COMMUNICATIVE AND PRAGMATIC ESSENCE OF MUSICAL TERMINOID REMARKS

Svetlana Sattarovna Dzhanseitova[*],
Gulzhan Sozakpayevna Suleyeva and
Sholpan Zadanovna Rauandina

Kazakh national conservatory after Kurmangazy, Almaty Ablaikhan ave, 86, 050000, Kazahstan

Abstract

The emergence of new technologies, concepts, ideas, paradigms in information space requires their denomination, the search of linguistic means of expression, and this calls for the involvement of musical terminoid remarks into the range of research interests. Pragmatic analysis of musicological texts, in particular scores and claviers, will determine the art of music as an intonational and creative activity, being not just a reflection, but the expression of the personal value, and identify the functional features of musicological discourse by describing the main strategies and tactics of composer and performer's speech behaviour, reflected in the musical terminoid remarks. The issue of indissoluble unity of composer's style and expressive-verbal means of musical intonation is not adequately investigated in Linguistics and Musicology.

Keywords: expressiveness, context-stylistic, means, modality, recurrence

1. Introduction

An array of terminoid remarks brought into musical practice was not subject to a system analysis. This problem was studied only in some aspects, beyond the integral conception of the complex and multifaceted phenomenon. Currently, there are no works investigating the issues on indissoluble unity of composer's and expressive-speech (i.e. performance) style, which is an integral part of the first. Performance means of musical expressiveness are: performance manner, tempo-rhythm, agogics, dynamics, articulation, timbre and expressivity. They all relate to composer's performance means as the composers in most cases express their requirements to performance, to the nature of figural content of the music in remarks. Hence, expressive-speech means of musical intonation are full members, representatives of composer's music style. An issue on interpretation of context-style meanings of musical terminoid remarks, various expressive-verbal (performance) means of musical intonation, determination of the linguistic status of terminoid remarks,

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[*]E-mail: bntb@mail.ru

identification of their essence, specifics, characteristic features and functions require a resolution.

Musical remarks in note text are the words, phrases and graphical denotations, which are the directives for the performer, determining the essential features of intonational-artistic images. We discern terminoid remarks as the reflection of expressive-speech aspects of musical intonation. Intonation is "the unit for measurement of musical conciseness" [1] and is a notional unit of music world. Music is an art of intoned meaning, in the theory of B.A. Asafiev intonation has a meaning of communicative unit [2]. Therefore, a musical work is a collection of intonational-artistic meanings, intonational-artistic (figurative-notional) content, where the elements are convolved into one cohesive artistic sound-pattern stream, influencing consciousness. The concept of the 'intonational-artistic stream' allows to consider the specifics of expressiveness, impact and perception of music, reflected in the intonational and artistic image of the world, which is the condition and the end result of intonational-artistic activities. While transmitting the content into the expression form, occurring in the generation process of sound and symbol forms and musical phenomenon, musical form is abstracted into linguistic elements – terminoid remarks that are the sound record system, transferring the musical structure, knowledge of instruments, intended to precisely convey the composer's idea.

The study of terminoid remarks is determined by several reasons. Firstly, music art of the last decades has a growing number of verbal and graphic denominations, used by musicians to characterize the performance of the work or specify any of its imaging features. Secondly, there is a problem of understanding traditional and new concepts related to the means of performing pronunciation in a unique concept. Thirdly, the issues of explication of values and context-style meanings of terminoid remarks, expressiveness, musical impact and perception specifics reflected in intonational-artistic image of the world require theoretical generalization.

The aim of our study is to carry out a comprehensive description of musical terminoid remarks, this objective implies the necessity of solving the following tasks: determination of the status of terminoid remarks; identification of essential features, terminoid remark functions; determination of the specifics of musicological picture of the world; determination of communicative-pragmatic entity of terminoid remarks, characteristics of composer's musical-linguistic style, implying the analysis of the set of intonations, form generation principles, the composite structure of a musical work; a description of expressive and stylistic features of musical terminoid remarks, taking place in the works of Kazakhstan composers and expressing modality of musical works, composer's expressive-verbal style; determination of the degree of communicative recurrence of musical terminoid remarks in musical score texts, reflecting the dynamics, sound and intonational image of musical work.

