

The Analytical Significance of the Information-Semantic Approach to Study of the Communicative Nature of Music in the Framework of Cultural (Social) Anthropology

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Abstract. The article presents the methodology of information and semantic analysis of the processes of intercultural interaction of the peoples of the world in the space of music. In the 21st century, information theory and information approach to art, including musical art, get deeper elaboration, become more relevant and demanded by the intellectual community. In the context of globalization, the information approach provides an analysis of the processes of information exchange on a global scale. While the semantic approach allows the study to analyze the deep level of these processes, factors, mechanisms and their socio-cultural consequences. Thus comparative and semantic cultural and anthropological approaches allow to identify different levels of information exchange and the relevant features of the musical language, the organizational capacity of the cultural and musical combination of tumors and their synergistic perspective.

The aim of the study is to trace the possibilities of using the information – semantic approach in other areas of culture.

The work is interdisciplinary and is designed for teachers, graduate students, and researchers in the field of musicology, social culture, cultural studies, social and cultural anthropology.

1. Introduction

Historical evidence suggests that musical cultures of different nations and communities have always existed side by side, interacting with each other and exchanging the norms and patterns of musical practice.

The concept of "interaction of musical cultures" implies a special kind of relations, direct and indirect relations in the field of music, which are formed at least between two Nations, as well as those influences and changes that appear in the course of these relations in the music of one or all partners [1]. Thus, in the process of long-term interaction of musical culture, there is an exchange of musical forms and the birth on the basis of this new phenomena in the culture of either one or two, or all partners involved in the interaction.

The processes of musical interchange understood in this way are a factor that dynamizes musical culture and contributes to its transformation [2]. No musical culture is a static formation — everything in it is always in motion, the whole of it is a continuous, endless stream of events and processes. These changes occur due to various reasons and factors, among which interaction with other peoples is one of the most active and widespread.

Researchers studying cultural transformations in music use different notions and concepts. So, there is *history of musical culture*, which essentially represents a sequence of cultural and musical events and phenomena. In addition, in the analysis of historical cultural processes, notions such as *evolution* of musical culture, *changes* in music are used. When people speak about changes in the musical culture, they suggest any kind of movements that take place in it. Structural changes of musical units are denoted by the term “transformation”.

The evolution of musical culture is associated with lengthy, gradual, irreversible changes from simple to complex.

The term “dynamics of musical culture” as applied to a certain period means the selection in one of its areas of the transformation processes of different components of musical practice, as well as the driving forces of such transformations.

Consideration of the processes of musical interaction as a factor possessing the mechanisms of musical culture of ethnonational and civilizational communities makes it possible to use in their analysis a number of humanitarian, analytical and general scientific approaches.

An important role in the study of the processes of musical interaction is currently performed by the methods of cultural studies, in particular analytical procedures designed to study cultural dynamics. Modern cultural studies are also actively developing such General theoretical methods as synergetic approach, which is actively used in the study of the processes of musical interaction.

2. Method

2.1. Informational approach to music

In science, an approach to music as an information phenomenon has been developed for several decades. In the 1970s and 1980s, researchers such as Aranovsky, Rud, Tsukkerman, Dys and others, successfully applied the concepts of information theory in the analysis of music.

In the 1960s, artistic information was basically understood as its segment, which was new, rather unexpected and original in content [3]. In the 1980s, music information was interpreted much more broadly, as “all sound matter acting on the listener's senses” [4].

Significant contribution to the information and musicology direction in the 1970-1990s was made by works of A. Sokhor [5], G. Orlov [6], M. Aranovsky [7], V. Kholopovoy [8], V. Medushevsky [9].

In recent years, the informational approach to art, including musical art, received a deeper study, became more relevant and sought-after in the research community. This is facilitated by the fact that the value of the informational approach in the modern world is growing with the expansion of new technologies, the increasing role of computerization and the development of the Internet. The current stage of socio-cultural development has received the title “information-computer culture”. Thus, the need for the informational approach to music is objective, reflecting new forms of social and cultural existence.

