

Expressive-Emotional World of Musical Terminoid Remarks in the Works of Kazakhstani Composers

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Abstract: This article provides an analysis of musical-intonational forms of musical remarks as means of artistic reading of a text and determinants of the signs of musical-linguistic, expressive-stylistic components of musical intoning. Expressiveness, being the linguistic category, is equated with distinctiveness and is the result of update of macro-components of evaluation, emotion, intensive expressiveness and functional-stylistic color in word semantics. It is based on several groups of psychological patterns, concerning, on the one hand, the expression of emotions and feelings and on the other – perception. Musical remarks have motivational, expressive, emotional, communicative and figuratively-associative functions. We consider the phenomenon of the implementation of terminoid remarks in composers' musical works as a unique branched system of expressive verbal action, the main role of which is aimed at understanding the codes of the author's intention.

Key words: Musical expressiveness means • Modality • Music terminoid remarks • Expressive voice style of the composer

INTRODUCTION

The concept of the “intonation- artistic flow” [1] allows considering the specifics of expression, impact and perception of music, which is reflected in the intonation-art image of the world [2], which is the condition and the end result of intonation-artistic activity. In the translation of the content in the form of expression, which is realized in the process of generating sound and symbol forms and musical phenomenon, musical form is abstracted into linguistic elements – “terminoid remarks” [3]. Terminoid remarks is a system of recording sounds, transmitting the structure of the musical material, acoustic, rhythm, tempo, organology, with the aim to accurately convey the composer's idea [4].

At the present time there are no works which explore the issue of continuous unity of composing and expressive speech (i.e. performance) style, which is an integral part of the first. The performance means of musical expression are: the character of the performance, temporhythm, agogics, dynamics, articulation, timbre, expressiveness, which are composer's, as the composers mostly express requirements to the performer, to the nature of the imaginative content of the sounding music in their remarks. So, expressive speech means of musical

intoning are rightful elements, representatives of the composers' music style. An array of terminoid remarks introduced into musical practice has not been a subject of system analysis up to the present time. A question on interpretation of context-style meanings of music terminoid remarks, various expressive -speech (performance) means of musical intoning requires a decision. Music remarks in the note text are the words, phrases and graphic symbols, which are the settings for Performer that indicates the essential characteristics of intonation-artistic images. We consider terminoid remarks as a reflection of expressive speech aspects of the musical intoning.

The musical language of the composer is a complex of “stable types of sound combinations (inflections) together with the usage rules” (5, p.23). Taking the content of this definition to the original, we believe that musical-language style is a complex of intonation-artistic characters, the rules of their organization and typological music-composite structures (or, as they say in musicology, musical forms).

In sounding piece of music the musical elements are painted with high quality, expressively by means of performance musical pronunciation, prescribed by the composer. The concept of modality meaning “the attitude

of the speaker to the fact, to the content of the speech, to the partner, environment, the form of speech, as well as the emotional and expressive evaluation of the reported” is important [6, §.12]. Set of modalities, their selection and the organization can serve as indicators of the style of the composer's speech. Also in pieces of music remarks of tempo, dynamics, articulations, the nature of pronunciation are the modalities, forming an “intonation artistic flow” (A.Ph.Losev’s term) together with other intonational features (rhythm, pitch, etc.). In musical works these modalities are intonation (linguo-speech elements), indicated by the composer in musical remarks, which are the reflection of essential features of an expressive speech style of the composer. Thus, a musical-expressive speech style of the composer is a combination of modal signs of intonation-artistic images and modal (performance) means of intonational pronunciation corresponding to their content.

In a particular performance by definite artists the remarks are endowed with different musical-speech expressiveness [7] having a direct relevance to the characteristic style of the composer and performer. Therefore, we consider it necessary to identify the qualitative characteristics of expressiveness of music remarks, their modalities and to determine their energy “tension”.

We analyzed the musical works of Kazakhstan composers (scores, klaviers) like À.V. Zataevich, À. Rakhmadiyev, G.À. Zhubanova, À. Bestybayev, as a result of which we defined individual features of musical intonation forms, their personal meaning, which were embodied in the works in the form of terminoid remarks. We have considered the system of terminoid remarks from the perspective of their functioning in scores, we found about 3000 terminoid remarks.

