



Raymond Monelle

Linguistics and Semiotics
in
Music

Linguistics And Semiotics In Music Contemporary Music Studies

Martina Elicker



Linguistics And Semiotics In Music Contemporary Music Studies:

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

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

Rethinking Music Nicholas Cook, Mark Everist, 1999 Academic musical studies have gone through a period of rapid change in recent years the musicological agenda has been expanded to include a broad range of sociological and ideological issues while the very status of music theory with its apparent dependence on the autonomous musical work has been thrown into doubt The time is ripe for a comprehensive re evaluation of our thinking about music in the light of such recent developments *Rethinking Music* is in two parts Part 1 focuses on approaches to musical texts covering such topics as the relationship of text and context concepts of unity and meaning in music and the role of empirical approaches together with compositional and performance perspectives Underlying the volume as a whole is the question of how far and in what ways music theory can remain viable and valuable in a changing intellectual environment Part 2 sets out to reflect the nature of the discipline of musicology and the ways in which it has been

and may be challenged and enriched The volume examines music history and cultural histories of music The status of the musical text is a subject that has clear resonances in Part 1 and themes developed in Part 2 include questions of ethics pedagogy performance and popular music as subjects for scholarly enquiry questions of reception canon gender and historiography Encyclopedia of Language and Linguistics, 2005-11-24 The first edition of ELL 1993 Ron Asher Editor was hailed as the field's standard reference work for a generation Now the all new second edition matches ELL's comprehensiveness and high quality expanded for a new generation while being the first encyclopedia to really exploit the multimedia potential of linguistics The most authoritative up to date comprehensive and international reference source in its field An entirely new work with new editors new authors new topics and newly commissioned articles with a handful of classic articles The first Encyclopedia to exploit the multimedia potential of linguistics through the online edition Ground breaking and International in scope and approach Alphabetically arranged with extensive cross referencing Available in print and online priced separately The online version will include updates as subjects develop ELL2 includes c 7 500 000 words c 11 000 pages c 3 000 articles c 1 500 figures 130 halftones and 150 colour Supplementary audio video and text files online c 3 500 glossary definitions c 39 000 references Extensive list of commonly used abbreviations List of languages of the world including information on no of speakers language family etc Approximately 700 biographical entries now includes contemporary linguists 200 language maps in print and online Also available online via ScienceDirect featuring extensive browsing searching and internal cross referencing between articles in the work plus dynamic linking to journal articles and abstract databases making navigation flexible and easy For more information pricing options and availability visit www.infosciencedirect.com The first Encyclopedia to exploit the multimedia potential of linguistics Ground breaking in scope wider than any predecessor An invaluable resource for researchers academics students and professionals in the fields of linguistics anthropology education psychology language acquisition language pathology cognitive science sociology the law the media medicine computer science The most authoritative up to date comprehensive and international reference source in its field

New York Klezmer in the Early Twentieth Century Joel Rubin, 2020 The music of clarinetists Naftule Brandwein and Dave Tarras is iconic of American klezmer music Their legacy has had an enduring impact on the development of the popular world music genre Since the 1970s klezmer music has become one of the most popular world music genres at the same time influencing musical styles as diverse as indie rock avant garde jazz and contemporary art music Klezmer is the celebratory instrumental music that developed in the Jewish communities of eastern Europe over the course of centuries and was performed especially at weddings Brought to North America in the immigration wave in the late nineteenth century klezmer thrived and developed in the Yiddish speaking communities of New York and other cities during the period 1880 1950 No two musicians represent New York klezmer more than clarinetists Naftule Brandwein 1884 1963 and Dave Tarras 1897 1989 Born in eastern Europe to respected klezmer families both musicians had successful careers as performers and recording

artists in New York Their legacy has had an enduring impact and helped to spur the revival of klezmer since the 1970s Using their iconic recordings as a case study New York Klezmer in the Early Twentieth Century looks at the inner workings of klezmer dance music from its compositional aspects to the minutiae of style Making use of historical and ethnographic sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music s in New York Their legacy has had an enduring impact and helped to spur the revival of klezmer since the 1970s Using their iconic recordings as a case study New York Klezmer in the Early Twentieth Century looks at the inner workings of klezmer dance music from its compositional aspects to the minutiae of style Making use of historical and ethnographic sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music s in New York Their legacy has had an enduring impact and helped to spur the revival of klezmer since the 1970s Using their iconic recordings as a case study New York Klezmer in the Early Twentieth Century looks at the inner workings of klezmer dance music from its compositional aspects to the minutiae of style Making use of historical and ethnographic sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music c sources the book places the music within a larger social and cultural context stretching from eastern Europe of the nineteenth century to the United States of the present JOEL E RUBIN is Associate Professor of Music at the University of Virginia and an acclaimed performer of traditional klezmer music

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

Performing Metaphoric Creativity across Modes and Contexts Laura Hidalgo-Downing, Blanca Kraljevic

