

## EMOTIONAL AND MODAL NATURE OF MUSICAL IMAGE

**E.M. Kurmanaev**, *Senior Lecturer*

**A.T. Yessetova**, *Candidate of Pedagogical Sciences, Associate Professor*

**Aidana Kadyrbek**, *Master of Philological Sciences*

**Z.B. Kulmanova**, *PhD, Senior Lecturer*

**Kurmangazy Kazakh National Conservatory**  
(Kazakhstan, Almaty)

DOI:10.24412/2500-1000-2024-4-4-216-221

**Abstract.** *This article provides an analysis of musical image of composer's world, where remarks, undoubtedly, are: representators of expressive and speech style of music, adjustments of performance interpretation, containing essential characteristics of intonational and creative images. The developed method of pragmatic and linguistic diagnosis of composer's personality is based on the acknowledgement of the fact that author of the text actualizes the pragmatic aspect reflecting its speech activity together with semantic and syntax aspects. An array of musical terminoid remarks introduced into musical practice was not the subject of system analysis up to day. An interpretation of the values of context-style meanings of musical remarks and corresponding psychological, subject, behavioral, image modalities require apprehension.*

**Keywords:** *musical image of composer's world, intonational palette of composer and performer, image modality, musical image, musical terminoid.*

Psychological concept of the image of the world, which let develop and structure the typology of image of the world of composer's style in musical work is very productive for our study. The image is a reflection of reality, the mental representation of reality, acting as a bridge between the consciousness and the outside world. Being a complex "intermodal Association of auditory and visual, temporal and spatial view", the image is capable of transformation [1, p. 26]. We are interested in the problem of constructing "multidimensional image of the world, the image of reality" in individual's mind [2, p. 34]. Understanding image of A.N. Leontiev's world will be include this judgment to any form of mental reflection. For musical activities (as for all artistic activity in general) this situation is especially relevant, because, firstly, there is no doubt that music is first of all a psychic act and secondly, in many respects music is a figurative reflection of the world refracted in the minds. Musical image is understood as a generic view of reality, expressed in musical intonations. In the process of transfer of emotional and imaginative content of music the melody plays a leading role, which "possesses an essence of musical image". The world and reality are "amodal", their vision in creative

mind, artist's thoughts lead to "modal" coloured psychological image of the world. We are interested in the emotional-modal nature of musical image. It is intoned, i.e., emotionally experienced idea and at the same time, process of formation of this idea. Perception of the world, representing individual-author's relation to reality, a deep insight into the emotional structure, the ability to give different colors to the sound takes place in deeply personal, psychological level. Surrounding "sound-intonational flow" (A.Ph. Losev's term), endued with specific image values, exists in minds as some space of meanings (together with ideational sounds), which we denoted as sound-intonational image of the world. "Emotional sensitivity" (B.M. Teplov's term) as mental property, allows the musician to work with musical images and his creative consciousness, creating the musical text, acts as the only reality – the reality of experiences, feelings, thoughts. The musical image as "emotion-thought" formed in the consciousness represents the unity of the material and sound fundamentals and personal sensual-emotional experience. C. Debussy states on it: "Do you find it difficult to conceive that one who sees mystery in everything – in the song of the sea, in the

curve of the horizon, in the wind and in the call of the birds – should evoke different image impressions. And then, overshadowing everything, one of the recollections pour out from us, bearing its own harmony and this harmony is more exact and sincere.... Listen to no one's advice except that of the wind in the trees. That can recount the whole history of mankind” [3, p. 67]. A piece of music, concentrating in most instances the creation of musical image, is not a direct reflection of the world, but a way of expressing the meaning of musical reality, bearing the imprint of the author's world perception.

Musical thinking of composer, operating on sensual states as special musical information units, creates the musical idea, then realizes the real sound, internal images through musical notation. A typical feature of musical image is generality. The author creates a musical image, then “musical intonation process unfolded by the performer is cast into an artistic image”. Their interaction depends on perception, consciousness, “on the properties of the assimilating bodies of the subject, in this sense, they are modal, i.e. subjective” [4, p. 11]. In verbal and intonational speech the composer uses modalities, expressing his personal attitude to life and his reaction to it. In relation to speech the modality is “an attitude of the speaker to the reality, to the content of the speech, to the partner, to himself, to the environment, the form of speech, right up to the emotional and expressive evaluation of the reported expressed by signs” [4, p. 25].