2. Discussion

The designated investigation aim and tasks determine the complex of research methods and techniques. Descriptive method was used in selection of language units of music, their description and correlation with music remarks already stated in linguistic literature. Method of component analysis let classify terminoid remarks on categorical fields, distribution method in identifying the representation methods in musicological text let determine contextual-stylistic function of terminoid remarks used in it. Discursive analysis method let correlate terminoid remarks with facts from Russian and Kazakh culture, with mental characteristics of Russian and Kazakh nations. The quantitative analysis method was applied in identification of recurrence (frequency) of musical terminoid remarks in the note text, scores and claviers.

The composer's musical language is a complex of "sustainable types of sound combinations (intonations) along with their application standards" [2, p. 23]. Taking the content of this definition for the original, we believe that musical-linguistic style is a complex of intonational-artistic symbols, standards of their organization and typological musical-composite structures (or musical forms as it is customary in Musicology). The musical elements in played work are coloured in a quality manner, expressively by means of performance music pronunciation prescribed by composer. The important factor is the notion of modality which means the individual's attitude to reality, to the content of the speech, the person, situation and speech form as well as emotional-expressive evaluation of the reported. A set of modalities, their selection and organization can serve as indicators of the composer's speech style. In musical composition the remarks of tempo, dynamics, articulation, character of pronunciation are also modalities, forming intonational-artistic stream along with other intonational features (rhythm, meter, sound pitch, etc.).

Modalities in musical work are intonations (linguistic and speech elements), specified by the composer in musical remarks, which are the reflection of the significant features of the composer's expressive speech style. Thus, the musical expressive-verbal composer style is a set of modal features of intonation-artistic images and modal (performance) means of intonational pronunciation corresponding to their content. Musical terminoid remarks as a means of performance text reading and as indicators of musical linguistic, expressive and stylistic values of musical intonation are considered for the first time.

P. Broomhead calls remarks 'musical terms', 'performance terms'. He refers 'performance' and 'scientific' musical terms to musical remarks, replacing it later by the term 'images': "Every verbal term in recording the musical work is an image" [3, p. 76]. In A.D. Khaiutin's interpretation remarks are not the terms, nor metaphors, but are the terminoids: "terminological units, representing terms on their function, but not on the content" [4, 5]. Remarks are considered as "imperative sentences with different lexical elements" [6]. It is important for us that musical remarks become not just performance remarks, but also

'compositional' moments of the figurative structure of musical work and implicate scientific (term), performance (regulation), intonational-artistic (image) content. It appears from this that remarks are terminoids as they perform the function of transition from values, meanings of the ordinary or mythological and artistic (within other arts) images of the world to musical-artistic, and after to scientific, i.e. to systematic conceptual reflection of features, implicated in them. Among the functions of musical remarks we can name imperative, expressive, emotional, communicative and figurative-associative. The latter is particularly important in respect of focusing the mind on the traits, characteristics of human life and environment, and, primarily, on speech characteristics: emotional, genre, style (domestic, public speaking, intimate), national, individually psychological, social, etc.

Musical remarks determine the nature, individual character of music performance with a certain degree of relativity, contributing to the understanding of style, emotional attitude and poetic essence of musical work. Let's show it drawing on the example of *allegro* remark. Translated from Italian it means 'gay', 'joyful', 'cheerful'. In addition *allegro* is the basic denomination of brisk, lively pace, corresponding to a very quick step or run. On Maelzel's metronome *allegro* means 'meter share interchange velocity from 126 to 138 beats per minute'. In addition, every professional musician knows that Bach's *allegro* differs from Beethoven, Schumann or Prokofiev's *allegro* and that *allegro* can be joyful, victorious, and sometimes dramatic and even eerie and ominous. The intension of *allegro* term belongs to the character traits of musical image, created by the composer, that is, contains information about the meaning of intonational-artistic flow of music.

