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## ON THE FORMATION OF THE SEMANTICS OF MUSICAL AND EXPRESSIVE MEANS IN THE CONTEXT OF THE ETHNOCULTURE OF THE TURKIC-SPEAKING PEOPLES

**Abstract.** Processes of formation of semantics of musical-expressive means in ritual culture are researched in this article. Genoformul line, concentrating in specific character is moved out for the basis of semantics of archetype. There is emphasized that ritual music was leaned on universally musical thinking which provided the relationship of cultures of Turkic-speaking spatial.

**Key words:** ethnomusicology, folk songs music, rite, genoformul, modal.

**Introduction.** Obvious identifications of the artistic community of the peoples of the Turkic world, which require argumentation, refer to the parameters of their common gene pool. Fixing musical segments is a complex research process. The reference point is the formulary of these segments, designated by us as the genoformula. The genesis of kinship, the common roots of the Turkic musical system are contained in the typologies of ethno culture. Formula chants that concentrate musical semantics represent the most ancient forms of intonation. It is possible to use synonyms of the gene formula, which brightly highlight the phenomenon under study. For example, a genetic “sign”, an intonational prototype, a ritual cliché, etc. Samples of the musical folklore of the Turkic-speaking peoples testify to auditory parallelisms. Objectively, there are identifications of pitch, scales, functional correlations of intonation typologies. These analogies have a generic, genetic character.

It is in this sense that we can say that the gene formula is a certain link in evolutionary information.

The semantics of musical expressive means was formed over a long historical time and was based on the gene formula series in the system of early folklore intonation. The gene formula has a specific and targeted impact in the context of the musical world of ethnic culture. In this sense, we emphasize that the gene formula means pitch certainty, and a sign of the expressiveness of the system of intoned musical sounds. We will proceed from the fact that the patterns of sound positions of the gene formula series are based on functionally significant intonation, height stability [1].

So, for example, there are specific intonational-rhythmic models that have preserved the semantics of the archetype. Formality that has gone through certain selective processes in the context of ethno culture acquires over time a whole “train” of associative representations. These include, for example, intonational-rhythmic typologies that characterize various kinds of cries, calls, appeals. There is a laudatory “rhetoric” that provides informational parameters about the object of praise. These were totemic idols, ritual images. Intonational-rhythmic formulas of spells, urgent requests, fulfillment of desires, etc. were widely used in rituals.

**The interpretation of the main material.** It is well known that the perception of the musical beginning was based on speech intonation, on the primary elements of practical communication. The initial relaying processes accumulated at a fixed pitch level. The preservation of certain standard determinants was identified with the parameters of the life support of the ethno-collective.

The historical memory of the Azerbaijani people recorded the stages of the formation of the nationally characteristic features of musical art, and also reflected and concentrated certain aspects of the life of the ethno-collective. It is also certain that it was an interconnected process. I will give the following example.

There is a scientific position according to which some components of ritual music, which have a special kind of suggestion, separated from the main ritual complex in the course of evolution and acquired independent functioning in folk culture. “In the musical semantics of these samples, that suggestive expressiveness was preserved, which in its original source carried a fairly strong magical energy” [2, p. 81].

The pattern of what has been said lies in the fact that the functioning of the morphological system in rituals is marked by the integration of the incarnation due to the implementation of applied tasks.

The macrocosm of ethno culture required the inclusion of the entire complex in the rituals, from artifacts of material culture to cosmological representations, which, of course, was reflected in music.

Certain constants of the life activity of the ethno-collective coincided with the formation of the semantics of musical means. And in this sense, a contextual analysis of ethno culture is necessary, because contextual analysis as a whole represents “the maximum inclusion of an artistic fact in a system of mutually conditioning connections. And here the humanization of art history knowledge, expanding its entry into society, into complex branches of art and culture as a whole, turns out to be more fruitful than the efforts of “narrow specialists” fraught with a kind of isolationism” [3, p. 3].

Increasingly, in the studies of Azerbaijani ethnomusicologists, we observe a common opinion about the existence of Turkic universals, which indicate that the artistic culture of the Turkic-speaking peoples is an ethno-cultural community. In this sense, it is the high degree of iconic identity and content that testifies to the universals of the Turkic artistic culture.

In the daily and ritual practice of the ethno-collective, music acquired various semantic meanings in the process of historical development. Their operating functions were formed depending on the information parameters. It is the contextual applied tasks that stimulate the birth of two mutually directed processes. On the one hand, communicative, based on the information level, on the other hand, suggestive, with a certain degree of impact.