The ability to transmit a range of feelings, emotional mood emanates due to figurative vision, inner apprehension, impressions influencing the soul, instantly impacting the state of mind. We could not but take the pleasure to quote E.E. Izard, narrating about the memoirs of Herbert von Karajan how young cellist Mstislav Rostropovich was trying to draw a truthful image of Don-Quixote Rosinante: “Rostropovich was magnificent. When we started to rehearse and reached the first entry of the cello, he joined with a terrible growling sound. I was so surprised, that stopped the orchestra and approached him: «Slava, are you ok?» He looked at me and said: “Yes, but, you see, I'm riding on such an ancient

nag!” [5, p. 296]. This episode clearly reflects the process of formation of the performer's musical image under the influence of the modal associations of auditory, visual ideas.

In the frames of this research we opted for personal interpretation, transfusing performer's feelings and emotions, raising his performing activities to a higher creative and professional level and aimed at the disclosure of: a) musical image of the work; b) peculiarities of genre and style; c) emotional content; d) complex of musical-expressive means. Understanding the phenomenon of musical image through perception, imagination, thinking takes place due to the musical text, fixing the complex interaction between structural levels: melody, harmony, texture. Sound intonational figure works has its own specific, historically shaped signs, stylistic colors, operating with strictly regulated parameters of expressive means.

In musical works composer language elements are selected and redefined in order to implement creative solutions, обобщения a “personal transformed” intonational, linguistic-speech phenomenon- functional means of expression. Together they form the musical style of composer, which consists of concrete aggregate of intonations, shaping principles, compositional structure. The musical form of the work is a “multilayer intonation process” [6]. Musical intonation arises from the intonation of the real, through the transfer of real intonation into the sphere of concord, tonality.

The revived sounds, spiritualized by human feeling and thoughts, become intonations. Proceeding from the above, we understand intonation as the basis of the expressiveness of the music, musical sound (pitch, volume, articulation, duration, tone, tempo, register), which has relatively independent expressive value. Intonation, capable to reveal the world sensitivity inseparable from the unique impression of “the present”, is reflecting mind, expressed thought, able to convey non-figurative view of emotions as a mood, express sound images as “value and sound abstracts” [7, p. 68].

We are interested in lexical units that serve for expression of the emotional state. Emo-

tions are multifaceted and are not linguistic phenomena, emotions are pulsating flow of sentiments and ideas, “perceived thoughts” [8]. In our work, we relied on a number of current trends, dedicated to the psychology of emotions W. James [9], K.E. Izard [5], A. Ortony, W. Turner [10], A. Ortony, G.L. Clore, A. Collins [11] and others, linguistics of emotions J. Panksepp [12].

We include musical terminoid remarks (Khayutin’s term), that serve for the expression of emotions and emotional evaluation into the class of emotive lexis. Emotionality as a linguistic category is equal to expressiveness and is the result of actualisation of macrocomponents of evaluativeness, emotiveness, amplifying expressiveness and functional-stylistic colorfulness in semantics of the world. 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. We consider the emotional sphere as: part of the conceptual and linguistic picture of the world; place of emotion in its conceptual and linguistic picture of the world; ways of their lexical expression; projecting emotions into the language system; the content and structure of the concepts of emotions [13]. Most essential is the fact that the forms of emotions, feelings participate and determine activities, human behavior and, as a consequence are reflected in the language. K.L. Dickson, A. Fogel, D. Messinger [14], P. Ekman [15] and others highlight the strong interrelation between expressiveness and emotionality, considering these concepts synonymous. D. Keltner, J.J. Gross [16] notes that it is quite difficult to distinguish emotional particles from expressive ones, as the amplification of expressiveness of any meaning colors the emotional speech. We are interested in the signs (both external and internal), that let the composers name and identify their own emotional state and status of the other person and describe it in lexical forms.

Expressiveness and emotionality in the music express a subjective attitude to the stated concept. On composer’s part it is: amplification, emphasis, stressing the stated; expression of feelings, emotions, moods; empower-

ing statements with emotional power; achievement of imagery and creation of aesthetic effect; on performer’s part – retention and strengthening – of attention; increase of reflection; the occurrence of emotions and feelings. Under the expression we understand: the quality, the measure and degree of power inner feelings; the nature of artistic embodiment of personal value; the quality of artistic impact on the listener; reflection of the impact in perception.

An important part of musical-linguistic ability is an ability to deploy the original intent into the sequence of musical and linguistic elements, where their individual combination is an expression of musical ideas. Referring to emotional-expressive lexis, music remarks exactly and fully reproduce the internal structure of emotions, modality of musical speech. An indispensable condition of “authenticity” of the performer’s interpretation is the perception of musical terminoid remarks together with image and artistic spheres of use and peculiarities of their intonational “rendition”. As a dynamic phenomenon, the remarks predetermining the creative idea of the composer are the product of intellectual creative power.

