Giacomo Setaccioli's Clarinet Sonata:

A Study of Semiotics and Performance Decisions

Cassandra O'Brien

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Michigan State University College of Music

Dr. Guy Yehuda
Dr. Leigh VanHandel
Dr. Sarah Long
Professor Joseph Lulloff

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Whenever a performer approaches a piece of music that isn't in the regularly rotated repertoire, that performer is given a wonderful opportunity to truly and personally discover the piece. It is common for different musical pieces to fall in and out of vogue, and this natural pattern occasionally allows for "rebirths" of older pieces. Every now and then, a performer may rediscover a hidden gem of the repertoire, and as a result, has the chance to share a fresh piece and his or her interpretation with an audience. This rediscovery allows the performer to approach the piece in a new, personal way, without the overpowering and perhaps oppressive influence of previous performances. Setaccioli's Sonata for Clarinet and Piano, although not entirely hidden, has proven to be a lesser-known work that is carefully composed, beautiful, and deserving of scholarly and musical attention. All of the formal recordings of this piece have been done by Italian clarinetists. As a result, this piece hasn't been given much attention in the United States.[1] This piece of music and its composer deserve much more attention than they have been given, and this document seeks to bring attention to this unsung sonata and composer.

Through the study and preparation of an infrequently performed piece of music such as Setaccioli's Clarinet Sonata, the performer has a unique opportunity of musical exploration. The performer can explore his or her intuitive performance choices and how the patterns and gestures in the music impact those decisions. Using music semiotics, a performer can more easily consider the multiple levels of communication through the re-creation and reception of this "new" music. This document deals with the application of music semiotics to Setaccioli's clarinet sonata. Through this analytical semiotic study, musical meanings and their practical applications to both the clarinet and piano parts will become clear.

[1] Naxos Music Library, access granted by Michigan State University, accessed March 12 2017, http://michiganstate.naxosmusiclibrary.com.proxy1.cl.msu.edu/google/searchgoogle.asp?googletext=setaccioli

Semiotics—the study of signs and symbols—is a field that deals with communication and how it works. Primarily, the broad study of semiotics is most strongly related to linguistics and semantics. Although it can sometimes be a stretch to link music to linguistics, it is obvious that music has some communicative role. Music is not always understood in a logical way, but it communicates emotionally. That is the plane to which performers should be aiming to "speak." Additionally, Dr. Patel, a psychology professor who deals primary with musical cognition in his book, *Music, Language, and the Brain*, points out that the "specific semantic reference that is fundamental to language" is lacking in music. In spite of this, he demonstrates how music still can be considered communicative in some capacity. "However, lacking specificity of semantic reference is not the same as being utterly devoid of referential power. Let me offer the following conceptual distinction: Instrumental music lacks specific semantic *content*, but it can at times suggest semantic *concepts*. Furthermore, it can do this with some consistency in terms of the concepts activated in the minds of listeners within a culture."[2] In performance, music works primarily with these concepts, and semiotics can help to elucidate their expression.

There are various semiotic approaches when applied to music. Some of these are more objective and linguistic, while others are more subjective in nature. Semiotics can also be used symbolically, although with purely instrumental music, such as Setaccioli's clarinet Sonata, the symbolic use of semiotics is a bit more subtle. On the other hand, program music often operates on a symbolic plane. The symbolic application within semiotics to both styles of music is called iconic semiotics. Structural semiotics is the more objective application of semiotics to music, and also works well in both programmatic and absolute music. This study is in no way an exhaustive overview of semiotics, but does provide a bit of a summary as a means to the end goal of this

[2] Aniruddh D. Patel, *Music, Language, and the Brain* (Oxford: Oxford University Press, 2008), 327-328.

document, which is to understand why and how musical gestures work together in this particular sonata to create a meaningful piece of music.

Semiotics can be helpful in explaining how a performer comes to an interpretation. Applying a semiotic study to Setaccioli's Clarinet Sonata or any other piece of music can provide a practical method of understanding the ineffable and intuitive qualities in a musical piece that create an emotional response. A semiotic study works especially well on this Sonata because, although not programmatic, there are several subtle areas of extra-musical meaning that can enhance the performer's interpretation of this beautiful music.

This document doesn't question whether or not this music has meaning, as the impact and depth of music is innate. "The purpose of music is to communicate some concept or ideal for which spoken language is inadequate, even if this may be reduced to simply providing pleasure."[3] There is no denying that a wide variety of musical styles, colors, shapes, phrases, and meanings can exist in music, even when considering same performing forces within the same piece. Music is often used to elicit emotional responses from an audience, to "set a mood." In genres such as opera, lieder, and even musical theatre, meanings typically are made explicit simply by the inclusion of words and the voice within the musical texture. Even in music with words, however, the music often gains deeper meaning as a result of the underlying and supportive role of instrumental music. Although music with words can establish specific implications of meaning, it is obvious that that harmonies, melodies, and gestures found in purely instrumental music also play a significant role in creating meaning. The established

[3] Caitlin M. Mannion and Elvira Sanatullova-Allison, "Applying the Theory of Linguistic Relativity to Music-an Initial Exploration," *International Journal of Arts & Sciences* Vol. 5, Issue 3 (January 2012): 458.

meanings are not always explicable or definable. Rather than working on a literal level, many different types of music create meanings that function on intuitive or emotional levels. This document deals with various levels of communication within Setaccioli's sonata, a purely instrumental piece of chamber music. It is an exploration of the ways that certain aspects of music naturally lead to intuitive decisions and how those compositional choices communicate on an emotional level. In fact, this document is specifically about how the performer can successfully serve as the mediator between the composer and the listeners.

In action, music undergoes several rounds of construction and reconstruction. Eero Tarasti speaks of this process as "translation," likening music to a language. "The first 'translation' occurs in the composer's mind, with the transformation of his or her musical idea into a visual notation. Next, the performer translates the score into gestural language and body techniques. Then the listener translates the sound phenomena into the 'language' of inner experience."[4] Obviously, there are many levels of communication involved in the various levels of the music-making process. This process begins as an idea in a composer's mind. This idea might be more or less abstract depending on the composer. No matter the specificity of this idea, the next step in this process is to construct this idea on paper. Abstract thus becomes practical; an idea that is audible only in the mind is written into musical notation, which is a concrete set of instructions for execution. Of course, even the most detailed notation is lacking and will not always perfectly depict what is in the composer's mind. This written music is then read and interpreted by the performer, with the hopes that the transcription of those musical ideas has accurately represented what was in the composer's mind. In real time, this performance is then

[4] Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 3.

heard and processed, and hopefully the expressive qualities that the composer anticipated are heard by the audience and, on some level, understood.

Most performers who also plan on teaching seek to develop patterns and pedagogical techniques to explain intuitive musical gestures. Some performers might find themselves asking this question, which Tarasti proposes: "Is it possible to construct a theory, a musicological metalanguage, to deal with and describe these universals?"[5] Although this document doesn't lay out a specific theory, particularly because there are so many, it will highlight principles and techniques and offer an example for application. Using a thorough study of Giacomo Setaccioli's Sonata for Clarinet and Piano, Op. 31 as an analytical example, this document will not only bring attention to a little-known composer and piece, but will demonstrate some practical ways to apply semiotic ideas to this music in order to more thoroughly understand and confirm musical decisions.

Historical and Musicological Background

At the turn of the twentieth century, Italy was stuck in a bit of a musical rut, despite attempts at progress. Most of the Italian music written at the turn of the 20th century didn't develop beyond typical 19th century idioms.[6] This was largely due to Italy's strong operatic heritage. Music outside of the realm of opera was not particularly common or popular in Italy at this time. Even from a musicological perspective, the most commonly researched and discussed Italian music from this time period is largely operatic rather than instrumental. In spite of the emphasis on opera, there was still a small group of people who sought to create chamber music

[5] Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 3.

[6] Michael D. Webb, *Italian 20th Century Music: the Quest for Modernity* (London: Kahn & Averill, 2008), 28.

or other instrumental music. However, opera remained the primary compositional genre for which most composers were appreciated, and those works have largely remained in the repertoire.

Italian music was not only restrained by genre at this time, but also stylistically. Internationally, opera began progressing and changing, as seen in works by Richard Wagner, Benjamin Britten, and Claude Debussy. These composers were particularly progressive in the way they dealt with melody, often having non-melodic material featured in major arias. Melody has traditionally been an important element within Italian music, and even composers who tried to include other progressive elements in their pieces did not often move far from the inclusion of lyrical, singing melodies. Italian opera ventured outside of the melodic norm only conservatively. Operatic melodies remained dominant in the aesthetic landscape of Italian music.

Setaccioli was one of the composers seeking to write chamber, instrumental, and orchestral music, but he also wrote operas. With this Sonata, it is clear that prominence is given to a lyrical melodic line, although the piece is progressive in many ways, including rhythmically, harmonically, and even structurally. Even though this instrumental work is most certainly chamber music, there are still some operatic elements, especially in more dramatic moments or when the clarinet is strongly featured.

Giacomo Setaccioli

Giacomo Setaccioli enjoyed a career as a composer, conductor, and theorist, although he is not often studied because much of his work has been lost. He was born in Tarquinia, Italy in 1868 and lived to be 57 years old, dying in 1925 in Siena, Italy.[7] In 1879, his family moved to

[7] Umberto Padroni, "Giacomo Setaccioli," *Nuova Rivista Musicale Italiana,,* Vol. 32, Issue 1-4: 482.

Rome, which had just become Italy's capital in 1870, to afford Giacomo the opportunity to study at Liceo Musicale di Santa Cecilia, where he studied music for 14 years before graduating and becoming a composer and teacher.[8] When in school, he studied conducting with Cesare De Sanctis and flute with Franceschini. He eventually became director of the Florence Conservatory, bringing his Roman musical background with him.[9]

As aforementioned, although opera and reliance on the melody dominated the musical fabric of Italy, there were several composers who were composing outside of the box, and Setaccioli was one of them. Most of his works are lost, so the majority of what can be understood about his compositional style is gained from those pieces and fragments that remain. Fortunately, one of those very few pieces is his Op. 31 Clarinet Sonata. Even this piece, however, is currently out of print and no longer available for purchase in a formally published edition, although a performer's edition is available for free in the *Petrucci Music Library* as part of the "International Music Score Library Project" website.[10]

Although the year of composition is unknown, we can see a good deal of Italian style fused with both Romantic and Progressive styles in this sonata, most likely due to the influence of composers in other European countries. "Giacomo Setaccioli, an accomplished writer of both chamber music and opera, probably drew closer to his European contemporaries than any other of his compatriots. Unfortunately, the vast majority of his output was lost during the first part of

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[8]- Ibid., 482.
- Guido Pannain, "Profilo musicale di Giacomo Setaccioli," *Giacomo Setaccioli. (*Roma: Christen Tipografia, 1969), 9.

[9] Maurizio D'Alessandro, "Some Remarks Concerning the History of the Clarinet in Italy in the Nineteenth Century: Giacomo Setaccioli's *Sonata for Clarinet* in the context of the Italian Instrumental Revival," *Clarinet,* Vol. 22, Issue 2 (1995), 51.

