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 tuningi 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

Introduction

Music, played on a given situation can theoretically be functionalized through linguistic treatment in form of an undeviating impulse of cognition. Music and human language is thoroughly explored on a neuroscience intensity, which is totally medical portion, giving a kind of ambiguity to follow human creativity to human mind and is purely based on cognitive psychology with its medical portions from ears

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to mind's different regions. The vein of structure principally moves both in musical and human language simultaneously.

Creativity and literary errands, in social sciences, particularly in the portion of arts were flourished, enjoyed, conveyed, interpreted and appreciated from all philosophical, social, medical and psychological grounds all over the world from 16th century onwards – but there remained three branches of fine arts that needed the same critical and analytical safeguards what language and literature had, while these artistic figures, dance, painting, and music, didn't receive any specific attention from scientific altitude. Especially, after Saussure language and literature received the zenith of appreciation on different axis of investigations from semiotics to cognitive poetics, but the portions of dance, painting and music didn't get the modern touches of scientific explorations.

Structural Terrain

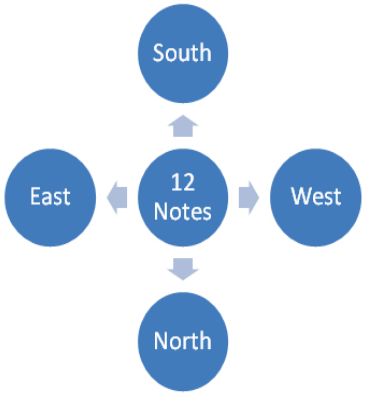
Nothing stays dead, if activated and vibrated structurally, even if that is space, time, a piece of sound or is beat. Everything that generates the outline of a figure revolves musically in space (ground), even if that's a piece of heaven, a word, or is a musical sound (note), becomes a 'sign' in curves and density. The theoretical analysis of musical structure can take start with the practical and result-producing language theories. A linguistic relative approach can define music to us too, whatever in form music is, either in form of Aerophones,ii Chordophones,iii, covering the field of stringed-bow or organ musical instruments, while the second musical family are called Idiophones,ivMembranophones,v, covering the field and family of rhythm zone, where we stand right now within the framework of sign from signifier to signified. We have to treat musical frame in sense of a code to decode it. We can categorize music like an 'actant' on micro stage. A musical 'note' in a code-form can chiefly be recognized from its classical stream of 'structuralism'. The process of forming an idea of musical 'language as a system'vimust be examined carefully at a number of standards or qualities at the slightest rank of musical note with its specific pitchvii outlining a 'sign' or at the largest amount on the range of 'structural' graph. We can also enhance musical understanding or the height of a complete notations (symphony-song-ghazal) of few minor or major notes within fixed boundaries of rules in form or a distinction based selection and combination – that must be standardized on International plane where the excellence of an identity must show its energy of standard that must present a system of 'sign' which is composed on a specific 'ground' of vibration, a sign system in form of an 'actant' or a 'figure' generates.

For the first and most simple ability of matching twelve notes of music with twelve classical tenses of human language does not fulfill the basic criteria of our theoretical treatment yet. On the other hand, if we could just discover a kind of resemblance or dissimilarities between language of music and human language will never ever satisfy a scientific quest that needs more analysis to dive into the kaleidoscopic pattern of the science of music and human language. We need an experimental

authenticity of our main current to both music and arts, not only providing us a skill but to award us one of the disciplines of our modern scientific tools to bring music nearer to our methodological treatments.

Music, performing the role of a figure, can structurally be explored and played on the 'ground' of human language and human language can also be practiced, discovered and engaged on the ground of music embracing the eminence of a 'figure', to convert and functionalize one of them, either in space or in time. There is a direct correspondence between visual and audio focus and linguistic coding in musical and human languages which depends on the shifting attention of the addressee. So far musical language (in form of a communicative and meaningful activity is concerned) is a knowledge based activity. The relationship between musical and human language through hearing system offers 'grounds' for different analytical outlooks. The relation between language and the cognitive-course activities are medically related with the other regions of human sensitivity that seems rather closer when we try to investigate and connect them both outlining the image of 'figures' on the 'ground' of structural and syntactical principles.

There, internationally and cosmically are, twelve notes in the cosmos of music composition that musicians use what a structural field demands all over the world from past to present. If we purely select a group of seven either major or minor notes, makes a 'form' for a song or melodyviii from East to West, and from North to South. There can also be a group of a musical ground within the combination of either minor or major note or notes that depends on the selection of a composer to develop a ground for a song that can simply be called a musical grammar.



Tuning & Level of Vibration: vertical (NP)

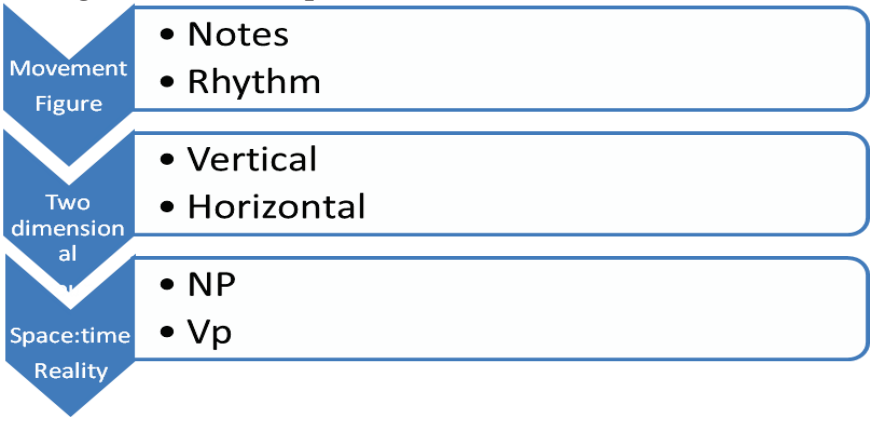
Each musical 'note' and an individual 'beat', may be different in excellence from human speech-sound, by itself twists to be a 'noun' and rhythmically rotates into a 'verb' when is activated by vibration - but its meaning within the movement from note to note, beat to beat or scale to scale vary with the variations of space and time. The altitude-pitch of vibration separates one note or beat-sign from the others. If we examine, now and then a single musical note or beat, or even a single note or beat in a repeated sequence can pulsate a typical human sound of 'yeah' which will synchronize human language in treatment and is also a sound repetition of vowels or consonants in a sequence of vibration – if we change the same sign 'yeah' into a

