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Autore	Tarasti Eero
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Nota di contenuto	Frontmatter -- Contents -- Preface -- Prelude: Music - A Philosophico-Semiotic Approach -- Chapter 1. Introduction to a Philosophy of Music -- Part I. THE CLASSICAL STYLE -- Chapter 2. Mozart, or, the Idea of a Continuous Avant-garde -- Chapter 3. Existential and Transcendental Analysis of Music -- Chapter 4. Listening to Beethoven: Universal or National, Classic or Romantic? -- Part II. The Romantic Era -- Chapter 5. The irony of romanticism -- Chapter 6. "... ein leiser Ton gezogen ...": Robert Schumann's Fantasie in C major (op. 17) in the light of existential semiotics -- Chapter 7. Brahms and the "Lyric I": A Hermeneutic Sign Analysis -- Chapter 8. Brünnhilde's Choice; or, a Journey into Wagnerian Semiosis: Intuitions and Hypotheses -- Chapter 9. Do Wagner's leitmotifs have a system? -- Part III. Rhetorics and Synaesthesias -- Chapter 10. Proust and Wagner -- Chapter 11. Rhetoric and Musical Discourse -- Chapter 12. The semiosis of light in music: from synaesthesias to narratives -- Chapter 13. The implicit musical semiotics of Marcel Proust -- Chapter 14. M. K. iurlionis and the interrelationships of arts -- Chapter 15. iurlionis, Sibelius and Nietzsche: Three profiles and interpretations -- Part IV. In the Slavonic World -- Chapter 16. An essay on Russian music -- Chapter 17. The

stylistic development of a composer as a cognition of the musicologist: Bohuslav Martin -- Postlude I -- Chapter 18. Do Semantic Aspects of Music Have a Notation? -- Postlude II -- Chapter 19. Music - Superior Communication -- Glossary of Terms -- Bibliography -- Index of persons and musical works

Sommario/riassunto

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.