In a specific sounding work musical linguistic-speech elements are painted expressively by means of “modal” performer pronunciation, prescribed by the composer. Set of modalities, their flow, selection and organization serve as an indicator of the style of the composer’s speech. In a musical composition remarks of tempo, dynamics, articulation, the nature of pronunciation are the modalities, forming an intonation and artistic flow which.

Is accompanied by intonation and artistic flow of consciousness together with other intonational features (rhythm, meter, pitch, etc.), intonation-the artistic flow. These modalities in music are pronunciation, intonation (linguo-speech elements), marked by the composer in musical remarks, which are the reflections of expressive speech style of the composer: *con strepito*, *con brio*, *con bravura*, *fuocoso* ‘noisily, with zest, with a brash, flamingly’ in *mizuratarnente*, *leggiero*, *con freschezza* ‘peacefully, easy, fresh’. Music starts to resemble the «dance» of various modalities: *fliessend*, *flusternd*, *flimmernd*, *scin-*

*tilante, sussurando, scozzevole, granuiato, parlato* ‘flowing, sparkling, flashing, whispering, rustling, granular, beaded’ - each remark is individual and creates a unique artistic image. Undoubtedly, every musician has his own special expressive tone and “expressive dynamic variations”, which form a single integral musical composition, e.g.: *precto, prestissimo, Allegro, Allegretto, lamento, lamentoso, proudly, majestic, gracejully, transparent, airy, cold, passionately, volcanically, jewelry* and transmit sensory-visual figuratively-psychological characteristics of the musical style.

The abundance and variety of sound colors, expressiveness, emotional saturation, the finest metrorhythmic weaves – we find all of them in terminoid remarks: *slowly, with a deep sadness, deliberately, with a gloomy grandeur, widely, in sad contemplation, ho, in despair, calming down*. The remarks, conveying the fineness, *con parta-mento* nuances, sliding, colorful interhalf-tone slide from one tone to the other, emotional openness, expressiveness: *slowly and consistently, with big poetry; steadily, but with grace; majestically expanding; even wider, with serenity of pastorals; calmly, with gentle simplicity and sweetness; moderately soon, phrasing very gently*.

Replete with the idea of “vivid” intonational sound and modality of speech pronunciation, the music becomes “breathful”, expressive: *Allegro furioso* ‘quickly and fiercely, like blazes’, *mais d’une sonorite Lagre* ‘quite gently, but loudly’, *violence et depAssione douceur* ‘with sudden flashes of violent force and passionate tenderness\*’, *con una ebbrezza jAntastica* ‘in a bizarre intoxication’, *vivo con fuoco* ‘lively, with fire’, *allegrezza con affetto* ‘joyfully, with soul’. The connection between the internal feelings of an individual and the sound picture of the world form the figurative- meaningful «codes», which is the basis for development of musical image: ‘flying’, ‘airy’, *avec trouble et effroi* ‘in confusion and fear’, *con affett, con anima* ‘with feelings and soul’ *ajfanato* ‘anxiously’, *addolcito* ‘softly, gently’.

Summarizing the observations, we draw out the following definitions: musical terminoid remarks- terminoid words and phrases,

contributing to transfusion of the nature of intonation-artistic images and the ways of their musical and artistic (performance) implementation. Musical composition is a stream of intonation-art moments, intonation-artistic (figurative meaning) consciousness, which combines the elements, creating a single integrated artistic sound and image picture that affects the mind, “stream of consciousness”, “a storm of consciousness”, “disturbance of consciousness”, “bursts”, “explosions of consciousness” [17, p. 247].

Like a diamond-cutter, the composer polishing the remark, makes it shine and glow. Music remarks are not connected, like typical terms, with nomination, they have the impulse to action, expressed by imperative sentences, representing the unity of the lexical, morphological, syntactic and intonational features. They contain a great number of concepts of various degrees of generality and specificity: ‘impulsive passion and intense suspense’, ‘spontaneous emotionality- vexation’, ‘anxious and blazing fire’ and etc. What surprises most is a varied use of poetic “modalities”, which don’t have analogues in common remarks by the composers, e.g.: ‘rhythmic pattern in colored sad, cold landscape’, ‘sophisticated dynamic thrift’.

**CONCLUSION.** So, musical expressive speech style of the composer is a combination of modal signs of intonation-artistic images and modal (implementing) means of intonational pronunciation corresponding to their content. In sounding musical work linguistic-speech elements are painted with high quality, expressively by means of a “modal”, performer’s musical pronunciation, prescribed by the author. Musical terminoid remarks, expressing the installation of the composer, determining the essential characteristics of intonation-artistic images, contribute to the thematic deployment of the text of scores, its pragmatic interpretation, development of mental processes.