Central problem of understanding the text of scores is the knowledge of remarks. We drew a special attention to understanding of “internal form” of a remark, since the strive to clarify the «internal forms» of remark is a universal process of synthesis through the analysis, the understanding of the whole through the analysis of its components. Terminoid remarks contribute to the thematic deployment of the text of scores, its pragmatic interpretation, the development of mental processes, etc. The performance scores give the opportunity to see the interaction of the remarks, the time length of their actions, composition, drama, compaction, rarity, identity, contrast, as illustrated in an expressive speech terms of works. The abundance and variety of sound colors, wonderful expressiveness, emotional saturation, the finest rhythmic

weaves - all of them are reflected in the following remarks: *slowly, with a deep sadness, deliberately, with a gloomy grandeur; widely, in a sad reflection; ardently, in despair, calming* and others, passing over deep emotional feelings. They contain a huge number of concepts of various degrees of generality and specificity: *impulsive passion and intense enthusiasm, spontaneous emotion - vexation, anxious or flaming combustion, etc.* What is especially surprising is a varied use of poetic «modalities» with no analogues in common remarks by the composers, for example: *'rhythmic pattern in a color of a sad, cold landscape, 'sophisticated dynamic thrift'*.

In the works of modern Kazakh composers the body of remarks includes mostly Italian, Russian and Kazakh lexemes and phrases. We have identified three types of music remarks: remarks, indicating certain emotions and experiences, with emotional-estimating value; remarks, emotional significance of which is created with the help of world-building tools; remarks, the lexical meaning which contain a definite assessment of the identified phenomena. Analysis of music remarks in the works of Kazakhstan composers is interesting because they represent a synthesis of intercultural relations, reflect the contacts of European and Kazakh music.

In symphonic scores of E. Rakhmadiyev we meet traditional remarks, consisting of adjectives with reinforcing elements - adverbs and particles that transmit the dynamism, agogics, the rapid increase of the pace [8], as well as remarks, complementing the expression of discharge process and more clearly actualizing the incentive function, for example: *allegro assai* ‘very soon’, *allegro molto* ‘rapidly’, *gññà à gññà crescendo* ‘gradually increasing’, *piu forte* ‘enhancing’. Bearers of the verbal adverb projection maintain the indications to definite actions peculiar to a verb in their structure: *amenatando* ‘enhancing’, *animando* ‘inspiring’, *stringendo* ‘speeding’, *ritenuto* ‘restraining’, rendering the richness and sophistication of rhythmic, the scale of forms, improvisation of expression.

The strokes, the used composer, reflect and emphasize the movement of the theme, which is an axiom for the performer. Strokes for strings: *con tutta la lunghezza dell'erco* ‘the whole length of the bow’, *flautàndi* ‘(play) with a bow close to the neck’, for percussion and wind instruments: *col gñlliñà* ‘(play) on a thumb’, *nñn in diti* ‘(play) one one finger’, *àll’ástà mita dàllà membrane* ‘(play) on the edge of the membranes’.

Remarks used in the works of Kazakh national repertoire, brought to life by certain socio-cultural objectives, differed in national originality. The first

Kazakh remarks in the publications of the notes were tracings with Italian: *ñin fuññi* ‘with fire’ – ‘otpen’, *ånårgiññi* ‘energetic’ – ‘zhigermen’, *låmmentabilå* ‘whining’ – ‘ayanyshy’. This is frequently done by the editors, workers of publishing houses, who prefer, in their opinion, more exact translation of universal Italian term, not always corresponding to musical subtleties. Except from the maimed, there were induced education. Thus, a remark *åurlåsnñi* ‘funny’ was translated into Kazakh as *kulkimen*. However *åurlåsnñi* means not just ‘funny’, but a specially painted humor, always associated with a coarse, vulgar beginning. The remark *kulkimen* does not reflect this side of the remarks, although it is not indicated in dictionaries, but intuitive comprehended by every musician.

The remark *kairattana* was traced from Russian ‘gåøèðåëüîf’ (strongly), which in its turn was traced from Italian *risoluto*. Here the term *risoluto* is narrowed – it is a game with a convincing display, a tone of absolute truth, the result of the previous development. Neither Russian nor Kazakh tracing do not convey the richness of the semantics of the Italian remarks. It should be noted that in the first stage of formation the Kazakh remarks, being a semantic doublets of foreign prototypes, trace not only a semantic motivation of the Italian terminoid remarks, but also their syntactic, morphological structure: *ñin gåssiñå* ‘with a deep feeling’, ‘teren sezimmen’, *vivo ñin fuññi* ‘vivid, with fire’, ‘kыздыра’, ‘zhandadyra’. Traces and induced formations is the first stage of formation of such a specific layer of lexis in Kazakh language. Then along came the process of formation of absolute equivalents: *allegro maestoso* ‘cheerfully, majestically’.