Recently, in the interpretation of the theme “society-culture-information”, the concept of a “synergetic process” has begun to be actively used, associated with the conceptualization of the methods of self-organization of human communities. The conclusions obtained by researchers at the junction of the biological, social and human sciences (studies by V.P. Kaznachejev and his collaborators [10], as well as works by L.A. Tsymbal [11], E.I. Nefedov, A.A. Protopopov, A.N. Sementsov, A.A. Yashin [12], and others). Domestic authors develop and introduce into scientific circulation such ideas and concepts of information as “information field”, “information space”, “information relations”, “information flows”, “information needs”, etc [13].

In this case, let us focus on the concepts introduced into cultural studies under the influence of the analytical thesaurus of natural Sciences — “space of culture”, “information field of culture”. The concept of “social space” was introduced into the analysis of cultural and civilizational dynamics by P. Sorokin, and in our time it was deepened by the French researcher P. Bourdieu [14]. Today, “*cultural space*” is widely spoken about, thus emphasizing the multilevel nature of culture.

For the analysis of musical culture of particular importance is the idea of the *information field*.

Researchers working at the intersection of natural science and Humanities, hypothesize about the mixed nature of field phenomena, ie, say about the presence of elements of physical, electromagnetic, biological, rational nature.

The data obtained in psychology, on the one hand, and in science – on the other, allow one to consider the category of “understanding” from the point of view of the field. It is legitimate to assume that a person’s understanding of the subject area that is of interest to him/her is achieved by moving attention from one significant feature of it to another, that is, by pulsations of attention. If these pulsations are caused by similar features, then when they are superimposed on each other, they form stable links between a certain manifestation of the subject area and the presentation. At the same time, it is important that during superimposition with each other, the pulsations of positive effects of concentration of attention add up (and not be subtracted). There is an inverse relationship: the selected features form a further movement along the path of understanding, reinforce the idea of its reliability [15, 16].

Developing an idea of the importance of coincidence of representations in the cognitive and the subject fields, the authors will clarify that this coincidence cannot be literal, speaking about movement in a similar or close direction, a sequence of manifestations and the logic of communication between representations, which ensures the effect of understanding. Based on the above, it should be emphasized that the achievement of mutual understanding in the processes of social communication strengthens the information field of culture.

Researchers in social anthropology note that the information that exists in society is qualitatively heterogeneous. A human exists simultaneously in different information worlds:

- in the real physical world of nature and information about this world;
- in the world of biological (genetic) information;
- in the reflected world, generating a special type of idealized information;
- in an imaginary world that a person creates himself/herself through idealized information, imaginary ideas about the world, and associative tension.

Idealized information is a socio-cultural derivative of objective information about the real world, imaginary ideas about the world and man, as well as elements of information banks and long-term information funds, in which tradition, cultural heritage become crucial, which allows to consolidate and transmit information to subsequent generations.

To understand the nature of music, it is important to take into account all types of information and information worlds. At the same time, analysis of idealized and imagined musical information, as well as the processes of its concretized perception and understanding, is of particular importance.

In the information field of culture, along with ideas that correspond to real facts, there may be false, hopeless ideas. The authors will add up that, along with constructive ideas that allow developing the adaptive qualities of cultural phenomena, there are (or come from the outside) destructive ones aimed at destroying individual segments and elements of the traditional culture of nations. This creates a situation of high probability of structural changes within it [17]. Moreover, being destructive in relation to a given culture at a given stage of its development, such ideas can perform constructive functions in other cultures or even in the culture in question, but at a different stage of its development. At the same time, as it develops, an ethno-national culture can neutralize false and destructive ideas, especially in cases where the latter threaten to increase the level of tension in its information field [18].

Consideration of the cultural significance of different types of representations makes it possible to recognize that their understanding within the information field is of particular importance when studying social communication processes. The field interpretation today extends to all levels of development of bio systems, starting from protein forms. In the works by Kaznacheev and Spirin, attempts are being made to prove that the field structure of biological mechanisms for processing information up to a certain level of evolution was not functionally dominant. But at a certain stage of development of life, this “form of communication of neurons becomes a necessity, and then the dominant one” [19].