continuous musical vibration-density within the curves-scale of selected note and beat will be transformed into a musical 'yeah': a single yeah giving the meaning of 'yes' will certainly be changed into a figure of a 'scream or cry'.

If there is a universal grammar of human language then with the stroke of same structural findings, there certainly exists the string of a universal-grammar of music we can have an empirical approach to.

If music, like human language, speaks then they (music and human language) in their foundations are the same. They are both structurally composed and performed under same structural rules and regulations. It may appear strange or ambiguous to European or American scholars, because their musical performances are mostly based on a chord-produced-song system that does not give the production or compositions of a complete word or sign forms. This complete word or sign form, playing by a musical instrument is available herein Indian, Afghani, Pakistani and mostly Asian countries' musical instruments, where chord plays its role in the background, while few selected notes, chosen from the boundary line of twelve-notes,ix make a complete speech circle or circuit, pronouncing a human language in musical notes. This kind of musical performance is not only from a note to note performance, but speaks in a 'repeated' single note. The world of music is just like human language that stems from NP and VP. The language of music is exactly the mirror of human language that imitates human verbal communication on same empirical rules, out of the womb of 'minor' and 'major' notes with a combination and selection of 'horizontal' and 'vertical' parts.

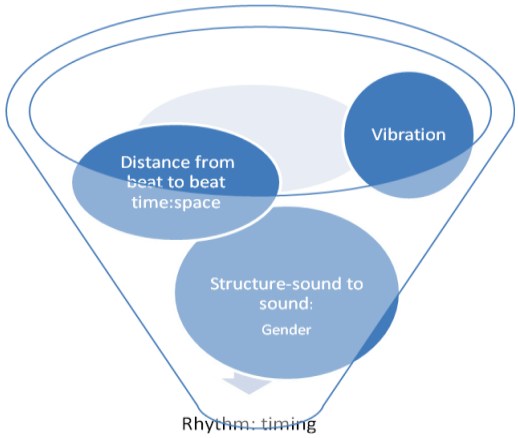
The function of 'noun' and verb in music move from note to note and beat to beat generates an activity of musical language, imitating and finding an ability to deliver the figure of human speech.



If an object or subject must contain an active verb in human language then each selected note in music possesses its typical movement of rhythmicalx vibration (taal in Hindi language), produced on tabla in Asian music. Or if meanings exist in the mechanism of 'structure' then it can clearly be identified in the structure of music that its (musical structure) movement produces exactly the signs of human language, not only from communication to human feelings and emotions but from the signs of any spoken language, used by any nation of the world. Music is only a standardized

vibration of an instrument, that is dumb, but this consistent intensity of vibration produces signs with meanings when is acted within the graph or circle of structural notes, from single beatxi to double, produced-beat from string or drum.

If cognitive poetics is called science of reading then cognitive music can certainly be identified at the same time a 'science of music-reading'. If we call the level of 'tuning' in form of either musical 'notes' and 'beats' an acknowledged 'noun' then the movement of each 'beat' of drum, or tuned-note (from beat to beat and note to note) can grammatically be called a musical 'verb' that produces a specific digits of specific vibration from beat to beat with its mechanism of 'timing' within same structural standards.

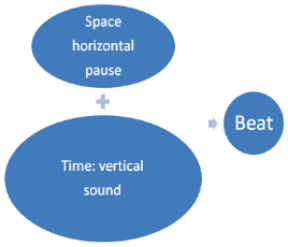


If we consider a strike of 'note' or' beat' a noun then its specific measurement of 'timing' from note to note or beat to beat is a verbal musical 'act', generating its own structure from its own space (vibration) and time (distance between beat to beat and sound to sound even in genders). A musical body, either in form of 'beat' or 'note' is a figure that is entirely based on vibration-surface of curves (figure) and density (ground of tuned numbers of selected notes within twelve notes) of either minor, major or a combination of both via an instrument, a human voice or a combination of both, create a space of performance. Any sound pattern, either musical or human when turning into a communicative meaningful linear achieves the vibration-eminence of a language that crosses the essence of a structural ground.

Beat& Rhythm: horizontal (VP)

Beat, in its sound pattern giving a vibration-level is a 'noun' and by itself is horizontal and flat like the surface of a drum or table (in Asia), but a piece of beat it is an object that enhances the vertical worth of its function (with a rhythmical importance) from the point of vibration and turns to be functional, to be called a 'verb' from beat to beat enhancing the significance of 'selection' of different sounds that vibrates its own language, though synchronized and balanced with the vibration-level (tuning: a vibration-ground scale) of other accompanied instruments or orchestra that does not only produce a language, but gives a balanced, rhythmical 'scale'xii of mathematical 'timing'. A sense or skill of 'timing' empowers human

word-sign, and sentences in the same way a sense of seven days, a week, twenty four hours a day can be paralleled with the seven selected notes out of twelve notes like a 'week' out of 'twelve months'. In music a 'selection' within notes, makes a kind of single circle of a timed ground for a specific melody. This selection creates a specific kind of mood, if a sense or skill of 'timing' is applied to a specific notation of music. A scale or skill of timing, if used into a single human sentence will certainly change human mood and behavior via single speech circuit, even if that takes place within the scale of one of the twelve tenses (time), touching the excellence of a paradigm or within a single sentence, or from a sentence to sentence that creates a syntagmatic move. This change in 'mood' can also be shaped with the change of a rhythm of 'beat' effects in music.



