

The State of Music Semiology Development

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Abstract

The terminology of music semiology, which is an academic discipline with a significant educational resonance and a necessary component of music and educational practice at its higher educational and qualification levels, lies at the intersection of the main aspects of musicology such as the history of music, the theory and analysis of musical forms, music aesthetics and the theory of music interpretation, and others. Music semiology covers the transitional methodological abilities due to its subject reference points and the wide range of the material involved in the cognitive field. Music semiology can be considered a necessary basic discipline for the professional training of musicologists and practicing musicians of any programme. There is no doubt about the importance of mastering the language system, which is fundamental in the chosen field of communication. As an academic discipline, music semiology can be presented according to the way its terminology is built, it includes three main themes among which each of the following continues the meaning of the previous one by deepening and enlarging, detailing in an analytical way. Scientific novelty is determined by the fact that unlike music semiotics and the theory of music semantics, semiology is looking for a way not only to expand culture, but also the metacultural ontological and transcendental premises of human thinking and communication, it refers to the experience that is the "starting point for all beginnings" while explaining the reasons for any human activity related to signs, the needs of the human community in the development of language and in linguistic being. But most of all, it is determined by the need to identify the origins of the musical language as the language of consciousness, which reveals its true reality of creating meaning to a person. Therefore, the study within music semiology focuses on specific ways of organising the sign form and meaning-designated content. The practical significance of the study is determined by the fact that the

sociocultural nature of humans, which is integral to the natural and biological conditions of one's existence, is merged with human speech.

Key-words: Creativity, Artistry, Music Semantics, Music Semiology, Immanent Creative Process.

1. Introduction

Wide range and universality of the musical activity as the entry of the musical language into the “semantic world” of culture make relevant such methods/equal characteristics of musical creativity as a communicative phenomenon: measuring (paradigmatic) oppositions: personality – society or subject (person) – time; music – history (author – music). A certain opposition as social culture – musical art may occur, where opposition of historical life experience (including personal and author's ones) emerges; musical language, language in general as a form of preservation and transmission of experience; basic (initial) prerequisites for the development of a musical language, which predetermine the criteria for its assessment: communication processes; discursive fields; symbolisation is leading symbolic forms; the ratio of the social and the personal in an individual, the creative resources of the individual; psychological tools; multiculturalism of modern musical practice; transitivity and marginality; the polylingualism of everyday and artistic consciousness; differentiation of the spheres of musical communication: everyday aesthetic (with partial specialisation); applied, professional mass (with applied aesthetic functions); pre-fiction amateur, professional mass fiction; out-of-the-academic/non-academic; academic professional, autonomous artistic. All of these emphasise not only the socio-cultural factors of music semiology but also the importance of the issue of “anthropological space” as a source of the connotative features of a musical text, which is also confirmed by psychological research during the last five years.

Everyone who wants to be consistent in further explanation of the phenomenon of communication has to take into account that [1] language precedes man and is even the basis for one as such; a person does not speak this or that language, but speech speaks of a person [2]. The second statement does not mean that a person should always think and communicate on the basis of socially determined codes. This conclusion is suitable from a semiotic-methodological perspective, it is important as a starting point for the development of semiotics, which always tries to show how people communicate through existing social and historical codes [3]. However, this premise implies that language “speaks” through a person according to those laws and rules that a person cannot comprehend [4]. Therefore, the structures of different languages and historically developed codes can exist but this is not the structure of the language as such, not some kind of para-system, not the code

of codes [5]. The latter will never be the objective. No metalinguistic study of the elementary means of speech is possible because the language itself lies at the core of the talk about the mechanisms of such activity [6]. Learning a language means just asking a language, letting it live its life [7]. Language will never be what one thinks but it is the environment where thought is shaped [8]. Therefore, talking about language does not mean developing explanatory structures or applying rules of speech to any specific cultural situations. This means giving vent to all its connotative power, turning language into an act of creativity so that in this speaking one can hear the call of being. The word is not a sign [9]. The essence of being is revealed in it. Such an ontology of language mortifies all semiotics. The place of semiotics is taken by the only possible science of language, which is poetry, *écriture*.

