

Contents

Foreword by David Lidov xiv

Introduction I

- I. Musical Initiations I
 - a. Discovering a Voice in Sound 2
 - b. Performance as Self-Formation 5
 - c. Does the Self Form the Sound, or
the Sound the Self? 7
2. Subjects and Subjectivity 9
3. A Philosophical Outlook 13
 - a. Pragmatism 14
 - b. Semiotics: Music as a Play of Signs 16

1. Signs of Subjectivity 20

- I. Physical Disciplines and Signs 20
 - a. Why Pay Attention to Performative Acts?
Action as Identity 21
 - b. Creating Music as a Sign 23
2. A Semiotic View of Musical Subjectivity 28
3. Expressive Individuation and Uncertainty 30
 - a. Soloists as Individuated 30
 - b. Musical Self-Knowledge and Formation through
Signs 32
 - c. An Actor's Divided I as Formed over
Signs 34
 - d. The Anxiety of Uncontrolled Signs 36
 - e. Performers and Critical Loss 38
 - f. Losing and Finding the Self Once More 41

2. *Listening Subjects and Semiotic 'Worlds'* 43

1. The Uncertainties of Musical Signification 43
2. Intentionality and Metaphor 49
3. Subjects and First-Person Authority 52
 - a. Skeptical Questions 52
 - i. Intuition 52
 - ii. Self-Consciousness 55
 - iii. Modes of Consciousness 57
 - iv. Introspection 59
 - v. Signs 60
 - b. Phenomenological Tools 61
 - c. Categories of Experience 64
4. Regaining an Interpretive "I" 69

3. *Musical Signs* 72

1. Signs and Objects 73
 - a. What Is the Object of Musical Semiosis? 73
 - b. Skepticism about Absent Objects,
and an Answer from Peirce 76
2. Questions and Typologies 80
 - a. Qualities, Singularities, Conventions 82
 - i. Qualisigns 83
 - ii. Legisigns and Singular Signs
(Types and Tokens) 84
 - b. Icons, Indices, Symbols 86
 - i. Icons 87
 - ii. Indices 89
 - iii. Symbols 93
 - c. Possibilities, Facts, Laws (Rhemes,
Dicents, Arguments) 95
 - i. The Third Set of Questions 95
 - ii. Bringing the Three Sets of Questions
Together 97
 - iii. How Can Musical Signs Be "Taken"? 100

4. *Naming Qualities; Hearing Signs* 105

1. Qualities and Qualities-as-Signs 105
2. Disciplinary Boundaries: How Does Semiotics Relate to Psychology? 108
 - a. Boundaries of Metaphor: When Is "Seeing" "Seeing as"? (Or the Case of the Scarlet Trumpet) 108
 - b. How Things Seem 112
 - c. Raffman: Words, Consciousness, and Musical Nuance 114
3. Living Sounds and Virtualities 117
4. Worlds of Sound and Subjective Identifications 125
 - a. Romantic Yearnings 125
 - b. "Back to the Future": Old and New Sounding Worlds 128
 - c. Identification, Distance, and Rationalization 130

5. *Gesturing* 133

1. Gesture as Performance and Convention 134
 - a. Performance and Convention 134
 - b. Neurophysiological Determinants 138
 - c. Performed Inflections and Notated Types 142
 - d. Singularity and Category Names 145
 - e. Repetition as the Degradation or Intensification of Gestural Signs? 150
2. To Perform or to Dissimulate? 153
 - a. Can Gestures Ever Lie? 153
 - b. Prescriptive Practices in Gestural Performance 156
3. Voice and Gesture as Virtualities 157
 - a. Anyone "Present"? 157
 - b. Gestural Agency and Subjective "Presence" 160

6. *Framing 'Willfulness in 'Tonal Law* 166

- I. Theorists: Giving Roles to Rules 171
 - a. Schenker's "Real" Ideal 171
 - b. Meyer's Expectancies 178
 - c. General Uncertainty 183
2. The Dialectics of Tonal Semiosis 186
 - a. Tonal Structure as Signification 186
 - b. Actuality and Embodiedness 190
 - c. Lawfulness and Spontaneity 194

7. *Complex Syntheses* 197

- I. Expressive Complexity and Musical "Personae" 197
 - a. Absolute Music and the Problem of Expression 197
 - b. Expressive Personae 202
 - c. Non-conceptual Signs 206
 - d. Signs of Complex Affectivity 214
2. Modes of Synthesis 216
 - a. Langer's "Symbols" 216
 - b. Synthesis and Temporal Perspectivity 224
 - c. Synthesis of "Voice" and "Voices" in a Musical Utterance 232
 - d. Drama and Self-Defeat 236
 - e. Subtle and Non-obvious Affects 238

8. *Culturally Embedded Signs* 241

- I. Emergent Qualities 241
 - a. Definitions 241
 - b. Musical Personae as Culturally Emergent 249
2. Skeptical Issues 254
 - a. Humpty Dumpty and the New Musicology 254
 - b. Selfish Signs and Their Intentionality 258
 - c. Fallibilities 262
 - d. Getting It Right—Maybe! 266
 - e. Uncertain Codes and Multiple Tropes 271

9. *Values and Personal Categories* 274

1. Sound and Sensuality 274
 - a. Sense and Sensibility: The Anxieties of Enjoyment in Listening 274
 - b. Listening as an Act of Love 277
 - c. Resistances 279
2. Encounters 284
 - a. Encountering the Boundaries of Subjectivity 284
 - b. Encountering Interpretive "Others" 287
3. Rehabilitating the Subject 292
 - a. Semiotic Subjects and the Metaphysical "I" 292
 - b. Encountering Musical Works Again 303

Afterword by Robert S. Hatten 306

Appendix: Theorizing Generals 309

1. Real or Nominal Rules? 309
2. Finding Constancies, Explaining What One Hears, or Seeking Enlightenment? 318

Notes 324

Bibliography 340

Index 359