

The Panorama of Musical Semiotics and One New Theory to Elaborate it Further: The Paradigm of Existential Theory in Music

***O panorama da semiótica musical e uma nova
teoria para elaborá-la ainda mais: O paradigma
da teoria existencial em música***

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Abstract: The essay first discusses the necessity of reflecting on the epistemological foundation of music analysis and then particularly on how the introduction of musical meanings changes it. Then the basic issues of the new theory of existential semiotics are presented like the 'Zemic' model with its categories of *Moi/Soi* and modes of being *Moi1* (body), *Moi2* (person), *Soi2* (social practice), *Soi1* (values). This model is based upon the modified 'semiotic square' of the Paris school but also on the Hegelian logics, and Lévi-Strauss's concepts of *sensible/intelligible*, as well as Theodor Adorno's *Ich/Gesellschaft*. In fact, the zemic tries to portray the human mind and its two basic forces: one from body to values i.e. sublimation, and the other from values to body i.e. embodiment. Moreover, the problem of representation is dealt with i.e. how the zemic appears in signs and texts, like music. The special problem of music and globalization is scrutinized in this context, and reference is made to philosophers like Wittgenstein (music heard 'like this') and McTaggart. At the end, a new type of 'generation' is proposed for concrete music analysis.

Keywords: Musical analysis; musical meanings; existential semiotics; zemic model; representation.

Resumo: Este ensaio discute primeiramente a necessidade de refletir sobre os fundamentos epistemológicos da análise musical e, particularmente, como este é modificado pela introdução de significados musicais. Em seguida, apresenta-se as questões básicas da nova teoria da semiótica existencial, como o modelo 'Zêmico', com suas categorias de *Moi/Soi* e os modos de ser *Moi1* (corpo), *Moi2* (pessoa), *Soi2* (prática social), *Soi1* (valores). Esse modelo é baseado na versão modificada do 'quadrado semiótico' da escola de Paris, mas também nas lógicas hegelianas e nos conceitos de *sensível/inteligível* de Lévi-Strauss, bem como *Ich/Gesellschaft* de Theodor Adorno. De fato, o zêmico tenta retratar a mente humana e suas duas forças básicas: uma do corpo para os valores, isto é, a sublimação, e a outra dos valores para o corpo, ou seja, a encarnação (*embodiment*). Além disso, o ensaio trata do problema da representação, ou seja, como o zêmico aparece em signos e textos, como a música. Neste contexto, examina-se a questão específica da música e da globalização e faz-se referências a filósofos como Wittgenstein (música ouvida 'como isto') e McTaggart. No final, propõe-se um novo tipo de 'geração' para análise musical concreta.

Palavras-chave: análise musical; significados musicais; semiótica existencial; modelo zêmico.

(In what follows I shall provide the reader first some preliminary thoughts on the state of art of musical semiotics, this discipline on the borderline of general semiotics and traditional musicology. We may at the beginning also remember that it was launched in the first symposium on the field in Belgrade in 1973, organized by Gino Stefani (1924-2019), to whose memory this essay serves as a homage as well. Yet, my main concern is perhaps to present the recent developments of my own novelty, existential semiotics and its application to music analysis. It goes without saying that this concerns not only European classical music – albeit it is naturally my own closest empirical area – but all musical cultures. The semiotic theory has always aspired towards a universality and validity as a metalanguage portraying any social or cultural praxis. However, reading this does not require previous familiarity with my recent books on this theory – such as *Semiotics of Classical Music* (2013) or *Sein und Schein* (2016) and their several translations into French, Italian, Chinese, etc. although it might be helpful and is something I dare to recommend after this essay (if the reader is still interested in it!).

While starting existential semiotics I have always been aware of the risk to try to launch it. It is much better to repeat the common places and move on generally accepted lines. The one who attempts to invent and discover is soon the only one in that line. "He who gives himself over to solitude/ah! he is soon alone" (Goethe: "*Wer sich der Einsamkeit ergibt, Ach! der ist bald allein*", Harpfensänger from *Wilhelm Meister*). But in some cases, this is unavoidable.

My theories have grown organically since their beginning at their initial state in Lévi-Strauss and continuing in Paris school and in its 'return' to German philosophy and then back to semiotics and from there back to my very first empirical field, music.

Why should there be a particular epistemological basis for one's work in musicology? Theodor Adorno in spite of all and his colossal errors is an ideal. His theory and discourse were completely Hegelian. That distinguishes him. Yet, most music semioticians are empirically minded scholars starting from music theory. The only person who understood Greimas and existential semiotics in the UK was not accepted in its academic environment or establishment (yet).

Then there are pseudo-semioticians of music who speak about semiotics and musical meaning but accuse otherwise semiotics of narrow-minded linguistic imperialism. They use the term of 'semiotic' but never define what is meant by it. This attitude is stemming from the British cultural theory. They determine themselves by saying that they represent the voice of the subaltern, of the marginal i.e. popular culture – without understanding that what is marginal in the present world is definitely the classical music.

What is Music Analysis After All

But I want to go directly to the core issue of this paper, namely what I call 'zemic analysis' in my present theory of existential semiotics. Yet, before I start to elaborate this new model, we have to ask some fundamental questions, what analysis after all is, what are we aiming for there? Every musicologist faces the task of making analysis of some music. The purpose of the analysis is to provide a verbal portrayal of the musical object under interest and write it so that the reader can imagine what music is. And moreover, the word 'what' refers to the entire experience we have of that music. Such is quite practically the life of a music scholar.

Then, depending on to which audience the analysis is intended, the scholar chooses the textual strategy. If it is for a program note of a concert, or cover text for record or speech for a general audience, or paper at a professional musicology symposium or at a conference with non-musical participants, the text becomes always different. Yet, the analysis itself is unavoidable. The challenge is for instance to clarify on the basis of a written document or score what and how is an unknown composer's hitherto unheard work. The analysis is therefore *descriptive*, but it must not be reductionist so that music itself disappears under the analysis, its schemes, diagrams and technics. On the other hand, it does not need to be *prescriptive* i.e. that with it we should be able to produce the musical utterance again i.e. write the score or play it. But it is still prescriptive in the sense that we have to be able to imagine or conceive the work, to 'perform' it in our minds. What does this mean?

Furthermore, when we speak about a semiotic analysis, we can well encounter the question: what are you striving for with your analysis? What is its purpose and use? Since the analysis in the scientific sense takes place on international level and is written in some generally understood language, we can say that it reveals hidden meanings and structures of the music under observation. So, person, semiotician or music scholar who has competence in the culture which produced the work can make such concealed significations explicit, they can be discussed in a methodological language which all understand. We do believe, perhaps naively, that semiotics still is such a language of international scholarship. Taking into account how the mere Western art music heritage is expanded to all over the world, to cultural spheres far beyond the European one, such a task is a serious one and helps people everywhere to study and understand that music.

Now, there is much analysis of music which is not semiotic but represents other traditions and types of metalanguage. Let us think of German traditional music analysis since the nineteenth century. One aspect is that on the level of writing, when reading essays by some Riemann, Kurth, A. B. Marx, Schenker, Halm etc. there is certain impressiveness as early as there, in their *écriture* as the Frenchmen would say. Not being a deconstructionist à la Derrida, much of the meaning of the analysis stems from the

metalanguage it tries to form about the music. By it we try to make reading models of extremely complex musical texts. Definitely, other types of such analyses are those which try to clarify the basic function of music cognition and create generative, paradigmatic and other 'systems', which often start from quite rudimentary music examples persuading the reader to believe: this is only the beginning, wait for a while we shall in future - when the method and metalanguage develops – give you more completed analyses. Unfortunately, the experience is that such a moment often never comes.