Consequently, any study of the structures of communication reveals not a certain structure on the deep level but the absence of structure, a locus of incessant “play”. The ambiguous “structuralist philosophy” is being replaced by something new [10]. To continue the idea of U. Eco, this something new is semiology, and if it is involved in the study of the originality of the musical language, i.e., the language of music, it is musical semiology. Thus, the main prerequisite and the starting point for the formation of semiology can be considered the focus on speech activity, the desire to “unravel” the secrets of personal linguistic reality to the extent that it allows judging the “call of being”, “question” speech about the creative mechanisms of the game of being, in which a person with his linguistic consciousness turns out to be involved [11]. It is no coincidence that the scholar proposes to refer to a linguistic sphere in which it most fully realises its ontological and semantic vocations that is poetry, i.e., an artistic environment that is most free in self-identification and self-expression. It concerns not only verbal poetry but also any artistic-sign systems capable of acquiring linguistic functions, which imply carrying out the communicative process in its necessary playful freedom and content-richness of being [12]. It is prominent that at the very beginning of his study, the Italian scholar notes that semiology presupposes the consideration of all cultural phenomena (as well as certain natural processes in the animal world) as sign systems, assuming that they are all communication phenomena, which means that they exist in communication determined by the laws of existence [13].

2. Materials and Methods

There are good reasons to define the subject matter of music semiology as the actual textual space and textually defined conditions of music, including historical connections and “deactivations”, “impressions”. At the same time, the subject matter of musical and semiological cognition is the unity

and interaction of semantic content (generated meanings), sign nature/form and linguistic qualities/indicators/criteria of music as a process and a result of interpersonal human communication [14]. The methods and terminology of music semiology are conditioned by the numerous layers of the musical-textual material that it is forced to attract, and historical-comparative and structural-analytical methods based on genre-compositional, stylistic and stylistic time-space approaches with their own paradigmatic and discursive properties, specific terminology [15]. However, the methodological standpoints of related disciplines such as philosophical hermeneutics, aesthetics, epistemology, theoretical psychology, sociology, philology and structural linguistics, linguistics, cultural history, etc are no less important and categorically reasonable. All the available range of disciplines is related to those realities of human existence in language and with language, in the signified and symbolised space of mastered life, which semiology (musical semiology in particular) is trying to study [16]. Finally, it proposes to perceive and reveal the purpose of musical art as one of the leading languages of the aggregate human civilised existence, united and at the same time individualised human consciousness [17]. In this way, musical semiology is able to enter the number of questions about the origin of human linguistic consciousness and its varieties, as well as about the natural and the transmitted in a psychophysiological way, and, at the same time, about artificially developed and introduced from the outside by external means in the sign-speech practice of interpersonal communication [18].

Specific discursive features and properties of musical semiology are determined primarily by its fundamental categories, among which meaning-sign-meaning-text-reality come forward; the main theoretical highway is laid by the interaction of the concepts of language and consciousness [19]. Despite the generally recognised complexity, openness and polemics of the listed concepts, the true purpose of music semiology is to set boundaries and criteria for understanding and comprehension, i.e., transforming musical meanings with all the necessary breadth and depth and sufficient clarity and reliability at the same time, starting from the inside, from the content of the musical and creative process itself [20]. Music semiology can be considered a necessary basic discipline for the professional training of musicologists and practicing musicians of any programme: there is no doubt about the importance of mastering the language system, which is fundamental in the chosen field of communication [21]. As well as a few other sciences about music, music semiology starts with an attempt to develop a separate cognitive and educational sphere and a kind of didactic ordering, alignment of conflicting theoretical positions of different levels to make them accessible for discussion [22]. As an academic discipline, music semiology can be presented according to the way

its terminology is built, it includes three main themes among which each of the following continues the meaning of the previous one by deepening and enlarging, detailing in an analytical way [23].

3. Results and Discussion

Along with other anthropological disciplines music semiology operates with the category of time that accompanies musicology on all its cognitive levels such as axiological cultural-semantic, praxeological genre, musical-style textual, and linguistic as the level of deep generative poetics of music. Thus, the forms of temporal representations, forming a sequence of epistemes, i.e., cognitive attitudes, replace each other: "the time of culture", genre time as a certain historical time of music, style time as figurative-symbolic ideational, which launches the mechanism of conceptualisation, as well as compositional time as adjacent to the previous stylistic and following linguistic levels; the latter acts as the time and place of the creation and performance of a music piece.