The evolution of musical art in the conditions of ethno culture followed the path of strengthening emotional and psychological expressiveness. The musical accompaniment of the rituals meant a deepening of the emotional and psychological effect of the ritual.

Music was an invariable participant in magical, ritual practice. According to music therapists, rituals accompanied by music had “a cathartic role, they released aggressive energy; thereby bringing spiritual cleansing and relief from many negative factors of the human body” [2, p. 35].

A certain musical symbolism was taking shape, which was modeled as an emotional dominant. “Praformulas” were motivated as expressive clichés and ensured the formation of gene formula models. In other words, the rites and rituals fixed the sound world of the ethno-collective, which, in turn, produced

the “signs” of the musical language. Thus, musical symbolism becomes a semantic priority in ethnic culture. Expressive formula markers served as a kind of information signals. So, for example, in the practice of shamans there were helper spirits, each of which had its own sound characteristics. “The appearance of the next spirit could already be recognized by the melody of the song (regardless of its words) and by the peculiarities of the beats on the tambourine” [4, p. 121]. That is, the stereotypes of musical thinking fixed in practice were used.

The formation of applied motivations in the sound world of ethno culture accordingly formed the musical-semantic levels of perception. On the one hand, apperception as a property of the psyche in the context of ethnic culture had all the parameters of a magical interpretation of the surrounding world. Thus, a clear system of associations was formed in the musical language, acquiring a symbolic character. On the other hand, as you know, the birth of a magical “field” is facilitated by an emotional impetus, caused by various kinds of sound signals, in the process of development acquiring musical meaningfulness and a suggestive orientation. A clear vector of purposeful influence is realized in formulas that have typological significance in the context of an ethno-collective. The homogeneity of ethno cultural ideas played a huge role. This kind of typology allows us to draw analogies between the deep layers of the history of the Turkic-speaking peoples, because, as the sources testify, traditional thinking had many similarities in the Turkic space.

Artistic activity, which organically merged into the overall configuration of human activity, reflected individual determinants of the ethno-collective. Let me give you a remarkable example. According to music therapists, musical semantics plays a huge role in treatment. The formulas developed in the context of the ethno-cultural functioning of music have an impact on the processes of healing. The reasoning of the music therapist, researcher A. Shakhbazov is as follows: “In music, which is designed to have therapeutic properties of influencing a person, there are features that help in this process. We see the meaning of the analysis of medical practice in recognizing those elements of musical expressiveness that are capable of influencing a person in a certain way. That is, to heal, to help cope with a particular ailment. We can talk about the coding of the musical language, which should be deciphered.

One of the main methods of music treatment is the process of activating a certain attitude towards music. Namely, an emotional relationship. Therefore,

all musical means are centered precisely on this important component of the therapeutic effect of music on a person, since the musical accompaniment of the therapeutic process in ethnic culture meant a deepening of the emotional and psychological effect [2, p. 84]. All of the above convinces us that not only deep impulses of human energy have condensed in musical folklore. The genetic formulas of consciousness were formed into musical “series”, which began to have the strongest emotional and psychological suggestibility in the process of historical development. So, for example, this or that melodic turn evoked certain knowledge about the surrounding world in a person’s mind, had behavioral and therapeutic functions.

I will give some examples. The intonations of exclamation, appeal, appeal are characterized by clarity and lapidarity of sound units. In the center of this kind of melodic cell, as a rule, there is a “vertex-source”, which stands out intonationally, rhythmically, and functionally.

Chanting-exclamations entered into popular use as intonations understandable to everyone, as peculiar musical signals, and therefore carrying a great semantic generalization, they were not used with any particular text, did not depend on it, but were widely used for certain, corresponding to their semantic destination circumstances. Together with the poetic text, they did not constitute a single, indivisible artistic image, but they expressed the main, leading meaning, fixed by the practice of their use [5, p. 15].

Similar thoughts belong to K.Dadashzade, who studied the sign system of the dastan. “Among the many forms of the functioning of sound as an operational unit of musical thinking, the intoneme is of particular interest in epic tunes – a “live”, intoned tone with a prosodic characteristic. On the basis of auditory analysis, we came to the conclusion that among the many intonemes of the analyzed corpus of tunes, the most representative are the intonemes of “lament” and “call” [6, p. 138].