Every remark in its structure contains figurativeness and produceability as characteristics of performance actions. It occurs because in virtue of 'fixity' of certain intonational-artistic phenomena to any remark, even an utterly figurative remark (for example, *misterioso* 'mysteriously') is associated with many specific ways of performance pronunciation (dynamics, articulations, tempo, rhythm, agogics, timbre, etc.). For example, terminoid remark *espressivo*, often found with remarks relating to 'communication' and 'feelings' categorical fields. *Espressivo* ('expressive') remark in musical-speech sense means 'with a special power, degree, with a higher energy of inner experience of personal essence and its artistic embodiment in intonational-artistic images'. *Espressivo* intensifies the remark 'very gently, gaily and easily', ensuring thereby the preservation of performance softness. The expression can be contrast-expressive, soft expressive, medium soft expressive or widely expressive. In specific implementation by some performers they obtain various musical and verbal expressiveness with direct relevance to composer's style and performance characteristics. Therefore we believe it's necessary to identify qualitative characteristics of musical remarks expressiveness, modalities belonging within them and determine their energy 'constraint'.

2.1. Classifications of musical remarks

2.1.1. Remarks of dynamics, differentiating the effect of sound

a) constant volume degree: *fortissimo* 'very loud', *forte* 'loud', *mezzo forte* 'medium-loud', *piano* 'quiet', *mezzo piano* 'medium quiet', *pianissimo* 'very quiet';
b) gradually changing volume: *cresendo* 'intensifying', *poco a poco cresendo* 'intensifying by easy stages', *diminuendo* 'subsiding', *poco a poco diminuendo* 'subsiding by easy stages', *smozzando* 'dying away';
c) for change of the volume degree: *piu forte* 'louder', *meno forte* 'less loud'.

2.1.2. Tempo remarks, determining an absolute duration of the sounds

They are divided into three subgroups: slow, moderate, brisk paces.
a) slow: *lagro* 'wide', *lento* 'drawlingly', *grafe* 'hardly';
b) moderate: *andante* 'calmly, deliberately', *sostenuto* 'composedly', *allegretto* 'lively', *allegro moderato* 'moderately fast';
c) brisk: *allegro* 'cheerfully', *vivo vivace* 'jauntiy', *presto* 'quickly', *prestissimo* 'very quickly'. To specify the movement tints, in deviation from its basic pace, additional terminoid remarks are applied: *assai* 'highly', *conto* 'greatly'.

Gradual acceleration or deceleration of general movement are applied for more expressiveness, which are expressed by means of following remarks:
a) deceleration: *ritenuto* 'restraining', *ritardando* 'retarding', *allergando* 'expanding', *ralentando* 'slowing down';
b) acceleration: *accelerando* 'accelerating', *animando* 'inspiring', *stringendo* 'speeding up', *stretto* 'concisely squeezing'.

2.1.3. Stroke remarks

Expressing articulation, beats, bow control correspond to the expression of dynamic and tempo shades, emphasize the sound phrasing, reproduce different sound decoration – agrements: *legato, morcato, pizzicato*, intended to highlight certain ways of sound-production.

2.1.4. Affect remarks

Are expressing the character and degree of performance emotionality and musical-aesthetic entity of the whole work: *agitato* 'excitedly', *lamento* 'mournfully, sadly', *ostinato* 'persistently, relentlessly'.

There are also remarks that serve for designation of longitudinal-dynamic articulations: *articolato, articolando* 'distinctly', 'clearly', 'articulated'; *ben articolato* 'articulating well'; *pique* 'acidly', 'acutely'; *risoluto plaque* 'crisply,

while extracting all chord sounds'; *duramente, con durezza* 'rough, hardly'; *batterie* 'accented'.

2.2. Classification of musical remarks on categorical fields

While "learning the world, forming the image of the world, a transition takes place through sensitivity, sensory modalities to an amodal world" [7]. Therefore in classifying the remarks we took into account an "amodal world", "sensory modalities" and 'personal' image of the world.

In analysis of musical remarks and their grouping, stylistic and statistical method with subsequent systematization was applied. Remarks on the basis of common features were united into lexical, conceptual and categorical fields.

Lexical field covers "a family of words, formed by a single word" [8], united around a certain remark. For example, *allegro, allegro assai, allegro con molto, allegrissimo* remarks fall into 'allegro' lexical field. The conceptual field covers the system of "interrelated concepts, arranged around the central concept" [8]. The degree of commonness of 'central' concept can be different. For example, we can combine 'allegro', 'vivace', 'presto' lexical fields into 'brisk pace' conceptual field, and we can unite the group of 'slow', 'moderate' and 'brisk' paces into one conceptual field – 'musical paces'. The paces themselves along with human, nature movement characteristics (flying, stumbling, rotating) will fall into the 'movement' categorical field, that is one of the most common categories of existence, and in the context of intonational-artistic image of the world it will mean 'musical movement'. Not all these features can be considered within any category. For example, the 'overall assessment' to the greatest extent is applicable to the 'images of the world', although it may be reproduced within the categories of '*experience*', '*behaviour*' or '*communication*'.