[10] http://imslp.org/, "Giacomo Setaccioli," Acessed March 3 2017, http://imslp.org/wiki/Clarinet_Sonata,_Op.31_(Setaccioli,_Giacomo).

the new century and his contribution to Italian romanticism can only be reconstructed through the few pieces that have remained."[11] As Webb points out here, although similar to Brahms, it is yet distinct and progressive. "Of these, his *Sonata* for clarinet and piano (op. 31, date unknown) merits special attention, since its masterful writing rivals that of similar works by Brahms. The texture, however, is often lighter than what one would normally expect from the German romantics and a surprising foretaste of Ravel can be heard in some of the more brilliant piano excursions or in the gently lilting harmonies of the piece's central movement."[12] Most likely, the biggest draw of this sonata, and perhaps other works by Setaccioli, is this blend of old and new and the combination of more traditional and simplistic melodic ideas with more complex and modern harmonies and rhythmic patterns.

It is agreed upon by scholars, biographers, friends, and family alike that it is a great disappointment that there isn't much scholarly information regarding Giacomo Setaccioli, and even more disappointing that most of his compositional output has been lost. "No one can know or specify the level of respect that would have been attributed to Setaccioli if misfortune had not been bitter against him, and if Europe still possessed his scores, which are now probably lost forever." *"Nessuno può oggi precisare il livello al quale Setaccioli si sarebbe collocato se la sfortuna non si fosse accanita contro di lui e se la musica europea disponesse sells sue partiture, scomparse probablimente per sempre."* [13]

Despite the current lack of awareness about him, Giacomo Setaccioli had a lofty reputation within his circle during his time, especially as a teacher. In the Oxford Music article

[11] Michael D. Webb, *Italian 20th Century Music: the Quest for Modernity* (London: Kahn & Averill, 2008), 34.

[12]Ibid., 34.

[13] Umberto Padroni, "Giacomo Setaccioli," *Nuova Rivista Musicale Italiana,,* Vol. 32, Issue 1-4: 482.

on Setaccioli, Roberto Cognazzo goes as far as to say that Setaccioli's music isn't considered part of the repertory. This statement, though seemingly drastic, is largely true, considering that a majority of his works have been completely lost. However, even works from his most productive and successful compositional period, which was 1910-1925, are rarely performed.[14]

"A tendency to strike a balance between elements which are difficult to reconcile is characteristic of Setaccioli's extant work in general"[15] We can see this characteristic of seemingly impossible juxtapositions occurring throughout this clarinet sonata, on both macro and micro levels. Even general, broad stroke descriptions of this sonata depict this melding of various characteristics. "…Of the chamber music, the particularly fine Sonata for clarinet and piano shows the clear influence of Impressionism adapted to traditional structures with an intelligent, critical sense."[16]

We must acknowledge that the lack of recognition for Setaccioli was caused, in part, by the strong Italian musical preference towards opera, even through the early nineteenth century. Instrumental chamber music was not an extremely popular genre at that time in Italy, and as Maurizio D'Alessandro points out, the role of the clarinet was one of operatic support with occasional features that only aided in highlighting dramatic moments. It wasn't popularly viewed as a solo instrument, but rather a counterpart to the singer. This isn't to say that the instrument wasn't admired or that composers neglected or wrote poorly for it, as it has often been featured

[14] Roberto Cognazzo, "Setaccioli, Giacomo," *Oxford Music Online,* Oxford University Press, accessed October 21. 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45303.

[15] Ibid.

[16] Ibid.

in Italian opera, with well-written, idiomatic lines, but rather that it was rarely featured independently of operas.

One of the most noticeable commonalities between all of the sources regarding Setaccioli is that he was a complete musical connoisseur. It is clear and unfortunate that the musical world has been missing out on everything that Setaccioli had to offer. Umberto Padroni describes Giacomo Setaccioli as a "compelling musical polymath…who befriended much of the musical world [and] published opinions of the protagonists of his time: among them Richard Strauss, Debussy, Puccini…" "*Poligrafo musicale convincente, Setaccioli- che intrattenne rapporti con gran parte del mondo musicale contemporaneo- pubblicò commenti su protagonist del suo tempo: tra essi Richard Strauss, Debussy, Puccini…"*[17] It is an indicator of great acumen, creativity, and versatility that Setaccioli was able to not only intelligently demonstrate deep understanding of such a wide variety of styles found in his own contemporary composers, but that he was able to write criticisms in such a way that, "his intelligent and open reflection is not difficult to follow…"[18] His criticisms, one of which is still available, are a testament to his critical, musical, artistic, and pedagogical capacities.

According to Pannain, Setaccioli was of a musical environment that was unique to Italy: one that was trying to free itself from "narrow views of a stylistic conventionality stiffened in summarized principles" (*"…vedute ristrette di un convenzionalismo stilistico irrigidito in principii schematizzati."*) [19] Paribeni describes Setaccioli as a musician and composer who, like

[17] Umberto Padroni, "Giacomo Setaccioli," *Nuova Rivista Musicale Italiana,,* Vol. 32, Issue 1-4: 482.

[18] Ibid., 482.

[19] Guido Pannain, "Profilo musicale di Giacomo Setaccioli," *Giacomo Setaccioli. (*Roma: Christen Tipografia, 1969), 9.

many other gifted composers at this time, was torn between theory and practice, academic preferences and clear art progressions, seeking to broaden the horizons of his audience's mind and soul.

Giacomo Setaccioli, although he isn't extremely well-known or well-documented, was evidently deeply revered by those who have had an opportunity to appreciate his contributions to music during and shortly after his time. Although much of his music is lost, he was certainly appreciated by those who experienced his music in and around his time, and he deserves to be appreciated even now.

Sonata for Clarinet and Piano, Op. 31

Giacomo Setaccioli's Sonata for Clarinet and Piano is rich in singing melodies, flowing virtuosity, and thick harmonic sequences and textures. This piece consists of three movements, each entitled after a different time of day: *Meriggio, Notturno,* and *Alba,* or *Midday, Night,* and *Dawn,* respectively. Leonard Peyton discusses the premiere in the following quote that was published in *the Musical Times* in April of 1921:

> Among the extra-ordinary concerts of the month I must not omit to mention one given at the Philharmonic Hall, in which a new and notable composition of Giacomo Setaccioli had its baptism. Signor Setaccioli is the director of the Philharmonic Society, and his new work, which bears the Opus No. 31, is a Sonata in E flat major, for clarinet and pianoforte. The clarinet as a solo instrument is not much in vogue to-day, and Setaccioli has followed the lead of Strauss in trying to restore it to its place of honour. The new work, in three movements, had a great success, and has been favourably received by all the critics, who recognize in Signor Setaccioli one of the foremost musicians that Rome has produced.[20]

This piece was most likely written and premiered in 1921, which is the year that this Musical Times issue was released. Additionally, that is the year of publication of the original edition of this sonata from Ricordi, which is currently out of print. It was certainly written before April of

[20] Leonard Peyton, "New Clarinet Sonata," *Musical Times,* Volume 62 (1921), 295.

1921, but it is unclear how long before the premiere of the piece Setaccioli had completed this Sonata, which is why its date is still considered "unknown."

Musically speaking, it is difficult to deny both the beauty and complexity of this Sonata. The first movement is marked by many mood changes, the second movement is harmonically intriguing with a strongly contrasting, rhapsodic interlude, and the third movement is solar-like in quality and virtuosity, with several Brahmsian episodes.[21] There seem to be many progressive harmonic, rhythmic, and gestural ideas in this movement, which sets it even further apart from most of the musical activity in Italy at the turn of the twentieth century. This piece is rich in so many ways, and thus deserves a great deal of scholarly and musical attention.

Dedication and Epigraph

This sonata has many extra-musical components that contribute to its meaning, including a dedication and a poetic epigraph. Additionally, the "time-of-day" titles help in setting the general mood of each movement of the work. It is important to keep in mind that this piece was not explicitly written to portray a specific narrative or story. It is possible, however, that the composer had one in his own mind as he wrote it, that the performer may create one as he or she performs it, and the listener may invent one as he or she hears it. As Maurizio puts it, "The

[21] Maurizio D'Alessandro, "Some Remarks Concerning the History of the Clarinet in Italy in the Nineteenth Century: Giacomo Setaccioli's *Sonata for Clarinet* in the context of the Italian Instrumental Revival," *Clarinet,* Vol. 22, Issue 2 (1995), 52.

sonata is not intended as a work of programmatic music: nevertheless, it is a work of sudden changes in states of mind."[22]

This piece of music was clearly dedicated to Aurelio Magnani, an important Italian clarinetist and teacher during the late 19th and early 20th century. Immediately after graduating from high school, Magnani began quickly moving up in teaching ranks, eventually teaching in Rome at the Liceo Musicale di Santa Cecilia in 1883.[23] Giacomo Setaccioli was likely familiar with him, considering that he studied and eventually taught at this institute.[24] Magnani is best known for writing a three-part method book series on the clarinet. This series was dedicated to Cyrille Rose, who compiled one of the most revered and commonly used etude books that is still in use to this day. Magnani also wrote a Mazurka Caprice for clarinet and piano that was later performed by the revered French clarinetist, Louis Cahuzac.

Even in his first method book, which is obviously geared toward people who are just learning music and how to play the clarinet, Magnani includes duets with a simple top part and a more rhythmically complex lower part. The upper part, which is obviously meant for the student, is rhythmically simple and straightforward. The rhythmic complexities of the lower part, designed for the teacher, actually involve rhythms tied over the bar-line and other forms of syncopation, which would be difficult for a young student. This rhythmic juxtaposition is likely a characteristic of Magnani's writing. It is evident that the complex rhythmic interplay between the piano and clarinet parts in Setaccioli's clarinet sonata, although perhaps not exclusively

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[22] Maurizio D'Alessandro, "Some Remarks Concerning the History of the Clarinet in Italy in the Nineteenth Century: Giacomo Setaccioli's *Sonata for Clarinet* in the context of the Italian Instrumental Revival," *Clarinet,* Vol. 22, Issue 2 (1995), 52.

[23] Hanudel, "Magnani: Clarinet Pieces," *American Record Guide,* Vol. 76, Issue 2 (2013), 111.

[24] Umberto Padroni, "Giacomo Setaccioli," *Nuova Rivista Musicale Italiana,,* Vol. 32, Issue 1-4: 482.

composed with Magnani's playing style in mind, were probably appreciated by the clarinetist.[25] Similarly, in the third method book, there is a great deal of alternating subdivisions between sixteenth notes and triplet eighths within each part of the duets. Not every exercise in this method book mixes subdivisions in this way, but it certainly is prominent.[26] These constantly shifting subdivisions are common in Setaccioli's Sonata. Whether this is a specific style trait of Magnani or a popular Italian style trait, it is clear that there is some commonality between Setaccioli's writing and the exercises composed by Magnani.

