

A Theory Of Musical Semiotics

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The Cambridge Companion to Medieval Music - Mark Everist

2011-03-03

From the emergence of plainsong to the end of the fourteenth century, this Companion covers all the key aspects of medieval music. Divided into three main sections, the book first of all discusses repertory, styles and techniques - the key areas of traditional music histories; next taking a topographical view of the subject - from Italy, German-speaking lands, and the Iberian Peninsula; and concludes with chapters on such issues as liturgy, vernacular poetry and reception. Rather than presenting merely a chronological view of the history of medieval music, the volume instead focuses on technical and cultural aspects of the subject. Over nineteen informative chapters, fifteen world-leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader, and is a must-have guide for anyone with an interest in listening to and understanding medieval music.

Music Semiotics: A Network of Significations - Esti Sheinberg

2017-07-05

United in their indebtedness to the scholarship of Raymond Monelle, an international group of contributors, including leading authorities on music and culture, come together in this state of the art volume to investigate different ways in which music signifies. Music semiotics asks what music signifies as well as how the signification process takes place. Looking at the nature of musical texts and music's narrativity, a number of the

essays in this collection delve into the relationship between music and philosophy, literature, poetry, folk traditions and the theatre, with opera a genre that particularly lends itself to this mode of investigation. Other contributions look at theories of musical markedness, metaphor and irony, using examples and specific musical texts to serve as case studies to validate their theoretical approaches. Musical works discussed include those by Haydn, Mozart, Beethoven, Schumann, Wagner, Stravinsky, BartXenakis, Kutavicius and John Adams, offering stimulating discussions of music that attest to its beauty as much as to its intellectual challenge. Taking Monelle's writing as a model, the contributions adhere to a method of logical argumentation presented in a civilized and respectful way, even - and particularly - when controversial issues are at stake, keeping in mind that contemplating the significance of music is a way to contemplate life itself.

The Sense of Music - Raymond Monelle 2010-09-17

The fictional Dr. Strabismus sets out to write a new comprehensive theory of music. But music's tendency to deconstruct itself combined with the complexities of postmodernism doom him to failure. This is the parable that frames *The Sense of Music*, a novel treatment of music theory that reinterprets the modern history of Western music in the terms of semiotics. Based on the assumption that music cannot be described without reference to its meaning, Raymond Monelle proposes that works of the Western classical tradition be analyzed in terms of temporality,

subjectivity, and topic theory. Critical of the abstract analysis of musical scores, Monelle argues that the score does not reveal music's sense. That sense--what a piece of music says and signifies--can be understood only with reference to history, culture, and the other arts. Thus, music is meaningful in that it signifies cultural temporalities and themes, from the traditional manly heroism of the hunt to military power to postmodern "polyvocality." This theoretical innovation allows Monelle to describe how the Classical style of the eighteenth century--which he reads as a balance of lyric and progressive time--gave way to the Romantic need for emotional realism. He argues that irony and ambiguity subsequently eroded the domination of personal emotion in Western music as well as literature, killing the composer's subjectivity with that of the author. This leaves Dr. Strabismus suffering from the postmodern condition, and Raymond Monelle with an exciting, controversial new approach to understanding music and its history.

Linguistics and Semiotics in Music - Raymond Monelle 2014-04-08
First Published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

Musical Semiotics in Growth - Eero Tarasti 1996

The international research project on Musical Signification, since its founding over ten years ago, has sought to win new scholars to musical semiotics. To that end, the Department of Musicology at Helsinki University has already organized five international doctoral and postdoctoral seminars. They have become something of a tradition. The anthology consists of papers presented in the three first seminars covering areas from music philosophy and aesthetics to the analysis of vocal and instrumental as well as electro-acoustic music, interrelationships of arts, music history, post-modernism, etc.