We investigated the system of terminoid remarks and reviewed them from the perspective of functioning in scores. We analyzed the musical works of the Kazakhstan composers (scores and claviers) A.V. Zatayevich, K.K. Kozhamyarova, E.R. Rakhmadieva, G.A. Zhubanova and A. Bestybayeva. As a result we have revealed individual peculiarities of building musical intonation forms, their personal meaning, embodied in their works in the form of terminoid remarks. Approximately 3000 terminoid units were revealed. The central problem in understanding the score text is the knowledge of remarks. We drew special attention to the notion of 'internal form' of remark, as strive for understanding 'the internal form' of remark is a universal process of synthesis through the analysis, understanding of the whole through the analysis of its components. Terminoid remarks factor into thematic deployment of score text, its pragmatic interpretation, development of cognitive processes, etc. Performance scores provide an opportunity to see the interaction of all remarks, the length of their action time, composition, drama, density, tenuity, identity, and the contrast, reflected in the expressive-speech aspect of the work.

Remarks contain a huge number of concepts of various degrees of commonness and specificity, for example: *impulsive vehemence and intense passion, unbridled emotionality – vexation, anxious or flaming combustion, etc.* The use of poetic 'modalities' by composers, having no analogues in conventional remarks is especially diverse, for example: *rhythmic pattern in a colour of sad, cold landscape, sophisticated dynamic thrift.*

We find 'sensual visibility' of authors' definitions and concepts in the scores: *transparently, airily, cold, passionate, volcanically, precisely,* etc. They are interpreted objectively and expressively, understood precisely and categorically, identifying the expressive-speech style of the composer. Authors' *fortissimo* are converted into *mezzo forte, forte* in *piano; con strepito, con brio, con bravura, fuocoso* 'noisily, fervently, defiantly, ardently' in *mizuratamente, leggiero, con freshezza* 'peacefully, easily, coolly'. Music starts to resemble a 'dance' of different modalities: *fliessend, flusternd, flimmernd, scintilante, sussurando, scozzevole, granuiato, parlato* 'streaming, sparkling, flashing, whispering, rustling, grained, beaded'. Every musical remark in the record of musical work is individual, creating a unique artistic image, passes the sensual-illustrative and figurative-psychological characteristic of the author's musical style.

Terminoid remarks, as specifying the composer's idea in verbal form, appeared in notes in the XVIIIth century. High level of mastery and theoretical concepts of Italian school had a positive impact on the development of European music culture. This fact has contributed to the dissemination of Italian terminoid remarks. An important factor in consolidation and further functioning of the Italian terminoid remarks was their language peculiarities. They are the most convenient forms of foreign borrowing. They are the words "without morphological substitute – nouns and invariable adjectives, adverbs fully corresponding to their prototypes in source language, while the borrowing of words belonging to other classes is connected with the necessity of their grammatical figuration" [9].

Italian terminoid remarks were used in all European countries and obtained international character. They were formed on the basis of commonness of Italian lexis related to the nature of intonation, performance aspects of music, theoretical phenomena in the circles of professional musicians of Europe.

In the works of modern Kazakh composers the body of remarks includes mostly Italian, Russian and Kazakh lexemes and phrases. This multilayeredness is subject to the history. Italian terminoid remarks are present as the basic foundation of this layer, Russian terminoid remarks reflect the influence of Russian musical culture on formation of musical culture of the European type in Kazakhstan. Kazakh terminoid remark is a phenomenon with social and national roots. This was the cause of the emergence of non-Italian remarks in all musical cultures.

Undoubtedly, every musician has his special expressive tone and 'expressive dynamic variations', which form a single, coherent musical composition, e.g.: *precto, prestissimo, allegro, allegretto*, *lamento, lamentoso,*

stately, nobly, gracefully. We have identified three types of music remarks: 1) remarks, indicating certain emotions and experiences, with emotional-estimating value; 2) remarks, emotional significance of which is created with the help of world-building tools; 3) remarks, the lexical meaning which contains a definite assessment of the identified phenomena.

