

## Syntactical Acquisition of Musical and Human Language

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### Abstract:

*The study of music within structural treatment from note to notes, or beat to beats is syntactical. Music, being compared, synchronized (Radio, stage, Television levels) and evaluated with outer world from Nature, Colours, Sense, Social and Cultural elements is semantic, and on a critical and higher-linguistically treated Music and its appreciation is pragmatic treatment. This empirical task will broaden the oblivion terrain of music and human language system in its cognitive dimension. It is a „tuned mood“ that welds science with fine arts, but „mood“ here does not mean a normal, common, physical, mental or psychological disposition, but is an experiential sequence from Aristotle to Jacques Derrida offering a systematic chain. It is not only a matter or question of connectivity or resemblance of music-language to the language of human being, but is purely a comparative or co-relative dynamics of our present time to pulsate current „tuned“ scholarly minds to link the communicative devices, designs and structurally generating standards in between music and human language to bring about an approachable strings of discussion with all accessible present devices from medical and neuroscience to methodological and theoretical prospects. A methodological „mood“ doesn't stop. It shifts a scholar from each part of sound (sign) to the solidity of an occurring subject (ground or a figure) that must be carved, engaged, engraved, and excavated to be explored professionally with the help of a scientific behavior. Music, supplying a systematic mechanism, is multi-faceted that its each portion like human speech-parts acquires a complete empirical inquiry in form of a book. The task of this undertaken paper is merely to sketch out musical language to collect an empirical outline of „wholeness“ that in image, the language of music reflects the same grammatical rules of human speech. Many portions of music in „sound“ and „beat“ determine to be explaining a syntactical requirement of human language from tuning to performance. The range and delimitation of this paper will thoroughly and strictly vibrate post-modernist attempt to enhance the significance of the musical composition and its relevance to the human speech only and its base is entirely woven from structuralism in a variety of floral impact. This paper is generally distributed into two axis: „sound“ and beat (vibration level, either in form of the instrument, voice, or drum) making a „figure“ on the calculated measurement of „distance“ (ground for a movement from the sound of note to notes, or beat to beats), shaping the outline of „time“ and „space“ or a figure-ground reality. Note and beat both, on vertical axis, can be treated, either space, or time.*

**Keywords:** Sign, sound, structure, music, human language.