Beat can cognitively be either silent or audible like an act of 'reading' that enhances the ability of radiant ignition to revolve a 'note' directly in the density of an action (vertically and horizontally), to enlarge the scope of interpretation and punctuation in music and verbal communication, encoding a musical note to (sign-structure) play its ground.

One of the vital divergences that plays an important role in separating music from human language is phonological activity, particularly in the sounds of 'vowels and consonants', that the coming scholars and musicians will bridge it on neuroscience and theoretical axis we call them a 'timber based differences between phonemes'xiii. Beat, that creates a pace for the equipment of time becomes essential vertical height of vibration, while space in music plays an important role in form of a pause or distance in between one to the other beat, or note: the interplay of time and space does not play its role in music only, but contains a considerable amount of rhythmical balance of meaningful stresses even in human spoken delivery system that sheds a musical effect of human speech.

A musical language produced within the space and time of musical sound (notes) and rhythm (beat) produces the similarity, proximity, continuity and closure with a circle of human language that depends on the human-hearing-trained system of specific language to read musical lines vibrated systematically on a musical language-line.

The universe of musical-language is two dimensional in its 'note' and 'beat' designing an identifier of sound pattern to their concepts (Sign and Concept), to be identified in human language. 'Note' and 'beat-sounds' are vibrations of 'vertical' (selection) and horizontal (combination) in their structural principles. A musical sound turns into a language when its stroke or single note finds a movement from selection of note to notes within the mechanism of 'length and width'xiv that can be

termed ‘nouns’ and ‘verbs’ according to our structural standards. When ‘beat’ and ‘note’ are balanced on their vibration-level, produces an identified sound pattern which can ‘imitate’ human words and sentences. The ‘vibration-combination’ of notes (instrument: horizontal in sequences) and beats (rhythmical instrument or drum family) follows human language in form of a ‘selection’ (paradigmatic, and vertical with choices) that structurally is an axis.

Sound

Musical sound is a compositional shape, vibrating the domain of a ‘figure’ and is horizontal. This musical sound is flat like the surface of harmonium, piano or guitar from start to end for Sa, Re, Re, Ga, Ga, Ma Ma, Pa, Da, Da, Ni, Ni: twelve notes. If we select any musical graph that provides a ground for specific performance of action of a song, then this flat and horizontal ‘selection’ turns to be a ‘vertical’ force, because this ‘selection’ performs a specific movement within selected ground, when a singer or a musician twists it into the combination of specific pattern of musical language or speech. It cannot be denied that pure human language also contains the vigor of musical notes and beats in its essentialities. A musical performance from pause to stress and syllables is a part of human structural principles that needs to be worked out. One point is extremely clear that in its structural ideals music is nearer to human language. But does music speak human language? This question to some extent can be answered in a way that music does not speak human language directly or explicitly, but music implicitly and structurally can follow any language of the human being spoken on Planet Earth that is why music is called, a universal language. For example CC, GG, AA and FF, EE, DD, C do not have any meanings in a human language, until and unless it is played on a musical string or organ to show: Twinkle, twinkle little star, how I wonder what you are. The same notes speak the same twinkle, twinkle little star in Hindi notes: SS, PP, DD, P and MM, GG, RR, S. One point is important to be identified here that the above words in music will never ever shed any meanings for the listeners whose memory does not contain an explicit identification of the above mentioned signs. The listeners must already be familiarized to the above signs.

winkle Twinkle Little Star
C C G G A A G
How I wonder what you are
F FE E D D Cxv
In Hindi it turns to be as:
Twinkle Twinkle Little Star,
S S P P D D P - -
How I wonder, what you are.
M M G G R R Sxvi

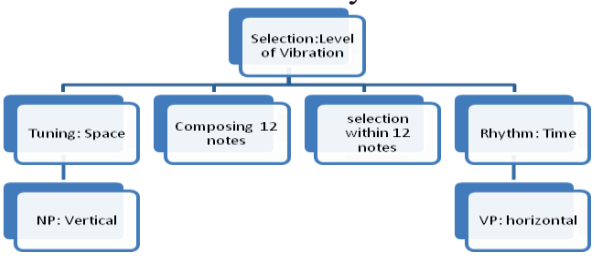
Twinkle, twinkle, little star: CC, GG, AA, G are selected notes from seven-notes-pattern of C, D, E, F, G, A, B, and the second line: How I wonder what you are, takes start from F and performs the combination of F, E, D, C,. we can find an exact pattern of selection and combination of a language patterns in music that are the main axis of human language in sound patterns done in the selection and combinations of human language's vowels and consonants which compose musical 'ground' phonology for the 'figure' of specific song or melody. This structural assessment can linguistically be improved in near future. Musical language in its structural ground contains more vastness, freedom and cosmic relativity than human language from syntactical to semantic and pragmatic zones. A musical language does not depend on human language but human language depends on musical 'effects' and awaits musical ground from grammatical functions to its pronunciation delivery that improves human sound pattern movements from stress, pauses, to the last impact of a single sound of phonemes or the last part of morphemes. Only one single musical pattern (selection) either in minor or major notes can provide space (ground) to hundreds and thousands of human thoughts, both in implicit and explicit treatments of human language moves to design the density and curves of musical VPs and NPs. Music provides space to synchronize the domain of human experiences and represents its 'source domain'xviiworth, enhancing and germinating the vibration-outlines of a 'targeted domain' of human language that promotes human International and cosmic intimacy in allowing a focus-attention in physical (vertical) and mental (horizontal) dimensions. The musical intimacy and relationships involve not only human language on its structural mechanism but also activate signs of human thinking about musically-produced thoughts and words. Music is the source domain of human language and human language carries music in form of a curve promoting an essentiality in the field of human-language-performance that is musically structured. Music in reality is a leading ingredient of the cognitive dimensions that human language or even the languages of birds and animals with human thoughts are interwoven in, that cannot be separated at all. A musical sound revolves to be a 'verb' when it creates the shape of human language. A figure is made out of that flat ground of an object and here 'object' is either the overall pattern of twelve, or is selection of few minor or major notes that works in a pattern of horizontal and vertical axis producing a language or musical speech of thoughts and signs. If we select western C minor or flat like Indian Sa, then Eastern Surgum (selection of seven or few selected minor of major notes that can be called a structural path with other accompanying linexviii of action) in Western notes becomes like:

C: Sa. D, d: Ri, ri. E, e: Ga, ga. F, f: Ma, ma. G: Pa.A, a: Da, da. B, b: Ni, ni: (Twelve notes in Eastern and Western music)

The structural capacity of musical sounds synchronizes human language-based-hearing system to follow musically vibrated sounds (signs) of a language (figure) on the ground of musical composition. It can empirically be justified that music speaks

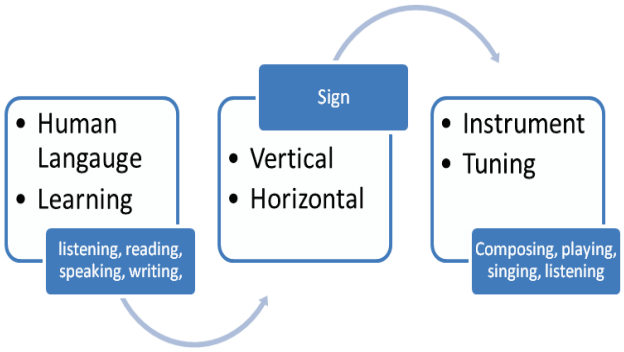
human language and human language structurally designs and contains the capability of producing musical language.

The mechanism of musical language on micro level (grammar of music) that is universal and same with human language that vibrates the rate of thought and communication, from signifier to signified. Each tuned vibrated musical note like human word (paradigmatic) within the limit of its performance (syntagmatic) identifies its individuality to make a communicative speech circuit.xix



Musical noun is a certain quality produced from tuning-vibration that by itself is a force from within binary stage and is vertical. Any movement or activity on the surface of a single note or beat with a single or hundreds of stokes or strikes, or if that is a 'movement' from note to note, or notes, or is a move from octave to octave within its minor or major quality, is a verb and is horizontal.

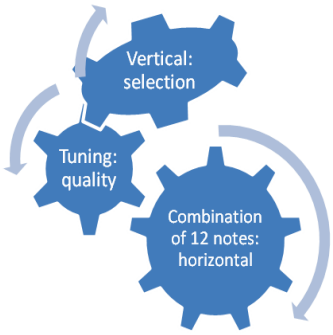
Language defines music in a written and music portrays language in a sung and composed form. If music and human language both possess and share the compatibility of co-relative communicative skills and if they both generate the worth of 'thought' will certainly and linguistically mean that they are both human language that may only be different in their vibration-quality of space and time. Their difference can only be overcome or be activated with the mechanism of structural similarity, proximity, continuity and closure. If we select language-teaching from teacher's body-language to the last enunciation of the final sign of his or her delivery, the entire composition of grammatical-choices of a class-level from text's selection to the manipulation of sound (figure) practice is a musical activity, where 'rhythm' and 'tuning' from pronunciation to the applied points of structural methodology in form of a lecture or teaching plan is over all musical in an implicit and explicit forms – even though music in its explicit track can skillfully be used like an individual-element in language teaching and will show more strength if accompanied by songs of language-domain-or-targeted action. Music is not only an activity in a teaching class but the entire teaching class can be turned into a musical-domain-or-framed performance from a teacher to students' response, even in the smallest doings of a 'tag questioning' activity.



The understanding of music language is still on that stage in which the understanding of human language once was before Saussure, while the insertion of Structuralism put a kind of meaning that works inside a text now which tries to find out the very center of essence in Derrida's play.

Music, fundamentally, is a force of immediate enunciation of directly achieved 'effects' of human subjects from human culture to the culture of human-mind and human-body that certainly is coded into a kind of communicative-discourse which sheds a powerful 'image' or creates 'an image' of 'life' actually is. Music juxtaposes 'reality', if it does not directly describe 'reality' in its essence. Each part and particle of syntactical, semantic, and pragmatic zone of a planned-teaching-class can musically be composed like a picked up minor or major notes in their density and curves. Musical density and curves in frames of rhythm and beat play its importance from a pedagogical step of mapping the subject to the last breathing phonological execution to let the focused-and-taught language move like a living and performing body, from teaching-mind to the reception of students' mind, to identify himself (teacher) an experienced language teacher.

But there is a vital differencexx to speak language and to know linguistically what language really is, and how it is spoken – though the same happens here in music, how to play, or understand music empirically rather than merely to listen to it, or play it. The same nuance occurs how to speak a language is rather what or how we are speaking, though merely playing music is not enough today, but is the demand how and what we play in music. And the same happens in writing portion that merely writing is rather more different than to 'how' and 'what' to write empirically that provides the umbrella of system to a empirical minded writer to write with a scientific approach, that should be happened now in music on the very edge of the 21st century. May be, by means music and language are different but the language of music can also be understood well via scientific theory how and what we try to understand human language in.



