musical exposure, expressed through musical remarks, e.g.: *profusely, courtly, powerfully, gallantly, sentimentally, brilliantly, bravely, romantically, instinctively, intuitively, impulsively*, etc. Remarks contain a huge number of concepts having various degrees of generality and specificity, e.g.: 'impulsive and intense passion', 'spontaneous emotionality – languor', 'reverent and flaming combustion', etc. Various use of poetic "modalities" having no analogues in conventional remarks, by the composers is especially surprising, e.g.: 'rhythmic pattern in a hue of sad, cold landscape', 'refined dynamic frugality'.

There are two trends in the use of remarks for the Kazakh music: Italian terminoid remarks are used in professional genres – symphonies, sonatas, ballads, nocturnes, etudes (the works composed by Mukan Tulebaev, Gaziza Zhubanova, Yerkegali Rakhmadiev, Kuddus Kuzhamyarov and many others); Kazakh terminoid remarks (semantic tracing from the Italian and the original Kazakh remarks) are used in the records of Kazakh folklore as well as in the works created by professional composers for folk instruments, ensembles and orchestras.

Functions and lexical-grammatical categories of terminoid remarks in the works of Kazakh composers

Functional nature of the remarks predicated a certain lexical and grammatical form of their expression. It is known that nouns, being the main carriers of the meaning, have high

expressive power due to their relatedness to an object: *avec profond sentiment d'ennui* ('with a deep feeling of sadness, annoyance'), *avec trouble et effroi* ('distractedly and in fear'), *con affett, con anima* ('feelingly, enthusiastically'). The author reaches the brightest emotional effect by using homogeneous word forms in prepositional-nominal constructions. The structures of "verbless imperative sentences" are predominant among the existing variety of remarks (Miloserdova, 1973). These structures are considered as stable types, capable to form a number of similar structures. This gives grounds to refer them to functionally full sentences. The independence of remarks from contextual conditions, high degree of their grammatical specifics gives grounds to refer them to structures, typologically deviant from the binomial constructions.

The composers use traditional remarks in symphonic kyuis; these remarks consist of adjectives with adverb elements, which enhance them, particles that convey the expression of dynamism, rapid growth of pace, as well as remarks, which supplement the expression of pressure and clearly update the incentive function, e.g.: *allgero assai* ('very soon'), *allegro moIto* ('very quickly'), *poco a poco crescendo* ('intensifying gradually'), *piu forte* ('intensifying more and more, widely'). Composers use remarks formed by adverbs and tautological repetitions in comparative form at "pressing" the pace: *assai vivo* ('very lively, quite vividly'), *poco a poco crescendo* ('intensifying gradually'), *prestissimo con moito* ('very quickly').

Gerunds bearing the verb projections, retain an instruction for a certain action in their semantics, convey the richness and sophistication of rhythm, the scale of forms, spontaneity of expression: *aumenatando* ('intensifying'), *animando* ('inspiring'), *stringendo* ('speeding up'), *ritenuto* ('restraining').

Zhubanova's art deserves specific attention. In "The Second Symphony" ("The Island of Women"), she conveys the inner human world surprisingly subtly, through remarks. The symphony has three parts. The "enlightened" figurative line of remarks to the first part (*adagio, a-dur*) conveys the harmony of nature and the human world; one can hear wide melodiousness, exposure of feelings, soulful intonations that create deep human images. The remarks occurring in the first part: *calma* ('silence, tranquility'), *cantabile* ('melodiously'), *con delizia* ('cheerfully', 'admiringly, and delightedly'), *affettuso* ('feelingly'), *chiaro* ('light, clear, and pure'), express relatively calm and even tempo of dramatic development.

The second part (*andante*) is a focal point of drama and expression, the reflection of storm and loss of life. Gaziza Zhubanova uses dark registers, sinister or emotional timbres, melodic intonations, depicting mumblings, quirky, snake-crawling, chromatic chords. The sound of music is reflected in relevant remarks: *affannato* ('anxious'), *lugubre* ('gloomy'), *commosso* ('excitedly, shockingly'), *impetuose* ('precipitately, gustily'), *con forza* ('lustily'), *addolorando* ('more and more sad'), *ammarezza* ('bitterly'), *lamerro* ('cry, moan, complain, sobbing'). The third part (*allegro-moderato a-moll*) is contrastive and diverse by content. The remarks of this part sound as a decisive and expostulatory voice of the author herself, emanating courageous commitment: *gueriero* ('fighting'), *avvivando* ('liven up'), *deciso* ('decisively, bravely'). Then the action turns tragic, and the appropriate remarks appear, such as *lugubre* ('gloomily'), *strepitoso*

(‘noisy, loudly’), *colando* (‘ceasing, winding down’), *acerbamente* (‘severely, abruptly’), *all'improvviso* ‘suddenly, unexpectedly’. Vigorous rhythm of life energy concentrated in this part, is manifested “in one breath”, like life itself, it is fleeting and beautiful in its duality, which is reflected in the following remarks: *con citato* (‘excitedly, tensely, ardently’), *con energia* (‘arduously, decisively’), *con fuoso* (‘fervently, ardently’), *deciso* (‘decisively, bravely’), *schietto* (‘simply, sincerely’), *con veemenza* (‘precipitately, unruly, ardently, fitfully’).

