FORMATION, SEMANTIC FEATURES, AND RESEARCH APPROACHES TO MUSICAL TERMINOLOGY IN ENGLISH AND UZBEK

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Annotation

This thesis examines the historical formation, etymology, and semantic-structural features of musical terminology in English and Uzbek. Furthermore, it synthesizes the perspectives of scholars such as L. Bernstein, E.V. Aleshinskaya, L.V. Ivina, O. Petrovskaya, N. Tkachenko, and Eero Tarasti on terminology and musical semiotics, highlighting the distinctions between specialized terms and general vocabulary, monosemy, and their practical significance in discourse.

Keywords: musical terminology, etymology, semantics, Leonard Bernstein, E.V. Aleshinskaya, O. Petrovskaya, Eero Tarasti, loanwords, monosemy.

Introduction

The profound connections between music and language have long been a focal point of interest for scholars and musicologists. The renowned conductor, composer, and music theorist Leonard Bernstein scientifically substantiated this intrinsic connection in his famous lecture series *"The Unanswered Question"*. Studying musical terminology and the interplay between music and language enhances our deeper understanding of the essence of musical expression.

As terminologist E.V. Aleshinskaya noted: *"Knowledge of the foundations of a modern terminological dictionary is necessary not only for understanding a specific text, but also for mastering today's modern spoken speech, because musical terminology is actively entering various contexts."* [1]

Today, in creating dictionaries of musical culture in both Uzbek and English, the following sources play a vital role:

1. Musical terminology;
2. Musical terms borrowed from foreign languages;
3. Concise (lesson- or topic-based) musical dictionaries;
4. Large English-Uzbek and Uzbek-English musical dictionaries;
5. Dictionaries of loanwords borrowed from foreign languages;
6. Arabic and Persian musical dictionaries;
7. Internet sources.

In her research, L.V. Ivina emphasized that *"a term is the main lexical unit of science, functioning simultaneously as a tool for naming objects and processes and for comprehending the world. In this sense, a term holds an important place in terminology: it is characterized by its accuracy and its attachment to a basic concept in science."* [2] Terms are applied systematically within each field. They do

[1] Aleshinskaya, 2008, 7-bet

[2] www.researchgate.net/publication/381583482_The_role_of_musical_terms_in_world_linguistics#:~:text=NATIJALAR,fanning%20inson

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not belong to the general literary vocabulary. Therefore, in a specialized terminological context, they serve as distinct lexical units.

Theoretical and methodological foundations and unimorphic features of musical terminology: The isomorphic and semiotic relationships between music and language constitute a distinct object of research at the intersection of linguistics and musicology. As Leonard Bernstein highlighted, music and language share similar mechanisms in terms of transformational grammar and structural organization. Distinct from general vocabulary, musical terminology functions as a system of strictly standardized and systematized scientific and practical concepts.

According to L.V. Ivina, a term is not merely a lexical unit naming an object, but a cognitive tool for understanding the surrounding world and structuring knowledge. In musical terminology, this property is even more pronounced, as it converts acoustic vibrations, performance techniques, and aesthetic experiences into precise and unified scientific concepts.

As E.V. Aleshinskaya noted, mastering the fundamentals of a modern terminological vocabulary and its usage patterns is essential not only for correctly perceiving specialized musical texts but also for mastering modern spoken and written speech. This necessity arises from the active integration of musical terms into general vocabulary and cultural-conceptual contexts. Today, in developing the lexicographical and terminographical foundations of musical terminology in English and Uzbek, the primary sources and layers mentioned above play a crucial role in forming the conceptual and lexical database.

Etymological and genetological analysis of musical terms in english and uzbek – genetic sources of musical terminology in English *"In English, musical terminology consists mostly of musical terms written in Italian, because during the period from the Renaissance to the Baroque in Europe, most of the most important and famous composers were Italian."* [3] During this period, many musical instructions entered the language from Latin, Greek, and French, which began to be widely used. For example, terms such as *allegro*, *andante*, *forte*, and *mezzo-soprano* were borrowed from Italian, and their semantics denote performance speed, pitch, and vocal range, having formed on the basis of the Western musical system.