Anyway, while reading those old classics we have the feeling that we are there at something essential. Also, the language and discourse produce their own meanings. Meanings are of our own, but at the same time other people, *les Autres* (Sartre) constitute some kind of reality and resistance which corrects the mistakes and return the text to write paths. Without it the analysis does not keep its feet on earth. It is like Greimas said: we need intuition (we were speaking about Henri Bergson), but it has to be made into a model communicable to others. Then the other factor mitigating our theoretical fervor is the sense of history. I have never been able to think of musical semiotics without touch with musical history and 'historical musicology' as they say in Germany. Therefore, it has been a joy to notice that after several world congresses of musicology our discipline, i.e. musical semiotics, seems to be finally accepted as its own scientific paradigm even by most conservative-minded scholars.

Musical Meanings Appear

Yet, it is true that nowadays musical meanings are not only studied by semioticians or music scholars devoted to a semiotic thought. Quite generally it is admitted that music is meaningful. Even in such a pure music theory as Schenker method, a.o. one of its leading representatives Eduard Laufer said once me that it needs to be completed with a kind of semiotic aspect to be really efficient. Charles Rosen, who wrote so many seminal texts about classic romantic style, admitted in his last book *Music and Sentiment* (Rosen 2010) that he is more interested in how composers use and apply different affective meanings than just labeling them as musical 'signifieds', as I would say. He states:

Other approaches to affective meaning in music that do not rely upon a code centered on single and simple parameters are far more fruitful... these serve as musical analysis. However, my own purpose here is more narrowly historical, to display the radical changes in the methods of representation of sentiment imposed on composers by changes of style over two centuries (op. cit. 27-28).

Typical here is that Rosen does not use terms like semiotics and meaning, or signification, albeit what are involved are just these aspects (and although he here mentions Marta Grabocz, Robert Hatten and me).

However, as said, many other approaches are dealing explicitly with meaning in music and they seem or pretend to be experts in this field without any knowledge on what has happened in our paradigm of musical semiotics since it was founded in the Europe in a congress in Belgrade organized by Gino Stefani in 1973. In cognitive studies meaning is mentioned but reduced into neural studies which at the best lead to the statements as 'music has something to do with emotions.' Linguists have since the beginning been tempted by music and its analogies to language by the simple fact that they are both linear, temporal, putting signs one after other, following certain rules that define which phrases are well-formed and grammatical and which are not. Quite respectable studies have been done in this sense since Nicolas Ruwet or Lerdahl and Jackendoff and other Chomskyans, sometimes linguistically oriented scholars like quite recently Wolfgang Ildgen in his *Musiksemiotik. Musikalische Zeichen, Kognition und Sprache* (2018); he sees music in the evolutionary aspect of language acquisition but seems to pass by the enormous quantity of music semiotic literature as such.

Does Anyone Want to Be a Semiotician

The so-called cultural studies approach which has become almost dominant in sociology, anthropology and ethnology recently, stemming from the British cultural theory talks much about meaning and music, but the main thesis is that music is definitely cultural (just as in Germany they said: music is essentially historical). Brett Ingram writes in the chapter "Music in Cultural studies" by Michael Ryan (2010) that:

We may still question if music 'makes sense' but our use of the term draws our attention more directly to what it makes us feel and what it makes our bodies do, rather than what it makes us think... Music occupies vaguely defined territory which blurs the distinction between mind and body, conscious and unconscious experience, the self and others....The personal is political...music is one of the primary ways by which we create and maintain our identities...(op. Cit. 105-107).

Chris Barker's *Cultural Studies Theory and Practice* (2008), written as a course book for universities, launches new terms like 'culturalism' instead of structuralism, agency, ethnicity, race, television, consumption, youth, digital media culture. When music is inserted in this framework its meanings are seen to stem directly from these contexts. The music they speak about is definitely popular music. It is considered marginal or subordinated. The only treatise on modern culture which I have noted to defend the classical music heritage is the one by Roger Scruton. Otherwise music appears as technology of the self (Tia de Nora 2000) or as spectacle (Guy Debord 1995). So, the question is also about which musical practice, i.e. genre and style we are talking about. All the sophisticated theories on musical meaning developed in last decades by music semioticians do not interest but passingly these adherents of 'music as culture'. So, we are

never brought to know how, in fact, all this 'recontextualization' touches the musical message itself and its structure.

Likewise the new ideas about multimodality in music emerge in studies a.o. by Simon Mckerrell and Lyndon C.S. Way (2017) in what they call *Multimodal Critical Discourse studies* (MCDS); they admit that there is such a thing as semiotics and often use the term 'semiotic' in diverse connections:

Much has been made of the semiotic connections between music and language... however, our position is that music is not a language... (p. 11)... Music cannot be considered a language because of its semiotic ambiguity... More processual understanding of musical meaning in multimodal discourse, whereby music's meanings are emergent... depending largely upon the social and cultural bodies that hear them. Our bodies are cultured.

By this argument, music is not language, they seem to be justified to ignore all the literature written about music as non-verbal semiotic tool of signification and communication (Stefani, Karbusicky, Jiranek, Grabocz, Monelle, Lidov, Hatten, Almen, Spitzer, Välimäki, Tarasti etc.).

In the same way, Roger Scruton in his *Musical Aesthetics* by arguing that music is not language excludes also the avenue of musical semiotics. Therefore, they all ignore any such study which treats music as a form of linguistic communication. What is then this new idea of multimodality? One would be tempted to think it is a kind of state before musical utterance involving all sense organs, i.e. something *before* the real intertextuality emerges in music i.e. references to other arts as an endless chain of interpretants as Peirce would say. Nevertheless "We define a mode to not to be corollary with a channel of human perception (sight, hearing, touch, taste, smell) but as a socially agreed channel of communication" (McKerrell op cit., 7). The key issue here becomes the 'discourse'. Certainly, music is discourse in its broader sense by French theoreticians from Foucault and Marcuse covering all forms of symbolic power (I shall soon return to this argument). Yet, the multimodal issue as a new approach to musical meaning remains vague itself. Maybe it is a kind of *khora* by Kristeva (or earlier by Plato) meaning the prelanguage field, kinetic energy of our body before the 'patriarchal order'.

Altogether, in many fields people talk about semiotics, but they do not want to be identified or recognized as semioticians. If they would do so they feel they were joined to one historic paradigm of science which has been forgotten and abandoned since long time ago.

To make things still more complicated, even among music semioticians, there are gaps between different schools and orientations. Sometimes the gaps are due to simple language barriers, those moving in English area do not read French or German sources and vice versa. Jean-Jacques Nattiez' school separated itself long time ago from those who gathered under the flags of international Musical Signification project since 1984. The Einaudi Music dictionary does not even mention such a community which has arranged

14 large congresses, maintained a doctoral and postdoctoral seminar on musical semiotics, produced tens of doctoral thesis having thus major international educational relevance (this well-known omission has been analyzed by Jean-Marie Jacono) This is a pity since without believing that there might loom a new chance for the 'unified science' as the logical empiricists believed in the 1920s, the view that music functions as signification and communication would fertilize the whole musical culture around us beyond the genre distinctions i.e. between classical and popular music styles.