A musical note turns into an action when is pushed with an activity of 'beat', that can be done on staying (but continued in moving strokes) on a single note, or moving from note to note.

Beat, is a rhythm that transforms itself into a mathematical counting syllables in Asian musical and poetical language that is vertical, where the performance of music or poetry twists to be horizontal. Beat, either silent or with a specific sound awards a 'figure' of an individuality to a specific mode of 'note' that also works like a 'verb' inside the movements from notes (noun) to notes. The sounds of beats in Hindi language can easily be identified in the sound-pattern of human language and one of their examples is Ektal of an Indian beat-line.

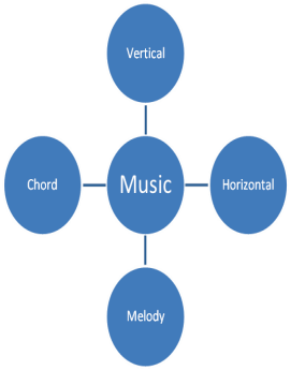
Ektal:

1	2	3	4	5	6	7	8	9	10	11	12
Dhin	dhin	dhage	tiraki	ta	tunakat	ta	dhage	tirak	ita	dhin	naxxi
X		O	2		O		3				4

Music speaks, if linguistics talks, because both are structure based ideals – or if they do, then why don't they communicate and articulate their properties as substances with one another. Isn't musical language 'co-native' and 'emotive'? The horizontal layer of 'chord' (C,G,C) that is called 'sa', 'pa', sa' in Hindi covers simultaneously the background of Eastern and Western music, but is mostly used in a structure of foreground for a complete song in Western musical compositions, while Eastern musicians or singers use 'chord' to empower a selected ground (background) of a song, not to cross the boundary of tuned space.

And Eastern musicians and singers usually use chord to cover main figure (foreground) of the selected musical performance in form of a song which is suitable to all Eastern musical instruments, particularly to guitar. A singer or an artist has to keep his or her voice balanced in between 'tune' and 'beat' line to frame the vibration level in signs of human language. The beat sound by itself contains the structural quality of vowels and consonants like an organ or stringed instrument. A drum or tabla player makes a rhythmical pattern that contains the structural quality of human words, of dhin, dhage, tirkita, tu, na, kat, and ta. If we select tabla to cover a ground quality and human language to offer a figure quality then we can get human-silhouetted signs through tabla. On the other hand the same 'effect' can be achieved from all organ-and-stringed-bow musical instruments to vibrate the cognitive impacts of silhouetted-figures in their similarity, proximity, continuity, and closure. So far as

the performance of a chord in musical activity, on its structural floor, is concerned, we can get a mixed sound in a continuity that can only show a background of a tuned frame or a boundary of musical line, containing the vowel-consonant-silhouetted sign, aroused by the mixture of three different notes that covers an octave which depends on the 'selection and combination' of the poetical human language European singers and artists fix their songs in. It depends on the musician and singer either to give a vertical or a horizontal importance or space to a 'chord' to promote a 'figure', or 'ground' reality.



Chord (horizontal) covers any selected melody to support the outline of a background, in Western and Eastern music both, but is perfectly suitable to guitar and piano playing.

Melody in this kind of situation can be fixed to supply a vertical move mostly by Western musicians and singers to create an impact of a foreground composition. But the combination of 'a' and 'b' are simultaneously used by Hindi and Asian musicians in classical ragxxii and melodies, particularly in Ghazal forms.

A single musical note starts giving cognitivexxiii imaging-synchronization of form of language when it moves within two dimensional sphere of 'beat' or rhythm. Beat transforms 'note' into a rhythmical activity that becomes meaningful. No musical note-or-beat (noun) can ever get an action without a specific measured continuity of an 'act' of "rhythm" (verb).

Stay, pause, gap, distance, space in a rhythmical note produces structural (meanings) musical graph that turns into 'timing' in between note to note, sound to sound and sign to sign: the selection and combination of notes with beat in musical composition creates complete and solid form of a 'sign'. The same action is performed in human words when the selection and combination of vowels and consonants do and perform the same action where stress and stay (sense of timing) play an important role in the synchronic and paradigmatic axis of human language – that may vary on semantic ground which contains the quality of a 'figure' but in syntactical sphere they (music and human language) follow the equation of same structural ethics.

A piece of music either classical, folk, or modern is mathematically calculated and is figured out 'ground' within the scale of structure, engendering its significance from time to time, and from mood to mood within a circle of a day, week, month and years. Music wouldn't exist in form of a 'making energy' without its structural

foundations. At this stage the involvement and coherence of linguistics accompanying cognitive psychology, cognitive poetics and cognitive linguistics, designs a rich 'figure' of implication in music. Music blends human feelings and emotions with human language rhythmically on the highest category of verbalization. A piece of music either in musical instrument, a drum beat, or in form of a song of human voice generates the intensity of measured and tuned notes (within specific international scale of vibration) on its initial phase that is a mechanism hidden from general and common listeners and on the higher part a piece of music displays a 'form' of complete discourse which sets up a coherent whole of communication in social, physical and psychological orders, touching and forming human 'mind' and 'body' on different levels of diverse strings of scientific altitudes. On the other hand a piece of music of human voice (ground) elucidates a piece of 'selection and combination' in which all musicians, composers, singers, listeners exist in the format of 'figures' where another 'reality' in a type of an 'image' emerges that describes an interaction of social-cultural uniformity with human-body-culture-mind. A musical performance becomes an essential expression of all human languages that may not explicitly translate or utter original human sounds in their proper vowels and consonants, but to a larger scale makes an 'actuality' of ground of relations of universal communicative body with perceptive correspondence – or this performance, may be, in a rhythm-synchronizing velocity generates the quality of perceptive 'tunes' or 'beats' within one of the zones of human 'body' or 'mind'. Now, the authenticity of linguistics' tools provides a lot of space to identify music in a structural plane of an effective element with all syntactical, semantic, and pragmatic manipulations that can certainly be explored in a type of complete language by itself, composing an organic-whole in its entirely woven selections and combinations to speak any language of the world.