Analysis of music remarks in Kazakhstan composers' works is interesting as they represent a synthesis of intercultural relations, reflect the contacts of European and Kazakh music. Nouns, adjectives, adverbs are used as Italian terminoid remarks. They cover all genres of composer creativity. Russian terminoid remarks were a link between the original Italian and Kazakh remarks, performing the role of a conductor in cross-cultural contacts and playing a significant role for introduction of Kazakh music to Russians. The distinctive character of Kazakhs' folk and professional art is expressed in performance. The sphere of folk and professional performance is comprehensively described by A.V. Zatayevich [10]. The investigator pointed out that the performance style of Kazakh professional musicians, unlike European, is based on improvisation, where every performance does not repeat the previous one and each time is subject to the mood of the moment. In his records and processing A.V. Zatayevich applied remarks, able to convey the beauty of Kazakh melodies, their complex forms and specific features of performance.

The abundance and diversity of sound paints, expressiveness, emotional intensity, the finest metro-rhythmical weaves are reflected in the remarks of A.V. Zatayevich. For example, in 'Salavat-kyui' the remarks *slowly, with deep sorrow, deliberately, with gloomy grandeur, widely, in sad reflection, passionately, in despair, descending and others* convey a deep emotional experience. Their meaning varies and is detailed in author's comments to this kyui: "Kyui is composed on occasion of the death of his (Salavat – D.S.) favourite son, reflects the tribulation, distress of father oppressed with grief, reaching in his grief to the howl of despair" [10, p. 122].

The remarks to 'Ardak' song are especially specific, they convey the subtlety, the nuances of con parta-mento, sliding, colourful interhalftone gliding from one tone to another, emotional openness, expressiveness: *slowly and consistently, with big poetry; cadently and with grace; expanding majestically; even wider, with pastoral serenity; quiet, with gentle simplicity and softness; moderately fast, gently phrasing.* This comment revoices the remarks: "Ardak – is the poetry itself, poetry of dreamy summer night, the soft moonlight, inexplicable silence of the steppes" [9, p. 94].

Two directions appeared in the application of remarks used for Kazakh music.

1) In professional genres – symphonies, sonatas, ballads, nocturnes, etudes, etc. – Italian remarks are used, in the works of M. Tulebaev, G.A. Zhubanova, E.R. Rakhmadiyev, K.K. Kuzhamyarov and others.

2) Kazakh terminoid remarks – semantic traces from Italian or original Kazakh remarks are used in Kazakh folklore records, professional composers' works for folk instruments, ensembles and orchestras.

G.A. Zhubanova and E.E. Rakhmadiev in their semantic works use traditional remarks, consisting of adjectives with reinforcing elements – adverbs, particles that transmit the dynamism, the rapid increase of pace, as well as remarks supplementing the expression of the process of tension more clearly actualising incentive function, e.g.: *allegro assai* 'very soon', *allegro molto* 'very quick', *poco a poco cresendo* 'intensifying little by little', *piu forte* 'more intensifying'.

Adverbial participles that carry a projection of the verb, retain in their structure specifications of a certain action characteristic of the verb: convey the richness and sophistication of rhythmics, the scale of forms, improvisation of expression: *aumenatando* 'intensifying', *animando* 'inspiring', *stringendo* 'speeding up', *ritenuto* 'restraining'. This type remarks are common not only in the works of E.E. Rakhmadiev and G.A. Zhubanova, but also in other composers' works.

Remarks used in the works of Kazakh national repertoire, brought to life by certain socio-cultural objectives differ in national originality. The development of musical education in Kazakhstan, training the performers on folk instruments, restructuring of educational process from verbal form to the notes led to the creation of a special group of musicians performing folk repertoire on the notes. Kazakh musicians needed the printed music with remarks accessible and understandable. This led to the formation of four variations of the Kazakh remarks: 1) traces from Italian, 2) induced formations, 3) absolute equivalents and 4) original Kazakh remarks.

The first Kazakh remarks in the publications of the notes were tracings from Italian: *con fuoco* 'with fire' – 'отпен', *energico* 'energetic' – 'жігермен', *lammentabile* 'whining' – 'аянышты'. Fairly matching Italian remarks were translated in Kazakh, this was frequently done by the editors, workers of publishing houses, who preferred, in their opinion, more exact translation of universal Italian term, not always corresponding to musical subtleties.