SOLE E AMORE

LIEVI e bianche a la plaga occidentale
Van le nubi : a le vie ride e su 'l fôro
Umido il cielo, ed a l' uman lavoro
Saluta il sol, benigno, trionfale.

Leva in roseo fulgor la cattedrale
Le mille guglie bianche e i santi d'oro,
Osannando irraggiata : intorno, il coro
Bruno de' falchi agita i gridi e l' ale.

Tal, poi ch' amor co 'l dolce riso via
Rase le nubi che gravârmi tanto
Si rileva nel sol l'anima mia,

E molteplice a lei sorride il santo
Ideal de la vita ; è un' armonia
Ogni pensiero, ed ogni senso un canto.

Original Poem: Giosue Carducci[27]

SUNLIGHT AND LOVE

FLEECY and white the clouds are westward streaming ;
On mart and street, as the dank mist retires,
Smiles out the sky : the sun's triumphant fires
Greet the vast world with human labour teeming.

All rose-red stands the great cathedral, seeming
To shout hosannas with its thousand spires
And saints of gold : while the brown-feathered choirs
Of wheeling falcons swoop around it screaming.

E'en so, when love's sweet smile hath set me free
From the dark clouds that weighed on me so long,
My soul expands and suns itself ; I see

Life's great ideal with its radiant throng
Of blessings smile at me : a harmony
Is every thought, and every sense a song.

Translation: G. L. Bickerseth[28]

[25] Aurelio Magnani, *Méthode Complète de Clarinette Système Boehm: En 3 Parties* (Paris: Evette et Schaeffer, 1900), Book 1

[26] Aurelio Magnani, *Méthode Complète de Clarinette Système Boehm: En 3 Parties* (Paris: Evette et Schaeffer, 1900), Book 3.

[27] G. L. Bickersteth, *Carducci: A Selection of his Poems, with Verse Translations, Notes, and Three Introductory Essays* (London: Longmans, Green, and Co., 1913), 144.

[28] Ibid, 145.

The epigraph to this piece of music is comprised of the third and fourth stanzas from "Sole e Amore" or "Sunlight and love" by Giosue Carducci. Giosue Carducci (1835-1907) was a very influential Italian poet, as well as a writer and a translator. He was the first Italian to win the Nobel Prize, which he won in 1906. [29] His style of poetry hearkens back to Greek and Roman antiquity, in part because of his pride in his Tuscan heritage.[30] His mature style is reflective of the restrained classical style. This poem, "Sole e Amore" or "Sunlight and Love" is located in *Rime Nuova,* which is a collection of poems written between 1873 and 1887.[31]

As translated by Bickerseth, this epigraph reads, "E'En so, when love's sweet smile hath set me free/ From the dark clouds that weighed on me so long, / My soul expands and suns itself: I see/ Life's great ideal with its radiant throng/ Of blessing smile at me: a harmony/ Is every thought, and every sense a song." This portion of the poem expands and explains the metaphor of the entire poem, which is that of new love relieving the speaker from of a period of unhappiness or disappointment.

This poem has a generally optimistic tone. The beginning of the poem is a colorful description of the world surrounding around the speaker. Once the reader reaches the third and fourth stanzas, it becomes clear that the mood perceived in the first stanza may not be as simple as it first appeared. Because of the introduction of the personal, intrinsic feelings of the speaker at this point, the first two stanzas gain an additional layer of meaning; Perhaps the speaker's perceptions of the world around him/her have been influenced by his/her feelings of joy upon overcoming the "dark clouds" in life, perhaps loneliness. The third and fourth stanzas are more

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[29] Editors of *Encyclopædia Britannica*, "Giosue Carducci," *Encyclopædia Britannica* (Encyclopædia Britannica, inc.) January 12, 2000, accessed March 11 2017, https://www.britannica.com/biography/Giosue-Carducci.

[30] Orlo Williams, *Giosue Carducci* (London: Constable & Company, Ltd., 1914), 9.

[31] Ibid., 78.

personal and meaningful. Perhaps these are the only stanzas included in order to save space and keep the epigraph brief, but it's also possible that the more personal stanzas of this poem would imply that the expressive agency should be emotive and personal rather than descriptive and image-oriented, even though both aspects are present.

Although there is no denying that Setaccioli's conscious choice to include this epigraph has significance to the sonata, there may be some question as to how directly related the poem is to the musical meaning. According to Guido Pannain, however, the epigraph at the top of this Sonata"…adds motion to the musical gesture" *"…ne muovono il gesto musicale"*.[32] Additionally, Pannain highlights the characteristic significance of the titles for each of the movements. Regarding the piece, Pannain explains that, "There are three movements, each preceded by a title that suggests the atmosphere of music: Noon, Night, Dawn. There is no programmatic or descriptive intent, but the musical accent is affected, as a state of mind, and impresses the course of emotional and changing musical trends." *"Sono tre tempi, ciascuno preceduto da un titolo che fa pensare all'atmosfera musicale: Meriggio, Notturno, Alba. non che ci siano intenzioni programmatiche o descrittive, ma l'accento musicale ne risente, come uno stato d'animo, ed imprime al corso della musica un commosso e mutevole andamento."*[33] Upon simply looking over the score of this music, it is reasonable to assume that these external references function semiotically to contribute to the intended, inherent, and expressed meaning of this music.

Guido Pannain (1891-1977) is an Italian musicologist who was also a composer. He

[32] Guido Pannain, "Profilo musicale di Giacomo Setaccioli," *Giacomo Setaccioli. (*Roma: Christen Tipografia, 1969), 14.

[33] Ibid, 14.

worked as a musical critic and musicologist for the majority of his life. His focus is on Neapolitan music, but he did spend some time teaching and working in Rome, which is where Setaccioli worked. The following passage was written by Pannain. In his study, he likely crossed paths with the premiere of this piece, which gives further evidence to the conviction that these extra-musical additions are innately significant to the meaning of the musical ideas and gestures of this sonata. It is unclear whether or not Pannain's and Setaccioli's paths crossed, but it seems like a distinct possibility. [34] "The *Sonata for clarinet and piano* is full of lyrical turbulence and passionate outbursts that give it a lively texture, enlivened by the warmth of a poetic inspiration from Carducci." ("*La* Sonata per clarinetto e pianoforte *é ricca di fermenti lirici e di slanci appassionati che le danno una consistenza briosa, vivificate dal calore di una ispirazione poetic ache potremmo dire Carducciana."*) [35] Clearly, this musicologist doesn't view the poetic epigraph as something that is simply there, but as something that "enlivens" the music.

Semiotics History

According to Eero Tarasti, "Musical Semiotics is a discipline in flux, a science under construction."[36] This is an extremely apt description, even though semiotics is actually more philosophical than scientific. As previously stated, semiotics is the study of signs and symbols and how they are used and interpreted, and when applied to music, it is a sprawling field with various theories, ideas, and applications. Semiotics is a theory of signs while semantics is the

[34] Carolyn Gianturco, "Pannain, Guido," *Oxford Music Online,* Oxford University Press, accessed March 2 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20815.

[35] Guido Pannain, "Profilo musicale di Giacomo Setaccioli," *Giacomo Setaccioli. (*Roma: Christen Tipografia, 1969), 14.

[36] Eero Tarasti, *A Theory of Musical Semiotics,* (Bloomington: Indiana University Press, 1994), 5.

study of meaning.[37] But, "…semiotics has come to mean 'any scientific description' of music and its insights have been extremely various."[38]

Music in performance is perhaps the most enigmatic of the arts. Despite this, aspects of music in practice and theory tend to be logical and mathematical in nature. Semiotics is essentially the study of how signs lead to meaningful communication. When music, which is often inherently intuitive and instinctive rather than calculable or easily-defined, meets semiotics, a field that emphasizes analysis and codified explanations of understanding and communication, there are bound to be some complications. The study as a whole is the attempt at the codification of instinctive and sometimes subconscious gestures and signals.

Semiotics has been an expansive field from its inception, and insofar as its application to music, it has been equally meandering and debated by scholars. This document is by no means an intensive overview of the various theories and applications of music semiotics. Rather, it is a spattering of principles that can work in practical ways to make decisions about how to perform a piece, specifically, Setaccioli's Clarinet Sonata.

It is expected that there will be some terminological and theoretical discrepancies within a field that essentially attempts to apply logical and methodical approaches and analyses to understand the intuitive and natural means of communication within music, an art form that is inherently both abstract and practical. An additional complication of the application of semiotics to music is that music in performances communicates almost exclusively on an emotional, subconscious plane. "Surely, any communicative role that music might play in human socialization and interaction is much more abstract than the spoken word—if indeed it is a

[37] Raymond Monelle, *Linguistics and Semiotics in Music* (Switzerland: Harwood Academic Publishers GmbH, 1992). 25.

[38] Ibid., 31.

language, then it is an inchoate one, appealing to our pathos, first and foremost. Music is understood through the senses, not through logic. Indeed, the human brain does not interpret music as simple auditory phenomena, as it might process random noise and aimless sound; rather, it is understood on an emotional level, indicating that music *means something* to the human brain."[39] This quote approaches the foundation upon which semiotic studies in music are built: the possibility that music is a language, or has enough communicative qualities of language to be treated or understood as such.

There are many different schools of thought about how to approach semiotics, all with some degree of merit. The following is a brief summation of some of the various understandings of musical semiotics from Raymond Monelle. "As a matter of fact, many enterprises in music semiotics have been based on linguistic theory. This is so much the case, that this book has had to cover a Wittgensteinian family of studies, some explicitly semiotic but not based on linguistics (like the sign-taxonomy of Peirce), some derived from linguistics but not avowedly semiotic (the generative analysis of Lerdahl and Jackendoff, for instance), some both linguistic and semiotic (the distributional analysis of Nattiez). Yet all of these efforts are joined by a common search for explicit and logically grounded theory, whether based on linguistics or not."[40] As this quote says, there is an ongoing search for some sort of broad theory that would apply to all music similarly to the way linguistic theory applies to language. This might be a wild goose chase, given the variety of musical styles and the fact that music works most strongly on an emotional plane of communication. Most of the aspects of this document utilize various applications of sign-

[39] Caitlin M. Mannion and Elvira Sanatullova-Allison, "Applying the Theory of Linguistic Relativity to Music-an Initial Exploration," *International Journal of Arts & Sciences* Vol. 5, Issue 3 (January 2012): 456.

[40] Raymond Monelle, *Linguistics and Semiotics in Music* (Switzerland: Harwood Academic Publishers GmbH, 1992). 25.

taxonomy, which relates to Peirce's analysis, but there are linguistic, syntactical, and topical approaches within this document as well.

Lerdahl and Jackendoff's generative grammar techniques and Schenker's ideas of analysis and different levels of formulaic comprehension are both useful approaches to understand a piece of music structurally and objectively. It seems that the analytical methods outlined by these scholars fit easily within the linguistically-based applications of semiotic studies of music. Schenkerian analysis, which is basically an application of Schenker's methods, is a description of, "the essential structures of music…in their most abstract form."[41] The theory of Lerdahl and Jackendoff is heavily based on structure, which is akin to linguistic grammar. Also, ideas of reduction and hierarchy within multiple levels of music characterize their analytical theory.[42] Both of these methods work with music that is definitively tonal, and therefore could work well as applied to this sonata. Aspects of both of these studies will come into play in understanding the function of certain phrases and thematic areas of this piece, although there are no thorough applications of these theories in their entirety.