After these preliminary and contextualizing reflections, I dare to go back to the present state of art of my own new approach both to the semiotic theory in general and to its musical applications. I do not want to repeat here what is easily readable in my recent books, of which, yet, I want to mention the two last ones by Mouton de Gruyter in Berlin: *Semiotics of Classical Music* (2012) and *Sein und Schein* (2015). In fact, they should have appeared in reverse order since the latter contained the essentials of a theory used in the first one. However, one may notice that in the first one, side by side, with analyses which I could already call 'existential semiotics', like the ones on Mozart's D minor and Schumann's C major Fantasies, there are still studies which belong to my earlier phase as a semiotician at Greimas and Paris School, such as the Wagner essay on *Die Walküre* (2nd act, 4th scene). I want to mention this since I have heard lastly at the world congress of semiotics in Kaunas, June 2017, people say that I have altogether left the 'old' Greimasien approach now. That is not true. In science the so-called progress or at least movement forwards take place so that the older theory remains valid but within the limits given by the new theory which surrounds it, i.e. it is *englobant*, as Greimas used to say. So, one may well stay a Greimasian music semiotician or something else *and* be at the same time existential one.

New Epistemology

In what follows I shortly repeat the core ideas of the latest phases of existential semiotics, particularly regarding the so called 'Zemic' model. So, in what is involved in musical context has to be called *Zemic analysis of music*. However, here an empirically minded music scholar can still stop and ask: why should we have such a complicated philosophical theory behind in order to analyze music? - if the beginning is always musical experience as Charles Rosen argues:

Dealing with the representation of sentiment in music, I shall not often attempt to put a name to the sentiment, so readers who expect to find out what they are supposed to feel, when they listen to a given piece of music, will be inevitably disappointed. Happily, however, it is mostly quite obvious. That is; some music is sad, and some is jolly. ... The power of music to illustrate sentiment and to awaken emotion in the auditors has been recognized and asserted for centuries, indeed for millennia (Rosen op cit., 5-6).

Why shall we take pain to build up huge philosophic-epistemological systems in order to analyze so simple, immediate and evident phenomenon as musical experience? My counterargument is: there is a lot of musical facts around us, some say musical signs, or let us be satisfied to call them only as facts... or rather as data. Yet, data as such are nothing without a theory, a conception what is pertinent. Even Nattiez in his paradigmatic study on Debussy's *Syrinx* once admitted that we could not study one piece alone without accounting all the other pieces by Debussy. So, there must be a network of data – but even that is not sufficient. There has to be an interpretational network to which the musical sentiment, experience belongs. Only then it becomes meaningful.

Discourse *about* music has many levels: description, analysis, theory and ultimately, at the top, epistemology. Living example of great musicologists show clearly the necessity of a theoretical ground. Theodor Adorno could be called a kind of pre-semiotician albeit he never used such a term. His estimates are sometimes comical like his claim that Beethoven's side theme in the 2nd movement of Fifth symphony is a failure because it is so bombastic. As a philosopher he thought to be at a higher stand than mere musicians. However, his writings are completely based and dependent on his Hegelian background. Therefore, they are also difficult for a modern reader who is not educated in that conceptual jungle.

However, an epistemology is necessary for a more profound discourse about music. And once we take that step, we have to admit that even those philosophies change, they are in flux. Why should we be satisfied what the giants of semiotics once said from Greimas to Lotman and Eco? Greimas argued that his ideal of science is that the method is so rigorous, that he would sign any study made by his students: the results were guaranteed by the generative course. I always thought that luckily that was not true, otherwise there would not be any advancement in science ever.

Zemic Model

Now it is time to go back to the theory of existential semiotics and see what its relevance for musical semiotics could be. After many phases of elaboration this new theory has reached a point which is crystallized into what I call a 'Zemic' model. Epistemologically it has many ingredients, which have been smelted together to form a structure representing nothing less than the human mind. Zemic model simply consists of inner movement and tension among four modes of being; this dynamism is portrayed by the letter 'Z'. The varieties of the mode 'being' are articulated following the Hegelian logic on one hand i.e. being-in-myself, being-for-myself, being-for-oneself and being-in-oneself. These four cases follow to some extent the Paris school of semiotics and the famous Greimasian 'semiotic square': s1, s2, non-s1 and non-s2. Yet, categories of

Moi/Soi are also embedded there, quoted from Paul Ricoeur and Jacques Fontanille. Altogether the model is an ontological hypothesis about the human reality.

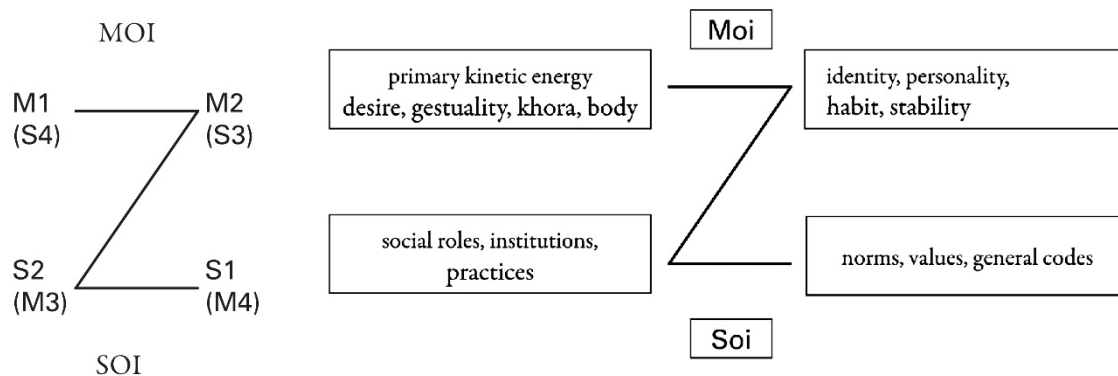


Diagram 1
The zemic model

The model is the answer to the crucial question of multimodal studies, critical discourse analysis, cultural musicology, research on music as social semiotics – namely how we are social after all? Because: society is *within* us. If the social would not be dwelling inside us it would not exercise any power on our behaviour. The human mind – which is just modeled by the zemic – in not only a more or less solipsistic *Moi*, it contains also *Soi* as one moment. Therefore, I was surprised to read Tia de Nora:

Music is not merely ‘meaningful’ or ‘communicative medium. It does much more than convey signification through non-verbal means. At the level of daily life, music has power. Music may influence how people compose their bodies, how they conduct themselves, how they experience the passage of time, about others and about situations (de Nora op. cit, 16-17).

In our terminology: bodies – *Moi1*, experience – *Moi2*, conduct – *Soi2* and time – *Soi1*. We are talking about the same. But there is *no power without signification*. Nothing can move us unless we feel it has some meaning. Signs are social powers as Umberto Eco said as early as in 1968. Musical signs are not an exception. The zemic model is an effort to articulate this basic situation.

There are several more or less other hidden references in the model like to Theodor Adorno’s distinction *Ich und Gesellschaft* (*Moi/Soi*) or Lévi-Strauss’s *sensible* (*Moi*) and *intelligible* (*Soi*), or to Jaspers’ *gegenständlich/ungegenständlich*. This model I have already dealt with in several published essays and books of mine (Tarasti 2000, 2012, 2015).