Except from the traced, there were induced formations. Thus, the remark *вurlesco* 'funny' was translated into Kazakh as *күлкімен*. However *вurlesco* means not just 'funny', but specially painted humour, always associated with a coarse, vulgar source. The remark *күлкімен* does not reflect this side of the remarks, although it is not indicated in dictionaries, but intuitively comprehended by every musician.

Some Italian terminoid remarks entrenched a certain figurative meaning that cannot be translated into Russian. For example, the remark *lamentoso* 'pathetic, sad'. Sometimes this remark is translated into 'mourning', but music scholars often use the Italian word *lamentoso* and formations from it: *lamentoso lyrics*, *this piece sounds like lamentoso*. The remark *lamentoso* means 'weeping, moan, grievance, sobbing', but weeping is poetically generalized, transformed into special musical stylistics. Though this weeping is very expressive it has no naturalism. Therefore, when this kind of weeping sounds in Russian music, the composer easily puts the remark *lamentoso* 'weeping, wailing', but when he reproduces the folklore weeping, he writes *lamentoso* 'weeping, crying'.

It should be noted that in the first formation stage of the Kazakh remarks, being semantic doublets of foreign prototypes, they trace not only a semantic motivation of the Italian terminological remarks, but also their syntactic, morphological structure: *con passione* 'with a deep feeling', 'терең сезіммен', *vivo con fuoco* 'vivid, with fire', 'қыздыра', 'жандандыра'.

If the firstly emerged Kazakh remarks were mainly the counterparts of their foreign prototypes and differed by simple expressions, then gradually they got a greater emotional impact, a strive to pass specific national features of the music style in expanded form, raised above the level of domestic art, expressing philosophical ideas and deep feelings. As we see, the dynamics, sound-intonational image of the work have their own specific, historically developed figurative features and stylistic shades, using contained parameters of the means of expressiveness. Every remark, even with the same names, has different characteristics, but their combination is always unique, inimitable characteristic of composer's expressive speech style, conveys the features of its melody, harmony, texture, instrumentation.

We investigated the terminoid remarks through the example of A. Bestybayev's works – scores of his symphonies, where the main attention was paid to: 1) expressive speech 'configuration' of the composer's style on the basis of the ratio of the dominant lexical, conceptual and categorical fields; 2) typology of the author's world image; 3) strained relations of positive and negative modalities, their expressiveness; 4) parameters of quantitative and qualitative analysis, contributing to the generalization, lighting of the composer's expressive speech style; 5) interpretation of communicative recurrence (frequency) of musical terminoid remarks in score texts.

The recurrence of terminoid remarks demonstrates its relevance or irrelevance. Being closely related to text material, from where the remarks are selected, the lexical core of most frequent used terminoid units are only a statistical reflection of original text material, not a linguistic reality. In scientific literature, in addition to the criterion of frequency, there are also the aspects that characterize the functional qualities of terminoid units. In this case, the probability is high that they will only duplicate the statistical data of total frequency of use: the wider system of its values, the more they are used in the texts of different styles and genres.

Figurative and expressive-verbal features of A. Bestybaev's musical works are extremely diverse. Their verbal indications cover modal-psychological, genre, objective and figurative, 'technological' (the number of the latter is negligible). We allocated the composer's remarks categorical fields, determining their communicative recurrence and qualitative features.

The remarks of 'movement' without reoccurrences are found in symphony 101 times. In fact, we consider remarks, which are considered to be the tempo remarks, but we will take into account that their content is rather wide. So, *allegro* means: 1) 'a certain metrical share pulse speed'; 2) active rhythmic saturation of intonation; 3) overall quality of the musical movement, which differs from other types (e.g., from *andante*), the quality containing

social, psychological, artistic foundations. We call this quality motorness (from Latin *motor* 'motorial, driving').

We arranged the pace intensity degree in five groups in accordance with the generally accepted division: 1) very slow pace, 2) slow, 3) moderate, 4) brisk, 5) very brisk paces. The group of the fastest and the slowest paces are more expressive than the group of moderate pace. This is because a moderate paces take place from normal, natural, ordinary, peaceful human movement, breathing, speech, perception, reasoning, behaviours, feelings, etc. Therefore, they include natural (not requiring special efforts) alternation of processes of excitation and inhibition, i.e. manifestation of energy.