Through compositional time, the ways of its organisation on the verge of stylistic and symbolic-stylistic circles become relevant and concentrate on the concept of modern musical language or the language of modern music, precisely in connection with the immanent logos of music, which is in a conceptually pure and absolute sense created in a chronologically close context and often does not have certain genre-style indicators, and, therefore, requires the immediate qualities of a musical text such as mastering, evaluations, literal involvement including analytical assessment of musical and sound material. However, it should be remembered that each historical era had its immediate modernity, where modernity is a certain historical situation. Therefore, in the case of referring to distant chronologically musical-historical linguistic phenomena, the testimonies (important direct witnesses) in the form of listeners' reviews, critical notes, research papers, memoirs, etc. are necessary. The interaction between the value experience of music and the possibility of its semantic preservation (reconstruction, interpretive reorganisation) is due to the sign-significant nature of time in music, which is the sounding features of musical time, its specific linguistic nature.

It is recognised that the specific meanings expressed by music exist only for its sake; they are unique both in artistic and in general life ontological meanings since they reproduce (create) the highest and deepest levels of human existence. However, the fact that the possibility of their production is explained by the principles of the musical form as a semiological phenomenon, which is a specialised linguistic sphere generated by the universal human need for personal aesthetic perfection of experiencing the meaning of life (being), still requires proof and confirmation. When freed from narrow technological approaches, the idea of the form in its possible presentation moves

from a more general cultural, historical and real-life context to the construction of a musical text and understanding music as a text, and then to the parameters of organising the conditional semantic space of music, a set of specific musical artistic intentions in its intext. Thus, a movement of musicological idea starts from the external formal organisation of musical art, the musical-creative process to its immanent laws, to the internal “speech” of music as to its internal form, which is the key psycho-semantic factor of a musical act (emanation of semantic meanings by means of musical sound).

Moreover, the question of the internal form, as well as the phenomenon itself, is connected to the main musical linguistic; knowing this law, discussing its sides and components allows clarifying the “difficult problems” of consciousness, which are the obstacles for not only the humanities scholars but for the natural sciences scholars as well. The art criticism methodology, which is based on semiological approaches, can contribute to the solution of certain complex issues in the wide field of human studies, including those that relate to the study of cognitive processes and methods of their modelling. The prerequisite for this is the special unity of form and meaning, which is revealed by the sign-linguistic organisation of musical art. The combination of the dialogue approach and the historical-comparative approach is the main methodological condition of musical semiology. However, it should be elaborated in what way it is most useful for musical and semiological knowledge. First, it is a path to meaning since dialogue and meaning are mutually generated continuous phenomena that occur on different levels of human existence and consciousness and in different dimensions of the communicative process. This is presented clearly in the works of M. Bakhtin, who developed a holistic theory of dialogue at the levels of “philosophy of life,” aesthetic activity, genre literary form, style and stylistics of the literary text. Secondly, it is a path to priority forms of understanding, to phenomenological and noological methods of revealing the creative abilities of human consciousness in particular. This is evidenced by the significant closeness of the noospheric phenomena and musical symbols, as well as the noetic intentional conditioning of musical creativity. This closeness of semiological and noological categories occurs on the level of general theses of poetics and semantics of music, but they also determine the internal sign-linguistic immanent musical play.

Three supporting, ultimate, cherished semantic instances, which are memory, play, and love, correspond to the sacred, cognitive and personal (humane) semantic principles of culture. From the perspective of musical poetics, these instances are genre, composition (form of a work), style (author's presence in music, author's personal “non-alibi-reduction” of music). The meaning becomes clear, and acquires logical accessibility and “popularity” only when it is presented in a word. The

musical meaning is no exception but it has its special resources, its symbolic secrets, a zone of unknown. Notably, there is the inequality of musical meaning within both signs and meaning (in the case of free-dialogical relations between the latter), as well as the fact that the highest activity is presented by the meaning: it is less than a meaning and more than a sign (one “material” form of meaning), it is always in motion between them, creating (“weaving”) the “semantic fabric” of music. Meaning and symbol (sign-significant form of meaning) meet at the point of the ideal sub-addressee, which represents the completeness of understanding. This meeting can be called a meeting of consciousnesses, which is the movement of the subjects of the dialogue from opposite positions, their opposition and unity. Its goal is the struggle of material and form, overcoming oneself as a struggle for meaning, for the discovery of a new meaningful space of being.