Musical Signification - Eero Tarasti 1995-01-01

Space in Musical Semiosis - Juha Ojala 2009

Playing with Signs - V. Kofi Agawu 2014-07-14

Of all the repertoires of Western Art music, none is as explicitly listener-

oriented as that of the late eighteenth and early nineteenth centuries. Yet few attempts to analyze the so-called Classic Style have embraced the semiotic implications of this condition. *Playing with Signs* proposes a listener-oriented theory of Classic instrumental music that encompasses its two most fundamental communicative dimensions: expression and structure. Units of expression, defined in reference to topoi, are shown here to interact with, confront, and merge into units of structure, defined in terms of the rhetorical conventions of beginning, continuing, and ending. The book draws on examples from works by Mozart, Haydn, and Beethoven to show that the explicitly referential, even theatrical, surface of Classic music derives from a play with signs. Although addressed primarily to readers interested in musical analysis, the book opens up fruitful avenues for further research into musical semiotics, aesthetics, and Classicism. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A Theory of Musical Narrative - Byron Almén 2017-09-04

Byron Almén proposes an original synthesis of approaches to musical narrative from literary criticism, semiotics, historiography, musicology, and music theory, resulting in a significant critical reorientation of the field. This volume includes an extensive survey of traditional approaches to musical narrative illustrated by a wide variety of musical examples that highlight the range and applicability of the theoretical apparatus. Almén provides a careful delineation of the essential elements and preconditions of musical narrative organization, an eclectic analytical model applicable to a wide range of musical styles and repertoires, a classification scheme of narrative types and subtypes reflecting conceptually distinct narrative strategies, a wide array of interpretive categories, and a sensitivity to the dependence of narrative interpretation on the cultural milieu of the work,

its various audiences, and the analyst. A Theory of Musical Narrative provides both an excellent introduction to an increasingly important conceptual domain and a complex reassessment of its possibilities and characteristics.

The Oxford Handbook of Topic Theory - Danuta Mirka 2014-10-16

Topics are musical signs that rely on associations with different genres, styles, and types of music making. The concept of topics was introduced by Leonard Ratner in the 1980s to account for cross-references between eighteenth-century styles and genres. While music theorists and critics were busy classifying styles and genres, defining their affects and proper contexts for their usage, composers started crossing the boundaries between them and using stylistic conventions as means of communication with the audience. Such topical mixtures received negative evaluations from North-German critics but became the hallmark of South-German music, which engulfed the Viennese classicism. Topic theory allows music scholars to gain access to meaning and expression of this music. The Oxford Handbook of Topic Theory consolidates this field of research by clarifying its basic concepts and exploring its historical foundations. The volume grounds the concept of topics in eighteenth-century music theory, aesthetics, and criticism. Documenting historical reality of individual topics on the basis of eighteenth-century sources, it relates topical analysis to other methods of music analysis conducted from the perspectives of composers, performers, and listeners. With a focus on eighteenth-century musical repertoire, *The Oxford Handbook of Topic Theory* lays the foundation under further investigation of topics in music of the nineteenth, twentieth, and twenty-first centuries.

Musical Creativity - Guerino Mazzola 2011-11-03

This book represents a new approach to musical creativity, dealing with the semiotics, mathematical principles, and software for creativity processes. After a thorough introduction, the book offers a first practical part with a detailed tutorial for students in composition and improvisation, using musical instruments and music software. The second, theoretical part deals with historical, actual, and new principles of creative processes in music, based on the results and methods developed in the first author's

book *Topos of Music* and referring to semiotics, predicative objects, topos theory, and object-oriented concept architectures. The third part of the book details four case studies in musical creativity, including an analysis of the six variations of Beethoven's sonata op. 109, a discussion of the creative process in a CD coproduced in 2011 by the first and second authors, a recomposition of Boulez's "Structures pour deux pianos" using the Rubato software module BigBang developed by the third author, and the Escher theorem from mathematical gesture theory in music. This is both a textbook addressed to undergraduate and graduate students of music composition and improvisation, and also a state-of-the-art survey addressed to researchers in creativity studies and music technology. The book contains summaries and end-of-chapter questions, and the authors have used the book as the main reference to teach an undergraduate creativity studies program and also to teach composition. The text is supported throughout with musical score examples.

A Sounding of Signs - Eero Tarasti 2008

Semiotics of Music, Semiotics of Sound, and Film - Alex Michael Newton 2015

Topic theory, the study of conventional musical figures, has emerged as a significant method of analysis for music scholars in the last thirty years. Much current research critically interprets and contextualizes topics from a variety of musical eras and styles, including film music. However, studying film presents music scholars with a new set of issues since the filmic medium not only includes visual signs in the form of the image track, but also another category of sonic signs in the form of sound design. In film sound tracks, musical signs and sonic signs frequently butt up against one another and even pass into one another's domain. My dissertation seeks to bridge the current gap between music figures and sound figures by arguing that musical figures are best considered as a special case of general sound figures that I call acousticons. Acousticons are conventionalized figures of music or sound (e.g. reverb, fidelity) and they exist on a continuum defined by the poles of purely musical codes on the one hand and purely sonic codes on the other. Chapter 1 presents a