The play of timbre contrasts and different hues enriches the palette of Zhubanova’s works and plays a brightly expressive role, bringing in a strong dynamic charge: *con agilita* (‘hastily, easily’), *allegro furioso* (‘quick and fiercely, furiously’), *allegro ma non troppo* (‘quickly but not too much’), *all'improvviso* (‘suddenly, unexpectedly’). The lofty - lyrical nature of her performance is conveyed by such remarks as *svolazzando* (‘fluttering’), *avvivando* (‘liven up’), *aves grace* (‘gracefully, delicately’), the atmosphere of anxiety is created by such remarks as *con disperazione* (‘inconsolable, desperate’), *con dolore* (‘with pain, anguish, sorrow’), *lamentoso* (‘pitifully’). The wealth of lyrical and philosophical content of the work demanded individualized search of the right tempo-rhythm (and especially the right balance of tempo) – the key for disclosing the content of the entire composition.

The strokes used by Gaziza Zhubanova, reflect and emphasize the movement of the topic, they are an axiom for the performer. For example, strokes for stringed instruments: *con tutta la lunghezza dell'arco* (‘to play with the entire length of the bow’), *flautando* (‘to play the bow close to the fingerboard’), for percussion and wind instruments: *col pollice* (‘to play with the thumb’), *con indito* (‘to play with one finger’).

Remarks used in the works of the Kazakh folk repertoire are determined by certain socio-cultural objectives and are distinguished by national identity. This caused the formation of four types of the Kazakh remarks: traces from Italian; the induced formations; absolute equivalents and the original Kazakh remarks. The first Kazakh remarks in the editions of notes were traces from the Italian: *confuoco* ‘conflagrant’ – (‘отпеп’), *energico* ‘arduously’ – (‘жігермен’), *lamentabile* ‘pathetically’ – (‘аянышты’) and scarcely ever corresponded to musical specificities. In this endeavor, the following remarks appeared in musical editions: қайраттана (‘decisively, arduously’), although the lexeme қышті is more often used to describe the images of this type in the Kazakh language.

Except the traces, the induced formations were also used. Thus, the analogue of remark *burlesco* (‘funny’) in the Kazakh language – қүлкімен. However, *burlesco* means not just ‘funny’, but the specifically “painted” humor, which is associated with a gruff, folksy beginning. The remark қүлкімен does not reflect this side of the terminoid, although it is not mentioned in the dictionaries, every musician intuitively understands it. Witty, funny music very often has the remark *allegro*. Its translation (‘quickly’) is not precise in this case, and the translation ‘quickly’, ‘funny, playful’ is only contextually correct.

Some Italian terminoid remarks have certain figurative meaning that cannot be translated into Russian. Such is the remark *lamentoso* (‘pitifully, grievingly’). One of the accepted translations of the remark is ‘crying’, but musical experts use the Italian remark

‘ламентозо’, (*lamentoso*) and its “derivatives” in their works as well: *lamentoso* lyrics, *a melody in lamentoso style, this piece sounds like lamentoso*, using it in Russian text. The point is that the remark *lamentoso* means «cry, mourn, complaint, sobbing», however this is a nobly generalized cry, transformed into the special musical style. Notwithstanding psychological expressiveness of this cry, it has no mundane effect. Therefore when such kind of cry occurs in the Russian music, the composer puts a remark *lamentoso* (‘lamentation, crying, wailing’), and when he plays folkloric or naturalistic cry, he writes *lamentoso* ‘crying, weeping’. Absolute equivalents were consequently formed: *allegro maestoso* (‘cheerfully, majestically’).

Considering the records of the interviews with folk musicians on the content of a certain work, their oral explanations and answers to questions from the audience contained extremely subtle and rich descriptions of the musical content of music, which can be transmitted into the following remarks: күрсіну (‘sadly’, ‘sorrowful’, ‘groaningly’), мұңды (‘drearily’). All these remarks are characterized by the expressiveness of the musical embodiment of the state of grief, sadness. Among these entities, the remarks reflecting specific national ideas about music are of specific interest. It is known that emotional manifestations, as well as aesthetic ideas of different nations have specific shades. It is fully disclosed in the works of the specialists in Japan studies (Grigoryeva, 1978). Thus, *sabi* and *wabi*, meaning “beauty”, have different shades: *sabi* (‘lofty beauty, with a touch of sadness’), and *wabi* (‘rather a mundane pleasure than beauty’).