Pragmatic analysis of musicological texts, in particular the scores and klaviers, allowed to define the musical work as intonation-artistic activity of the composer, which is not a simple reflection, but the expression and communication of personal meaning the author of the music reality; create the concept of

expressive-speech style of composer's musical work from the perspective of its content and structure; build theory and methodology of system analysis of expressive-stylistic peculiarities of musical terminoid remarks. It is important for us that musical remarks become not only performance, but also "composite" moments of image structure of musical work and include scientific (term), performance

(prescription), intonational-artistic (image) content. Therefore, the remarks are terminoids, because they perform the function of transition from the values, meanings of the daily or mythological or artistic (inside the other arts) images of the world to the musical-artistic and then to the scientific, i.e., to the systematic conceptual reflection signs, enclosed in them.

#### References

1. Yavorsky, B.L., 1998. Sensual perception of an image / SCMMC after M.I. Glinka. – F. 146, inv. № 4263, pp. 85.
2. Leontyev, A.N., 1982. Sensation and perception as images of the objective world//Cognitive processes: Sensation. Perception. – M.: Pedagogic. – P. 32-50.
3. Debussy, C., 1964. Articles, reviews, discussions. – M.-L.: Music. – 125p.
4. Koroleva, T.M., 1997. Intonation of modality in sounding speech. – Kiev; Odessa: Higher School. – 170 p.
5. Izard, K.E. The Psychology of Emotions / Masters of psychology. Izard K.E.; [translation made by V. Misnik]. – Saint Petersburg, 2007. – 464 p.
6. Stein. N.Y.: Oxford University Press. – 368 p.
7. Wellek, A. Musikpsychologie und Musikästhetik. – New York: Broude, 2001. – 139 p.
8. Scott, A. Expressions of emotion // Journal of Personality and Psychology. – 1999. – № 12(4). – P. 261-278.
9. James, W., 1991. Psychology: Briefer Course. N.Y.: H. Holt and Co, 1893. M.: "Pedagogy".
10. Ortony A., Turner W. What's basic about 'basic' emotions? // Psychological Review. – 1990. – № 9(7). – P. 315-331.
10. Ortony, A., G.L. Clore and A. Collins, 1988. The cognitive structure of emotions. – New York: Cambridge University Press.
11. Panksepp, J., 1994. The basics of basic emotion. In P. Ekman and R. J. Davidson (Eds.). The nature of emotion. – Oxford: Oxford University Press. – P. 20-24.
12. Shibles, W., 2004. Emotionally sphere of perception. The Method of Philosophical Therapy. – White Water, Wisconsin: Language. – P. 26-29.
13. Dickson, K.L., A. Fogel and D. Messinger, 1998. The development of emotion from a social process view. In M. F. Mascolo and S. Griffin (Eds.), What develops in emotional development? – New York: Plenum Press. – P. 253-271.
14. Ekman, P., 1994. All emotions are basic. In P. Ekman and R.J. Davidson (Eds.). The nature of emotion. – Oxford: Oxford University Press. – P. 15-19.
15. Keltner, D. and J.J. Gross, 1999. Functional accounts of emotion. Cognition and Emotion, 13(2): 467-480.
16. Balkwill, L. and W. Thompson, 2011. Figurative- semantic perception of the music // Music Perception, 17(1): 443.

**ЭМОЦИОНАЛЬНАЯ И МОДАЛЬНАЯ ПРИРОДА МУЗЫКАЛЬНОГО ОБРАЗА**

**Е.М. Курманаев**, старший преподаватель

**А.Т. Есетова**, канд. пед. наук, доцент

**Айдана Кадырбек**, магистр филологических наук

**З.Б. Кульманова**, PhD, старший преподаватель

**Казахская национальная консерватория имени Курмангазы**

**(Казахстан, г. Алматы)**

***Аннотация.** В данной статье проводится анализ музыкального образа мира композитора, где, несомненно, выступают: представители выразительного и речевого стиля музыки, корректировки исполнительской интерпретации, содержащие сущностные характеристики интонационных и творческих образов. Разработанный метод прагматической и языковой диагностики личности композитора основан на признании того факта, что автор текста актуализирует прагматический аспект, отражающий его речевую деятельность вместе со смысловым и синтаксическим аспектами. Набор музыкальных терминоидных ремарк, внедренных в музыкальную практику, до сих пор не являлся предметом системного анализа. Требуется осмысления интерпретация значений контекстно-стилевых значений музыкальных ремарк и соответствующих им психологических, предметных, поведенческих, образных модальностей.*

***Ключевые слова:** музыкальный образ мира композитора, интонационная палитра композитора и исполнителя, модальность образа, музыкальный образ, музыкальный терминоид.*