Language in its structure is complete in itself, if we explore music in its micro (structural) level. Music, on macro level juxtaposes human language on many cognitive dimensional axis, providing 'time and space' to human language, to express and motivate human language on a social, cultural, and psychological grounds. Secondly, music, an element of 'tuning and rhythm' provides practical, artistic, and qualitative chunks to human languages from a lesson-plan, in teaching to learning and reading on a readers' or listeners'' or learning process, from class room to study-room activities. Musical tuning and rhythm play an important role even in the fields of phonemes and morphemes of human language. Human language is structurally located in musical frame from a child's first-birth-cry to the last sound of his or her death that implicitly (normal and common usage of language) and explicitly (music used in human performance) designates human language and human thoughts on social, cultural, mind-body, body-mind and International grounds.

It will regularly be said that language 'speaks' music, holding musical elements and rhythm in its entire speech process (sound patterns of phonemes and sign-portion of

morphemes) of their (sounds as signs) selections and combinations. It will also be established that music 'plays' human language (song performances) but in dissecting and exploring music structurally acquires a linguistic-treatment to tag an opposite axis to declare that language 'plays' music and music 'speaks' human language to pull out the 'essence' of language from music and music from language. If language is music-based 'stroke', then music is certainly a language-based 'domain'. If language is music-based 'domain' then music is language-based 'container'. If one language communicates, dissolves, intervenes, inserts, and translates other languages of the world on translation-based-acquisition-patterns, then music 'does' certainly display, activate, perform the same 'containing' activity what language 'does'. Now, it is not the age to find out what music 'is', but is the moment to prove empirically, 'how' and 'what' music 'does'. If an artificial intelligence is part and particles of all languages of the world, then why shouldn't we include music as one of its components that gives us a graphical figure on all statistical and mathematical levels from the higher to lower pitch values and volumes in its (music) internal and external 'cause and effect' acquisitions.

Conclusion

Musical and human languages have many elements in common from structure to their functional applications. Human language contains music and musical language provides space of expression and frame of display to human language. There must be 'music' as long as 'silence' exists. Linking of linguistics with language of music must scientifically be attached to the sphere of stylistics which must be at least explained and improved to help us all over the world in teaching language and music classes on subject either micro or macro-step treatments. Most probably, both structuralism and its relationship on micro level with human grammar have to say something about the relationship of language to musical-language. We can relate and practically prove scientific relativity about the role of solid scientific and objective activity from a theory orientation and can take an authentic flight of progress what a scientific approach can provide to the linking-edge of musical terrain. Musical and human language is one of the essential ingredient and frames for each other. They activate and create grounds of energy to support each other on a specific 'tuning and beat-vibration' (vertical) to embrace an axis of 'action', combining language (horizontal) with music and music (horizontal) with human language. A structural treatment providing one of the means of linguistics can essentially supply a linking bridge in between human and musical language that has no autonomous province of its own. One can perform enquiries of theoretical sphere using musical field and the scholars of musical field can use the equipments of scientific attachments in music, to promote scientific credentials. It will also help us in exploring lexical items of musical vibration. Now, the domain of music must be unlocked, in the same way and treatment we open other bodies of living and non-living objects to observe and record 'how' and 'what' musical sounds do, or at least to show how far they (sounds) can perform together the interplay of 'nearest companions or components' of human

language. This scientific credential must be awarded to the domain of music if a musician or an instrument player has an understanding in linguistics and a linguist must have essential qualifications in musical notes and its practices, to shield and develop the language of music on the intensity of same standard what has empirically been awarded to the understanding of human language.

If we look at language within the graphs of linguistics, or observe linguistics to perform the role of a talking language, then the same happens in music that reflects to be a talking-music, if we look at musical notes and vibrations from linguistics point of mechanism, will certainly open a field of not display only, but will certainly give us a space to play and interpret musical language on scientific basis. We can at least inject linguistics (figure) into musical body (ground) to observe its functional ups and downs, if music that acts and defines one of the essential channels of fine arts, which structurally generates the assessment of 'thoughts' to accompany and strengthen a human related language. Or if we cannot apply the appliances of linguistics totally to musical body, then we can at least use one of the means of linguistics to pave a path for an academic discussion for the coming scholars. Even though there is a vital difference of verbal and noun based stages of musical-and human language particularly from outside on macro level silhouetted view, but inside, on micro point the universality of grammatical and structural design links music with human language. Language also contains the vibration excellence of music in a variety of an essence of human language though that is slippery, but is maintainable. Neither the function of music in language, nor the function of language in music can ever be separated, that its linkage neither on syntax, nor semantics, nor even on pragmatics height can ever be over sighted. It is, now, the age and time to redefine music on structural grounds to make it one of the important dimensions of linguistics. Musical related subjects, or subject related music must be used in our academic syllabus designs to use music to perform the mechanism of our scientific modern approaches of human perceptions. In this regard cognitive equipments from cognitive linguistics to poetics can help us to improve and interpret our over-sighted fields of painting, dance and music.