A great deal of the application of semiotics in music hearkens back to philosophical, linguistic, cognitive, and humanistic ideas of Charles S. Peirce, Ferdinand de Saussure, Claude Lévi-Strauss, and Jean-Jacques Nattiez, some of the founding fathers of semiotic studies.[43] Most of their ideas have been used or combined in order to successfully apply semiotics and issues of syntax, semantics, linguistics, grammar, and meaning to musical communication.

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[41] Nicholas Cook, *A Guide to Musical Analysis* (Oxford: Oxford University Press, 1987), 27-28.

[42] Fred Lerdahl and Ray Jackendoff, "An Overview of Hierarchical Structure in Music," *Music Perception,* Vol. 1, Issue 2 (Winter, 1983-84), 229.

[43] Thomas Reiner, *Semiotics of Musical Time,* (New York: Peter Lang Publishing Inc., 2000), 15.

Charles S. Peirce (1839-1914) was an American philosopher, logician, scientist, and mathematician whose work is foundational to musical semiotics. Peirce's philosophical writings on the subject of semiotics are fairly dense. His understanding of semiotics is deeply linked with principles of logic.[44] Ferdinand de Saussure (1857-1913) was a "…Swiss linguist whose ideas on structure in language laid the foundation for much of the approach to and progress of the linguistic sciences in the 20th century."[45] He was an important figure in structuralism. Ferdinand de Saussure is considered one of the fathers of iconicity in musical semiotics, and what people have gleaned from his studies play a role in how iconicity in music is understood even now.[46] Claude Lévi-Strauss (1908-2009) was a French anthropologist and ethnologist. His major contribution to semiotics was the development of the theory of Structuralism.[47] Structuralism is essentially the study of how parts function in relation to the whole.[48] Obviously, his research has had a great impact on the structural elements of semiotics in music. The structural aspects that play into basic musical form and analysis likely depend on some of the principles of structuralism.

[44] The Editors of *Encyclopædia Britannica,* "Charles Sanders Peirce," *Encyclopædia Britannica* (Encyclopædia Britannica, inc.) January 16, 2009. https://www.britannica.com/biography/Ferdinand-de-Saussure, accessed March 19, 2017.

[45] The Editors of *Encyclopædia Britannica,* "Ferdinand de Saussure," *Encyclopædia Britannica* (Encyclopædia Britannica, inc.) March 03, 2009. https://www.britannica.com/biography/Ferdinand-de-Saussure, accessed March 09, 2017.

[46] Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 11.

[47] The Editors of *Encyclopædia Britannica,* "Claude Lévi-Strauss," *Encyclopædia Britannica* (Encyclopædia Britannica, inc.) February 09, 2012. https://www.britannica.com/biography/Ferdinand-de-Saussure, accessed March 19, 2017.

[48] Rachel Briggs and Janelle Meyer, "Structuralism," *Anthropological Theories: A Guide Prepared By Students For Students*, Dept. of Anthropology, University of Alabama (April 2015).

Structural Semiotics

Structuralist methods of understanding semiotics in music are related to linguistic meaning stemming from grammar and syntax. Structuralist approaches take formal structures into account while also dealing with generative grammatical methods. There are not always direct connections between grammatical specifics and aspects of musical language, but there is a general correlation between large formal musical structures, periods, phrases, sentences, and even gestures to the structural processes of grammar and syntax in language. Additionally, some aspects of gesture and sign theory can be considered part of this category. Although often referential in terms of the world of theoretical knowledge, structural semiotics creates signification through references within the piece itself; the meaning is internally referential. Even though the meaning functions internally, the structures often exist outside of the confines of the music in other genres and styles.

Structural semiotics can be easily applied to music by the study of form and harmonic progressions through functional harmony. Although structure might seem quite systematic and objective, it is important to remember that structure plays perhaps an unsung role in expression, just as expressive tools in a piece can play a role in how the structure operates. "Structure is the generative code for which expression is the structured result."[49] Deep analytical structures, although they are not inherently communicated, or immediately understood by the audience, are necessary components in understanding how music speaks and why performers make their

[49] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert.* (Bloomington: Indiana University Press, 2004), 10.

musical decisions. Understanding both the deep structure and the surface-level details can help to actively rather than passively interpret a given piece of music.

The somewhat multidisciplinary chart makes a great deal of practical sense and helps with structural semiotic analysis. Because music is so abstract, practical or purely "common sense" terms help to ground those abstract ideas.

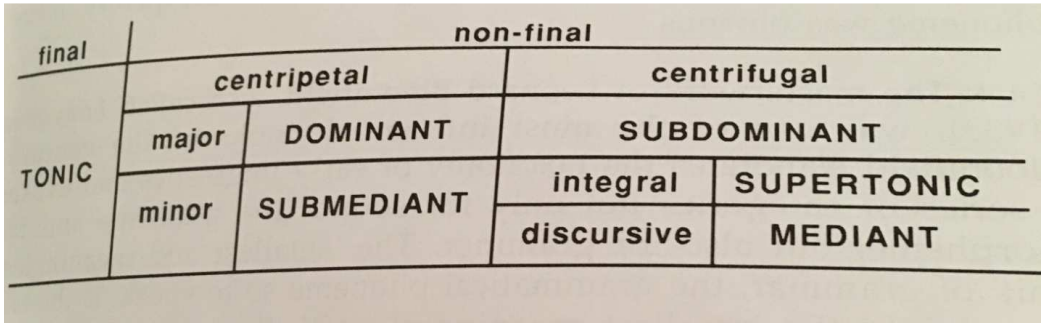

Figure 1: Monelle's chart of functional harmonies and semiotic meaning[50]

The centripetal column is the category that pulls the music inward to tonic, the original source. The centrifugal column is the category that describes harmonies that function to pull the musical line outward away from tonic. The discursive and integral categories are a bit different. Integral means that it is necessary to make the whole complete, while discursive is related to moving from one subject to another.

As an example, there is a frequent leaning on the supertonic in the first movement. According to this chart, both harmonically and melodically, the use of supertonic would be a centrifugal force operating on an integral level. This means that, although the supertonic pulls us away from tonic, it also is a necessary component of the whole, as it strongly implies dominant,

[50] Raymond Monelle, *Linguistics and Semiotics in Music* (Switzerland: Harwood Academic Publishers GmbH, 1992), 39.

which ultimately leads to tonic. You can see on the chart that the supertonic is considered to have a minor rather than a major role.

In linguistics, syntax is the set of principles and rules that regulates sentence structure, based largely on the order of the words. In music, however, syntax loosely relates to how musical phrases and even sections function. Despite the many harmonic and formal changes, tonal syntax is still present and comprehensive in many early twentieth-century pieces.[51] This is why, even though Setaccioli's sonata does not always fully adhere to traditional harmonic treatment or even formal structure, a clear sense of musical syntax still remains. This allows the piece's tonality to express and be heard. As Meyer puts it, "…chromaticism and strong tonal syntax are by no means incompatible…" and qualities that characterize heavily romantic pieces do not negate tonal syntax. Tonal syntax breaks down when the relationships break down.[52] This means that communicability of the music comes down to the functional roles and relationships of the harmonies rather than the harmonies themselves.

When presented with an entirely new sentence in our native language, structure plays a significant role in the way we process and understand that sentence. When words are given in a certain order, even if we don't understand all of the words, or cannot grasp a deeper meaning, the structure of the sentence can give some indication of *how* we should understand. And even if we don't understand that this imaginary sentence is a metaphor, there can still be a surface-level understanding based on syntax and grammar. We can similarly gain aural clarity as we experience new music. Even if listeners encounter some unfamiliar harmonies, or striking

[51] Leonard Meyer, *Style and Music: Theory, History, and Ideology* (Philadelphia: University of Pennsylvania Press, 1989), 272.

[52] Ibid., 273.

dissonances, or unusual rhythms, there are basic structures and forms that allow us to follow and gain some emotional meaning.

Iconic Semiotics

Iconic methods of understanding semiotics in music are directly related to signs and the meanings that they entail. It may seem as though narrativity would work primarily on a structural level in instrumental music, but because the narrative flow of music is quite different from typical story-telling, narrativity functions more naturally on an iconic level. In music, repetition can cause a bit of interruption to the constant evolution and progress of the story. Even the most well-known structurally-based example of musical form, which is the template of the sonata form, can be described as functioning in a narrative manner. This template involves a subject, development and tension, and resolution. This form includes the repetition of musical ideas, especially since the resolution is a recapitulation of the subject with some harmonic alterations.

Because of the necessity of repetition to create coherence in music, narrativity often fits more comfortably within iconic rather than structural approaches to music. The narrative often exists as a chain of icons, characters, and moods that are established and evoked by musical signs and gestures. These types of semiotic analyses are externally referential, often referring to non-musical signs and symbols whose objects are non-musical. The gestures that operate as signs often are only internally referential, however. Even though the specific signs relate to meanings outside of the musical realm, the association between the sign and meaning is limited to that specific musical environment.

There may be a good deal of crossover between the structural and iconic categories. For instance, a musical gesture can be both structurally important because of its harmonic or formal

meaning, while also having a specific musical signification that symbolizes something particular. Iconic analysis often combines with structural analysis, since structure is inherent in meaning, and meaning is typically found within a structure.

Narrativity

The application of narrativity to a piece of music is one way to approach a semiotic analysis. When listening to a performance, many audience members are likely to imagine some kind of story involved with the music, creating emotions, characters, or images as the music progresses. The story does not always have to have a clear plot, but it should be something that allows audience members to have emotional responses to music being performed. These emotional responses do not need explanation—they are intuitive, sometimes subconscious reactions to the music.

"The idea that music has the capacity to narrate or to embody a narrative, or that we can impose a narrative account on the collective events of a musical composition, speaks not only to an intrinsic aspect of temporal structuring but to a basic human need to understand succession coherently." [53] Understanding events as they happen in time is instinctive for people, especially since music in action happens over the course of time, which means that musical gestures cease from actually aurally existing in time the moment the gesture is completed. The memories of the musical gestures and ideas remain, however, and are easily constructed into a narrative based on their succession. As Agawu points out, for humans, "Succession alone along with varying

[53] V. Kofi. Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 102.

degrees of foregrounding suggests a discourse, often a narrative (paraphrase.)" [54] Tarasti also points out the practical necessity of applying narrative to music: "Finally, narrativity can be understood in the very common sense as a general category of the human mind, a competency that involves putting temporal events into a syntagmatic continuum."[55] Because music in performance exists in time, it is only natural for the brain to organize the musical events in a narrative-like fashion.