Mujic,2020-06-15 The creative potentiality of metaphor is one of the central themes in research on creativity The present volume offers a space for the interdisciplinary discussion of the relationship between metaphor and creativity by focusing on re contextualization across modes and socio cultural contexts and on the performative dimension of creative discourse practices The volume brings together insights from Conceptual Metaphor Theory Critical Discourse approaches to metaphor and Multimodal discourse analysis Creativity as a process is explored in how it emerges in the flow of experience when talking about or reacting to creative acts such as dance painting or music and in subjects responses to advertisements in experimental studies Creativity as product is explored by analyzing the choice occurrence and patterning of creative metaphors in various types of multimodal and multisensorial discourses such as political cartoons satire films children s storybooks music and songs videos scientific discourse architectural reviews and the performance of classical Indian rasa

The Digital Musician Andrew Hugill,2010-03-17 The Digital Musician explores what it means to be a musician in the digital age It examines musical skills cultural awareness and artistic identity through the prism of recent technological innovations New technologies and especially the new digital technologies mean that anyone can produce music without musical training This book asks why make music what music to make and how do we know what is good *Poetry into Song*

Deborah Stein,Robert Spillman,2010-06-10 Focusing on the music of the great song composers Schubert Schumann Brahms Wolf and Strauss Poetry Into Song offers a systematic introduction to the performance and analysis of Lieder **Musical Semiotics Revisited** Eero Tarasti,Paul Forsell,Richard Littlefield,2003 Musica Significans Raymond Monelle,1998 First

Published in 1998 Routledge is an imprint of Taylor Francis an informa company **Scholarly Research in Music** Sang-Hie Lee,2022-04-28 Scholarly Research in Music Shared and Disciplinary Specific Practices Second Edition offers a comprehensive and detailed guide to engaging in research in all disciplines of music This second edition continues to provide the foundational principles of research for all musicians including performers theorists composers conductors music educators and musicologists It strengthens the core pedagogical framework of the first edition by offering updated guidance on available technologies methodologies and materials Driven by the rapidly shifting research paradigms within music sixteen contributors expand the already broad scope of the book with new chapters on research in today s library neurophenomenology in music and self efficacy in music performance as well as new sections in chapters on philosophy historical research social science research and statistics Introducing research as a friendly and accessible process the book engages students in brainstorming a topic asking pertinent questions systematically collecting relevant information analyzing and synthesizing the information and designing a cohesive research plan to conduct original research Detailing the methodologies and techniques of both conventional and innovative approaches to music research Scholarly Research in Music provides an essential grounding for all kinds of music researchers *Snow, Forest, Silence* Eero Tarasti,1999-06-22

Thirty high level essays on various aspects of semiotics by Finnish Estonian and Hungarian scholars 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 milieux are taken into account and where relevant inspected and analysed separately before their application to the music

Semiotics of Musical Time Thomas Reiner, 2000

Semiotics of Musical Time investigates the link between musical time and the world of signs and symbols It examines the extent to which musical time is a product of signs sign systems and sign oriented behavior Sound is discussed as a potential sign of time and of musical time Inherent and recognizable temporal features are identified in a number of musical works Time as a compositional concern is examined in the case of Igor Stravinsky and Karlheinz Stockhausen A principal distinction between hearing associated with perception and listening associated with cognition provides the basis for the proposition that musical time is both unheard and imperceptible The role of concepts and their designations is investigated to demonstrate that consciousness of musical time involves semiotic processes

Linguistic Semiotics Mingyu

Wang, 2020-02-25 This is the first book of its kind that explains the basic concepts theoretical foundations and systematic research of linguistic semiotics so as to establish a well founded framework for linguistic semiotics as an independent discipline While examining the major claims of different schools of semiotics it also addresses 12 central issues concerning linguistic semiotics and outlines semiotic studies in China focusing on the multiple research areas and accomplishments In addition to illustrations and tables the book offers an Index of References in Linguistic Semiotics consisting of 1 063 entries including monographs journal papers conference proceedings etc in Chinese English and Russian

Semiotics of Popular Music Martina Elicker, 1997

John Cage's Theatre Pieces William Fetterman, 2012-10-12 The experimental composer John Cage 1912-1992 is best known for his works in percussion prepared piano and electronic music but he is also acknowledged to be one of the most significant figures in 20th century theatre In Cage's work in theatre composition there is a blurring of the distinctions between music dance literature art and everyday life Here William Fetterman examines the majority of those compositions by Cage which are aural as well as visual in content beginning with his first work in this genre in 1952 and continuing through 1992 Much of the information in this study comes from previously undocumented material discovered among the unpublished scores and notes of Cage and his frequent collaborator David Tudor as well as author's interviews with Cage and with individuals closely associated with his work including David Tudor Merce Cunningham Bonnie Bird Mary

Caroline Richards and Ellsworth Snyder **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 Bart 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 *Theory, Analysis and Meaning in Music* Anthony Pople, 2006-11-02

There have been far reaching changes in the way music theorists and analysts view the nature of their disciplines Encounters with structuralist and post structuralist critical theory and with linguistics and cognitive sciences have brought the theory and analysis of music into the orbit of important developments in intellectual history This book presents the work of a group of scholars who without seeking to impose an explicit redefinition of either theory or analysis explore the limits of both in this context Essays on the languages of analysis and theory and on practical issues such as decidability ambiguity and metaphor combine with studies of works by Debussy Schoenberg Birtwistle and Boulez together making a major contribution to an important debate in the growth of musicology

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