general model of the acousticon using Peirce's modes of the sign. It interrogates iconic models presented in media studies and iconography as possible corollaries to the sound track. Chapter 2 and 3 present case studies of acousticons. Chapter 2 gives a case study of acousticons of the subjective interior in the form of the lowered submediant and subjective, point-of-audition sound. Chapter 3 considers how films deploy reverberation and low fidelity recordings acousticonically to bring about different types of nostalgia. Chapter 4 considers the potential for acousticons outside of the sound track medium. It looks at how acousticons might work in audio branding. Specifically, it looks at the construction of sonic logos, product sound, and the use of popular music in advertising and product design.

Musical Semiotics and Music Theory - Ana Stefanovic 2017

The Dawn of Music Semiology - Jonathan Dunsby 2017

Showcases the energy and diversity of the young field of music semiology, appealing to readers who want to explore the meaning of music in our lives.

Music, Analysis, Experience - Costantino Maeder 2015-12-07

Transdisciplinary and intermedial analysis of the experience of music
Nowadays musical semiotics no longer ignores the fundamental challenges raised by cognitive sciences, ethology, or linguistics. Creation, action and experience play an increasing role in how we understand music, a sounding structure impinging upon our body, our mind, and the world we live in. Not discarding music as a closed system, an integral experience of music demands a transdisciplinary dialogue with other domains as well. Music, Analysis, Experience brings together contributions by semioticians, performers, and scholars from cognitive sciences, philosophy, and cultural studies, and deals with these fundamental questionings. Transdisciplinary and intermedial approaches to music meet musicologically oriented contributions to classical music, pop music, South American song, opera, narratology, and philosophy.
Contributors Paulo Chagas (University of California, Riverside), Isaac and Zelia Chueke (Universidade Federal do Paraná, OMF/Paris-Sorbonne),

Maurizio Corbella (Università degli Studi di Milano), Ian Cross (University of Cambridge), Paulo F. de Castro (CESEM/Departamento de Ciências Musicais; FCSH Universidade Nova de Lisboa), Robert S. Hatten (University of Texas at Austin), David Huron (School of Music, Ohio State University), Jamie Liddle (The Open University), Gabriele Marino (University of Turin), Dario Martinelli (Kaunas University of Technology; International Semiotics Institute), Nicolas Marty (Université Paris-Sorbonne), Maarten Nellestijn (Utrecht University), Małgorzata Pawłowska (Academy of Music in Krakow), Mônica Pedrosa de Pádua (Federal University of Minas Gerais, UFMG), Piotr Podlipniak (Adam Mickiewicz University, Poznan), Rebecca Thumpston (Keele University), Mieczysław Tomaszewski (Academy of Music in Krakow), Lea Maria Lucas Wierød (Aarhus University), Lawrence M. Zbikowski (University of Chicago)
Existential Semiotics - Eero Tarasti 2001-02-22

Existential semiotics involves an a priori state of signs and their fixation into objective entities. These essays define this new philosophical field.

Musical Meaning in Beethoven - Robert S. Hatten 2004-10-20

Award-winning examination of Beethoven's music.

Musical Semiotics Revisited - Eero Tarasti 2003

Studying Musical Theatre - Millie Taylor 2017-09-16

This lively textbook provides a comprehensive overview of the history, theory and practice of this popular theatre form. Bringing critical theory and musical theatre together, Millie Taylor and Dominic Symonds explore the musical stage from a broad range of theoretical perspectives. Part 1 focuses on the way we understand musicals as texts and Part 2 then looks at how musical theatre negotiates its position in the wider world. Part 3 recognises the affiliations of various communities with the musical stage, and finally part 4 unravels the musical's relationship with time, space, intertextuality and entertainment. Written by leading experts in Musical Theatre and Drama, Taylor and Symonds utilise their wealth of knowledge to engage and educate the reader on this diverse subject. With its accessible and extensive content, this text is the ideal accompaniment to any study of musical theatre internationally: an essential tool for students

of all levels, lecturers, practitioners and enthusiasts alike.

Music and Discourse - Jean-Jacques Nattiez 1990-11-21

Series statement on p. [4] of cover, paperback edition.

