

1. Record Nr.	UNINA9910780054503321
Autore	Monelle Raymond <1937->
Titolo	The sense of music [[electronic resource]] : semiotic essays / / Raymond Monelle ; with a foreword by Robert Hatten
Pubbl/distr/stampa	Princeton, N.J., : Princeton University Press, c2000
ISBN	1400814472 1-4008-2403-6 1-282-79002-1 9786612790027 1-4008-1447-2
Edizione	[Course Book]
Descrizione fisica	1 online resource
Altri autori (Persone)	HattenRobert
Disciplina	780/.1/4
Soggetti	Music - Semiotics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (p. [233]-242) and index.
Nota di contenuto	Front matter -- CONTENTS -- FOREWORD / Hatten, Robert S. -- PREFACE -- 1. The Wordless Song -- 2. The Search for Topics -- 3. Topic and Leitmotiv -- 4. The Temporal Image -- 5. Genre and Structure -- 6. Text and Subjectivity -- 7. Mahler and Gustav -- 8. Allegory and Deconstruction -- 9. New Beginnings -- BIBLIOGRAPHY -- INDEX
Sommario/riassunto	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.