Of course, here, among other things, the universal psycho physiological foundations of early folklore intonation manifest themselves. It is easy to imagine that, for example, in laments, with their characteristic downward glissanding, the value of reference tones is first of all acquired by initial high sounds – a kind of “top-source” (L.A. Mazel’s term). With an upward melodic movement, which is characteristic of assertive singing, usually associated with labor effort or with the active tread of a circular dance, first of all, the initial low tones stand out. One of the typical cases is also the singing of a reference tone of average height,

which is most natural with a calmly smooth development of the melody of narrative and epic genres.

In the complex of specific means of the musical language of oriental music, and, in particular, Azerbaijani music, there are such structural units as various kinds of narrations that have functionally significant determinants, descending sequences that determine the tonal outline, final formulas that have the meaning of cadence, and growing processes of intonational structuring. There are some general forms of musical perception. Thus, the downward movement has the final functions and turns off the musical development according to the degree of decrease in dynamics.

It is well known in theoretical musicology that the intonations of an exclamation, a cry have the function of drawing attention to a particular statement or event. Here a special role is played by the suggestive effect of ostinato, repeated and persistent repetition of intonation-rhythmic lexemes. The “signal” intonations of the exclamation in Azerbaijani music and, as the analysis confirms in many samples of the folk music of the Turkic-speaking peoples, include the scanning of the intonational source in the upper range of the melodic structure, the descent to the tonic, and the repeated emphasis in the process of descent of the modal support foundations. Imperative intones, having the content of an order, requests are placed, as a rule, at the beginning of melodic formation.

Repetition, as a decisive component of ritual musical suggestibility, acquires special significance and is based on several parameters that are important for the genesis of repetition. Among them are applied, musical and, as a result, psycho physiological functions. As it was said, the ritual musical suggestion was based on the universals of musical semantics, and in this sense, ostinato has a certain specificity in certain rituals and reproduces, among other things, the process of prayer, an urgent request. Here a huge role is played by the immanence of repetitions that hold together the musical structure of ritual priority.

Chanting, ostinant repetition of individual words, for example, “yar-yar”, “lay-lay”, etc. in Azerbaijani folklore, in our opinion, is a relic of the so-called “mantric” chants, which in science mean the universality of the beneficial effect of music on the human body. Scandinavian seids, Tibetan shamans, Kyrgyz manaschi and many other representatives of epic singing of the wide Eurasian region use ostinant chanting of individual words for medicinal purposes.

Thus, we can say that the study of the gene formula series contributes to the understanding of such an important problem as the evolution of the processes of musical thinking. Continuing our reasoning, we emphasize that musical and perceptual parameters play a huge role in the study of the evolution of Azerbaijani folk music, the study of which can argue not only the expressiveness of musical formulas, but also their identification at the level of regional community.

The perception of music in the ethno-cultural environment is based on the methods of suggestive influence. For example, magical representations. The latter organize a certain functional mood and contribute to the formation of the perception of the sound world. Reversible once again to the researcher of the processes of the relationship between music and healing A. Shakhbazov, who identifies several levels in the structure of musical perception, one of which is the associative-content level of activation of music perception. "This level is a generalization of those functions that are characteristic of the musical beginning in the context of ethno culture". The author means "the directness of perception, the activity of the archaic dominant in the perception of music, psychological tendencies towards labor and ritual-magical vectors" [2, p. 28-29].

The quotation given from the works of A. Shakhbazov on the relationship between music and healing in ethnic culture has an important main methodological guideline, which is that the functional mobility of hearing, closely related to the sound environment of the ethno-collective, is a correlate of emotional-psychological associations and the expressiveness of musical means. Indeed, the sound world of ethnoculture is reproduced at certain universal levels. For example, a well-defined space is known to have magical functions. The immanence of the musical continuum in a magically significant space is based on semantically clear formulas that are adequately perceived by the members of the ethno-collective. The expediency of our reasoning is based on the following analytical postulates. So, the following setup is promising. Exploring the connections between the content of the "magic field" and musical lexemes corresponding to the specifics of the situation, we emphasize the role of context and music correlates. Thus, the determinants of the musical expressiveness of the text ensure its communication and influence on the listener. In Azerbaijani music, such determinants are:

1. Centripetal processes in the formation of musical structure;

2. Monism – the germination of the whole from a single core, providing a gradual development, purposefulness of formation and, accordingly, acquiring suggestive functions in the process of deploying a musical text;
3. Culture of introductory tone. The abundance of lead-tone intonations in the music, sharpening psychologism and emotional perception.