From this starting point, we can make one step further and ponder how the zemic world unfolds or diminishes by projecting it in the timeline to the past or to the future. Whether it gets there strengthening for its own structure, substance and elements, or whether it contrarily tries to expand to all dimensions. Accordingly, also towards the

transcendence. An expeditor would always discover the same 'zemic' world, the American Indian or the Polynesian aboriginals would be only negations of our zemic, not any really unique and independent substances.

Therefore, our subject is in the fulcrum of the being. To him/her signs inundate from four directions; from the now moment, past, future, 'suprazemic' level and transcendence.

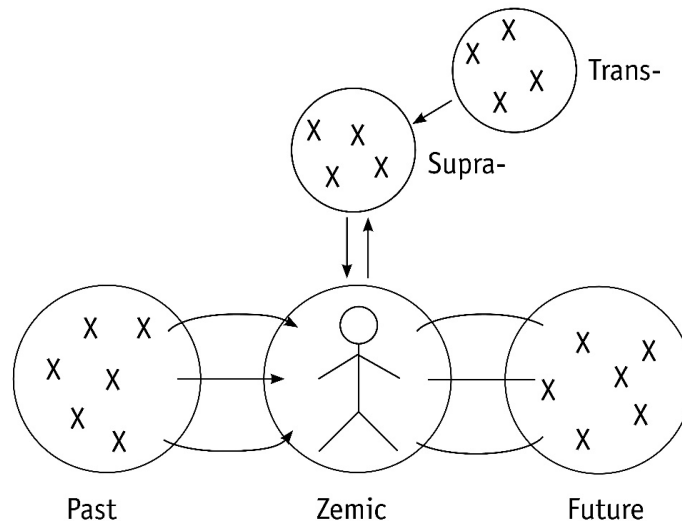


Diagram 2
Past, present, and future 'zemic' with supra- and transzemic levels

They are first mere data for him. Yet, he has a kind of *Vorverständnis* of what they are. He recognizes in them at least those four species: *Moi1*, *Moi2*, *Soi2*, and *Soi1*. He articulates *Dasein* or the immediate *Umwelt* by them. Consequently, the *Dasein* consists of act-signs, where the signs of future are its pre-signs and the past ones, from history, its post-signs. Our model does not deal only with a pure phenomenological now-moment but reaches history as well as future. This is important considering its musical applications later.

In order to see what is involved in this complicated network, let us again see the diagram, which allocates the different spheres and interpretations of the zemic to their proper places:

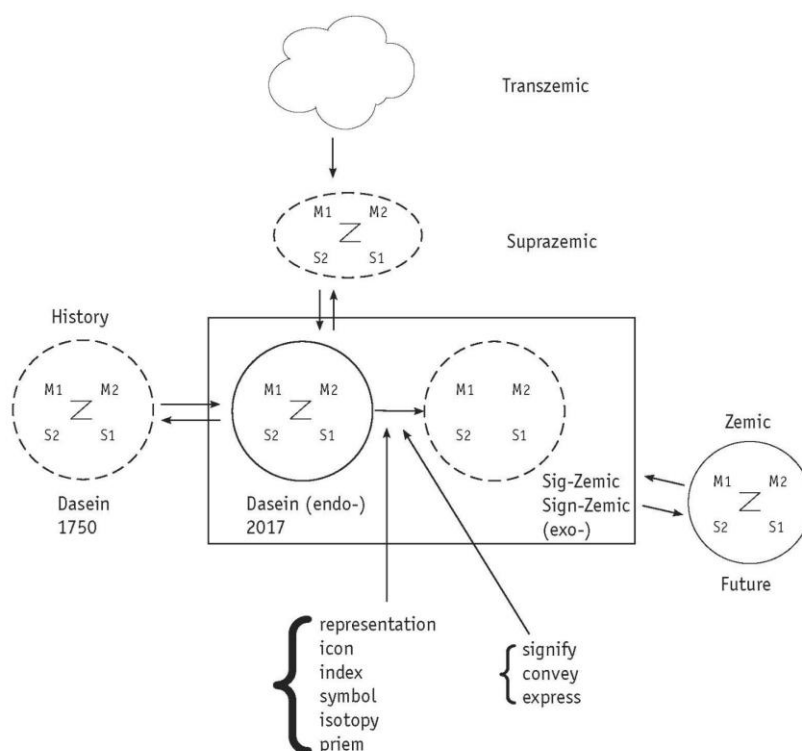


Diagram 3
The representation of the zemic as 'sig-zemic'

In the center there are two 'zemics': the *Dasein* or zemic of the act-signs – and its representation in signs: 'sig-zemic' or 'sign-zemic'. The empirical focus of our study, something which we obviously cannot doubt, but which we can verify anytime and to anyone. immaterial, from *gegenständlich* to *ungegenständlich*, from one to many; taking into account *transcendence*, from tran-ascendence to trans-descendence; and last: *dialogical principle* i.e. formation of zemic in the world of other zemics.

- 1) $\rightrightarrows \longleftrightarrow$ similarity vs difference (contrariety)
- 2) \rightleftarrows zemic movement in two directions (enacting semantic categories of material /immaterial (*gegenständlich/ungegenständlich*) and one/many
- 3) $\uparrow \downarrow$ movement towards and from transcendence
- 4) \longleftrightarrow dialogicity, i.e. zemic in the world of other zemics

Diagram 4
Logical relations within the model

Now it is high time to go back to music. To which extent is the zemic model pertinent when we elucidate the musical significations? For the first, as early in my *Semiotics of classical music* I defined the zemic modes of being regarding music: *Moi1* = 'body' in music, kinetic energy, the physical aspect of music. *Der erste Element in Musik ist Klang* said conductor Christian Thielemann (op.cit s.d., 138); so it is *sound*, it is the Peircean Firstness, something immediate without yet any reflection or conscious articulation; *Moi2* = is the same as the Greimasian *actoriality* in music, i.e. themes, motifs which are more or less anthropomorphic representations of our human subjectivity, person, something which o.a. Leonard B. Meyer in his theory of melody (Meyer 1973) labelled as the archetypes of melodies: scale, broken triad, gad and fill, axis. *Soi2*: genre, form, topics, rhetoric or the rules and formal constraints which make music social communication and praxis, and *Soi1*: values, musical aesthetics, more or less abstract concepts ruling over the whole musical process of generation.

This may still sound schematic and rudimentary, but we may say that there is no musical utterance or text which would NOT contain in various degrees these four modes. I have often taken at piano the following example: Chopin Etude nr. 1, op. 25 A flat major : *Moi1* = it is the vibrating sound produced by constant arpeggiation, *Moi2*: there is a melody in the upper line, *Soi2* = the genre of the piece is piano etude and so it follows its rules; *Soi1*: it has aesthetics of romanticism, *Schönheit und Poesie*, beauty and poetry as said to me my Polish piano teacher Jan Hoffmann once. Therefore, the appearance of zemic is something quite concrete and familiar to everyone.