Language of music is still on the same stage that what human language once was till 19th century when thousands of languages were spoken by hundreds of Nations all over the world, but knowing nothing what a language really and scientifically was. They all spoke human languages without understanding, and dissecting what really human language was in its structural dimensions. The same happened to the language of music that thousands of musicians and artists used and are using millions of musical notes without knowing what these musical notes really 'were' or 'are' in their structural dimensions which must linguistically be opened, decoded like sacred, and secret sphinx and pyramids to be observed, understood and thought on normal-school-class levels, to open the body of musical-language like human mind or human brain or any part of human body on medical and scientific grounds – though music has historically been called a magic, but this magic or spell must be broken in

thousand pieces to be explored now at least to experiment it or merely to leave few questions unsolved for the coming scholars. This experimental level may, to some extent, develop a kind of relationship between music and linguistics. Music must be explored more deeply that music on the one hand speaks its own language, and on the other it speaks the languages of Nature, colors, senses, feelings, emotions, gestures and all existing Nations and tribes.

Music, either folk or classical, travels time and history as a subject. It is a communicative solid object in juxtaposition with different human cultures and languages, crossing, experiencing, and surviving all kinds of social and cultural fortitudes of all human kinds.

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[i] **"Time to Tune**: Whatever type of music you play – even if you're in the thrashiest of noise bands – the first rules of the guitar is to make sure your instrument is in tune. One of the most difficult aspects of learning to play any instrument is the ability to hear tiny vibrations in pitch and recognize when the intonation is correct. You may not be gifted with a "musical ear", but tuning is something that can be learned just like any other skill." (TOTAL ELECTRIC GUITAR TUTOR, by Terry Burrows, p.22)

[ii] **Aerophones**: Aerophones are instruments in which the sound is produced by the vibration of air. They are classified according to how the vibration is generated, and include flute, reeds, cup mouthpiece instruments, and free aerophones. Since the Stone Age, flutes have been endowed with magical significance, and some people still use them in ritual associated with storms, crops, and death. Reed instruments originated in the East. More complex than flutes, they are less widely distributed, appearing today in Europe, Africa, and the East. Cup mouthpiece instruments have a very ancient history. Found in varying degrees of sophistication throughout the world, they are today most commonly used for ritual, military, and signaling purposes. Free aerophones, typified by the bull-roar, are still used by some tribes as magical instruments. (MUSICAL INSTRUMENTS OF THE WORLD, United Nations Children's Fund, p.14)

[iii] **Chordophones**:
Chordophones are instruments in which the sound is made by the vibration of strings. There are five basic types: bow, lyres, harps, lutes, and zithers. Of these, the oldest and simplest is the musical bow which is still common in Africa and the Americas. Harps and lyres both appeared about 5000 years ago in ancient Egypt and Sumeria. The harp survives in many parts of the world, although the lyre is now confined almost exclusively to Africa. Plucked lutes also have a long history and are among the most popular of all folk instruments. The bow was fist applied to the lute in the 10th century AD, and from these early bowed lutes developed the members of the modern violin family. Zithers appear in a wide variety of styles, ranging from simple tube zithers to the sophisticated keyboard instruments of Western Europe. (MUSICAL INSTRUMENTS OF THE WORLD, United Nations Children's Fund, p.164)

[iv] **Idiophones**:
Idiophones are instruments made of naturally sonorous material, sounded in a variety of different ways. Their development began many thousands of years ago when early man first clashed together sticks, stones, and bones to emphasize the rhythms of his clapping hands and stamping feet. Similar primitive idiophones made of natural materials are today used by many people to accompany singing and dancing and to act as signaling instruments. Interest in the different sounds and pitches produced by objects of varying sizes and materials led to the xylophones and gong chime. The Western symphony orchestra includes, ranging from the simple wood block to tuned instruments like the tubular bells and glockenspiel. (MUSICAL INSTRUMENTS OF THE WORLD, United Nations Children's Fund, p.90)

[v] **Membranophones**:
Membranophones are instruments in which the sound is made by the vibration of a stretched membrane, or skin. There are two basic types-drums and, much less important, mirlitons. Evidence from art proves the existence of drums at least 4000 years ago in Mesopotamia and Egypt, but the perishable nature of the materials from which drums are made has meant that few ancient examples survive. Today, drums are enormously popular throughout the world, and

are made in a great variety of styles. Many people consider drums to have magical and ritual significance, using them to ward off evil and to appeal to good spirits.
(MUSICAL INSTRUMENTS OF THE WORLD, United Nations Children's Fund, p.140)

viCritical Theory & Practice, p.xix.

vii "The pitch of any musical note is determined by the frequency of sound waves travelling through the air. This frequency is dependent on three different factors: the length, thickness and tension of the string. Although guitar strings are the same length in relation to one another, each open string is of different thickness. The fattest strings give lowest notes and the thinnest strings the highest. The pitch of a string can be altered by turning the machine head. This increases or reduces the tension and thus allows you to alter the pitch of the notes played on the strings." (TOTAL ELECTRIC GUITAR TUTOR, by Terry Burrows, p.22)

viii'**Main melody line**. The Indian musical scheme is essentially monodic__it has a single melody line with an accompaniment. The voice is usually thought to be the most effective carrier of the melody line, not because it is also capable of conveying verbal content, but because of its flexibility and expressive properties. However, any instrument can be used for this purpose, some naturally being more suitable than other.') (THE RAGS OF NORTH INDIAN MUSIC: Their Structure & Evolution, LOK VIRSA PUBLISHING HOUSE ISLAMABAD _ PAKISTAN 1971.p.27.