The being cannot be changed materially. It is only possible to change the meaning of being. In other words, it is possible and worthwhile to change the meaning of content, its projection to human reality through human consciousness since the meanings themselves also do not lend themselves to direct changes as they are a common albeit invisible matter of consciousness. The fact that one thinks about things that are outside of oneself does not change anything in them but the fact that one thinks about affects and puts them in a different relation to one’s intellect and other authorities, changes a lot in one’s mental life. Therefore, the main cognitive tool of semiological analysis is the dialogue as a "meeting" of different dimensions of reality and different ways of understanding. The importance of this dialogue is repeatedly confirmed by the versatility, antinomy of life and culture, the bipolar nature of the being of culture and the duality of personal psychological being. Each significant phenomenon generates its opposite, which, according to P. Florensky, is conditioned upon the initial antinomy of the generic and personal, oral and hypostatic in a person, the bifurcation of one’s consciousness into “truth of the earth” and “truth of heaven”, experienced as a common “tragic guilt”. The value-semantic duality of being is removed in sacred symbolism, which explains the role of the "sacred" as one of the universal concepts of culture, producing the "great symbolism" of human communication.

The language of music is involved in this symbolism according to the basic conditions of development, and it determines the features of the associative perception of music, the mnemonic depths of musical experience and the connotative breadth of musical meaning, mobility and constant mobility of musical memory as aesthetic, which is the memory of aesthetically significant temporal relationships in music, which in one way or another influenced its compositional form. Hidden and disclosed (implicit and explicit) in musical creation of meaning also form a kind of dialogical structure and influence the ways of semiological characteristics of musical content. The main thing

here is the mediation/conventionality of both semantic content and the identification of its significant projections in musical sound. At the same time, semantic consciousness as a real inner life, the epicentre of human consciousness (a cell of self-awareness) remains the first source of energy for linguistic self-expression. How the meaning generated from within consciousness is perceived? How internal and external are distributed from the existing system of musical expressiveness, recognised musical speech, the factors of meaning formation in music? What is the extent of the coordination between the ideas of internal and external harmony that are reproduced in music and partly created by it?

These and some other questions stimulate the study of the possible interrelationships between noology and musical semiology, as well as the noosphere and the “phonosphere”; considering the theoretical positions of N. Tarakanov, one can assert a special role of auditory perception, auditory consciousness in human activity, and identify the meaning itself as “tested”, i.e., “listened to” from within consciousness and restored by it. Recognition of listening as the main method of perception and reproduction of the semantic content of being brings the phenomenon of musical sound to the central theoretical positions in the cognitive system of music semiology. Generalising the sign functions of musical sound, which are in need of strengthening the role of the concept of musical sound, are confirmed by the attitude towards sound as a guide to the field of the esoteric, cosmic and divine; sound is the object through which mental operations are performed, i.e., it is the material of awareness and cognitive mediation, and a special means, a tool for a new ordering of information about the world at the same time. Musical thinking is auditory thinking based on certain auditory representations. Therefore, the existence of sound in music and musical sound in culture is from an adaptive-orientational function to a symbolic one, as well as various musical ways of viewing sound within semantics included in the main subject area of musical-semiological research; the semiological theory, which is applied to them, can develop the highest degree of understanding of the semantic nature of music.

First of all, conventional semiotic terminology makes it more difficult to understand the sign and meaning in music than contributes to the cause, even though the indicated concept and what it means always remains an important pair-oppositional indication of the distance between the semantic content and the sign form. However, in different linguistic systems, this distance takes on different topological indicators, especially when it comes to sound and articulation forms, which are fundamentally different phenomena in musical sound and in speech. Certain exceptions can be found in the poetic word, which absorbs the signs and techniques of musical intonation. But the main differences remain unchanged. First of all, they depend on the location of sound (outside, in the

real-life dimension, or inside, in the area of sensation - awareness). Secondly, they depend on the relationship between sign and meaning since in verbal material the meaning is formed through the sign, after the sign it is based on its specific subject, and in musical sounding the meaning of the previous sign is more stable. At the same time, the area of its variation is determined by logical tasks, i.e., the formal principles of sound organisation, while the actual figures of musical logic are musical signs that contain stable and variable factors of sound-sense development, restore the objective “what” of musical sound, provide it material presumption.

The signification differences of linguistic systems in the integral human practice of creation of meaning are relative, language is always a mediator between thought, idea and sound, a way of expression. However, the authors discuss the (practice) stage at which the verbal and musical forms are already quite autonomous and “free” from each other. It is the approach, which believed that the emergence of meaning is a consequence of the joint division of sound and mental material. Therefore, language is always a part of articulation. In addition, this task involves establishing the location and quality of reality that accompanies human existence, primarily its external or internal location, natural, artificial or mixed nature. Musical meaning, which represents content, is created in consciousness, is always an internal one, and seeks an immanent logical solution and representation; verbal (other) meaning comes from the external social side of communicative practice, expressing the active life connections, which are supplemented by internal intonation and individual comprehension but as a secondary factor. Notably, meaning is created from the outside, comes from the noosphere, is a generalising factor and a historical (supra-historical) universal category; for music, the semantic meaning is determined by the phonosphere, which acts (feels) through the individual's own auditory consciousness, revealing its features of the phono-semio-sphere, which defines its internal form, the internal language of music.

