MTO 25.1 Examples: Chung, What is Musical Meaning?

(Note: audio, video, and other interactive examples are only available online)

Example 1. Debussy, Golliwog’s Cakewalk, mm. 64–70, illustrating a trope used as a verdictive act of musical utterance

Verdictive trope: making light of Wagner quotation
Example 2a. Tristan Prelude mm. 15–23, original

Example 2b. Tristan Prelude mm. 15–23 (piano reduction) recomposed to break a commissive act
Example 3. Carter, Esprit Rude/Esprit Doux I, mm. 1–6. “Boulez” cipher as AITC, used as a behabitive act of celebration/commemoration

Example 4. Schubert D. 960/ii, mm. 98–102, illustrating some illocutionary acts performed by the dominant pedal

V Pedal

*Committing* to C# resolution
*generating* tonal expectations
*warning* of c#-minor to come etc.
Example 5. Schubert D. 960/ii, mm. 101–106, illustrating some illocutionary acts performed by motion from V to bI

m. 101

\[ V \text{ to } bI \]

declining resolution to tonic
contravening expectation
depicting impossible hope in the face of c#-minor's inevitability etc.

Example 6. Schubert, “Du bist die Ruh,’” melodic climax and aftermath, mm. 56–65
Example 7. Meyer’s triadic relation between musical stimulus, musical referent, and listening subject, bound conceptually by the illocutionary acts of music as utterance

(1) A musical object or stimulus

(2) That to which the stimulus points—its consequent

Illocutionary acts of music as utterance

(3) The conscious observer

(Meyer 1956, 34) The triadic relation between:
Example 8. Graphic illustration of the distinction between P1-Performativity and P2-Performativity

Example 9. The material-semiotic matrix of oppositions structuring performativity concepts

<table>
<thead>
<tr>
<th>Focus on:</th>
<th>Logics of: constativity/disclosure</th>
<th>Logics of: performativity/efficacy</th>
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<tr>
<td>texts/ideas/discursivity</td>
<td>Constativity of texts and utterances</td>
<td>P2-Performativity of texts and utterances</td>
</tr>
<tr>
<td>body/materiality/presence</td>
<td>P1-Performativity as disclosure of materiality, reference to the body or to performers’ presence</td>
<td>P2-Performativity of materials and bodily actions</td>
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Example 10. 1902 advertisement for the Edison phonograph
Example 11. The Victor Company’s logo, featuring Nipper the Dog

“HIS MASTER’S VOICE”

This trademark and the trademarked word “Victrola” identify all our products. Look under the lid! Look on the label!

VICTOR TALKING MACHINE CO.
Camden, N. J.