The very Kazakh term, related to the semantic range of sorrowful images, is зап, заплай (‘mourning’). It is a special mourn: it is always expressive and at the same time, it conveys the zeal of collective emotions. The sickly tearfulness, excessive sentimentality is not in the nature of Kazakh зап. It differs from the Russian equivalent by the fact that this remark, in addition to the above-mentioned connection of expression and collective zeal, which is also typical of folk laments and of the Russian songs, conveys a specific shade, which refers to the open and very strained timbre of performance with a voice or its imitation in instrumental timbres. Moreover, in the European music mourn is always performed slowly or at a moderate pace, whereas Kazakh mourns may develop in the instrumental music at a fast pace, which is the special and unique national specifics of the Kazakh зап. Neither mourn, nor “lamentoso” can convey the specificity of this rich Kazakh remark. If the remarks like заплай are translated into Russian with some distortion and narrow sense, there are remarks, which cannot be translated. For example the remark қоңыр. The direct meaning of the lexeme қоңыр is ‘brown’, it has the meaning which characterizes the sound of the tone, e.g. қоңыр дауыс (‘low, magic voice, with matt, saturated timbre overtones’). This expression captures the sound reality, which is completely unfamiliar for the classical European music. Eastern music has other timbres, other sound material. In the Kazakh music, timbre saturation was considered a valuable expressive quality. In addition, the musical image is always behind the timbre definition.

The music represented by the lexeme қоңыр, for example, қоңыр күй, қоңыр дауыс (дауыс means ‘tune, weeping’) is always associated with a certain sphere of images. The “borders” of the sphere are varied from outwardly calm and contemplative, but saturated with hidden drama, to the open and tragically reflective ones. Kyui in the қоңыр



T. Atkinson: The group of Kazakhs with two brides. From Wikimedia Commons.

genre is associated with weeping intonations, but it is not *zap, zaplay* mourn which has a strong collective, magic, expressive-physiological beginning. The mourn represented by the lexeme *қоңыр* is a tragic reflection of a thinking personality, weeping, associated with the philosophical understanding of life, its transience. If *zap, zaplay* are characterized by openness, the most expressive *қоңыр* is characterized by the performance which restrains, impedes the flow of emotion, but this makes the performance even stronger.

CONCLUSION

When the content is transmitted into a form of expression, which is implemented in the process of generating the sound-symbolic forms and musical phenomena, musical form is abstracted into the linguistic elements – terminoid remarks, verbally specifying the composer's intent. What is very important for the music and language abilities – the ability to transform the original concept into a sequence of linguistic elements, where their individual combination present the expression of musical thought. The study of musical flow helped building the basic coordinates: semantic content as the author's emotions reflected in the intonation; the stages of musical consciousness formation through the preverbal «intoned meaning» toward the verbal awareness of the image.

The lexical, conceptual, categorical and structural analysis of the works, created by such Kazakh composers as Alexandr Zataevich and Gaziza Zhubanova, showed that the expressive-verbal composer's style is characterized by a particular system of terminoid remarks. Through their use, the composer conveys his requirements to performance, and accordingly to the character of the figurative content of the sounding music, i.e. the expressive-verbal means of musical intonation are the full-size elements, representing the expressive-verbal characteristics of his musical style. Remarks act systematically at the level of perception, in holistic unity, which is specific for the composer. The advanced approach to terminoid remarks reveals different levels of their artistic patterns, i.e. longitudinal, dynamic, pitch, timbre characteristics, with its specific, historic figurative characteristics and stylistic shades.

Musical remarks that started to develop in the beginning of the XVII century in Italy entered the Russian musical culture along with the borrowed culture and became the means of expressing different shades of performance. Due to large impact of the Russian musical culture on the Kazakh musical culture development, remarks penetrated into the Kazakh culture as well. Tracing and subsequent translation became the basis for creating remarks in the Kazakh language form. This process led to the development of the Kazakh terminoid remarks, which reflect deep features of Kazakh traditional musical thinking.

'TERMINOIDNE' GLASBENE OZNAČBE KOT SREDSTVO ZA INTERPRETATIVNO BRANJE BESEDILA IN OPREDELJEVALEC ZNAČILNOSTI GLASBENE INTONACIJE

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POVZETEK

Pojav novih tehnologij, konceptov, idej in paradigem v informacijskem prostoru zahteva njihovo poimenovanje, iskanje jezikovnih sredstev izražanja, kar narekuje potrebo, da v izbor raziskovalnih interesov uvrstimo tudi glasbene označbe. Glasbene označbe kot komunikacijski prostor strokovnjaka, okolje njegove „jezikovne eksistence“, tvorijo svoj terminološki sistem in so simbolna reprezentacija znanja, ki omogoča vzajemno razumevanje znanstvenikov na muzikološkem področju.

Vprašanje nerazdružljive enotnosti skladateljevega sloga in izrazno-besednih sredstev glasbene intonacije je tako v jezikoslovju kot muzikologiji premalo raziskano področje. Namen pričujoče raziskave je opredeliti jezikoslovni status glasbenih označb, razkriti njihovo bistvo, specifične značilnosti in funkcije. S pomočjo pragmatične analize muzikoloških besedil, zlasti partitur in priredb za klavir, bomo prikazali glasbo kot intonacijsko-umetniško dejavnost, ki ni zgolj odsev, temveč izraz osebnega sporočila, ter skozi opise glavnih strategij in taktik v skladateljevem in izvajalčevem besednem vedenju, ki se odraža skozi t.i. terminoidne glasbene označbe, razkrili posebnosti funkcij muzikološkega diskurza.

Ključne besede: glasbene označbe, intonacija, osnova glasbene ekspresivnosti, modalna diferenciacija

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