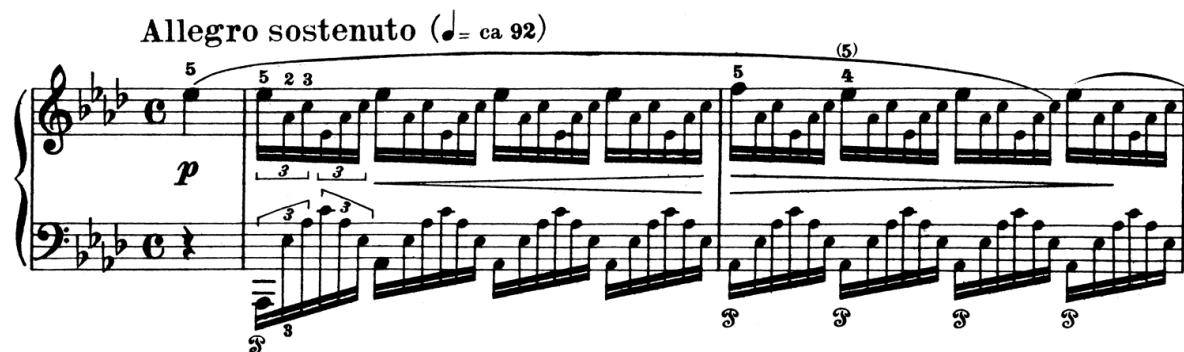


Diagram 5
Chopin etude no 1 A flat major op 25, the opening bars

How the zemic analysis really goes in practice I have no space here to elucidate here in detail but reader may have a look at my fresh essay in the anthology *Musical Signification* edited by William P. Dougherty and Esti Sheinberg at Routledge 2020 (march).

Music and Globalization

Now I want to go even further back to musical field and at the same time develop the model of analysis further. I got an important impulse at the symposium on *Musique et Globalization*, chaired by Zelia Chueke and her team GRMB *Groupe de recherche musicale brésilienne* in January 2020 at Sorbonne. I namely had to ponder one central phenomenon on the contemporary worldwide musical culture, namely the so-called globalization. This became to also a test of how my rather theoretical philosophical model with its origins in the continental - particularly German – philosophy and classical semiotics - notably the Paris School by Greimas - would serve when we search for answers to problems in our present musical life.

For the first: what is globalization in music? It is a phenomenon of communication which has enabled the simultaneous presence and existence of world's all musical heritages and cultures and a quick shift from one continent to another. It has made possible the expansion of the Western art or classical music to countries whose cultural background is completely different from the one in which this music has its origins. When by internet all musical messages reach our minds immediately, what is involved is the McLuhanian 'hot society or community' of fast communication, what Jean Baudrillard once called the ecstasy of communication.

Yet, if the musical *signifiers* are transferred fluently in the speed of light from one place to another, does this concern also the *signifieds* or contents? Hence, the problem is a semiotic one. Does the correct signified wander automatically with the signifier or with the physical aspect of the sign vehicle or does it remain somewhere on the journey? I have once written about this in my *Minnesota diary* and in my essay on *National peculiarities of music*. One would be tempted to think that with the globalization there would have emerged a particular genre of universal music, in the sense in which Friedrich Schlegel once spoke about universal poetry when comparing Indian and European literature. Would thus the cheerful connection of the West and East, acclaimed once by Goethe (*Die heitere Verknüpfung der Occident und Orient*) be possible also in music?

One might be tempted to think so at first, when one recalls, in the context of musical performance, how Korean, Chinese, and Japanese musicians distinguish brilliantly in our international competitions in all genres of classical music and win them. Have they reached this level only by *mimesis* i.e. by imitating, resorting to recordings of various historic Western interpretations and adopting their styles and ideas into their own playing? This is in no case the whole truth. They have namely most often acquired correctly the contents and aesthetics of the European music albeit they have grown and been educated in completely different cultural conditions. How then signifieds have been able to travel such huge jumps over continents and be then transmitted to listeners completely convincingly? The fact that we even pose such a question is based to some

extent to the misbelief and colonialist prejudice that some culture would have the privilege to the art created on its soil. Only a German can understand Wagner, only a Frenchman Debussy, only a Russian Tchaikovsky, or only a Finn Sibelius or only a Brazilian Villa-Lobos. One should remember the prophetic words by Béla Bartók as early as in the 1940s *Über die Rassenreinheit der Musik*: No nation has its own music; all is only loan! Did he already anticipate the situation in the global era? Correspondingly, the only right identity would be the one of a nomad composer, testified by the case of some Stravinsky and theorized by Daniel Charles.

"Hear Music Like This"

However, the total and global understanding is based upon the particular semiotic structure of music. Every musical message is generated by a complicated process. What is experienced in music as heard is only phenomenon, appearance, the surface. Yet, from this surface the music listener makes reasoning and inference to depth direction and reach processes which produced it. If he/she occurs to find them he is enchanted and satisfied, just as if he/she had rediscovered his lost fatherland as Marcel Proust said about musical performers. Then the musical interpretation is correct whether it is be given in New York, Paris, Helsinki, Beijing, Tokyo, Sao Paulo or Bogota. What is involved is what Greimas and the Paris school called *structural semantics*, *sémantique structurale* (see Greimas 1967). It has been inbuilt in every musical message. It is intuitively present, but can it be rendered from immanent to manifest, from implicit to explicit? This is the challenge of semiotics, and particularly existential semiotics.

If the issue is approached from the end situation of communication, then not. Music listener hears only the surface of music – but from its gates are opened to the meaningful universe of the work, and these gaps can be called *attraction points* like the art historian Altti Kuusamo has proposed for the visual arts. From them one can proceed to the analysis of semantics; it can be ultimately put in a special notation in the side of the notes, somewhat like in the Schenker analysis (this has been the problem since all my semiotic study of music, namely to find out proper notation for the results such as once modal grammar – see my study on Chopin G minor ballade! in 1994 – and even more acute in my existential analyses; the only one having gone the same path has been the English young scholar Tom Pankhurst with his Schenker oriented methods and applications to existential semiotics).

After all what is involved, is also what Ludwig Wittgenstein noticed in his *Remarks on the Philosophy of Psychology* (I was once, as quite young student recommended by the Finnish philosopher Georg Henrik v. Wright, the follower of Wittgenstein in his chair at Cambridge University, to read what he said about music, but then I did not care; it is

only now I am able to study Wittgenstein, although I cannot say I would have quite understood it yet). Wittgenstein spoke about hearing as something. In order to understand music, we have to hear music as some meaning which is in the message itself, but at the same time behind it. If this connection is not found in the interpretation i.e. at performer, singer, pianist conductor, the performance is wrong, and one may notice it. Is listening as something a particular phenomenological reduction in which the musical signifier reaches its *noema*, intention as Husserl said?

Let Wittgenstein say: "Only of course, if I say to someone: "Hear it like *this*", he must now be able to say: "Yes, now I understand it; now it really makes sense!" (Something must click)." (Wittgenstein 1980, 102e).

Moreover:

Would it be imaginable, given two identical bits of a piece of music, to have direction placed above them, bidding us hear it like this the first time, and like this the second, without this exerting any influence on the performance? The piece would perhaps be written for a chiming clock and the two bits would be meant to be played equally loud and in the same tempo – only taken differently each time. And, even, if a composer has never yet written such a direction, might not a critic write it? Would not such a direction be comparable to a title to Programme music ("Dance of the Peasants")? (ibid.)

Would it make sense to ask a composer whether one should hear a figure like this or like this; if that doesn't also mean: whether one should play it in this way or that? (op. cit, 196e).

Remember that one may say: "You have to hear the tune like this and then also play it correspondingly" (op. cit, 173e).

However, one can notice how the starting point in Wittgenstein is almost always the language. "The limits of the language are the limits of my world", he says in *Tractatus* that might be contested by the musical and any non-verbal experience.

