CONTENTS

FOREWORD BY THOMAS A. SEBEOK PREFACE		ix xiii
	Part One: Theoretical Background	
I.	In Search of a Theory	
	 1.1 A Brief Critical History of Musical Semiotics 1.2 Reflections on the Logic of Musical Discourse 1.3 The Problem of Narrativity in Music 1.4 Toward the Definition of Modalities: Signs in Opera 1.5 On the Truth in Music 1.6 The Theory Itself in an Abridged Form 	3 15 22 34 43 47
II.	Musical Time 2.1 Music in Micro-Time: The Role of Memory 2.2 Music in Macro-Time: Music Models through the Ages	59 66
III.	Musical Space	77
IV.	Musical Actors 4.1 Ernst Kurth as a Precursor of Musical Semiotics: Steps toward the Definition of Actoriality in Music 4.2 From Musical Subjects to Theme-Actors	98
	Part Two: Analyses	
V.	Semiosis of the Classical Style: Beethoven's "Waldstein"	115
VI.	Narrativity in Chopin	
	6.1 Polonaise-Fantaisie and the Idea of Narrative Program 6.2 Writing a Modal Grammar: Chopin's Ballade in G Minor	138 154

INDEX

325

VII.	Music and Literature	
	7.1 The Case of <i>Obermann</i> : Franz Liszt and Marie d'Agoult in Switzerland	181
	7.2 "Après un rêve": A Semiotic Approach to the Study of Musical Performance	193
VIII.	Music and Visual Arts: Pictures and Promenades— A Peircean Excursion into the Semiosis of	
	Musorgsky	209
IX.	The Semiotics of Symphonism: A Deconstruction of	
	National Meanings in Sibelius's Fourth Symphony	242
X.	Toward the Modern Scene	
	10.1 Debussy's Impressionism in the Prelude " La terrasse des audiences du clair de lune"	266
	10.2 Minimalism and Anti-Narrativity	276
Cond	clusion	288
APPE	NDIX: "APRÈS UN RÊVE"	293
GLOS		303
NOTES		305
BIBLI	BIBLIOGRAPHY	