

A Theory Of Musical Semiotics

V. Kofi Agawu

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.

Signs of Music Eero Tarasti, 2002 Semiotics has had a profound impact on our comprehension of a wide range of phenomena, from how animals signify and communicate, to how people read TV commercials. This series features books on semiotic theory and applications of that theory to understanding media, language, and related subjects. The series publishes scholarly monographs of wide appeal to students and interested non-specialists as well as scholars. AAS is a peer-reviewed series of international scope.

A Theory of Musical Narrative Byron Almén, 2008-11-26 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.

Linguistics and Semiotics in Music Raymond Monelle, 2014-04-08 This handbook for advanced students explains the various applications to music of methods derived from linguistics and semiotics. The book is aimed at musicians familiar with the ordinary range of aesthetic and theoretical ideas in music; no specialized knowledge of linguistic or semiotic terminology is necessary. In the two introductory chapters, semiotics is related to the tradition of music aesthetics and to well-known

works like Deryck Cooke's *The Language of Music*, and the methods of linguistics are explained in language intelligible to musicians. There is no limitation to one school or tradition; linguistic applications not avowedly semiotic, and semiotic theories not connected with linguistics, are all included. The book gives clear and simple descriptions with ample diagrams and music examples of the 'neutral level', 'semiotic analysis', transformation and generation, structural semantics and narrative grammar, intonation theory, the ideas of C.S. Peirce, and applications in ethnomusicology.

Music as Discourse Victor Kofi Agawu, 2009 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 Signification Eero Tarasti, 2011-09-06

Playing with Signs V. Kofi Agawu, 2025-03-25 An award-winning account of the importance of semiotic play in Classic instrumental music, including that of Mozart, Haydn, and Beethoven 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 fact. In *Playing with Signs*, Kofi Agawu 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 fruitful avenues for further research into musical semiotics, aesthetics, and Classicism.

Music, Analysis, Experience Costantino Maeder, Mark Reybrouck, 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)

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.

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 Signification Eero Tarasti, 1995 No detailed description available for Musical Signification.

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.

Musical Meaning in Beethoven Robert S. Hatten,2004-10-20 Award-winning examination of Beethoven's music.

Music Semiotics Esti Sheinberg,2012 An international group of contributors, including leading authorities on music and culture, come together in this volume to investigate different ways in which music signifies.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. Musical works discussed include those by Haydn, Mozart, Beethoven, Schumann, Wagner, Stravinsky, Bartók, Xenakis, Kutavicius and John Adams.

Signs of Music Eero Tarasti,2012-05-15 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.

The Dawn of Music Semiology Jonathan Dunsby,Jonathan Goldman,2017 The dawn of music semiology showcases the work of ten leading musicologists inspired by the work of Jean-Jacques Nattiez. Reflecting the energy and diversity of the young field of music semiology, chapters in this volume discuss music and gesture, the psychology of music, and the role of ethnotheory, and offer new research on topics as diverse as modeling folk polyphony, spatialization in the Darmstadt repertoire, Schenker's theory of musical content, and modernism from Wagner to Boulez.

The Sonic Self Naomi Cumming,2000 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 the performer's and listener's identities as well. A richly interdisciplinary approach to a very common, yet persistently mysterious, part of our lives.

Music and Discourse Jean-Jacques Nattiez,1990-11-21 Series statement on p. [4] of cover, paperback edition.

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.

Interpreting Musical Gestures, Topics, and Tropes Robert S. Hatten, 2017-09-04 Robert Hatten's new book is a worthy successor to his *Musical Meaning in Beethoven*, which established him as a front-rank scholar . . . in questions of musical meaning. . . . [B]oth how he approaches musical works and what he says about them are timely and to the point. Musical scholars in both musicology and theory will find much of value here, and will find their notions of musical meaning challenged and expanded. —Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S. Hatten's first book, *Musical Meaning in Beethoven* (IUP, 1994). In addition to expanding theories of markedness, topics, and tropes, Hatten offers a fresh contribution to the understanding of musical gestures, as grounded in biological, psychological, cultural, and music-stylistic competencies. By focusing on gestures, topics, tropes, and their interaction in the music of Mozart, Beethoven, and Schubert, Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style. *Musical Meaning and Interpretation*—Robert S. Hatten, editor

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