Many musical pieces are intentionally non-programmatic in nature, and there are several composers that might scoff at the idea of musical narrativity in instrumental music. Even when it comes to analyzing music that has been described as "Absolute" or "pure," theorists, musicologists, and scholars use terms of narrativity to elucidate how the music functions. This is because music is naturally linked with narrativity through the way it exists and unfolds over time. However, there is almost always an outward resistance to applying a "program" to music, as seen in this quote from Agawu. "…music's capacity to craft a narrative is constantly being undermined by an equally active desire—a natural one, indeed—to refuse narration."[56] People want music to be able to exist above the human-like plane of narrativity, but this tendency is naturally engrained and difficult to ignore in all studies of music.

To some, applying narrativity to a piece, even on a personal level, may be considered offensive. The Romantic-era debate between "absolute" and "program" music is still alive and

[54] V. Kofi. Agawu, *Playing with Signs: a Semiotic Interpretation of Classic Music* (Princeton, N.J.: Princeton University Press, 1991), 36.

[55] Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 24.

[56] V. Kofi. Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 102.

well in some circles. The following is a fresh perspective on the issue, which makes the application of semiotics to even the most "absolute" music acceptable and valid.

> The standard approach in musical aesthetics to the question of the relation between musical and extramusical meanings is a descendent of the 'absolute music versus program music' dichotomy. According to this approach, *either* all meaning in music is a function of form, *or* musical can be shown to convey both formal meanings (which are intrinsically musical) and referential meanings (which are intrinsically nonmusical). What has not been sufficiently explored among philosophers, as far as I know, is the following possibility; the boundary between musical and extramusical meaning is not absolute, but permeable, the 'extramusical' world of concepts, actions, and feelings does not stand 'outside' the world of music-making and listening in a substantive way; therefore all music has a significant extramusical dimension insofar as the expressive roots of a composer's musical creations and of a performer's or ensemble's interpretation of it are always found in the musician's lived experiences, both musical and nonmusical.[57]

In music there are obvious sequences and progressions of musical events that can be easily organized into some degree of narrative. Although music naturally lends itself to narrative structure as it passes sequentially through time, it is often a bit too complex to adhere successfully to a single cohesive plot. Music is frequently meandering, and because many modern composers are seeking to be different and progressive in their pieces, music may take turns that break the anticipated narrative that forms as the listener processes the music.

Although the composer does not necessarily wish to communicate a narrative through an instrumental piece, the composer cannot prevent the application of a narrative by the audience as a means of synthesizing and emotionally understanding the auditory experience of the music. In the same way, the composer cannot prevent the performer from understanding and communicating the music in a narrative way. Music that is able to connect with performers and audiences on a deep level often naturally has this quality of narrativity because the established moods of the music work together to allow for an imagined narrative flow. Although the actual

[57] Felicia E. Kruse, "Temporality in Musical Meaning: A Peircean/Deweyan Semiotic Approach," *The Pluralist,* Vo. 6, No. 22 (Fall 2011), 52.

determined narrative might not be expressible or completely comprehensive through the performance alone, applying a narrative is one way of understanding the musical information provided by the composer and depicting it for the audience.

When one thinks about narrativity in music, "… the assumption is often that musical events are organized hierarchically and that the processes identified as predominant exhibit some kind of narrative coherence either on an immediate level or in a deferred sense."[58] This assumption often faces the harsh reality that the music doesn't exhibit complete narrative coherence the way we often understand it. The nature of music—being that it is experienced primarily aurally and most often in real time—calls for repetitions, reminders, and reminisces in order to be effective. "The aural perception of a musical theme or a tune, on the other hand, is inexorably temporal. The performance of a tune unfolds over time. It 'consists in an orderliness in the succession of sounds which strike the ear at different times; and to perceive it there must be some continuity of consciousness which makes the events of a lapse of time present to us' (W3:262). The physical sensation of each sound is 'completely present at every instant' which it lasts, but the tune or theme—the music—is never given to consciousness as an unmediated presence." [59] Because of this temporality, repetition is essential in achieving continuity for the audience. Repetitions in music help establish moments of narrativity by becoming a meaningful sign (such as the Wagnerian *leitmotif*), but they often interrupt what might be a satisfactory narrative flow by sending the listeners back to already-established ideas. This interruption of narration obviously does not reflect negatively on the integrity or emotional power of the piece

[58] V. Kofi. Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 103.

[59] Felicia E. Kruse, "Temporality in Musical Meaning: A Peircean/Deweyan Semiotic Approach," *The Pluralist,* Vo. 6, No. 22 (Fall 2011), 50.

of music, but the repeating patterns can sometimes impact the sanctity of the narrative itself. Referring to the fate motive of Beethoven's Fifth Symphony, Agawu points out that, "such sameness does not allow us to craft a varied discourse about what might be going on; the motive denotes a kind of stasis."[60] This explanation, using this masterpiece as a foil for any other musical piece with repetitious ideas, functions to successfully describe how music can't always fit perfectly into a typical narrative.

Shifting gears just a bit, another understanding of musical narrative might be as simple as the progression of tonal centers through the piece and how those relate to the overall structure. These changing keys move the listener away from home and, hopefully back, creating a sort of journey for the music. It can also be closely tied to themes or motives, and the recurrence of those ideas guides the listener through the narrative. As previously mentioned, sonata form fits a narrative description well. As Leonard Meyer points out, "The tendency to make narrative analogies is evident in the proclivity of nineteenth-century critics, theorists, and composers to interpret the themes of a sonata-form movement in terms of a *conflict* between an emphatic ("masculine") first theme and a lyric ("feminine") second theme."[61] Even the staunchest supporters of "absolute" music might apply this sort of terminology when analyzing a piece, because it is natural to create a narrative for something that progresses in time. The "arch of tension from beginning to end (paraphrase)" is a common narrativity seen in music.[62] This quality is drawn out in Wagner's compositions, wherein the tonic is often delayed until nearly

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[60] V. Kofi. Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 104.

[61] Leonard Meyer, *Style and Music: Theory, History, and Ideology* (Philadelphia: University of Pennsylvania Press, 1989), 203.

[62] Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994), 24.

the end of piece. The idea here is that the more time a piece or movement spends away from tonic, essentially implying tonic, the more satisfying the arrival at tonic becomes.

There are obviously several ways to approach narrativity in semiotics, and, as a result, several different ways to actually look at how narrativity might function in Setaccioli's Clarinet Sonata. Obviously, narrativity can be found on many levels. In literature, you can move from a small, focused moment of narrativity that might be encapsulated in a paragraph, to a larger unit of narrativity that might be seen in a chapter, to larger narrativities of entire books and even broader narratives that might be found in a series. Similarly, we can find some degree of narrativity in a phrase, over a formal section, across a movement, and throughout the course of the entire work. Setaccioli's sonata has two semiotic levels of external signifiers. The epigraph, which is an excerpt from a poem, is one of these layers. The context of the entire poem itself can play into this layer as well, albeit more indirectly. The other level of signification that can come into a narrative understanding of this piece is the use of time-of-day titles in each movement: *Meriggio, Notturno,* and *Alba,* or *Noon, Nocturne,* and *Dawn.* Narrativity could potentially be envisioned by the performer or imagined in real time by the audience as the performance passes in time, but for this more general type of narrativity, there are nearly infinite options.

Additionally, although it is likely that narratives created by several different people might have similar character due to their influences from the musical gestures, there is still a quite a bit of room for widely varied ideas and interpretations. It is important that, if a performer creates a narrative, that it is one that serves the musical gestures, melodic ideas, harmonies, and structure. These types of narratives don't need to be necessarily shared, and not each one is going to perfectly outline each individual's intuitive decisions. This interpretation involves an entwining

of the epigraph within the context of the entire poem, and applying this in conjunction with the time-of-day titles that progress over the sonata.

Signs and Gestural Theory

In music performance, signs and gestures are essentially the same. They only differ in the specificity of their assigned role and resulting meaning and mode of expression. A sign is essentially a musical gesture that elicits a certain specific, pre-determined meaning. That meaning becomes especially strong when there are extra-musical components to the musical piece. When there are no extra-musical components, gestures stand alone and can only become signs in the mind of the performer and listener. Gestures are certainly not without meaning, but perhaps they are not designated in a specific way that consistently relates to a specific object or idea. "Metaphors of translation are also prominent. We imagine music translated into visual symbols or images, or into words, language, or literary expression."[63] Even when music is not programmatic, it is natural to conceive of music in this way. Even when a gesture is not understood in this fashion, that gesture still has meaning in the musical context and should be given appropriate musical weight and significance. Mostly, this section will speak of signs, which are gestures with additional meaning. "A gestural perspective can thus lend significance to elements that are often overlooked by theorists or relegated to surface expressive nuance by performers. Ideally, a gestural approach can bring theorists and performers closer together as they share perspectives on various stylistic traditions. To put it simply, theorists can learn to

[63] V. Kofi. Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (New York: Oxford University Press, 2009), 17.

appreciate the structural role of performers' expressive nuances, and performers can learn to recognize the expressive significance of the structures analyzed by theorists."[64]

One of the primary ways that Ferdinand de Saussure's semiotic theories have contributed to common musical semiotic ideas is through the concepts of "signifier," "signified," and "interpretant." [65] When applied to music, these are considered adaptations of Saussure's overall theory of signs. "The signifier-signified pair can be seen to reflect the more general and traditional distinction between an external, physical reality and an internal, mental reality: a signifier has physical substance, while the signified is situated in the mind of the person."[66] The functionality of these signs can be explained referentially through the use of the musical titles. We will take *Meriggio* as an example. In the case of *Meriggio,* in the context of the sonata, noon and all ideas and characteristics associated with noon or midday are the signified. There are many ways that one could assign the signifier, but in a broad sense, an argument could be made that the music of the first movement is the "physical entity" that evokes the moods in the minds of the audience members and performers. Interpretant is how these two signs are linked by the audience, so this is dependent on the audience. [67]

According to Peirce, semiotics involves a triadic relationship between *representamen, object,* and *interpretant.* Signs represent objects that are actual ideas or things that exist, but they only function when the person already has experience or familiarity with the object that the sign represents. Simply put, in order for signs to function correctly, they must represent objects that

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[64] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004), 3.

[65] Thomas Reiner, *Semiotics of Musical Time,* (New York: Peter Lang Publishing Inc., 2000), 15.

[66] Ibid., 15.

