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JUSTIFICATION OF THE SEMIOLOGICAL APPROACH TO THE PROBLEM OF MUSICAL MOTORITY.

The purpose of the work is to identify the ability of musical motority to be a “sign of a higher order”; carrying out a comparative characteristic of musicological definitions and classifications of the notion of "sign". **The methodology of the research.** Consideration of a musical motority as a peculiar system of signs leads to the use of a semiological method that allows to determine the denotation of motor notions in music. **Scientific novelty.** The author's research position is determined by the recognition of a special semantics of musical motority, that is of specific meanings that arose in the process of its formation and evolution, and address perception to a wide range of extra- and intramusical phenomena. **Conclusions.** On the basis of the theoretical-analytical work that was carried out, it is proposed that the structural-semantic formulas of musical motority are sign-significant formulas in which a sign as an objective, materialized expression (embodied in sound or in musical graphics) can be separated from meanings, that is to say a structural and a semantic functions of the sign can exist separately from each other.

Keywords: semiotics, sign, musical sign, musical language, musical motority.

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Обґрунтування семіологічного підходу до проблеми музичної моторності.

Метою роботи є виявлення здатності музичної моторності виступати «знаком вищого порядку»; проведення порівняльної характеристики музикознавчих визначень і класифікацій поняття «знак». **Методологія дослідження.** Розгляд музичної моторності як своєрідної системи знаків веде до застосування семіотичного методу, що дозволяє визначати денотати моторних значень у музиці. **Наукова новизна.** Дослідницька позиція автора визначається визнанням особливої семантики музичної моторності, тобто специфічних значень, що виникли у процесі її формування та еволюції, і адресують сприйняття до широкого кола екстра- і інтромазичних явищ. **Висновки.** На основі проведеної теоретико-аналітичної роботи пропонується висновок, що структурно-семантичні формули музичної моторності є знаково-значущими формулами, в яких знак як предметний, матеріалізований вираз (втілений в звучанні або в нотній графіці) може відокремлюватися від значень, тобто структурна та семантична функції знаку можуть існувати окремо одна від одної.

Ключові слова: семіотика, знак, музичний знак, музична мова, , музична моторність.

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Обоснование семиологического подхода к проблеме музыкальной моторности

Цель работы - выявление способности музыкальной моторности выступать «знаком высшего порядка»; проведение сравнительной характеристики музыковедческих определений и классификаций понятия «знак». **Методология исследования.** Рассмотрение музыкальной моторности как своеобразной системы знаков ведёт к применению семиологического метода, позволяющего определять денотаты моторных значений в музыке. **Научная новизна.** Исследовательская позиция автора определяется признанием особенной семантики музыкальной моторности, то есть специфических значений, которые возникли в процессе её формирования и эволюции, и адресуют восприятие к широкому кругу экстра- и интромазичальных явлений. **Выводы.** На основе проведённой теоретико-аналитической работы предлагается вывод о том, что структурно-семантические формулы музыкальной моторности являются знаково-значимыми формулами, в которых знак как предметное, материализованное выражение (воплощенное в звучании или в нотной графике) может отделяться от значений, то есть структурная и семантическая функции знака могут существовать отдельно одна от другой.

Ключевые слова: семиотика, знак, музыкальный знак, музыкальный язык, музыкальная моторность.

Relevance of the research. Identifying the connection between music and plastic has become relevant in modern musicology. This relationship is determined by a biological human nature, which has two ways of sensorimotor self-expression - sound and motional. At

the same time, there is a reverse interaction - movement is a source of music and "the most important means of modeling a musical language" (V. Medushevsky). This thesis makes our appeal to semiotics - the science of the operation of sign and code systems - fully justified.

The purpose of this article is to identify the ability of musical motivity to be a "sign of a higher order"; to make a comparative description of musicological definitions and classifications of the notion of "sign".

Analysis of research and publications. The statement "musical language" is widely used nowadays in scientific and publicistic genres, in pedagogical and in musical-performing practice. One of the reasons for the musicologists to turn to semiotics (in the 1970s-80s of the 20th century) was the desire to answer the question about the relationship of a material plan of music with its semantic content, a research way of V. Medushevsky is an example. It should be admitted that with all the diverging views of researchers and the terms they use, most of them agree on the main thing – they accept the use of the term "musical language" in its semiotic sense as valid and legitimate. We also accept the approach to a musical language as a "generative system based on stereotypes of connections" [1, p. 106].