As is well known, archetypes are distinguished by the power of a certain suggestion, a special energy, a specific emotional and psychological impact. Our reasoning is intended to expand the idea of the gene formula as a deep phenomenon in the evolution of musical culture, because the above is similar to the characteristics of the gene formula.

We emphasize once again that speaking of the continuum and the role of musical symbolism, we mean the important fact that musical symbolism acquires specificity in the context of a situational “field”. In this sense, the strength and brightness of the impact of music on a person is associated with typologically established patterns.

For example:

1. Use of well-known musical semantically significant formulas;
2. reliance on certain models of changes in dynamics and statics;
3. arrangement of logical accents operating at the level of the mythological subconscious;
4. conditionality of treatment by knowledge of magical rituals;
5. a certain system for loading perception and relieving stress [2, p. 136].

The functioning of a certain musical expressiveness in the context of the formula series has led to the fact that, as a result of the formation of typologies, a clearly perception-oriented phenomenon is born, because the gene formula is a concept that is an act of perceiving meaning. And this is natural, since the semantic field of the gene formula series is purposeful, and therefore requires effective means of expressiveness. The expressiveness of the “proto-formulas” of the musical language reflects important psychological, emotional foundations through a system of clichés. These stereotypes are a certain kind of regulators that orient the relationship between the content and expressive properties of musical art.

In ethnomusicology, attention has often been drawn to the category of a sign – a symbol. Signs of this kind are also defined as signs that index a certain set of formulaic models that have a clear content. Ritual conservatism fixed certain historical layers of musical culture, which stimulated the formation of



a certain symbolic musical language. It was the symbolism that determined the expressive power of musical means, which revealed itself in the process of evolution of musical art.

Formality as the basis of musical expressiveness is at the center of the communicative correlate of the members of the ethno-collective. We emphasize that musical suggestion is organized as the influence of musical experience.

**Conclusion.** The intonational typologically significant formulas have concentrated the characteristics and modifications of the musical language, due to applied functions. The foregoing was the reason, in particular, for the fact that the national specificity of music was based on the synthesis of clichéd forms and the creative reproduction of formulaic models. The intonational “dictionary”, certain intonation techniques, added up specific symbolism, semantic and meaningful. As shown above, we are talking about well-known intonations that are included in the “field” of stereotypes of Azerbaijani musical culture, and their specific functional and applied role. The characteristics of a certain expressiveness of the musical language, motivated by the applied functions of music, coincided in the Turkic musical practice. The semantics of formality was formed, due to the parameters of the life of the ethno-collective of the Turkic space.

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**Rəna Məmmədova-Sarabskaya (*Azərbaycan*)**  
**TÜRKDİLLİ XALQLARIN ETNOMƏDƏNİYYƏTİ**  
**KONTEKSTİNDƏ MUSİQİLİ-İFADƏ VASİTƏLƏRİNİN**  
**SEMANTİKASININ FORMALAŞMASI HAQQINDA**

Məqalədə mərasim mədəniyyətində musiqili-ifadə vasitələrinin semantikasının formalaşma prosesləri araşdırılır. Özündə arxetipin semantikasının spesifikasiyasını toplayan genoformula sırası əsas götürülür. Burada ritual musiqinin türkdilli xalqların mədəniyyətinin qohumluğunu təmin edən musiqi təfəkkürünün universalıqları göstərilir.

**Açar sözlər:** etnomusiqişünaslıq, xalq mahnısı, mərasim, genoformula, lad.

**Рена Мамедова-Сарабская (*Азербайджан*)**  
**О ФОРМИРОВАНИИ СЕМАНТИКИ МУЗЫКАЛЬНО-**  
**ВЫРАЗИТЕЛЬНЫХ СРЕДСТВ В КОНТЕКСТЕ**  
**ЭТНОКУЛЬТУРЫ ТЮРКОЯЗЫЧНЫХ НАРОДОВ**

В данной статье исследуются процессы формирования семантики музыкально-выразительных средств в обрядовой культуре. За основу выдвигается геноформульный ряд, сосредоточивший в себе специфику семантики архетипа. Подчеркивается, что ритуальная музыка опиралась на универсалии музыкального мышления, которое обеспечивало родство культур тюркоязычного пространства.

**Ключевые слова:** этномусикология, народных песен музыка, обряд, геноформула, лад.