[67] Eero Tarasti, *Signs of Music: A Guide to Musical Semiotics* (Berlin: Walter de Gruyter GmbH & Co., 2002), 10.

are knowable and known.[68] Peirce's definitions of signs suit application to music much more easily than the specific linguistic signs that were presented by Saussure. Peirce's theory stems from Saussure's theory. The terms are slightly varied, and these variations in terms denote different levels of understanding. In Peirce's version, signifiers are referred to as *representamen*, and the signified are called the *object.*[69] [70] The *interpretant* is, "…a secondary sign by which we mentally link the *representamen* to the *object*."[71] When using the terms *representamen* and *object,* one is looking specifically for deeper meaning. *Signifier* and *Signified* deal strictly with semantic meaning and are more linguistically oriented. These elements have a parallel relation to each other, however. To put it simply, according to Peirce and including Saussure's elements, when A is a *representamen* (signifier), B is an *object* (signified), and C is an *interpretant*, then A means B by virtue of C.[72] We can easily see *representamen* (signs) and *objects* (signifieds) in this sonata, most strongly presented in *Meriggio.*

Musical communication is a tricky subject. As Meyer puts it, "Communication… takes place only where the gesture made has the same meaning for the individual who makes it that it has for the individual who responds to it."[73] This meaning need not be explicit or expressible on a rational level. This statement basically means that the gesture needs to be completed successfully so that musical communication can occur and the emotional meaning can be shared

[68] Charles S. Peirce, *Philosophical Writings of Peirce,* edited by Justus Buchle. (New York: Dover Publications, 1955), 98-101.

[69] Eero Tarasti, *Signs of Music: A Guide to Musical Semiotics* (Berlin: Walter de Gruyter GmbH & Co., 2002), 10.

[70] Thomas Reiner, *Semiotics of Musical Time,* (New York: Peter Lang Publishing Inc., 2000), 15.

[71] Eero Tarasti, *Signs of Music: A Guide to Musical Semiotics* (Berlin: Walter de Gruyter GmbH & Co., 2002), 10.

[72] Raymond Monelle, *Linguistics and Semiotics in Music* (Switzerland: Harwood Academic Publishers GmbH, 1992), 193-194.

[73] Leonard Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), 40.

and understood by the audience. There is not necessarily a way of knowing exactly what is meant, but if the music, the interpretation, and the execution are successful, communication can happen. This success often depends on a gestural level as we can see in the following passage. "…musical notation, which is also largely digital or discrete in its symbols, cannot adequately represent the continuities of gesture."[74]

Thematization is an important aspect of gestural theory. Thematization is when repetition within a certain pattern causes a gesture to make even more meaningful impact. Gestures may be brief and frequently repeated in music, which certainly lends them meaning, but those gestures that are repeated in quick succession, often in a sequence, take on a more significant meaning. As we will see, thematized gestures do not always exist as important signs within the context of the whole piece, an entire movement, or even an entire thematic area, but they do carry expressive power, and it is up to the performer to bring out thematized gestures.

Topic Theory and Markedness

Topic theory is the study of the ways that various genres contain and perpetuate certain musical associations. When aspects of these topics are applied to other pieces of music, those pieces of music adopt some of those musical characteristics. "Topics are richly coded style types which carry certain features linked to affect, class, and social occasion such as church styles, learned styles, and dance styles." [75] The topical approach works best in Baroque and Classical pieces, wherein dance styles are often featured as musical subjects. The problem with the topical

[74] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert.* (Bloomington: Indiana University Press, 2004), 113.

[75] Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994), x.

approach within musical semiotics is that there is no clearly delineated way that topics can function as a musical syntax that operates generally in music.[76] Topic theory is something that an analyst might use as a small part of a semiotic analysis, although it is not necessarily a particularly semiotic analysis technique.

Markedness is another important way to approach a semiotic study to a piece of music. The concept of markedness is introduced by Robert Hatten in his first book, *Musical Meaning in Beethoven,* and clearly reiterated in his second book, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* . In principle, markedness is essentially a way of understanding and explaining oppositions and binaries in music.[77] By understanding and determining which figures are marked and unmarked, listeners can better comprehend how the music speaks. Markedness can be a way of explaining our intuitive performance choices.

The idea of markedness is somewhat functionally flexible. It can both create meaning exclusively within a piece as well as create meaning based on context. It is the concept of working in binary regarding gestures in a piece of music. Because specific meanings cannot always be explicitly conveyed, changes in emotional expression are done through contrasts in ideas. The primary way to determine the contrast is to designate one of the signs as marked and the other as unmarked. When explaining the concept of marked oppositions, Hatten describes it using the most broadly understood binary of the musical world, minor and major.[78] Minor modes

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[76] Raymond Monelle, *Linguistics and Semiotics in Music* (Switzerland: Harwood Academic Publishers GmbH, 1992), 227.

[77]Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert.* (Bloomington: Indiana University Press, 2004), 8-15.

[78] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert.* (Bloomington: Indiana University Press, 2004), 13-14.

create a darker, sadder mood, but when we ask why, it is difficult to explain in a way that is applicable to all pieces in which employ minor mode to reflect a morose mood. Additionally, it is not true that every minor section expresses a specific mood, so it is not always possible to assign a specific meaning to every minor signification. The minor mode does seem to consistently have a specific meaning in relation to its opposition, the major mode. Depending on the piece, major or minor might be marked. If the piece is in major, major is unmarked because it is the typical state of being for the characterization of the piece. Minor would then be marked because it is unique and functions in an oppositional way to the other sections of the piece. The opposition of these forces may clarify the meaning of each of those sections.

When dealing with broad marked categories, such as major and minor, the subtleties of meaning are determined by the gestures within those areas, which may function in marked opposition across the broader areas or may have marked opposition within a single broad sign. We will deal with marked and unmarked gestures in this sonata, especially in the first and third movements. Many of the signs that operate in this piece function in opposition to one another, or create a complex emotion through juxtapositions of various figures.

SEMIOTIC ANALYSIS OF SETACCIOLI'S SONATA

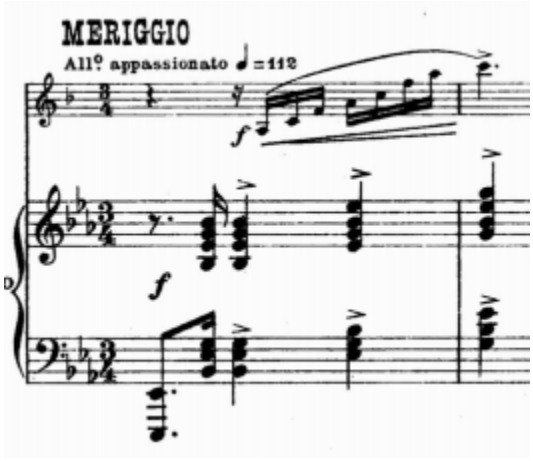
Meriggio

The first movement of this Sonata is entitled *Meriggio,* which translates to *Noon.* This movement features a variety of moods and sound characters. Loosely, this movement is in Sonata form, despite the wide variety of characters and mood shifts. Overall, this movement

largely avoids tonic, but is still clearly tonal. It is highly chromatic and also extremely melodic and lyrical. In spite of the chromaticism and aversion to tonic, harmonic structure is definitely present.

The entire opening section of the first movement (mm. 1-48) serves as the first thematic area in the sonata structure. Although this whole section is essentially one flowing musical idea, there are several interdependent musical gestures that lend themselves towards both musical and extra-musical meaning. These gestures will be considered semiotic signs, and there are three in the first theme group alone. The beginning portion of the opening material contains declamatory and sighing signs, and towards the ending of this first thematic area, we are presented with the rising or majestic sign. These components, in combination with the linear and harmonic motion of the first thematic area, strongly indicate the intended character. Within the melodic line of the clarinet, the declamatory and sighing figures are used throughout the introduction periodically, but after a fairly clear presentation of both, one sign is used in a juxtaposed fashion within the tapestry of the other sign.

Meriggio opens with a firm establishment of tonic over the first 2 measures, with fanfare-like material in the piano and an upward ascending arpeggio in the clarinet part. The piano part includes dotted rhythms and accented, rising quarter notes. These two measures are stentorian and regal, and a semiotic analysis would indicate the clear establishment of an ecstatic, full-fledged, heroic mood. This figure will be considered the declamatory sign.



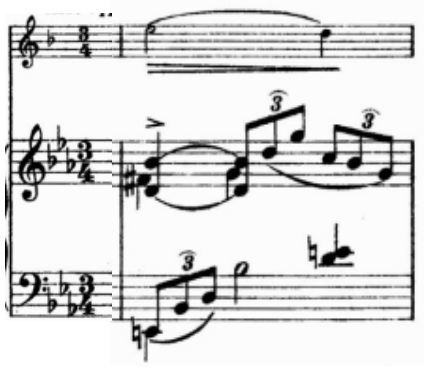
Declamatory Sign
Setaccioli, measure 1-2, page 1

The declamatory sign is a concentrated combination of various musical ideas. It is created by the use of dotted rhythms and repeated pitches, which are typical of French Overtures. Later, syncopation adds rhythmical energy to this figure. According to Cooke's *The Language of Music,* "Loudly, in the major, they [dotted rhythms] produce an impression of pomp and splendor, or courage and confidence…"[79] The figure is clearly almost heroic in nature.

After the presentation of this sign, the mood is immediately made more complicated as it moves into the rest of the opening material. Following this brief but pristine presentation of the declamatory sign, there is a quick presentation of another sign in the clarinet part. This will be referred to as the sighing sign. The sighing sign in this piece usually involves longer valued notes that descend stepwise. The length of these figures is determined by their relation to the surrounding musical texture. This sign all at once creates a sense of longing, calm, pensiveness, and poignancy. In this particular case, the descent is diatonic, given the key, although the step is half-step. According to Cooke, descent, specifically from the dominant,"…will naturally convey a sense of experiencing joy passively." This is a bit of an unusual description, so it can also be

[79] Deryck Cooke, *The Language of Music* (Oxford: Oxford University Press/Clarendon Paperbacks, 1959/1989), 100.

explained as welcoming blessings or experiencing relief, comfort, or consolation.[80] These sighing figures, however, are not a continuous pattern of descent, nor do they consistently begin on the dominant. In fact, because of the complex harmonic structure of this piece, it is not always easy to identify dominant. Although this interpretation is meaningful, because of its contrast and markedness to the declamatory figure, as well as the brevity of this sign, the sighing figure is seems to be actively yearning rather than simply passively anticipating joy, and there may even be a touch of doubt or anguish in this figure. As soon as the sighing sign comes into play, the establishment of tonic is quickly diffused with an immediate shift in mood.



Sighing Sign
Setaccioli, measure 3, page 1

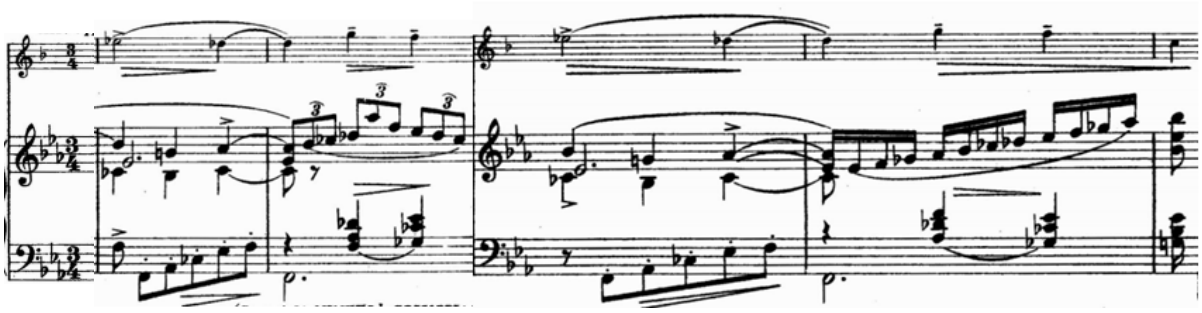
Regarding these first three measures, it is clear that a binary has been established. The fanfare figure is unmarked, with its more marcato, triadic motives and dotted rhythms. It is unmarked because it is the first idea with which listeners are presented, and the audience assumes a great deal about the mood of the piece based on that figure. The sighing motive, which

[80] Deryck Cooke, *The Language of Music* (Oxford: Oxford University Press/Clarendon Paperbacks, 1959/1989), 130, 159.

seems to be in opposition to the declamatory figure, would thus be considered marked. It is characterized by smoothness, length, and stepwise motion.