Statement of the main material. Nowadays there is a huge number of independent areas of semiotic research - these are general semiotics, semiotics in the branch of the exact sciences (mathematics, logic, information theory), biological semiotics, linguistic semiotics, cultural studies (including art history) semiotics, etc. Regarding to art, semiotics is "the science of functioning of the languages of art, the principles of the construction of works of art" [11, p. 4].

The term "semiotics" appears in the XVII century in the philosophical literature of J. Lock. In the twentieth century semiotics is developing in connection with the theories of information and systems. The researcher who is going to apply semiotic methods to the analysis of music is faced with a choice whether to rely on the principles of general semiotics, informatics, linguistics or structuralism. In our study we will use a system of ideas about a sign that is more characteristic of a general than a linguistic semiotics.

With all the difficulties of applying a semiological approach in our research, it has indisputable advantages. First of all, it gives the possibility of including the phenomenon of musical motivity in the sphere of sign systems and identifying in it the actions of some common laws with them. And also consideration of musical motivity from the point of view of music perception, especially since at this historical moment there is a "total semiotisation

of the process of music perception" [3, p. 82]. The most important semiotic setting for us is the consideration of musical motority as a sign system, all elements of which have a semantic significance, that is they are capable of reporting what is outside of them.

The most difficult question of musical semiotics is as follows: what exactly should be considered musical signs and how to classify them? Various positions of researchers in this matter are observed. There are three main points of view.

The first. Musical language is characterized by total sign nature. Based on the Charles Pierce's theory, V. Kholopova offers a certain systematics of signs, finding an analogue to iconic signs in emotionally expressive (voice and motor) signs. She considers signs as phrases with a fixed meaning, the emotional states of which have become the denotations. In addition to them, V. Kholopova also distinguishes sound-figurative signs-indexes and conceptual signs-symbols [18, p. 160]. Considering the issue of the visual series in music she writes: "Music as art is a composable time process, it has the ability to display the subject of external reality by a typical movement of this object, in a temporary process typical for it, by reconstructing this movement, process, rhythm. This is a reflection of an object by contiguity, by a separate attribute, that is in the sign form of the index "[17, p. 21].

Similar types of signs — iconic, index, and conventional — are highlighted by S. Maltsev. In his study "The semantics of the musical sign" [10] iconic signs are also main in music. In confirmation of this, the researcher refers to the data of modern experimental psychophysiology, that prove the fact that a person's emotion can be judged due to the combination of its symptoms - speech expression, emphatic movements, vegetative changes (pulse rate, respiration). Music, modeling these signs, is capable of transmitting information about emotional processes. Exactly this ability makes it possible to consider musical motority as a sign phenomenon. Iconic signs emerge as "an association of similarity between a sign and a denotation through musical intonations that simulate the intonations of human speech (vocalise) and musical rhythms that simulate the rhythms of human movements, as well as the rhythms of breathing and pulse" [12, p. 182].

Even more complicated classification of signs is given by V. Medushevsky. He considers musical intonation as a linguistic semantic element. Its classification is based on five principles: "the material and constructive properties of signs, the nature of their meanings, the type of connection between a sign and meaning, their definition as specifically and non-specifically musical, a measure of proximity to language or speech" [11, p. 11].

The second point of view. Music has the properties of language but does not have a sign nature, that means it is a language without signs - "non-sign semiotic system" [1, p. 104]. But this point of view is discarded by numerous evidence: the presence of musical phenomena that have an undoubtedly sign character.

Third. Two types of communications coexist in music - "sign" and "non-sign". In this case the existence of a group of especially persistent and semantic stereotypes defined in their meanings is allowed - these include leitmotifs, motor intonation symbols, and so on. Y. Kohn believes that the constancy of individual phrases may also arise on the basis of tempo-rhythmic factors: "In march and dance music rhythmic pattern plays the role of a sign. Being associated with well-known genres this type of musical sign appearing outside the latter brightly performs its function " ("generalization through the genre", in the terminology of A. Alshvang) [8, p. 98]. O. Farbstein writes about this: "The only thing that can be called a sign in music is the logically connected relation of expressive means that participates in the process of unfolding "sound thought "and does not allow restructuring" [16, p. 87]. Extramusical links are optional, the relational nature can also be important in terms of purely musical, internal features. This allows Y. Lotman to speak about the text as a "holistic musical sign of special content" [9, p. 34].