The emergence of musical meaning as a sounding phenomenon allows finding a certain sensation and transformation of sound, which is an artificial formation, a “thing” that develops in a natural psychophysiological way; as a creative act of human consciousness, it is always a positive value phenomenon, a cathartic mental product. The musical sound (an element of musical sound) can gain a “reputation” of a musical sign, or rather a sign of music as a sphere of self-expression of the creative power of human consciousness. After all, this sign has no alternative in the external (natural) reality, and, at the same time, it has prototypes in its own reality of musical art, which powerfully declares itself from within human consciousness through auditory memory, which is primarily a semantic value. The internal significant mechanisms of the musical language, as well as its sign logical system, allows obtaining and explicating artistic and semantic formations, which (according to

the main indicators) are specifically musical and unique but valuable and universal to the same extent. “Person of one’s word” is abstracted from them; it is conditioned upon the visual reality, the external course of life, the tasks of the narrative and the moral imperative, which make it possible to introduce negative definitions. Musical definitions always remain purely positive.

Thus, a sign in music is not the most musical sound but a way of ordering it as a stable integrity (quite stable), a form of sound organisation at different levels of the system. Considering this, the musical sign will acquire speech functions, and the musical system itself can be considered both as specific-sign system and as linguistic one, if taking into account the internal nature of musical meanings. Sign as an indicator of logical reception and meaning as a figure of musical sound that represents the inner reality of music include the meaningful, free and unauthorised tools of the linguistic definition of music that seek to be presented, i.e., to find a text presentation. Thus, the musical-semiological triangle sense-meaning-sign, which contains the phenomenon of language at its core, expands into the triangle text-speech-sense-semantic consciousness at the next theoretical level, which envisages the phenomenon of the inner reality of music as a phenomenon of musical creative consciousness in its semantic cell, specifically, musical and linguistic consciousness. The dimensions of the auditory field are the dimensions of that hidden other reality that opens up to the listener through the musical sound and becomes one’s inner reality unconsciously but familiar to almost everyone, the fusion of music and soul, a mystical act performed through the symbolic power of music.

Music reunites the inner world of the one listener with its original background, returns it to the origins of all natural symbols, which are the primary elements of human experience in the natural environment: to the reality of gravity, comprehended through muscular efforts, the surrounding space, which is covered by steps, matter and its immense diversity and sensually perceived features, to the reality of the impulse and resistance that one meets, breathing and heartbeat, which are the primary natural mechanisms of time awareness. The mobile symbolic world of music is based on its textual, or textological matter, which, in its turn, presents itself as a multitude of stylistic configurations and contaminations. At the same time, stylistics in music can be defined as a “space of meanings” and their textual predestinations. Considering the difference between the musical text as a whole and the text of a musical work as a necessary semantic opposition, it should be noted that this work allows for a single stylistic possibility, which is expressiveness, since it affirms the singularity of the compositional implementation of genre and stylistic rules of musical-sign reality, but this singularity exists due to general logic of the text and methods of "compositional coding" of musical meaning.

The phenomenon of coding and recoding in music, acting as a textological paradigm of musical history, can be formally expressed using the theoretical model of semantic memory. The semantic memory regulates the relationship between meaning and text within the musical text. Semantic representation as an indispensable component of a musical text, being a synthesis of the perceived meaning-designated reproduction with the integration of received auditory (figurative-sound) influences, reaches the level of significance in the stylistic perception-interpretation and integration of meanings at the level of “understanding” of the genre form. The semantic representation as the main process for the phenomenon of semantic memory reveals the interdependence of sound/meaning, which is fixed in text formulas, endowing them with a functional duality of subject-material signs and conscious meanings. Thus, the musical language implements its own immanent technique (technology) of understanding, confirming the idea of the musical-textual figure as a plurally one, or multiple singularity.