Functorial Semiotics for Creativity in Music and Mathematics - Guerino Mazzola 2022-04-23

This book presents a new semiotic theory based upon category theory and applying to a classification of creativity in music and mathematics. It is the first functorial approach to mathematical semiotics that can be applied to AI implementations for creativity by using topos theory and its applications to music theory. Of particular interest is the generalized Yoneda embedding in the bidual of the category of categories (Lawvere) - parametrizing semiotic units - enabling a Čech cohomology of manifolds of semiotic entities. It opens up a conceptual mathematics as initiated by Grothendieck and Galois and allows a precise description of musical and mathematical creativity, including a classification thereof in three types. This approach is new, as it connects topos theory, semiotics, creativity theory, and AI objectives for a missing link to HI (Human Intelligence). The reader can apply creativity research using our classification, cohomology theory, generalized Yoneda embedding, and Java implementation of the presented functorial display of semiotics, especially generalizing the Hjelmslev architecture. The intended audience are academic, industrial, and artistic researchers in creativity.

Semiosis in Hindustani Music - José Luiz Martinez 2001

For thousands of years music in India has been considered a signifying art. Indian music creates and represents meanings of all kinds, some of which extend outwardly to the cosmos, while others arise inwardly, in the refined feelings which a musical connoisseur experiences when listening to it. In this book the author explores signification in Hindustani classical music along a two-fold path. Martinez first constructs a theory of musical semiotics based on the sign-theories of Charles Sanders Peirce. He then applies his theory to the analysis of various types of Hindustani music and how they generate significations. The author engages such fundamental issues as sound quality, raga, tala and form, while advancing his unique interpretations of well-known semiotic phenomena like iconicity,

metalanguage, indexicality, symbolism, Martinez's study also provides deep insight into semiotic issues of musical perception, performance, scholarship, and composition. A specially innovative and extensive section of the book analyzes representations in Hindustani music in terms of the Indian aesthetic theory of rasa. The evolution of the rasa system as applied to musical structures is traced historically and analyzed semiotically. In the light of Martinez's theories, Hindustani music reveals itself to be both a delightfully sensuous and highly sophisticated system of acoustic representations.

Is Language a Music? - David Lidov 2005

If music is a universal language, is language a universal music?

"Irony, Satire, Parody and the Grotesque in the Music of Shostakovich" - Esti Sheinberg 2017-07-05

The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years. Most of the relevant literature, however, is of a biographical nature. The focus of this book is musical irony. It offers new methodologies for the semiotic analysis of music, and inspects the ironical messages in Shostakovich's music independently of political and biographical bias. Its approach to music is interdisciplinary, comparing musical devices with the artistic principles and literary analyses of satire, irony, parody and the grotesque. Each one of these is firstly inspected and defined as a separate subject, independent of music. The results of these inspections are subsequently applied to music, firstly music in general and then more specifically to the music of Shostakovich. The composer's cultural and historical milieu are taken into account and, where relevant, inspected and analysed separately before their application to the music.

Mozart and Enlightenment Semiotics - Stephen Rumph 2012

"In *Mozart and Enlightenment Semiotics*, Stephen Rumph shifts the ground of interpretation for late eighteenth century European music by reinstating the semiotics and language theory of the period. In so doing, Rumph challenges and reappraises current orthodoxies. These challenges are extremely valuable, bravely offered, and intuitively right as well as convincingly argued." —Matthew Head, author of *Orientalism*,

Masquerade and Mozart's Turkish Music "Stephen Rumph's book is, to my knowledge, the first successful attempt to ground classical music in its contemporaneous intellectual context. In this respect, Rumph's book is a great achievement. It is an imaginative tour-de-force bursting with dazzling insights, and with an apparently encyclopedic range of intellectual reference in several languages." —Michael Spitzer, author of *Metaphor and Musical Thought* "By keeping so many things in focus at the same time, Stephen Rumph has really written several books in one: an introduction to Enlightenment theories of the sign for scholars of music; a much-needed historical context for modern musical semiotics; a sensitive new exploration of the circulation of meanings in and through Mozart's music; and an important contribution to the ongoing integration of musicology into cultural studies. I suspect that in the course of several readings, one would come away each time with a different set of equally valuable revelations." —Elisabeth LeGuin, author of *Boccherini's Body: An Essay in Carnal Musicology*

The Musical Topic - Raymond Monelle 2006-09-21

The Musical Topic discusses three tropes prominently featured in Western European music: the hunt, the military, and the pastoral. Raymond Monelle provides an in-depth cultural and historical study of musical topics -- short melodic figures, harmonic or rhythmic formulae carrying literal or lexical meaning -- through consideration of their origin, thematization, manifestation, and meaning. *The Musical Topic* shows the connections of musical meaning to literature, social history, and the fine arts.