In the score, 20 'accelerations' remarks occur 30 times (166 measures), and 21 remarks of 'deceleration' occur 93 times (209 measures). Thus, 'slowdown' moments are three times the size. Out of 24 score sections 12 are finished with deceleration remarks or slow pace remarks, and moreover, 7 with 'pausing' fermata or discharged 'pauses' in the form of large durations.

'Artistic' remarks represent the largest array, the remarks of 'experience' and 'communication' come after them. The number of 'artistic' remarks in score is 75. Most of them fall into musical-performance pronunciation features, and to articulation, 'technical' means, execution methods. Most frequently used (34 times) remark is *rubato* 'free', which refers to the way of pronunciation (articulation) – in contrast to remark *sans rigueur* 'without rigor, accuracy, that is, regularity', which refers only to the pace. Basically *rubato* – is not a free change of pace as it is usually presented in dictionaries, but an organic natural expressive accentuation or 'mixing' of each moment of musical intonation in accordance with its intonation-speech function in integrity. This function is executed not only through metrorhythm, but also by means of dynamics, articulation, voice, etc.

The group of 'artistic' remarks covers the content refering to the aesthetics sphere and which determine expressive and speech style of music:

1) 'harmonious' style: *harrnonieux* 'harmonious'; *doux et harrnonieux* 'easy and harmonious'; *harrnonieux et souple* 'harmonious and flexible'; *legeres et harrnonieux* 'easily and harmoniously';
2) 'witty' style: *spirituel et discret* 'witty and composedly'; *nerveux et aves humour* 'nervously and with humor', *scherzando* 'jokingly';
3) 'elegant' style: *gracieux* 'graceful, elegant'.

The considered musical remarks fall into different categories: 'communication', 'behaviour', 'feelings'. For example, the remark *doux* 'gently' belongs to the sphere of 'communication'. 'Feeling', occurs in the scores in various combinations and options, being a main representing basis of expressive speech style, namely the 'gentle' style. Among all the remarks of the 'communication' group (36 overall), the remarks with 'gentleness' features take the rate of approximately 77% (27 remarks). They occur in 14 sections from 24 and occupy the musical space with dimension of 446 measures from 1824 (24%). Let's compare the dimension of 'gentle' music with the length of other musical and speech modalities falling into the 'communication' group:

gently – 446 measures; *wittily* – 252 measures; *begging* – 40 measures; *friendly* – 6 measures; *whispering* – 2 measures; *explosive* – 1 measure.

As we see, the second place after 'gentle' goes to 'witty' style. We used the word 'witty' as generalizing word for the whole sphere of 'jokes' in scores. It is characterized by benignity, positive load of 'humour', mixed with tenderness, humour and significance. 'Humorous' composer style falls not to 'anti-trivial' sphere of world image, but to artistic sphere. Remarks *with humour, playful, witty, restrained* take 229 measures and *sarcastic* and *mocking* – 13 measures.

It is necessary to add one more conceptual field which refers to the remarks of 'feelings' to 'gentle' and 'witty' speech style. A conceptual field of these categories can be combined by 'sadness' modality. It can include remarks, entering into different combinations with other modalities: *sadly, grievingly, pathetically, beseeching, lamentable*, covering 126 measures.

Expressive-speech styles as 'gentle', 'witty' and 'sad' are the most distinctive styles. 'Sadness' in two score parts is shaded by the following 'feelings': *gently, dreamy* – 26 measures; *cheerfully* – 24 measures; *sadly* – 18 measures; *anxiously* – 9 measures; *passionately* – 6 measures. The most distinctive expressive-speech styles in score are 'gentle', 'witty' and 'sad' – I, II, VI parts. 'Sadness' is shaded by such 'feelings' as: *gently* and *dreamy* – 26 measures - we attributed them to 'emotional' style.

Analysis of dynamic range, i.e. the aggregate of all dynamic denotations occurring in a cycle and in every part showed that the total number of 'pure' dynamic remarks in a cycle is huge – 1885. Based on the number of dynamic remarks can be determined the average density of dynamic 'events' in a cycle and in every part. This density can be measured by the ratio between the number of denotations and the number of measures. The measure was selected as a stance unit, as it is the minimum measure of intonation integrity (rather conventional), having a specific dynamic structure: dynamic base (accent) and stance (relatively stable) depending on base of the elements: strong and weak shares.

