



THE INTERRELATIONSHIP BETWEEN MUSIC AND THE WORD

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<https://doi.org/10.5281/zenodo.21404899>

ARTICLE INFO

Received: 02nd June 2026

Accepted: 04th June 2026

Online: 05th June 2026

KEYWORDS

Music, literature, melody, poetry, composer, poet.

ABSTRACT

This article examines the inseparable relationship between music and the word, revealing through theoretical analysis the profound and enduring interconnection between these two artistic domains. The study provides a scholarly interpretation of the purpose, structure, intonational characteristics, proportional balance, and other essential aspects of the relationship between music and verbal expression. Particular attention is devoted to explaining the theoretical and aesthetic foundations that determine the unity of musical and literary language.

It is well known that the boundaries between literature and the various forms of art are virtually limitless. While literature seeks its artistic culmination in music, music finds its logical continuation in verbal expression. The writer and the poet contribute to revealing the profound expressive power and semantic depth of music, whereas the composer and the performer enrich and clarify the poetic and prose imagery created by literary artists through musical interpretation.

The plots, themes, and artistic imagery of these two forms of art originate from a common source—real life itself, which surrounds human existence. Consequently, numerous common features can be observed between music and literature. Although these similarities are expressed through different artistic methods, forms, and stylistic approaches, they ultimately

pursue the same artistic purpose, captivating the listener and the reader alike.

The common foundation of both arts lies in their **intonation**. Tender, sorrowful, tranquil, passionate, solemn, and majestic intonations can be perceived both in literary language and in musical discourse.

In this respect, musical syntax has learned much from poetic art. A careful listener can distinguish musical phrases and sentences, exclamatory expressions, and intonational patterns within a musical composition. All these elements represent an organic continuation of human speech. Just as poetic lines are connected through rhyme, musical phrases are united through melodic coherence, while musical rhythm finds its parallel in the rhythmic organization of the literary text. Literature and poetry have served as the foundation for



numerous vocal compositions. Particularly during the twentieth century, the synthesis of word and music gave rise to such vocal and stage genres as the song, romance, cantata, oratorio, opera, and operetta. Numerous poetic works were transformed into musical compositions by composers while preserving their original artistic essence. Lyric poetry, in particular, has traditionally constituted the literary basis of songs and romances. Indeed, human speech and musical language exhibit remarkable structural similarities. Elements such as sound and letter, sub-motive and syllable, motive and word collectively contribute to the formation of poetic lines and musical phrases. Like language, music possesses its own rhythm, tempo, dynamics, and intonation. Every musical and verbal phrase reaches its own expressive climax. Likewise, pauses and certain articulation marks in music perform functions comparable to punctuation marks in literary language. The creation of coherent and vivid artistic imagery requires both verbal and musical discourse to be organized with precision and artistic literacy. This process is founded upon two complementary principles: one divides expression into smaller structural units—such as syllables, words, phrases, and sentences—while the other integrates these elements into a unified artistic whole.

Consequently, a phrase, in its broadest sense, represents the art of expressing a musical or literary text in a profound, vivid, meaningful, and logically coherent manner.

Within speech, syllables and words, just as sounds, chords, and melodies in music, possess comparable expressive significance in the process of perception. Some elements occupy a central position, revealing the emotional elevation and artistic importance of a work, whereas others perform supporting functions depending on their contextual relationship. Every word, phrase, and sentence within verbal discourse contains semantic accents that clarify and reinforce the principal idea. Similar principles are characteristic of musical discourse as well.

Musical expression is distinguished by the continuous interaction between division and integration. Consequently, a musical text unfolds before the listener as a sequence of expressive phrase-waves. Depending on the placement of each phrase within this wave-like structure and its relationship with surrounding elements, both its expressive quality and artistic function undergo continuous transformation.

Musical perception is, in its fullest sense, a complex creative process grounded in the ability to hear, comprehend, and emotionally experience the musical structure. Through the resonance of musical sounds, the listener perceives the succession of diverse artistic images, their interaction and mutual influence, intensification and gradual fading, contrast and comparison, dynamic development or, conversely, static existence, as well as movement and stillness unfolding over time. It is precisely through this developmental process that various artistic ideas and conceptual meanings are revealed.



Consequently, the expressive power of music is enhanced, and the act of musical perception itself becomes a genuine creative process.

In examining the relationship between music and the verbal text, particular attention should be paid to the creative collaboration established between poets and composers, as well as between writers and composers. Such collaboration gives rise to a unique artistic interaction that significantly influences the creation and interpretation of a musical work. In many cases, composers create music based on a pre-existing poetic text, thereby granting it a new artistic and stage life through musical interpretation. In other instances, an already composed musical work inspires a poet to reveal, through the expressive means of language, the artistic images and ideas embodied in the music. Occasionally, the poet proposes a specific musical interpretation of the literary work, while the composer or musical interpreter confines the creative process to illustrating the poetic content through musical expression.

The primary task of the artist is to transform thoughts and emotions into symbolic forms—musical notation or verbal language—and, drawing upon personal life experience, to express an individual perception of the world through words or musical signs. In this respect, the mastery and artistic talent of a composer working with poetic texts are manifested not only in the ability to preserve the aesthetic value of the literary content but also in the capacity to discover forms and expressive means that correspond appropriately to that content.

A composer must be capable of immersing themselves in the lives of the characters they portray, expressing a personal artistic viewpoint while simultaneously perceiving the world through the poet's vision. At the same time, the aspiration to intensify the figurative content of the verbal text and achieve an organic synthesis of poetry and music may encourage the composer to introduce certain modifications to the original poetic text. Since every poetic work possesses its own intrinsic musicality, determined by the individual style of the poet, this quality should harmonize with the artistic language and stylistic approach of the composer undertaking its musical interpretation. In our view, this factor partly explains why the works of certain poets have been widely adopted in musical composition, whereas the works of others have attracted comparatively limited attention.

The vivid artistic language of poets, the engaging and inspiring plots of literary works, dynamic narrative structures, dramatic conflicts and intrigue among characters, rich artistic discoveries, and distinctive imagery have long served as sources of inspiration for composers. These literary qualities have stimulated the creation of new vocal, chamber, and music-theatrical genres closely associated with poetic texts.

A substantial portion of the Uzbek classical poetic heritage consists of concise lyrical genres such as the *rubāʿī* (quatrain), *tuyuq*, *qitʿa*, *fard*, and other four-line poetic forms. Moreover, brief poetic passages appearing within larger prose and poetic works under such headings as *bayt*, *masnavi*, and *nazm* may



also be regarded as belonging to the corpus of short lyrical genres. From this perspective, these concise lyrical forms have secured a significant

place in the creative practice of Uzbek composers and continue to occupy an important position in the development of the national compositional tradition..

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