Intertextuality in Western Art Music - Michael L. Klein 2005

The first book-length consideration of questions relating to music and meaning.

Music Semiotics: A Network of Significations - Esti Sheinberg 2017-07-05

United in their indebtedness to the scholarship of Raymond Monelle, an international group of contributors, including leading authorities on music and culture, come together in this state of the art volume to investigate different ways in which music signifies. Music semiotics asks what music

signifies as well as how the signification process takes place. Looking at the nature of musical texts and music's narrativity, a number of the essays in this collection delve into the relationship between music and philosophy, literature, poetry, folk traditions and the theatre, with opera a genre that particularly lends itself to this mode of investigation. Other contributions look at theories of musical markedness, metaphor and irony, using examples and specific musical texts to serve as case studies to validate their theoretical approaches. Musical works discussed include those by Haydn, Mozart, Beethoven, Schumann, Wagner, Stravinsky, Bartók, Xenakis, Kutavicius and John Adams, offering stimulating discussions of music that attest to its beauty as much as to its intellectual challenge. Taking Monelle's writing as a model, the contributions adhere to a method of logical argumentation presented in a civilized and respectful way, even - and particularly - when controversial issues are at stake, keeping in mind that contemplating the significance of music is a way to contemplate life itself.

Singing in Signs - Gregory J. Decker 2020-02-20

Singing in Signs: New Semiotic Explorations of Opera offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics. At its core, the volume responds to Carolyn Abbate and Roger Parker's *Analyzing Opera*, utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation. Chapters in this collection resurrect the larger sense of serious operatic study as a multi-faceted, interpretive discipline, no longer in isolation. Contributors pay particular attention to the musical, dramatic, cultural, and performative in opera and how these modes can create an intertext that informs interpretation. Combining traditional and emerging methodologies, *Singing in Signs* engages composer-constructed and work-specific music-semiotic systems, broader socio-cultural music codes, and narrative strategies, with implications for performance and staging practices today.

Playing with Signs - Victor Kofi Agawu 1991

Of all the repertoires of Western Art music, none is as explicitly listener-oriented as that of the late eighteenth and early nineteenth centuries. Yet

few attempts to analyze the so-called Classic Style have embraced the semiotic implications of this condition. *Playing with Signs* proposes a listener-oriented theory of Classic instrumental music that encompasses its two most fundamental communicative dimensions: expression and structure. Units of expression, defined in reference to *topoi*, are shown here to interact with, confront, and merge into units of structure, defined in terms of the rhetorical conventions of beginning, continuing, and ending. The book draws on examples from works by Mozart, Haydn, and Beethoven to show that the explicitly referential, even theatrical, surface of Classic music derives from a play with signs. Although addressed primarily to readers interested in musical analysis, the book opens up fruitful avenues for further research into musical semiotics, aesthetics, and Classicism. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

[A Theory of Musical Semiotics](#) - Eero Tarasti 1994-12-22

"Since [Tarasti's] is unquestionably the most fully developed narrative theory in the literature, this book is an important landmark . . ." —*Music & Letters* Eero Tarasti advances a semiotic theory of music based on information provided by the history of Western music and by various sign theories. *A Theory of Musical Semiotics* provides a model for the semiotic analysis of both musical structure and semantics. It introduces English-language readers to musical narratology, which has been largely the province of European researchers.

A Theory of Semiotics - Umberto Eco 1979

" . . . the greatest contribution to [semiotics] since the pioneering work of C. S. Peirce and Charles Morris." —*Journal of Aesthetics and Art Criticism* " . . . draws on philosophy, linguistics, sociology, anthropology and aesthetics and refers to a wide range of scholarship . . . raises many

fascinating questions." —*Language in Society* " . . . a major contribution to the field of semiotic studies." —Robert Scholes, *Journal of Aesthetics and Art Criticism* " . . . the most significant text on the subject published in the English language that I know of." —Arthur Asa Berger, *Journal of Communication* Eco's treatment demonstrates his mastery of the field of semiotics. It focuses on the twin problems of the doctrine of signs—communication and signification—and offers a highly original theory of sign production, including a carefully wrought typology of signs and modes of production.