Understanding a piece of music – understanding a sentence. I am said not to understand a form of speech like a native if while I do know its sense, I yet don't know e.g. what class of people would employ it. In such a case one says that I am not acquainted with the precise shade of meaning. But if one were not to think that one has a different sensation in pronouncing the word if one knows this shade of meaning, this would again be incorrect. But there are e.g. innumerable transitions which I can make and the other can't (op. Cit., 188e).

Next I can give some examples of 'listening as something' in the side of Wittgenstein.

Allegretto from Beethoven's 7th symphony, there is a hermeneutic program of this piece by Arnold Schering that it portrays the funerals of Mignon from Goethe's *Wilhelm Meister*. If the conductor knows this reference, he certainly chooses the appropriate tempo i.e. not too fast, what unfortunately happens all too often even among great conductors.

Mozart's d minor fantasy, the main theme: it is supposed to be a 'danceless dance' which provides its proper gestuality; later chromaticism stems directly from Belmondo's aria in the *Abduction from Seraglio*. It is the rhetoric figure of *suspiratio* or weeping.

Chopin's F minor Phantasy; the march at the beginning, there is saying in Paris that it represents the Polish prisoners in Siberia under the Russian czar, certainly the tempo here is clear in any case but its modality and atmosphere is like that.

Debussy's piano piece *l'isle joyeuse* evokes Watteau's painting *Embarquement à l'isle de Cythère*. The musician must get the same airy expression in his/her playing.

Sibelius: beginning of the Violin concerto, the side section is a Finnougrarian topos; this would need more explanation. Yet, the opening of his 1st symphony is lamentation of a runic singer. That should be known by performers.

Schumann's C major Phantasy op 17, the end of the 1st movement: quotation from the Beethoven song *An die ferne geliebte* ... or the third movement floating figuration in the side section: the end choir in mountains in Goethe's *Faust II*.

Chausson: opening of the Piano quartet A major: the theme is nothing but the clock motif from *Parsifal*! The main theme of the slow movement *très calme* is just a transformation of the *Abendmal* motif from the same opera.

So, the list could be continued as long as one wishes. Accordingly, and in fact this shows indeed that music is cultural since musicians educated outside the European tradition cannot know them by any means ---neither even our own young musicians often nowadays. There must be a fully competent person, some art educator, supervisor, to tell that. If one hears those passages 'as' those topics or in connection to that other, secondary sign or interpretant as Peirce would have said, then the performance becomes different, closer to what can be taken 'authentic'.

Ways of Generation

But now this is not yet solution to our problem i.e. why people living outside this culture and without that information still are able to interpret this music correctly and convincingly, even those who do not know these 'cultural units' to use the term by Umberto Eco.

The methodological core issue is here that music can be generated in two manners: either we can apply the idea of Greimas's *parcours génératif* and then this process leads from the deep structure to the musical surface or to the so called 'discoursivisation'. We can there distinguish two parallel lines: syntax and semantics. They mean in music the following: syntax = the rules whereby we put signs correctly one after the other, so that

they end up with a grammatical or 'well-formed' phrase; semantics: the meanings which are articulated at the same time. Here the Greimasian model of generation:

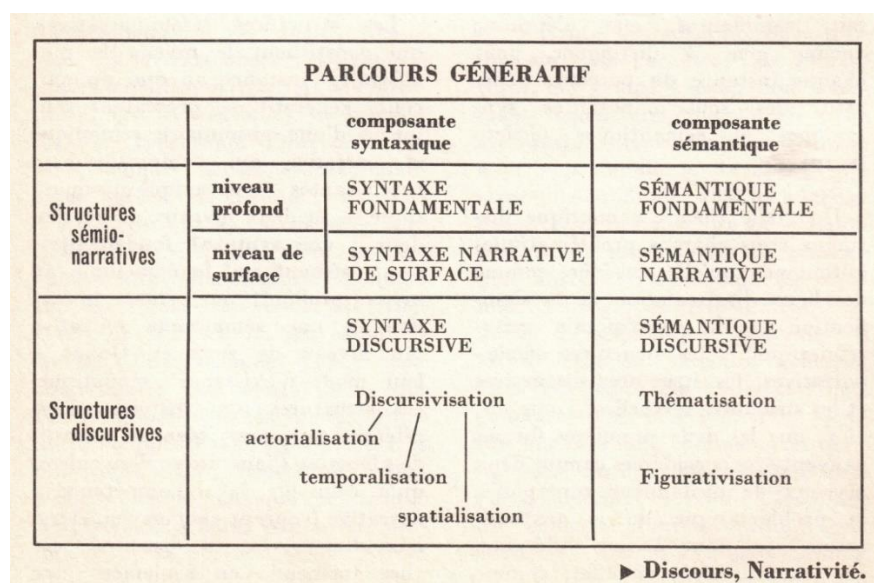


Diagram 6
Greimas-Courtes: Dictionnaire, Paris: Hachette

I have made a variant of it for musical purposes already in my monograph *A Theory of Musical Semiotics*, (1994) in which I chose only those levels which I found relevant to read complex musical texts.

Nevertheless, now in the time of existential semiotics, we can think whether such a 'generation' could take place with our zemic model. It has not yet been experimented. This would be something truly new. What does it mean?

If in the Greimasian model there are two simultaneous levels of generation and that process leads organically and quasi-automatically to surface, then in the zemic model there are four such simultaneous levels or 'boxes'; they do not lead directly into anything in the surface because in-between take place numerous rearticulations in the sense of the linguist André Martinet and the philosopher Sören Kierkegaard, i.e. 'leaps'. Albeit if we knew which zemic forces have been behind, we could not automatically reason the end result. I can here only mention some possible errors in this respect:

Moi1 – body: it is argued that music is **only** *Klang*, sound or rhythm or kinetic substance or gender and that the masculine/feminine is always heard in music.

Moi2 – person, actor: it is claimed that the actor, 'composer' is unequivocally manifest in a composition: if the composer has a bad ideology or he is mad like Schumann it is definitely heard in music

Soi2 – practice: music follows genre, form, social norms only and exclusively

Soi1 – values: all derives from musical aesthetic.

Yet the situation in the music generated by zemic is more complicated since the levels influence each other and fight with each other for the foremost place in music, i.e. they are in struggle about the position of the attraction point in the reception by the listener. Can we apply here also Greimasian generation to zemic and say that semantics and syntax also rule over the four modes of zemic: the syntax of the body: combinations of certain gestures; semantics of the body: the dominance of the energy like in the ideas of power by John Ruskin for example *Appassionata*, *Rheingold* overture, *Atmosphères* by Ligeti etc. The syntax of the person: thematicity like in Rudolph Reti and the semantics of the person: melody and identifying with it, the nominations of the thees according to the actantial model of Greimas: helper, opponent, sender, receiver, subject object or by their characters like in the study by Panu Heimonen on Mozart's piano concerti: benevolent, aggressive, humble, subordinate themes etc.; the syntax of the practice: for instance, sonata form, *Satzform*, periodic structure, row, Schenkerian *Ursatz*, the position of a note in *Urlinie* or *Grundbrechung*, *fokussieren/ausfalten*; semantics of practice: determined by the genre like opera, recitativo, operetta, waltz, lied, march, military, church, chorals, rhetoric figures like katabasis/anabasis and their theological semantics, ellipse, anaphora, oxymoron, trope etc.; syntax of aesthetics – they are of course the manifestations of the aesthetic: tragic, comic, grotesque, gracious, everyday etc. and their combination consequentially or superimposed like in Mozart's aesthetic syntax: tragic and Turkish i.e. comic at the same time: Piano sonata A minor opening; semantics of aesthetics: the crystallization of the aesthetic moments into meanings, meanings are not arbitrary but dictated by the structure.