Musical meanings as self-understanding and self-generated phenomena are provided by the inner being of a musical text, which has such a general feature as transitivity, which is the ability to convey structural and semantic functions, sign-semantic groupings, techniques from one set of stylistic figures through another, to new formations and technological inventions musical-textual reality, which is marked by the development of not only textual a semiological unity but also of musical cognition-awareness. The autonomy of the musical-linguistic consciousness is based on the ability of the musical text, hence, on the immanent time, which is a space of music, to generate its infinitely large and infinitely small indicators of meaning. This is how their correlation happens as a dialogue of great sacred symbolism and the author's style, linguistic stylistics in music. This inner existence of musical consciousness, spread in the dimensions of the musical text, is defined in this study as its self-dialogue, or as “the self-growing logos of music”, making it possible to finally understand the true semiological meaning of this ancient axiomatic statement.

Since the musical-linguistic meanings represent the process of understanding the content (contents), they act in an immanent way and are reflected in the structural-semantic logic/technology of the musical text. It is possible to determine the features of the musical-linguistic consciousness as an integral phenomenon, which not only identifies inner world human metaphorically but also opens the way to the construction of a true psychological reality of a person, for which musical speech is fundamental, but only among the permissible ones. Hence, the semantic and technological unity of the phenomena of language-text-work, or vice versa, work-text-language (this paradigmatic sequence is circular, that is, cyclical, is strong precisely by its reverse energy) is understandable. At the same time, the operands provided to musical thinking by the musical language exist in two forms: in real

sound as structural elements of already existing music, and in abstract, rejected as units of grammars, elements of syntactic structures, which is uniting natural and artificial features. The growth of artificiality is obvious for the newest individualised languages-techniques, which coincide practically the categories of compositional technique and musical language, which indicates a close connection between creative intention and the essence of the phenomenon of language-technique.

Semiological contexts of musical speech, actions, perception can change very drastically, violating even the firmly established semantics of relationships in music. However, at the same time, the key question remains open: where does it come from, what qualitative features and differences does the information have, and the semantics for which musical speech is intended. Here is the outline of certain perspectives to answer a semiological question, which will allow proposing specific analytical approaches. Musical thinking as a process presupposes external speech expression and internal form (semantic motivation and order of the musical language). External speech and internal form in music differ significantly from those in verbal speech and in literary form: what is the internal form for the verbal (verbal) thinking, which is a semantic excess, that is the initial content for musical expression, i.e., the speech resource, which means that music operates with those semantic connections (immanent semantic-significant connections of consciousness), where the word gets through long-term reinterpretation. Therefore, musical speech occurs as a movement from the internal form of thinking, from its semantic-figurative-audible (tangible) basis to a certain logical structure, and only then it organises the opposite effect, programs a certain immanent-semantic effect. Verbalisation, the participation of the word allows determining the connections between the internal and conditionally external form in music. Therefore, the participation of the word in music is useful and almost constant but it functions with special conditions and limitations. Through the word in particular, vectors-plans of thinking and awareness, methods of creating logic, conceptual structuring of musical-semantic content-formation and development of speech material of music are determined.

4. Conclusions

The semiological motivation of musicological thought allows determining that the question about the essence of art aligns with the question of the main law of human self-awareness: about humanity as the “assemblage point” of a person, a thinking being who understands and speaks, i.e., expresses one’s thoughts and feelings within a system of statements using language. In the end, this question acquires a broad noetic resonance, referring to the idea of a universal spirit infiltrating human individuality; it also leads to psychological depth in connection with the study of the

modalities of human consciousness as ideal-virtual substances that ensure the continuity and dynamics of musical thinking. The following four stages in the development of musical meaning-meaning defined as analytical proposals of a semiological concept: material-physical, sound-organisational, phonemic-sonorous; suggestive-empathic, communicative (connecting), intonation-speech; constructive-dividing, understanding, generalising, abstract.

The first stage identifies the material nature of the musical language, its sign matter and perceptual purpose; the combination of the first and the second stages becomes a platform for the emergence of genre features (structures) of music; the second and third stages represent the conditions for the development of a musical work and style, i.e., a single compositional-textual field of music; the fourth stage allows one to separate the stylistic content of the music and is responsible for all the processes of semantic representation. The final and generalising level of the development and action of music becomes the reference for the dialogue with musical thought, with the language of music. However, linguistic mechanisms of musical art have their dialogic qualities. Therefore, the dialogical features of musical semiology are determined by their specific subject, which is the linguistic unity of semantic content, sign-semantic conditions and criteria for the act and perception of music in the context of human communication and in the process of development and self-expression of musical consciousness. However, the main purpose, which is already the goal of musical-semiological research, is to discern and define the system of development of musical meanings in this process and its results, i.e., inseparable and non-fusion musical sounds, the unity of which represents its artistic and semantic reality of music.

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