The Sonic Self - Naomi Cumming 2000

"Semioticians began by looking at literature but have gradually applied their techniques to other disciplines, including music. The late Naomi Cumming . . . based this consideration of the sources of musical expression on her experiences as a performer—with interesting, if rarely surprising, results." —*Choice* Using classical violin music as her principal laboratory, the author examines how a performance incorporates distinctive features not only of the work, but of the performer as well—and how the listener goes about interpreting not only the composer's work and the performer's rendering of the work, but also of the performer's and listener's identities. A richly interdisciplinary approach to a very common, yet persistently mysterious, part of our lives.

Music Theory - IntroBooks 2018-02-21

Music is found in every identified culture that man has ever known, in past and in present. Every ancient tribe even the isolated ones have known to have music especially in their rituals and prayers. Music has always been a part of us since the ancient times. According to historians it has existence among us for the past 55,000 years. Initially music may have been invented in Africa which later developed to become an imperative part in human life. A culture's music is affected by all various facets of that culture, including economic and social group and skill, environment and access to equipment. The feelings and thoughts that music articulates, the circumstances in which music is played and heard, and the approach towards the music players and composers all differ between areas and ages. This eBook is all about concepts, conjectures

and theories formed about the many characteristics of music. Music theory is a part of Musicology which is an intellectual analysis and study of music and musicology that comes under the vast field of studies on humanities. Music is normally concerned with intellectual characteristics of music like scales, tuning, consonance or rhythm but besides this there is another theory of the concrete aspects like creating music, orchestration, electronic sound and protection etc. Any person who learns, imparts and pens about music theory is a music theorist.

Mahler's Sixth Symphony - Robert Samuels 2004-03-11

This study uses semiotic theory in order to investigate different kinds of musical communication.

Semiotics of Classical Music - Eero Tarasti 2012-10-01

Musical semiotics is a new discipline and paradigm of both semiotics and musicology. In its tradition, the current volume constitutes a radically new solution to the theoretical problem of how musical meanings emerge and how they are transmitted by musical signs even in most "absolute" and abstract musical works of Western classical heritage. Works from symphonies, lied, chamber music to opera are approached and studied here with methods of semiotic inspiration. Its analyses stem from systematic methods in the author's previous work, yet totally new analytic concepts are also launched in order to elucidate profound musical significations verbally. The book reflects the new phase in the author's semiotic approach, the one characterized by the so-called "existential semiotics" elaborated on the basis of philosophers from Kant, Hegel and Kierkegaard to Jaspers, Heidegger, Sartre and Marcel. The key notions like musical subject, Schein, becoming, temporality, modalities, Dasein, transcendence put musical facts in a completely new light and perspectives of interpretation. The volume attempts to make explicit what is implicit in every musical interpretation, intuition and understanding: to explain how compositions and composers "talk" to us. Its analyses are accessible due to the book's universal approach. Music is experienced as a language, communicating from one subject to another.

Music as Discourse - Kofi Agawu 2014-10-29

The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry. This book presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself.

Musical Sense-Making - Mark Reybrouck 2020-11-29

Musical Sense-Making: Enaction, Experience, and Computation broadens the scope of musical sense-making from a disembodied cognitivist approach to an experiential approach. Revolving around the definition of music as a temporal and sounding art, it argues for an interactional and experiential approach that brings together the richness of sensory experience and principles of cognitive economy. Starting from the major distinction between in-time and outside-of-time processing of the sounds, this volume provides a conceptual and operational framework for dealing with sounds in a real-time listening situation, relying heavily on the theoretical groundings of ecology, cybernetics, and systems theory, and stressing the role of epistemic interactions with the sounds. These interactions are considered from different perspectives, bringing together insights from previous theoretical groundings and more recent empirical research. The author's findings are framed within the context of the broader field of enactive and embodied cognition, recent action and perception studies, and the emerging field of neurophenomenology and dynamical systems theory. This volume will particularly appeal to scholars and researchers interested in the intersection between music, philosophy, and/or psychology.

Signs of Music - Eero Tarasti 2002-01-01

Music is said to be the most autonomous and least representative of all the arts. However, it reflects in many ways the realities around it and influences its social and cultural environments. Music is as much biology, gender, gesture - something intertextual, even transcendental. Musical signs can be studied throughout their history as well as musical semiotics with its own background. Composers from Chopin to Sibelius and authors from Nietzsche to Greimas and Barthes illustrate the avenues of this new discipline within semiotics and musicology.