As the opening material progresses, the rhythmic juxtaposition of duple and triple subdivisions becomes apparent. When applying markedness here, it is most likely that duple is unmarked while triple is marked. Ultimately, this mixing of subdivided meters lends itself to excitement and intrigue. It also hints at the subtle mix of opposing yet simultaneous emotions in this piece.

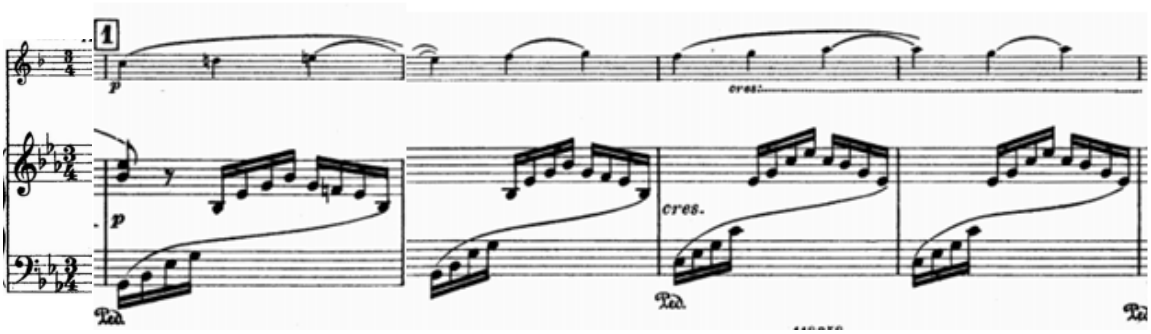
The clarinet part begins a long stretch of relaxation into the second thematic area in the 11th measure. At this point, the sighing figure is clearly the main mode of expression in the melodic clarinet part. This smooth clarinet part is supported by the more active and arpeggiated piano line.



Setaccioli, mm. 11-14, page 1-2

Later on in this opening material, some interplay between the first two signs has created a meandering melody. This melody leads into the next sign. It first occurs at rehearsal 1 in the 21st measure, is considered the rising sign. This majestic rising sign, which obviously functions as a building up of excitement and joy, seems to frequently function in approach of declamatory

statements, typically to bring back the energy that the sighing figures diffused. This type of stepwise rising figure is seen to usually express an outgoing emotion, often one of joy.[81]



Rising Sign
Setaccioli, rehearsal 1, measures 21-24, page 2

These signs that present themselves in the first movement show themselves in various ways throughout the sonata. Generally, when these signs appear, even in their skeletal forms, they bring about the same emotional meanings. These signs strongly relate to the excerpt from the poem. They have broad meanings within the realm of the sonata, but in each movement, they have even more specified meanings dependent on context. Due to the narrativity that has been created by musical context, the signs tend to take on even more specific meanings in relation to their harmonic and formal context. Outside of their generalized meanings, these signs can mean even more in regards to the time-of-day titles.

These applications of mood and story to the sounds being created by the clarinet and piano demonstrate one aspect of semiotics, which is narrativity. This is a type of iconic semiotic analysis, in which certain musical symbols indicate certain moods or ideas that the performer can put together into a coherent program. The narrativity that we can apply to this movement is one of a person in love with feelings that are first clearly exciting and then immediately more

[81] Deryck Cooke, *The Language of Music* (Oxford: Oxford University Press/Clarendon Paperbacks, 1959/1989), 115.

complicated. It is evident that, although there are multiple performing forces and a wide variety of musical ideas, the emotion expressed in this piece is experienced personally by a singular agent. This "story" aligns with the excerpt of poetry that functions as an epigraph at the beginning of the piece, particularly the first two lines of the excerpt. "Even so, when love's sweet smile hath set me free/ From the dark clouds that weighed on me so long." The complicated harmonies and sighing figures that begin in measure 3, although melodically still somewhat declamatory, are ultimately a shift from the more energized, 'in-love' mood from the beginning, as if simultaneously remembering the struggles prior to "love's sweet smile" and anticipating the potential for a love unfulfilled or unrequited.

Semiotically, it is important to emphasize the sighing figures in juxtaposition with the fully-energized and heroic character that opens this piece. The overarching emotion of this introduction is that of excitement and joy, but the memory of those dark clouds of the past cannot be ignored or forgotten. It is just as necessary to bring out the long lines of rising stepwise motion, especially when considering that the rising sign frequently leads back into the declamatory sign.

Juxtaposition is one of the most defining characteristics of the opening movement's first thematic material, and this juxtaposition plays into the semiotic meaning of this music. One instance of juxtaposition is rhythmical in nature. The first two measures, which are unified in declamatory intent, feature duple rhythms in both the piano and clarinet parts. The third measure signifies not only an overall shift in mood and complexity, but, it would also seem, a shift between the roles of the clarinet and piano. Rhythmically speaking, this distinction is most noticeable between the triplet rhythms that are juxtaposed against duple rhythms, either eighth notes or sixteenth notes. The clarinet part leans on the sighing whole- and half-step descents and

ascents, but still outlines varying ascending triads in sixteenth-note patterns. The piano, on the other hand, has emphasis on the ascending triadic figures in triplet patterns. Here, any sighing figures are subtle and happen during declamatory figures in the clarinet part.

Structurally and harmonically speaking, after the first two measures, everything becomes more thick and complex. The complexity of harmony in this movement is definitely equivalent to the complexity of the emotions presented. Throughout this first section, the supertonic chord is granted special use, the significance of which is discussed in the Structural Semiotics section, page 25. In the piano part, there seems to be a common trend of accented lower neighbors across measures, which ties in nicely with the sighing sign. This happens in measures 3 and 4 most notably, in the inner voices.

After the clear presentation of tonic—Eb major—in the opening two measures, the harmonies become more complex. Harmonic ideas are less clearly outlined, less distinguished, and more ridden with non-chord tones. Although unclear, the overarching harmonies are mostly dominant through the eighth measure, colored with some pre-dominant harmonies. In measure 5, there is a secondary dominant that functions in the key of F minor, which is supertonic (ii), followed by a first-inversion F minor chord. This marks the beginning of a harmonic tendency to emphasize supertonic, which ultimately encourages the overall prominence of dominant harmonies through the opening, as it can act as V of Bb, the dominant area of the piece.

This opening section is largely unsettled, which is especially noticeable in the clarinet part. This part is made up of long and meandering melodic lines. The phrases in the clarinet part only ever seem to melodically resolve on scale degree 5. In fact, the clarinet never gets a tonic

resolution through the entire opening, closing this first thematic group on scale degree 2, which aligns with the harmonic prominence of supertonic.

The following chart outlines the approximate harmonic progress of the first thematic area within the first movement. Even though this piece is highly chromatic in nature, the functional harmonic flow works in a way that is expected. Although it moves to the expected tonicization of the dominant in the second theme group in a strange way, the progression of tonic-type harmonies, pre-dominant-type harmonies, and dominant-type harmonies remains. There are even a number of secondary dominants, which still contribute to dominant-function harmony.

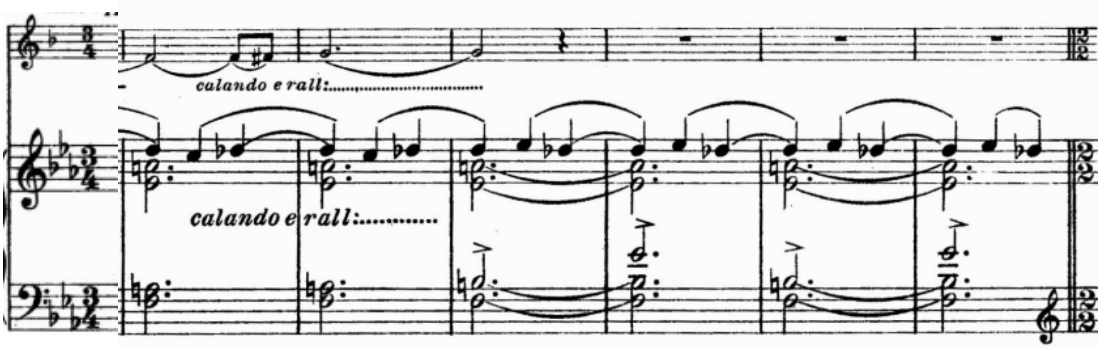
<table>
<tr><td colspan="10">First Thematic Area</td></tr>
<tr><td>I</td><td>V</td><td>V/ii and ii</td><td>V</td><td>V/ii and ii</td><td>Exotic Neighbors, tonic, vi</td><td>Ii</td><td>vii,V/Neapolitan, Neapolitan, (ii)</td><td>V/V</td><td>Fr+65</td></tr>
<tr><td>mm. 1-2</td><td>mm. 3-4</td><td>mm. 5-6</td><td>mm. 7-9</td><td>mm. 10-13</td><td>mm. 14-24</td><td>mm.25</td><td>mm. 26-34</td><td>mm. 35-43</td><td>mm. 44-47</td></tr>
<tr><td>TONIC</td><td colspan="4">DOMINANT</td><td>TONIC</td><td>PD</td><td colspan="3">DOMINANT (moving to a new tonal center of DOMINANT)</td></tr>
</table>

Harmonically, emphasis on the supertonic is prominent through the ending section of the first thematic group, and because of this, it is obvious that the piece is heading towards Bb, the dominant. The first theme area ends and leads into the second theme in an unusual way, however. The ending of the first thematic group of the piece uses an inverted pedal French augmented sixth chord, emphasizing the unsettled nature of this music.

Beginning in measure 40, F, Eb, and A are played continuously as pedals, with chords that change around them. This pedal point chord is multi-functional. It continues emphasis of the tonic (Eb) as well as the supertonic (F), which has played an important role thus far in this piece.

Additionally, the F acts as a V/V figure, hinting at the dominant key of Bb, which is the next tonal area. A is the leading tone of Bb, which explains why it is raised from the expected A-flat that is implied in the key of E-flat major.