ixThe number twelve is symbolic of the creation of the universe as it represents the division or fractionating of unity (God) into twelve individual distinct vibrations or tones. This is most readily seen in music. If you take a string instrument, much in the same manor that Ptythagorus did with the monocord, you will find that there are exactly 12 notes or tones before the series repeats. All repeats or octaves are related to the original note or vibration by powers of 2. That is to say that if you take a note and double its vibration-frequency or cut it in half you will manifest exactly the same note in a higher or lower octave respectively. The notes have been named: a, a-sharp, b, c, c-sharp, d, d-sharp, e, f, f-sharp, g, g-sharp in chromatic fashion. If I was trying to teach music, I would have included flats instead of making the notes all sharps but this is not important as the vibration or tone is the same. For example, c-flat is the same sound or note as b. Now that we know that there are twelve and only twelve notes we can start to see or imagine the process of creation as a fundamental division from unity into 12 unique qualities. These fundamental qualities can also vibrate at faster or slower frequencies through the powers of 2 or duality. This is similar in concept to water existing as a gas, liquid, or solid based upon temperature. http://www.sacredscience.com/ferrera/numbertwelve.htm-6:50-15-10-13

x 'Indian classical music has two fundamental elements: rag, the melodic framework, and tal, the time measure.') (THE RAGS OF NORTH INDIAN MUSIC: Their Structure & Evolution, LOK VIRSA PUBLISHING HOUSE ISLAMABAD _ PAKISTAN 1971. p.28.

xi Beat, as a paradigmatic part of pronunciation can be used in teaching English as a foreign language. Beat, that is rhythm, transforming itself into a syllable, is used rather different from native English, American or European musicians, as well as speakers which make a vital difference in speaking English in Asian speakers. For instance, sign 'information' is used in a four beat or syllable in most of Asian countries, particularly in Hindi, Punjabi, Siryaeki, Urdu, Pashto and Persian speaking people 'as in-for-ma-tion', but in typical English sign information must be delivered in two syllables only as 'infor-mation': the same 'beat' difference in pronunciation occurs as a change in native and non-native English speakers. In 'beat' sequence word 'information' in Asian languages occurs as na__din__din__na, and in English it must be pronounced as na-din__din-na, in two strokes (beats), or if a sign is delivered in two strokes only in Asian language, then the same word in English language must be executed in a single stroke as a native English beat. It is not a matter of dispute at all, but these kinds of examples can be used in Western and Eastern English-teaching, or any other foreign-language-teaching classes to understand the acquisition levels of various languages of the world, particularly to follow the sound system-beat of a language as a 'figure'xi on the ground of music, or music as a 'figure' on the ground of language.

xii **Percussive line.** This is usually produced on the tabla, a pair of small kettledrums struck with the hands. Occasionally, a two-ended barrel-shaped drum, pakhvaj (pakhavaj) or mridang, may be used instead. The shahnai is generally accompanied by another type of kettledrum, the khurdak ordukar, also played in pairs. The percussive instrument serves primarily as a time keeper, but is also used for rhythmic variations and improvisations.') (THE RAGS OF NORTH INDIAN MUSIC: Their Structure & Evolution, LOK VIRSA PUBLISHING HOUSE ISLAMABAD _ PAKISTAN 1971. p.28.

xiii The Power of Music: its impact on the intellectual, social and personal development of children and young people, by Susan Hallam, Institute of Education, University of London.

xivArnold, V. A. (1989). Tapestries (Vol. 14).LIFE IN FLATELAND, adopted from Flatland, by A. SQUARE. P.514.

xvhttp://sari-gama1.blogspot.in/2012/08/twinkle-twinkle-little-star.html-10:20-4-10-13

xvihttp://swarlipi.blogspot.com/2012/07/twinkle-twinkle-little-star.html-10:20-4-10-13

xvii COGNITIVE LINGUISTCS AN INTRODUCTION, by David Lee, p.6.

xviii'Accompanying melody line. A vocalist is accompanied by a secondary melody line, usually played on a sarangior a harmonium, which echoes the phrases produced by the singer. The sarangi is usually played by an accompanist, while the harmonium is often played by the singer himself. When the vocalist pauses, the accompanying instrument assumes momentarily the role of the main melody.' (THE RAGS OF NORTH INDIAN MUSIC: Their Structure & Evolution, LOK VIRSA PUBLISHING HOUSE ISLAMABAD _ PAKISTAN 1971 P.28.

xix (It has been argued that the domains of language and music share a number of similarities at the sound level, at the structure level, and in terms of general domain properties. First, both language and music involve temporally unfolding sequences of sounds with a salient rhythmic and melodic structure. . . '(Structural integration in language and music: Evidence for a shared system, by Evelina Fedorenko.p.1.)

xx It's another task of another research to identify in between either listening, learning, or playing music or merely to sing, is like speaking a native language or 'knowing about' the structure of a native language are both quite different from one another.

xxi (THE RAGS OF NORTH INDIAN MUSIC: Their Structure & Evolution, LOK VIRSA PUBLISHING HOUSE ISLAMABAD _ PAKISTAN 1971. p.29.

xxii'The term rag has no counterpart in Western musical theory. The concept of rag is based on the idea that certain characteristic patterns of notes evoke a heightened state of emotion.' (THE RAGS OF NORTH INDIAN MUSIC: Their Structure & Evolution, LOK VIRSA PUBLISHING HOUSE ISLAMABAD _ PAKISTAN 1971. p.28.

'The word rag is derived from the Sanskrit root ranj or raj: to color or tinge (with emotion)' (THE RAGS OF NORTH INDIAN MUSIC: Their Structure & Evolution, LOK VIRSA PUBLISHING HOUSE ISLAMABAD _ PAKISTAN 1971. p.28.

⑩*⑩⑩xxiii 'It is common for scholars in cognitive science and cognitive neuroscience interested in music to draw comparisons with language. Why is language the domain most likely to be considered as a contrast to music? Unlike other universal domains of human expertise such as vision or social organization, both music and language (included signed languages) are organized temporally, with the relevant structures unfolding in time.'(Music and Language: A Developmental Comparison, by ERIN McMULLEN& JENNY R. SAFFRAN.pp.289,290)