If the emerging Kazakh remarks were mainly the counterparts of their foreign prototypes and differed with simple expressions, then gradually they got a greater emotional impact. Trying to pass specific national features of the style of music in expanded form, composers used the music remarks, raising them above the level of domestic art, expressing philosophical ideas and deep feelings with their help.

Kazakh traditional music has always been accompanied by the stories, the communication of a broader type, rather than a concert situation: “Musical communication was always merged with other socially important forms of communication, among which an important role was drawn to the verbal” [9, p.9]. In the records of the interviews with folk musicians on the content of a definite work, in their oral explanations and answers to questions from the audience we find the extreme subtlety and richness of descriptions of the

musical content of the music, transmitted by remarks: *kyrsinu* ‘sadly’, ‘sorrowful’, ‘groaningly’, *mundy* ‘drearly’, which are distinct in expressiveness of the musical embodiment of the state of grief, sadness. Among these entities the remarks reflecting specific national ideas about music are of special interest. It is known that emotional manifestations, as well as aesthetic ideas of different nations have specific shades. It was fully disclosed in the works of Japanologists [10;11]. Thus, *sabi* and *wabi*, meaning beauty, have different shades: *sabi* ‘beauty, sublime with a touch of sadness’ and *wabi* ‘is rather a mundane pleasure than a beauty’.

Specifically Kazakh term, related to the semantic range of sorrowful images, is *zar, zarlau* ‘mourning’. It is a special mourn: it is always expressive and at the same time conveys the zeal of collective emotions. The sickly tearfulness, excessive sentimentality is not the characters of Kazakh *zar*. Its difference from Russian equivalent is that this remark, in addition to the above-mentioned connection of expression and collective zeal, also characteristic to folk laments and to Russian songs, passes a specific shade, touching upon a kind of an open and a very strained timbre of performance with a voice or its imitation in instrumental timbres. Moreover, in European music mourn is always performed slowly or at a moderate pace, Kazakh mourns may develop in the instrumental music in a fast pace, which is the special unique national specific of Kazakh *zar*. If the remarks like *zarlau* are somehow are translated into Russian with some distortion and narrowing of sense, there are the remarks, which cannot be translated. For example remark *konyr*. The direct meaning of the lexeme *konyr* is ‘brown, it covers the meaning which characterizes the sound of the tone, cf. *konyr dauys* ‘low, magic voice, with matt, saturated timbre overtones’. This expression captures the sound reality completely unfamiliar for classical European music. In European music there is a special attitude to timbre: for centuries there was a conquest for clean, clear timbres, timbres, saturated with overtones, were considered non-musical, rough. Eastern music has other timbres, other sound material. In Kazakh music saturation of timbre was considered a valuable expressive quality (genetically it goes back to shaman's music, which was an indispensable attribute). *konyr dauys* – specific timbre, rich with overtones of only a low voice, *konyr* – characteristic timbre ideal of Kazakh music.

The music represented by the lexeme *konyr*, for example, *konyr kui, konyr dauys* (*dauys* ‘tune, weeping’) is always associated with a certain sphere of images. The borders of the sphere – from, outwardly calm and

contemplative, but saturated with hidden drama, to open tragically-reflective. Kyui in genre of *ʔiʔuǵ* is associated with weeping intonations, but it is not *zar*, *zarlau* mourn which has a strong collective, magic, expressive-physiological beginning. The mourn represented by the lexeme *konyr* is a tragic reflection of thinking personality, weeping, associated with the philosophical understanding of life, its transience. If openness is peculiar for *zar*, *zarlau*, then even the most expressive *konyr* is characteristic of the performance which restrains, impedes the flow of emotion, but this makes him act stronger.

The basis of the developed technique of pragmatic and linguistic diagnosis of composer's personality covers the acknowledgement of the fact that author of the text updates the pragmatic aspect reflecting the speech activity along with the semantic and syntactic aspects. Choosing a language tools for implementation of his speech intentions, composer projects individual features on the text, which are interpreted by the recipient in interpersonal communication and serve as a signal, regulating their subsequent verbal behavior.

CONCLUSION

The study showed that the dynamics, sound intonational figure of the work has its own specific, historically formed, image signs and stylistic shades, operating strictly on regulated parameters of means of expression. Each note, even with the same names, has different characteristics, but always their combination is unique, unique characteristic of expressive speech style of the composer, transmitting features of the melody, harmony, texture, orchestration.

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