All this indicates that the field concept is of great importance not only in the interpretation of understanding, but also in cultural communication as a whole. Man, society, culture, nature – all these levels of ideas about being are interconnected by imposing on each other the corresponding fields, ideas, as well as different psychological, intellectual forms of their organization and many ways of combinations and recombinations. Thanks to field conceptualizations the results of the activity of consciousness and mentality of people there is a possibility in the rational idea of self-organization, cultural phenomena, because in the information box to highlight a new quality ways of combining them, a new, more complicated mechanisms of perception and understanding.

At present, researchers concretize such ideas in relation to music and musical culture. In this direction, an intensive analytical search for adequate models, explanations of the role of music in culture is carried out, which is reflected in the thematic and substantive nature of scientific conferences, as well as scientific literature devoted to the consideration of music within the framework of information theory [20].

Introduction to the analysis of musical culture, the term "information fields" helps to understand the essence of this culture not so much as a set of certain internal phenomena and characteristics, and how the intense sound energy, spiritual and psychological space in the culture of a particular nation is able to attract or alienate the same features that belong to different information and sound field.

In music, idealized emotional information seems to be condensed and compacted. Music and musical art give rise to the field effect of emotions encoded in rhythm-intonation and expressed in joint or solo music-making. At the same time, music performs imitative (mimetic) functions. Music sets in motion the epidemic mechanisms for the dissemination of cultural information. In this case, similar emotions, perceptions, and assessments, first forming in the minds of individuals, then begin to spread in social communication networks.

3. Semantic approach to music

In parallel with the development of the informational approach, the formation and deepening of *semiotic analysis* takes place, an important direction of which is the study of the sense of musical works. Semantics contributes to the concretization and deepening of the information interpretation of the nature of a musical work. The semantic approach clarifies an important point related to the interpretation of musical information: it allows one to answer the question of how music can reflect non-musical realities.

The notions "musical language", "musical thinking", "musical speech" used in musicology acquire, in a semantic analysis of music, not a metaphorical character, but a character close to the literal meaning. Musicologists and aestheticians engaged in the analysis of musical art from semiotic positions showed the obligatory nature of semantic links in musical texts.

Summarizing the results of research on the semantic approach, one can distinguish the following semantic elements in aspects of music:

- sensory-emotional and intonational;
- content-semantic – values, symbols, images and their assessment;
- modus-intonational and metro-rhythmic;
- species and genre;
- social and communicative;
- ideological.

It is obvious that the realization of these semantic qualities of music involves the presence of certain material and physical processes that are represented in the dance, in the instruments, in the voice of the singing person. Accordingly, special attention should be paid to these aspects of musical practice. The semantics of music is also inextricably linked with the broad context of sociocultural life. Here it is important to take into account the connection of changes in musical semantics with the dynamics of people's life activity, social relations, and transformations in other symbolic areas of culture. All these processes constitute a general concrete historical background, against which musical interactions usually develop and on which they largely depend.

4. Conclusion

Summing up everything that carries the information-the semantic potential of analysis of integration processes in the space of music in synchro-diachronic their comparisons. It should be emphasized that this approach, in fact, is the main component of the analytical apparatus of the processes of musical perception and identification of the deep level of music that should be mastered by the audience. The study showed this approach has revealed your the best possible in the analysis of different typological phenomena and elements of music covered by the processes of interaction: those that are generated by the previous stages of the development of ethnic music, and those who are born in the present time; those that are inherent in the people, and those that are borrowed from outside, from other musical worlds; those that are common to all ethno-national (civilization) community of the world, and those who representerait only certain sections and social strata of the community.

It turned out that the main feature of information and semantic analysis of music is the ability to identify, compare and generalize the mechanisms of interethnic, interethnic and inter-civilizational interaction of musical cultures in the past, as well as in the context of global transformations. The results confirm the general scientific analytical significance of information-semantic approach (by Kayak A. B.) and its unique line applications of the global community.

The study revealed a wide range of theoretical and applied problems, their compliance with the expansion of global processes and inconsistency of their results, causing multitasking, multilevel, which in turn confirms the conceptual level of this study.

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