S. Rappoport offers a kind of compromise point of view, reconciling all previous thoughts. He believes that "the language of art consists not of artistic signs, but of those stable methods, means and structures on which these signs and connections are built. Not a single stable element is able to play the role of such a sign. But there are certain opportunities for participation in the complex associative action of signs and work of art as a whole "[15, p. 53]. The author speaks of "unique sign associations" that arise in each work based on the stable elements described above. For S. Rappoport, musical signs are invariant components (stable, similar structures) of a wide variety of iconic objects that are built on the basis of one language. "Finding invariants in many works, we can consider them signs (or elements on which signs are built)" [14, p. 18].

I. Volkova defines a musical sign as a "lexics and semantic unit of a musical language, that has an invariant core, immersed each time in a new intonational context" [5, p. 51]. The notion "invariant" to a greater extent corresponds to the nature of music as a whole and the intonation that occurs in each work in a unique, but recognizable form.

Along with stable elements - invariants - there are mobile music signs in music. V. Zaderatsky calls them "elements of musical utterance with different meanings." Each such element carries a certain semantic sign or even several sign messages that are in a complex, sometimes contradictory relationship. Then "intonation can be perceived as a system of interaction of sign relations, the interaction of several sub-meaning notions. Complicated intonation often contains three groups of such sign messages" [6, p. 9]. V. Zaderatsky classifies them as grammatical, semantic and intrastyle signs. Grammatical signs inform about the stylistic belonging of intonation to a certain epoch, school, type of thinking. Semantic signs are the signs fixed in social memory: persistent genre signs or certain intonational phrases. Intrastyle signs report about the specific features of the author's style.

This point of view allows us to reconcile the two theories of musical semantics - intonational and symbolic. Among all the statements regarding the definition of a sign, the most important for our study is the convergence of the intonation and sign theory of the musical language, where intonation is the main contender for the role of a musical sign. The main reason for this prerogative is that intonation is complete, has relatively fixed content, is easily recognized and, that is very important, invariance is inherent to intonation, it means that a huge number of specific intonation contours are referred to the typical - to the sign.

Semiological approach defines the distinction between the notion of "language" (as the generating system) and "speech" (as the generated system, a specific text). "Language is a means of communication and language activity (language action) is the process of communication itself" [13, p. 214]. The relationships between them are complex and ambiguous: on the one hand, their functions are opposite - the language acts as a system of rules, laws, it is stable, constant; speech is fluid, mobile, strives for individualization. At the same time, they constantly interact: language is the basis for speech, but the phenomena that occur in speech renew and enrich the language, contribute to its evolution. M. Bonfeld expressed a very interesting though not indisputable opinion on this matter: "Since a substrate isn't identified in music, that is similar with the main parameters of the language, and the musical fabric is mediated not by signs but by sub-signs, whose meaning is determined solely by the context, then music is a speech on a non-linguistic basis "[4]. Considering the fact that M. Bonfeld connects the processes of verbalization with the language, he thus points to the fact of localization of musical thinking in the non-verbal right hemisphere of the brain.

The next valuable consequence of the appeal to the semiological approach is the focus of the analysis on the identification of real, life types of musical motority, specific to each scale level. Their existence is indicated with:

- phonic level, based on sensory images-standards - eidetic pre-language of music;
- intonation level based on the formed intonation and rhythmic formulas, the prototypes of which were the intonemes of language and movement;
- compositional level based on a wide range of various phenomena - recognition of the ability of musical motority to report what it is beyond its purely immanent musical properties, to refer to certain notions, to appeal to life ideas.

All motor sign phenomena play the role of a kind of "switch" of motor associations in music, the function of which in the perception of a musical composition, devoid of clarity and concreteness, is extremely great. The importance of associations is also emphasized by S. Rappoport, who considers the associative mechanism to be the decisive condition for the functioning of the languages of art. "To master such languages means to produce some aggregate of strong associative connections of one's psyche" [14, p. 24]. V. Kholopova, analyzing the visually plastic associations, considers that the means of creating such associations are the signs that convey the type of movement or associated with onomatopoeia (the motor moment combines sound and visual perception: the "sensation" of an object by the movement of an eye, listening by bundles ", etc.) and signs-symbols (program name) [17].

