

THE COGNITIVE FEATURE OF MUSICAL TERMS*

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Introduction

The study of terms is of interest to linguists for quite a long time. The general characteristic of a musical term depends directly on the state of the language of science and technology, on the trends of language development. Accordingly, changes in science lead to changes in scientific views and to the creation of new terms and methods of their study. Analyzing the current state of the term, it is important to note its great semantic flexibility, the ability of new terms to appear on the basis of already existing ones. Accordingly, changes in science lead to changes in scientific views and to the creation of new terms and methods of their study¹.

Each science has its own terminological apparatus, paradigmatic and syntagmatic relationships between terms, its terminal system, and term sub-systems. It is the state of national terminology that determines the level of development of a society; it reflects the actual state of science in a particular society and is an important component of politics, economics, and culture.

Terms capture the knowledge gained, and contribute to the discovery of new knowledge². Modern musicology is a ramified system of historical and theoretical disciplines, difficult to classify due not only to their large

* Ներկայացվել է 14.11.2021, գրախոսվել՝ 20.11.2021:

¹M. O. Vakulenk., *Term and Terminology: Basic Approaches, Definitions, and Investigation Methods (Eastern-European Perspective)*, IITF Journal Vol. 24 (2013-2014).
https://www.researchgate.net/publication/336605560_Term_and_terminology_basic_approaches_definitions_and_investigation_methods_Eastern-European_perspective_In_Terminology_Science_Research

²Է. Բ. Աղայան, *Տերմինազիտություն (դասախոսություն)*, Ե., 1978, էջ 5-6:

number and interpenetration but also to the variety of connections with other sciences. Such diversity is caused by the expansion of the horizons of musicology, the emergence of new problems that require a solution as a special musical-theoretical knowledge, and by involving the achievements of other areas of science. Collaboration with other branches of knowledge gives impetus to the development of musical aesthetics, musical psychology, musical acoustics, sociology of music, etc.

Description

From the standpoint of cognitive terminology, the musical term is considered as a dynamic phenomenon that is born, formulated, deepened in the process of knowledge (cognition), the transition from a concept - a thinking category - to a verbalized concept associated with a theory, concept, comprehending a particular area of knowledge and (or) activities³.

Considering the musical term from a linguistic position, it should be noted that it (the term) is only a functional unit, and that attention is paid not to the term itself, but to the lexical unit that takes on the term's characteristics. Taking into account the differences between the literary language and the language of musical science, it could be highlighted that the language of science, being a historical phenomenon, emerges and develops on the basis of the national literary language, adopting its grammar, word formation. This is the reason for their interrelationship.

As for the functions of the musical term, E.B. Aghayan mentions "the function of naming concepts," which enables compound terms to preserve syntactic unity regardless the number of elements in its composition⁴.

Nowadays, the cognitive function comes into focus. It characterizes the musical term as the result of a long process of cognition of the essence of objects and phenomena of objective reality and the inner life of man, as a verbalization of a special concept, which may initially be not just a mental object, but even a manifestation of sensory cognition.

The term "Armenian musical terminology" implies a certain conventionality: it expresses the complexity of the formation and development of

³В. М. Лейчик, *Терминоведение: предмет, методы, структура*, Изд. 3-е. М.: издательство ЛКИ, 2007, стр. 21.
https://www.academia.edu/35815470/Leychik_v_m_terminovedenie_predmet_metody_struktura

⁴Է. Բ. Աղայան, *Իշխ. աշխ.*, էջ 15-16:

musical culture and literary language, which was formed under the influence of several cultural traditions.

One of the most significant areas of Armenian musical culture is vocabulary including terminology, vocabulary, stable expressions, being both a product and a cultural instrument.

The study of musical terminology from the perspective of the cognitive approach involves building a conceptual model of a particular mental structure and determining the relationship between its various levels⁵. Therefore, we consider the musical terminological system as structured classification groups of terms related to the subject area "music", where the specificity of the musical term refers to a particular group. The musical terminology's systematicity is expressed in the presence of systemic relationships between specific terminological units. Thus, the general frame of the musical terminological system includes the following conceptual areas constituting its core: a) Making music, b) Types of musical works and their components, c) Musical instruments and their main parts, d) Musical styles, e) Performing music, f) Perception of music.

It is obvious that in the musical terminology system the fundamental concepts are associated with the names of musical instruments and their parts, musical works and their parts, as well as musical genres and trends.