In studying the etymology of musical terms, Russian scholar O. Petrovskaya scientifically substantiates that *"it is possible to determine interlingual connections, in which music served as a tool, and according to its semantic feature, the musical term possesses a graphic form."* [4She classified graphic terms into subgroups such as signs, letters, and numbers. Terms in the form of words and phrases were categorized into the following groups:

1. Tempo-related musical terms;
2. Dynamics-related terms;
3. Articulation-related terms;
4. Expressive terms .

Another Russian linguist, N. Tkachenko, holds the perspective that: *"The semantic meaning of a word, its place in the general lexical system, origin, usage, spheres of application, and expressive-stylistic features are determined during their study. Crucially, these terms can possess specific properties within the text. Here, the term is understood functionally, not structurally. By studying the etymology of each musical term, the overall formation and development of musical terminology can be identified."* Stratification of musical terminology in Uzbek: Musical terminology in the Uzbek language has

[3] Nuccio, Giovanni. "Why Is Italian the Language of Music?". Happy Languages. Retrieved 25 November

[4] https://www.dissercat.com/content/formirovanie-i-razvitie-muzykalnoi-terminologii-ispolnitelskogo-iskusstva-na-materiale-russk?utm_source=chatgpt.com/read/read/read

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developed on the basis of native Turkic roots, Persian-Tajik terms, and international terms that entered through the Russian language. For instance, words such as *ashula*, *maqom*, *tanbur*, *dutor*, *qo'shiq*, *nola*, and *sado* are products of folk tradition and traditional musical thinking. The primary characteristic of English musical terms is that they are standardized, systematic, and international in nature. Based on Western musical theory, these terms encompass areas such as notation systems, acoustic units, musical form, and performance technique.

Semantic, semiotic, and structural properties of musical terms in his work *"A Theory of Musical Semiotics"*, Eero Tarasti noted that *"the figurative meaning of a term stands in two types of relationships with its primary meaning"*: The primary meaning and the figurative meaning conveyed by the term are interconnected, and this connection remains clearly understood. The connection between the primary meaning and the term used in a figurative sense becomes distant and ultimately vanishes. As a result, a term homonymous with an ordinary word is formed. As D.S. Lotte emphasized, a term must correspond to the meaning reflected by the concept. This arises from the complexity of the semantic structure of the term; usually, the term is equated with the content of a specialized concept, and the literal meaning of the term gives rise to its terminological meaning [7]. Lexical and terminological meanings enter into various relationships, including complete correspondence, partial correspondence, or complete divergence.

Furthermore, the euphonic (phonetic-aesthetic) aspect of terms has two main facets:

1. Terms must be convenient to pronounce.
2. When pronounced, they should not leave any undesirable or inappropriate concepts in the mind of the listener.

When terms began entering various fields, scholars started identifying their distinct characteristics. E.F. Kittay proved that terms possess a number of general features and characteristics:

1. Terms belong to a specific field of science and technology;
2. Terms must express a specific concept;
3. Terms structurally equal a word or a phrase;
4. Terms must be able to convey meaning even without a context;
5. Terms must be free of emotional or expressive connotations both inside and outside of a context;
6. Terms should ideally be monosemous (unambiguous).

Lexico-structural stratification of terms and their differences from general words. Linguist V.P. Danilenko emphasizes that the structural composition of terms encompasses three lexical layers:

1. Non-terminological vocabulary used in general language;
2. General scientific vocabulary;
3. Terminological vocabulary.

She notes that *"while general scientific terms express broad meanings not limited to a single field of science, terminological vocabulary (the specialized words of a concrete term-system) is the most information-dense part of scientific language."* [9]

Linguist Z.I. Komarova notes that terms are specialized names widely used among experts in science, technology, art, and other spheres of human activity. *"They, in turn, are divided into prototerms, early terms, and terminoids."* Unlike general words, terms do not simply appear simultaneously with a concept; they are intentionally "devised" by specialists in the field. Unlike general lexemes and words, the meaning of terms does not depend on context: *"as long as a special word-term is used in its terminological meaning and within its terminological field, its specific meaning is preserved."* General words are often polysemous and may exhibit homonymy, giving emotional and expressive impact to a

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person. Terms, on the other hand, remain monosemous both inside and outside a sentence due to their application in a specific science or field.

Practical examples: **The word *"Kuy"*:** As a musical term, it denotes a melody with a rhythmic sequence, whereas as an ordinary word, it can mean "kuymoq" (to burn) or express grief/emotion.

The words *"Partiya"* and *"Parcha"*: A term can have a complex structure where certain components are used figuratively. For example, in *"musiqiy partiya"* (musical part), the word *partiya* has homonymous properties in general language, but when combined with the word *musiqiy*, it forms a specific musical term. In *"musiqiy parcha"* (musical excerpt), the word *parcha* demonstrates polysemy while serving a specialized function.

Conclusion

Musical terminology is not merely a collection of words, but a complex system that reflects the musical-theoretical thought, history, and culture of a nation. The comparative and etymological analysis of musical terms in English and Uzbek demonstrates that: **English musical terminology** relies primarily on European languages (Italian, Latin, French) and possesses a standardized, international character. **Uzbek musical terminology** is composed of a synthesis of native Turkic roots, Persian-Tajik borrowings, and international terms integrated through Russian. Terms differ sharply from general vocabulary due to their monosemy, absence of emotional connotation, precise expression of specialized concepts, and ability to preserve their specific meaning independently of context. Research in this domain plays a crucial role in advancing lexicography and facilitating cross-cultural musical discourse in both languages.

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