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The article is devoted to a problem that periodically activates in various scientific fields — the study of the semiological properties of music. The article traces the difficult path of the formation of musical semiology and the state of science at the present point in time. Its division into two branches: «introversive» and «extraversional» (mainly in Western musicology) determined the specifics of musical semiology in terms of its semantic properties: the introversive branch is associated with the study of immanent meanings, the extraversional branch with the objects of the external world which are reflected in music. It is no coincidence that the development of semiology coincides with the art of postmodernism and mainly with the method of migration of artistic elements from one text to another. The principle of citation is based on the sign model whose function is performed by the initial use of the lexical-semantic figure and all its subsequent uses in other texts provide an opportunity to see the semantic transformation of the sign. Conclusion: music has quite powerful semiotic resources manifested both in the compositional work and in musicology.

Keywords: musical semiology, musical language, musical sign, invariant, introversion, extraversion, postmodernism, intertextuality, lexical-semantic figures.

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