Semiotics is well known to contain three main aspects of the study of sign phenomena: syntactics, pragmatics and semantics. These three aspects are similar to the three main functions of a musical composition highlighted by E. Nazaikinsky. The first one is tectonic, aimed at organizing a musical text, differentiating its parts and ensuring harmony in general. The second, communicative, realizes the laid down in the structure abilities to control perception, to facilitate memorization. The third, semantic, contains the content part, the meaning of the composition itself.

In music, the notion of "semantics" was first used by B. Asaf'ev, proposing "in all cases of close connection of music through unconditionally-shaped intonations with the surrounding reality, to relate this relationship as an expression of a completely real relationship to the field of musical semantics" [2, p. 208]. He defines music as the connection of individual musical phenomena with life types, that is to say uses this notion in

a semiotic sense. However, among other musicologists the term "semantics" was often used in a metaphorical sense, as a synonym for the notions "pithiness", "semantic meaning". Only in the second half of the twentieth century this term acquires a semiotic meaning again.

Let us give some specific points of view of musicologists on the semantics, which we consider possible to project on the semantics of musical motority:

- V. Kholopova proposes to study the prototypes of forms as sources of semantics, to compare the principles of morphogenesis with aesthetic studies that dominate in the era of the emergence of forms;

- according to V. Bobrovsky, the ratio of structural and functional in the composition reflects the interaction of the syntactic and semantic levels of the work;

- motor semantics is considered as a circle of expressive possibilities of each form that comes out through the most typical cases of its use in separate genres. This position is characteristic of V. Zukkerman.

All these points of view, in our opinion, are completely fair. However, we consider it necessary to note, firstly, that the semantic parameters of motor signs are determined by the context in which the sign is located. This contributes to the formation of the limits of its semantic zone. I. Zemtsovsky notes that the implementation of semantics does not occur in every single element of the musical language, but in "each as a part of the whole" [7, p. 30].

Secondly, it is important to separate the two main sources of semantics: extra-musical and intramusical (the basis of which are patterns that were crystallized in the composition itself).

Considering the semantics of the musical-sign means of motorism, we divide it into conditionally fixed and non-fixed semantics. We say about fixed semantics when there are dictionaries that establish non-rigid ratios of specific musical "gestures" with a certain range of phenomena that they denote. Non-fixed semantics of motority means that the link between the sign and the denotation is not provided and occurs immediately when creating or perceiving music.

The fixed semantics include musical rhetorical figures, arising by analogy with verbal rhetorical. We want to note that in the music of the XVI - XVII centuries the use of a rhetorical figure was associated with a violation of the correctness, smoothness of the musical language. Consequently the realization of the sign striving for affect or sign concept demanded the introduction of something special that violates the smoothness and naturalness

of singing. In the music of the XVIII century musical and rhetorical figures continued to be used. However, the strength of the bonds between the sign and the denotata has not been adhered to. Kundhardborn, mentioned in the article of O. Chigarova, identifies the following sound figures in W. Mozart's music: "Emotional-psychological, figurative, linguistic and figures of movement, gestures" [19, p. 21].

The development of music in the XIX century reflects the weakening of the position of rationalism in the ideology. The musical means of sign representation are also changing - the deeper similarity, which has a symbolic justification, comes to replace the obvious iconic character. It is interesting that more complex "musical phrase - symbol" comes to change the simple connection "musical phrase - denotata". It was in the first decade of the XIX century that the role of non-fixed semantics significantly increased.

The sphere of non-fixed semantics of musical motility includes the visual representation of music, the means of which is to imitate various movements - their tempo, rhythm, contour. Also, the simple meaning of a musical phrase arising from the characteristics of their contour and type of movement — swaying, circling, jumping, running, braking, and so on — is also an area of unstable certain agile semantics.

Conclusions. Appealing to semiotics when analyzing a musical language is appropriate because for many of its areas the main subject of research is the connection between two plans - expression and content. Between the individual elements of the musical language (or text) and those figurative and conceptual units in which they turn with reflection, there is a symbolic reference, that is to say musical elements act as signs, and figurative and conceptual - as signified.

Any stylistic formula of musical motility as a sum of sub-signs has two sides - structural and semantic. Structural and semantic formulas of musical motility are sign-significant formulas in which a sign as an object, a materialized expression can be separated from meanings, that means that the structural and semantic functions of a sign can "wander" apart from each other. This is the basis for the possibility of the emergence of new notions of a certain structural formula and new structural conditions for a particular notion.

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