Discussion

The cognitive direction of linguistic research, relying on the connection of consciousness, thinking, and linguistic activity, has changed the point of view of the traditional areas of linguistic knowledge. The significant changes have also taken place in the science of terms, and as a result the cognitive aspect of the research has become dynamically developed in terminology studies⁶. The cognitive aspect of describing terms comes down to an analysis of the underlying semantics and problems of the internal structure of language.

Thus, term studies provide the following aspects of description:

⁵В. М. Лейчик, стр. 88.

https://www.academia.edu/35815470/Leychik_v_m_terminovedenie_predmet_metody_struktura

⁶Xu Wen, Kun Yang, Fangtao Kuang, *Cognitive Linguistics. Retrospect and Prospect*. https://www.researchgate.net/publication/274750512_Cognitive_Linguistics_Retrospect_and_prospect

- cognitive-semantic, which involves the analysis of the semantic components that form the content of the sign,
- cognitive-grammatical focused on identifying the linguistic meanings assigned to the form,
- linguistic-cultural, involving the analysis of national-specific components reflected in the term as a unit of language, as well as in standard forms of communication⁷.

The cognitive feature of the musical term is that being a unit of professional-scientific knowledge, it is not only the object of cognition but also the result of the thought process associated with cognition. The thought process is captured by the specific definition of the object being termed.

The cognitive essence of the term allows us to determine the place and manner of its creation, to reveal the interaction of external and internal linguistic factors. Cognitive-cultural information can provide a key to understanding socio-historical events, to present the process of formation of professional-scientific knowledge in general, as well as terminological systems in particular.

Conclusion

The general linguistic features of musical terms allowed to show common and special features of individual consciousness and worldview of native speakers of the Armenian language. These are embodied in the terms and drew conclusions about the national, cultural, and social picture of the language speakers.

The cognitive approach to the analysis of term elements shows that any term emerges as a nominative unit fixed a certain structure of consciousness, and evokes specific associations, impressions, pictures, or specific types of representations.

Thus, the cognitive approach brings to certain assumptions about why the world around us has been seen, perceived, and made sense of in a particular way.

⁷ V. V. Vorobiyov, E. S. Zakirova, O. N. Anyushenkova, O.Y. Digtyar, A. R. Reva, *Cultural Linguistics and Language for Special Purposes: Cognitive, Ethnolinguistic and Linguacultural Approaches*. <http://www.revistaespacios.com/a20v41n20/a20v41n20p21.pdf>

Մխիթարյան Գայանե – Երաժշտական տերմինների կոգնիտիվ առանձնահատկությունը.– Երաժշտական տերմինն արտահայտում է որոշակի հասկացություն, որը հենց իր տերմինային սահմանելի և ճշգրիտ իմաստն է: Կոգնիտիվ տերմինաբանության տեսանկյունից երաժշտական տերմինը զարգացող երևույթ է. ստեղծվում, ձևավորվում է գիտելիքի ընկալման, իմացության կամ ճանաչողության ընթացում, երբ մտածողության կատեգորիայից անցնում է խոսքային հասկացության: Երաժշտական տերմինի կոգնիտիվ առանձնահատկությունը մասնագիտական գիտելիքի միավոր լինելն է. գիտելիք, որը ոչ միայն իմացության կամ ճանաչման առարկա է, այլև ընկալման և մտածողության գործընթաց:

Բանալի բառեր. բառապաշար, երաժշտական տերմին, երաժշտական մշակույթ, լեզվաբանություն, գիտության լեզու, կոգնիտիվիզմ (իմացաբանություն), տերմինագիտություն:

Մխիթարյան Գայանե - բանասիրական գիտությունների թեկնածու, ՀՀ ԳԱԱ Հ. Աճառյանի անվան լեզվի ինստիտուտ, ավագ գիտաշխատող. gayane.mkhitaryan@lang.sci.am

Мхитарян Гаяне - Когнитивная особенность музыкальных терминов.– Музыкальный термин выражает определенное понятие, что и есть точное значение самого термина. С позиций когнитивного терминоведения, музыкальный термин рассматривается как динамическое явление, которое рождается, формулируется в процессе познания (когниции), перехода от концепта – мыслительной категории – к вербализованному концепту. Когнитивная особенность музыкального термина заключается в том, что он, представляя собой единицу профессионально-научного знания, является не только объектом познания, но и результатом мыслительного процесса, связанного с познанием.

Ключевые слова: словарный запас, музыкальный термин, музыкальная культура, лингвистика, когнитивизм, язык науки, терминология.

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