This way we can calculate the average density of the dynamic process in each section of the whole symphony. The average density of the dynamic events in cycle sections varies from 0.46 to 2.1 units. This analysis gave quantitative specifications. For qualitative estimations we have investigated a cumbersome dynamics in the logical aspect. Dynamics is expressed in the relevant expressive and stylistic remarks related to cumbersome processes, referring to one dynamics 'style', i.e. the greater or lesser measure of 'emotionality', 'delicacy' that can be found in a work.

The study showed that the dynamics, sound intonational image of work and others have their own specific, historically developed figurative features and stylistic shades, operating on contained parameters of the expressiveness means.

3. Conclusions

The developed technique of pragmatic and linguistic diagnosing of the composer personality is based on the acknowledgement of the fact that the author of the text actualizes the pragmatic aspect along with semantic and syntactic aspects. Choosing a linguistic means to implement own speech intentions, the author projects individual features to the text, which are interpreted by receiver in interpersonal communication and serve as a signal regulating their subsequent speech behaviour. From the perspective of cognitive approach terminoid remarks are the process of implementing developed methodological strategies, aimed at the expression of thought and perception by a person, understanding of the thoughts of others, carried out within consistent-timely ratio, on the basis of cognitively labelled language material. We provided the characteristics of musical-linguistic composer style, involving the analysis of all intonations, principles of formation, the composite structure of a musical work. We presented a comprehensive description of terminoid remarks, defined their linguistic status in integrative linguistic paradigm. We described their expressive and stylistic features in the works of Kazakhstan composers, and expressing modality of musical works, musical expressive-speech style of composer. We also presented the degree of their communicative recurrence in score texts, reflecting dynamics, sound-intonational image of a musical work; and the classification of musical terminoid remarks.

So, the reflection of musical reality and its images takes place due to terminoid remarks. Its main characteristics are: consistency, correlation with a specific area of knowledge, internationality, the existence of specific features, nomination peculiarities, written and oral forms of implementation, the use of non-verbal means (numeric, literal, graphical) and others. Musical-language style is a complex of intonational-artistic symbols, rules of their organization and typological musical-composite structures, i.e. musical forms. In musical composition elements of composer's language are selected, creatively reviewed in order to fulfil creative tasks and become personally-transformed intonational, verbal phenomena, i.e. the functional means of expressiveness. Together, they form the musical-linguistic style of the composer, which consists of a specific set of intonations, form generation principles, composite structure of a musical work. Cognitive space of musicological composer discourse, musicologist and his artistic-linguistic world is determined by the system of terminoid remarks that represent verbal and graphic denotations expressing modality of musical work, i.e. composer directives for performer, and defining the essential features of intonational-artistic images.

The modality of a musical work is expressed in musical terminoid remarks that are the reflection of significant features of expressive-speech style of the composer. Terminoid remarks used by Kazakhstani composers in scores, conveying intonational-rhythmic image of the work, represent an integral component of author's language and musical picture of the world. Composer's musical expressive-speech style is a set of modal features of intonational-artistic

images and modal (performance) means of intonational pronunciation corresponding to their content. The main features of terminoid remarks are: 1) consistency; 2) correlation with a specific area of knowledge; 3) internationality; 4) the existence of specific features; 5) nomination peculiarities; 6) written and oral forms of implementation; 7) the use of non-verbal means (numeric, literal, graphical).

Thus, the reflection of musical reality and its images, aimed at meeting the needs of people in the beautiful, occur due to terminoid remarks. Their specificity lies in emotional and sensual cognition of musical reality, and consequently, emotional regulation of the relationship of a man with the world of sounds. Terminoid remarks have no analogues with non-musical world phenomena. They have a complex set of techniques and tools for the analysis of sound material. They have a strong emotional impact and participate in formation of bright, poetic images and pictures, which are factors into deeper penetration into the emotional world of music. Communicative-pragmatic aspect of terminoid remarks is devoted to the analysis of musical-intonational form as a communication unit of communication, as a means of performance reading of a text and determinants of the features of musical-linguistic, expressive and stylistic components of musical intonation, communicative recurrence and their actualization in musicological texts.

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