Let it be as it is, but these mechanisms of generation are assumingly universally valid and cause that classical music is performed and understood everywhere 'correctly'. Whoever can decode them out of the musical text and also encode them into a performance. They are the algebra of the brain, as Lévi-Strauss said, cognition as we hear nowadays often. One may consequently state that this mechanism of generation is also in the background of the aforementioned globalization and makes it possible in its positive meaning.

Communication Among the Zemics or the Selves

However: if we think of what happens on the surface of the musical text, i.e. 'music as heard', it is the fight of the attraction point or which zemic mode catches the primary attention. In fact, this problem leads us to think that the zemic modes i.e. Moi1, Moi2 etc. they together constitute a kind of 'selves', a kind of independent singular entities; we may ponder how they are in contact with each other i.e. how they communicate. If we think of any concrete sig-zemic unit it consists of Moi1 or gesture, Moi2 or actor, Soi2 or form and

Soi1 or aesthetics, to simplify these categories a little. Which zemic modes are compatible and which incompatible? So, the sig-zemic is a melting point of all those modes; they can be called like in the philosophy of McTaggart (*Nature of Existence*) 'selves'. We can say that oneself becomes dominant and attractive as an immediate perception because 1) its zemic is somehow overwhelming in relation to others which are weaker, 2) it is a knot point of several zemic modes. Selves are groups of zemic modes. The selves are in communication with each other, say, in the sonata form primary theme with the secondary theme, or they have inner communication within themselves. So, a theme or zemic unit becomes attraction point 1) by its energy i.e. Moi1, 2) by its actorial power i.e. motivic force or melodic character, as a 'leitmotif', 3) by its actantial role, 3) due to form, genre, etc. 4) due to aesthetic idea, say, nationalism: Finlandia, Emperor hymn in Germany, religious quality in the quotation of a hymn like in Mendelssohn's Reformation symphony or of a revolution song at Shostakovich symphony etc. But what does it mean to say that these zemic modes communicate with each other and within our minds?

It is not always easy to translate McTaggart's concepts into semiotics or into a metalanguage comprehensible in this context. Let us for instance quote:

Further considerations on selves: "We have come to the conclusion that all that exists is spiritual that the primary parts in the system of determining correspondence are selves and that the secondary parts of all grades are perceptions. The selves, then occupy, a unique position in the universe. They, and they alone are primary parts. And they and they alone are percipients. This distinguishes them from their own parts, which are all secondary parts in the system of determining correspondence, and which are perceptions and not percipients" (McTaggart 1988, vol II 120).

For the first, what McTaggart understands by 'determining correspondence' equals to what we understand by communication. Self = zemic, primary part = mode of being i.e. Moi1, Moi2 etc. Then we have to explain, what does he mean by 'percipient' and 'perception'. Percipient = primary part i.e. zemic mode which has a capacity to receive messages from other primary parts; Perception = the state of the modes after it has received a message, information, perception, for instance in the model

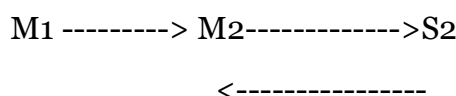


Diagram 7
How the zemic modes receive signs from other modes

the percipient M2 can both receive and send signs to others like in this case to s2. This needs semantic investment: if the person has dominant M2 i.e. personal authority and S2 professional position like a school teacher and the other partner is living only in the mode of M1 like a teenager, not yet having a well determined personality or clear social role sense, then the communication may not be successful at all. Well, that happens in the

zemic world itself. What about sig-zemic i.e. level or representation? We can imagine a musical piece in which one theme lives only in its *Moi1* i.e. by its undefined, inarticulate kinetic energy and another theme which is a clear actor, having a certain actantial role, say, like primary theme in a sonata or recurring rondo theme in a rondo form or a fugue theme, then these sig-zemic units may **not** interact i.e. meet other musical 'selves' at all in a piece.

One aspect which makes situation still more complicated is that after the zemic world or *Dasein*, so to say, comes the supra-zemic level, as it was said earlier. Or the level Hegel called the realm of Essence, *Wesen*. On this level we have to take into account four different aspects: 1) Is the sig-zemic similar to zemic or different? Is it iconic, indexical, symbolic in its mode of representation? Such issue we can ponder only by shifting us to the supra-zemic level of reflection. 2) Is it in a dialogue i.e. forming or transforming the primary part *Dasein* into artistic expression like James Joyce writing about his Dubliners or Marcel Proust about his Paris? 3) Is it embodying or sublimating i.e. is *Soi1* gradually stepwise filled by *Moi1* or is *Moi1* stepwise sublimated into *Soi1*? This is just what the letter 'Z' in the original model was supposed to indicate. 4) Is it transcending i.e. treated by negation or affirmation?

Music and the Stream of Consciousness

Now we are ready to constitute a new type of 'generative' model for our existential process of something being understood in a deeper sense; we have been able to form a metalanguage and define concepts whereby we can explain and make explicit cases of communication with very complex processes of signification. We can take as a concrete illustration the short fugue theme of D major from J. S. Bach's *The Well-tempered Cl. I*. We can, by the attached chart, note how in it many different zemic modes and parts contribute to its meaning. Beginning from its immediate structure split into two halves contrasting with each other and those forming what is called in rhetoric oxymoron, or trope by Robert Hatten, different colors in the diagram illustrate the procedure of how this simple and short sig-zemic unit utilizes its arsenal of signification i.e. how it picks up from that treasure its proper characters and 'primary part' in order to serve its function as a fugue theme in that type on musical text:

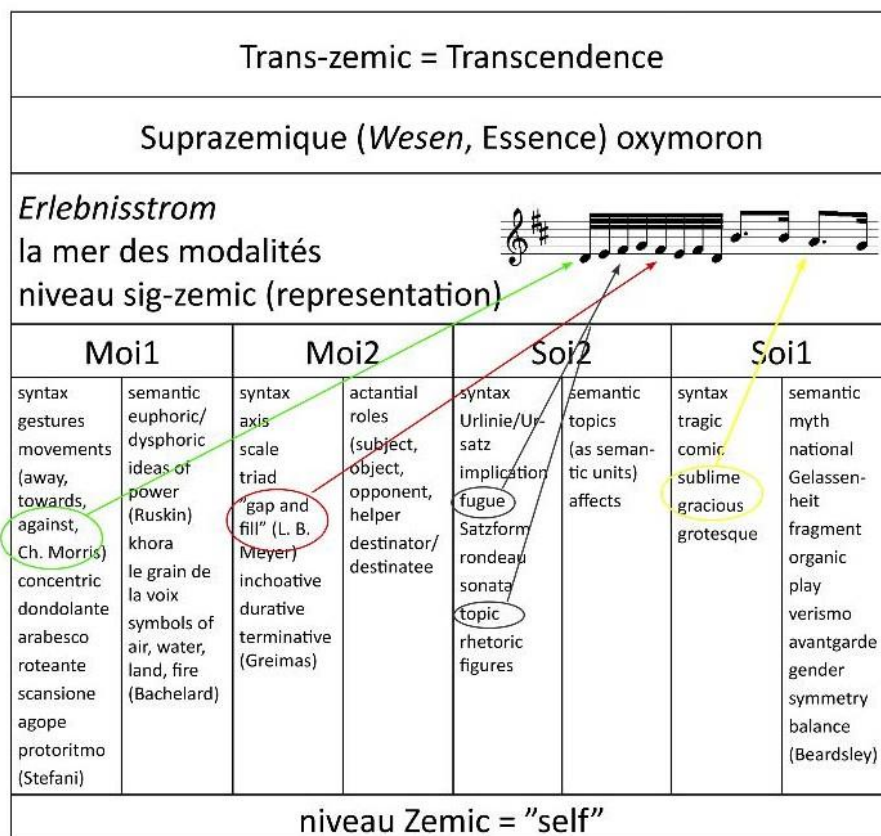


Diagram 8

The new 'generation' of musical signs by zemic categories

Moreover, one may notice that the level of real music i.e. as empirical reality lives in a kind of stream of consciousness i.e. Husserlian *Erlebnisstrom* in which the temporality takes all signs under its formation, under its particular kinetic energy and *Bewegungsphase* (E. Kurth). McTaggart speaks of A,B and C times which means that if A and B are units in causality i.e. in temporal consecution, then the C time is beyond it, it is a kind of 'transcendental time' or rather timeless state in which there is no longer anything like past, present, future but only something before or after. So, it comes close to what Ernst Cassirer understood by the mythical time, avant/après. However, music lives in the stream of our musical mind and perception, which could be as well called the sea of modalities. *La mer des modalités*. Taking into account the primal continuous flux, nature of this stream, what is then our sig-zemic unit or utterance there, in which the primary zemic world is reflected and which it represents? How is it segmented or how it can be segmented if at all? How does it distinguish from the murmuring and foaming sea of modalities in its background, which is in fact our substance? How does it generate itself from the zemic? Furthermore, if a sig-zemic dives up, raises from other sig- zemics, how does it get chained with other sig-zemics and leading at the end by relation of implication (L. B. Meyer) into other sig-zemics? How any syntactical-semantic unit of zemic, some

particular sign can be in relation to other completely different kind of unit? Or which kind of communication or perception relationship dwells among them?

This will be the continuation of our theory; here I cannot yet go further.

To conclude we might make an intertextual experiment with music and painting. Birger Carlstedt was a Finnish-Swedish avantgarde painter (1907-1975) who passed through different styles ending with quite abstract non-figurative visual language. His wife was a Danish pianist, settled in Finland after the war, France Ellegaard (1912-1999), who was called the 'Piano Queen of the Scandinavia'. When she played at their atelier house close to Helsinki the husband painted and once the result was an oil painting named *Cathedral engloutie* due to the fact his wife had much played this Debussy prelude. Now we might ponder if our zemic model were able to portray this interartistic communication or *ekphrasis* as follows:

Carlstedt painting: Moi1 = the water, Moi2 = the towers of the cathedral, Soi2 = cubistic technics, Soi1 = avantgarde aesthetic, constructivism, non-figurative aspiration, impressionism. But how Carlstedt painting serves as the *ekphrasis* of Debussy's musical work? What are the sig-zemic sign in Debussy? Moi1 = the sound, the chords blurred by pedal effects, blending the harmonies, Moi2 = parallel chord passages, non-functional harmonies, yet the music motif or actor of the cathedral raises up from the sonorities, Soi2 = genre of a character piece for piano, Soi1 = impressionistic aesthetics.

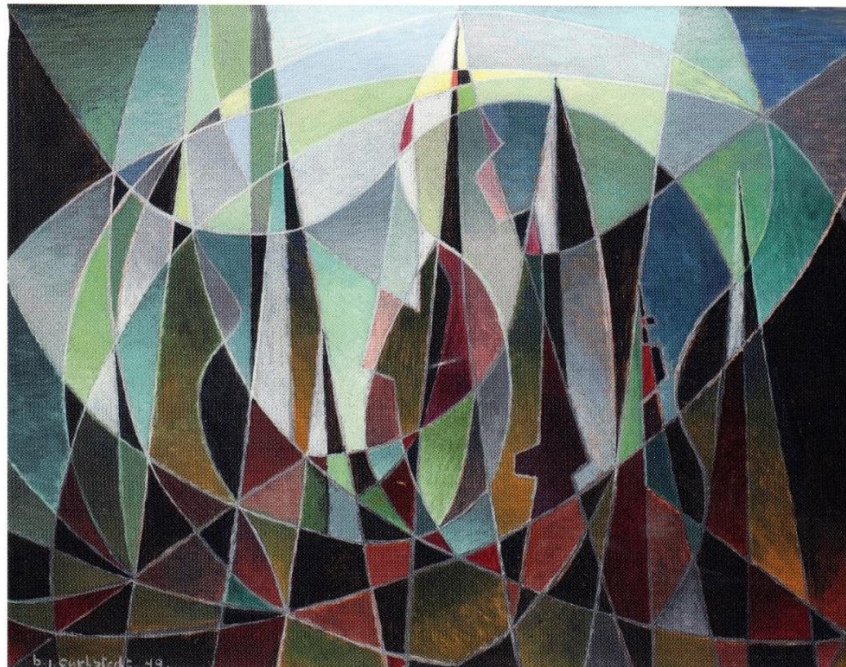


Diagram 9
Birger Carlstedt - Uppnått Katedral

X

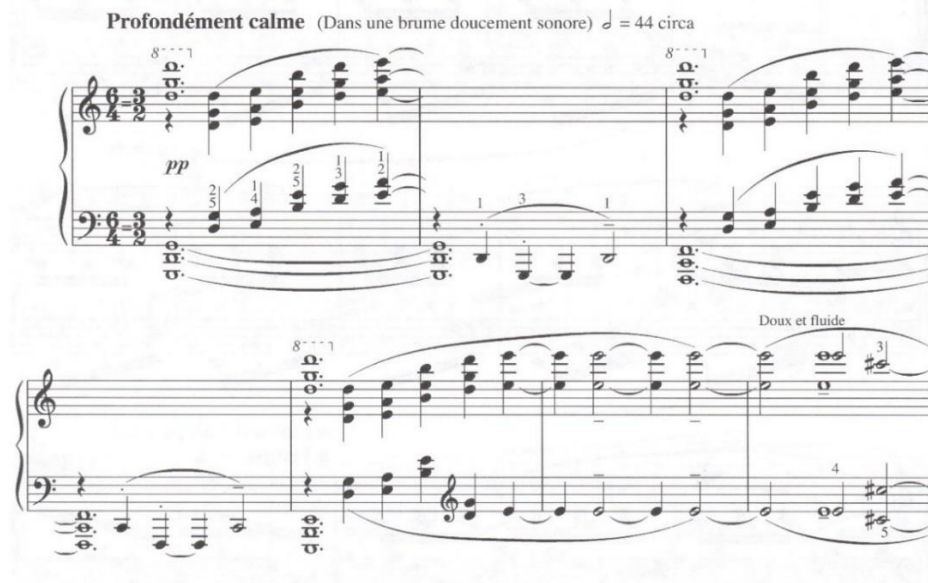


Diagram 10
Claude Debussy – La Cathédrale Engloutie

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