This closing figure ends with the aforementioned pedal chord in measure 44: a pedal French augmented sixth chord, enharmonically spelled and in second inversion (F-A-Cb [enharmonic spelling of the written B]-Eb). Augmented sixth chords typically resolve to the dominant, and this chord follows that tradition, although the resolution functions as a tonic seventh chord in the new thematic section. The right hand of the piano eventually takes over the melodic line, but in an oscillating pattern between C and Db and then Eb and Db. The constant oscillation in the melodic line and the addition of non-chord notes to the French augmented chord creates a feeling of simultaneous rest and longing. In the last four measures of this transition into the second theme, the Eb and Db are clearly revolving around D-natural, which occurs in the beginning of the second theme group, functioning as the third of the B-flat major seventh chord. This is both a resolution of the augmented 6th chord and the expected tonal area for the second thematic group. Although this transition to the second theme group is a bit unusual, the bare-bones harmonic progression still leads the listeners' ears in ways that are sensible.



Setaccioli, mm. 42-47, page 3

This closing material and the unique harmonies that make up its conclusion seem to imply a sort of restless calm. The sighing figures in the upper part of the piano continue the yearning, and, although somewhat static, the use of the augmented sixth chord rather than simply a dominant harmony functions to create a sense of mystery.

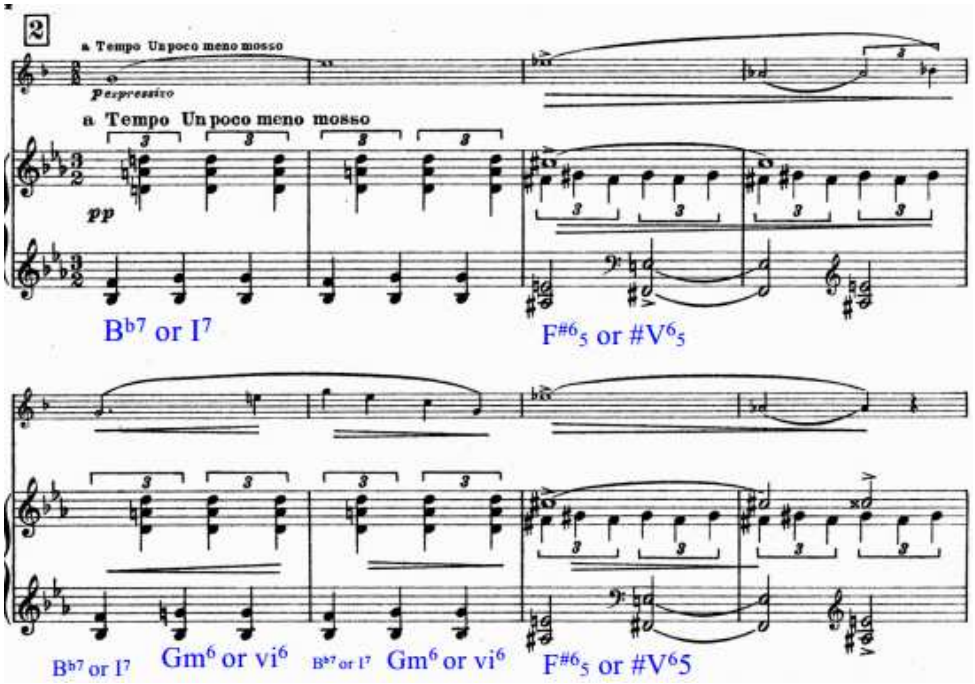
It is clear that the communication goal of this opening thematic material is optimistic, yet also slightly tormented. The feeling is unsettled, yet positive; in anticipation of love that has yet to come to pass. This movement features a meandering melody that is both adrift and happy, as if daydreaming. Midday and yet-to-be-fulfilled love are both depicted by even just this first theme group. The music here is simultaneously bright yet somewhat distanced and aloof. In relation to the descriptive indicator of *Meriggio,* the fusion of these musical ideas could denote that the exhaustion of the morning has passed, yet is still a memory. Similarly, in relation to the epigraph, the dark days that existed before meeting the love have passed, although they remain a memory in the optimistic yet uncertain situation.

The second thematic area begins in rehearsal 2 (m. 48). The mood of this thematic area is much more still and calm than the previous section. The melodic line in the clarinet is floating and transparent. Despite the floating quality of this material, there is certainly innate tension as well. This tension is facilitated by the blatant triple against duple rhythms between the piano and clarinet. There are ostinato triplets of stacked chords in the piano. These chords alternate registers, switching chords between the left hand and the right hand over the course of each triplet. The harmonies here are highly chromatic and somewhat mysterious, with the focus being on voice leading rather than harmonic function.

In the second thematic area, there are repeated ascending major sixths as well as falling perfect fifths. These 2 intervallic units are connected by a half step relationship each time the idea is iterated. This half-step relation is hearkening to the sighing gesture that was present in the first thematic area. It is as if this entire section is an elaboration and expansion of the sighing figure. That being said, as a performer and interpreter, it is important to bring out this sighing sign in the context of the longer musical line. Overall, the idea repeats and moves up by a half step, thereby establishing a pattern. What is expected to be the third iteration ends up expanding even further, to an octave leap, followed by melodic variation. This increases the expressive intensity of this musical material.

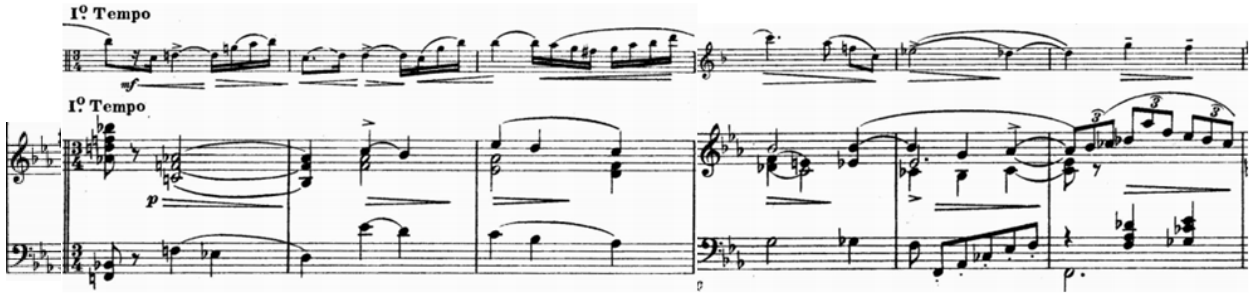
The gestures within the second theme are largely related to intervallic relationships, in particular, wide, slowly drawn out leaps. Perhaps these could be considered a sign, as this musical idea emphasized again in the second and third movements, but this gesture doesn't show up prominently through the course of this movement in the same way that other signs have, and it seems to be built on other signs. At this point, it is best to consider it a gesture that foreshadows a sign in an upcoming movement. These wide intervals are connected by falling half step, making this material an expansion on the sighing sign. Additionally, these upward reaching gestures are somewhat similar to the long lines of rising motives, except they are condensed and simplified, rather than expansive and continuous. The musical depth of the rising sign is packed into a small gesture (the wide interval), giving the meaning a bit more immediate impact. This combination of the expanded sigh and the condensed rising figure makes for an intensely meaningful section. Semiotically, these long intervals can signify strong yearning. Considering the title of this movement and the love-struck mood that has been established, as well as the adamant, repetitive, somewhat hypnotizing triplet motion of the piano part, this

section could be seen to signify daydreaming even more clearly than the first material. In the following excerpt, some harmonic analysis has been provided. Note that the outlined harmonic pattern repeats a whole step higher when this music repeats.



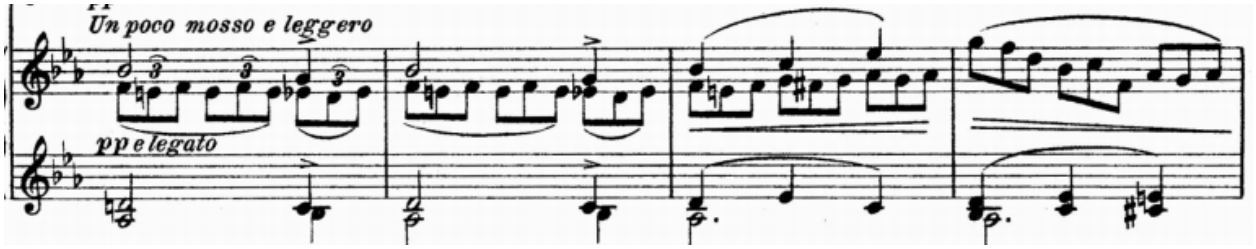
Setaccioli, mm. 44-55, Page 4

There is a sudden mood shift at measure 76. This mood shift is actually a retrospective reiteration of the melodic line in measures 7-12. This entire section increases the feeling of insistence by remaining largely unresolved, alternating between dominant and predominant harmonies. Although it is slightly unsettled in mood, it is certainly not as pensive as the previous material. It is definitely declamatory, considering that it is the same figure that occurs in the beginning of this sonata. As this material progresses, however, the harmonies become a bit more complex.



Setaccioli, mm. 76-81, Page 5

Another change occurs in this theme group, rather quickly this time, beginning in measure 84. This material opens with oscillating triplets and a bright melodic line in the piano. The theme, taken over by the clarinet part, is bird-like in nature. Syncopation is also an important new component in this material. Syncopation shows up later in declamatory signs as well. Although this melodic material is quite different from anything we've encountered thus far, it is quickly thematized through exact and immediate repetitions, although it shouldn't be considered a sign that continues to operate in different sections of this piece.



Setaccioli, mm. 84-87, Page 6

Setaccioli, mm. 88-91, Page 6

Measure 100 marks the development section of this sonata, which begins similarly to the first thematic group, but is harmonized slightly differently, as a tonic major seventh chord. As is typical of developmental sections, there is fragmentation and varied repetitions of those

fragments. The triplets in the piano continue through this section, again in occasional juxtaposition with the clarinet's duple subdivisions. This happens as the piano left hand builds majestically by step and generally upward, the first time that the piano has had the rising sign independently. This majestic theme leads so the first thematic material, where the declamatory sign appears in the clarinet and is energized by syncopation.

This build happens in a rhythmically captivating manner, with long notes that are held to either quarter-note or eighth-note lengths, often held over barlines. The melody does not align with the triplets that repeat in groups of two and function as an ostinato/pedal point. During this majestic build the right hand of the piano plays triplets that operate in a pattern that is two beats long. This establishes a sort of hemiola figure, as well as a secondary line. Although relatively functional harmonies are established through this section, most of this material is focused on the line in the left hand against the tapestry of the repeating triplets and the quasi-harmony established therein. This "harmony" is essentially a first inversion mediant seventh chord and second inversion tonic chord, which function in a practical way as tonic harmonies.

In measure 160, there is the introduction of new material within the development section. Although perhaps thematically new, it is actually a variation of the rising sign. In this context, it is made a bit calmer by the rhythmically slower accompaniment, as well as the tendency to linger more than to progress. Also, rather than descending down briefly and minimally to continue rising, as we see when the rising sign is originally used, this material takes time to descend in larger intervals and then grow from notes that are similar to the pitch of the beginning of the previous rising figure. Because of this change, the rising is emphasized, but in smaller units, so the intensity of overall growth is diminished a bit.

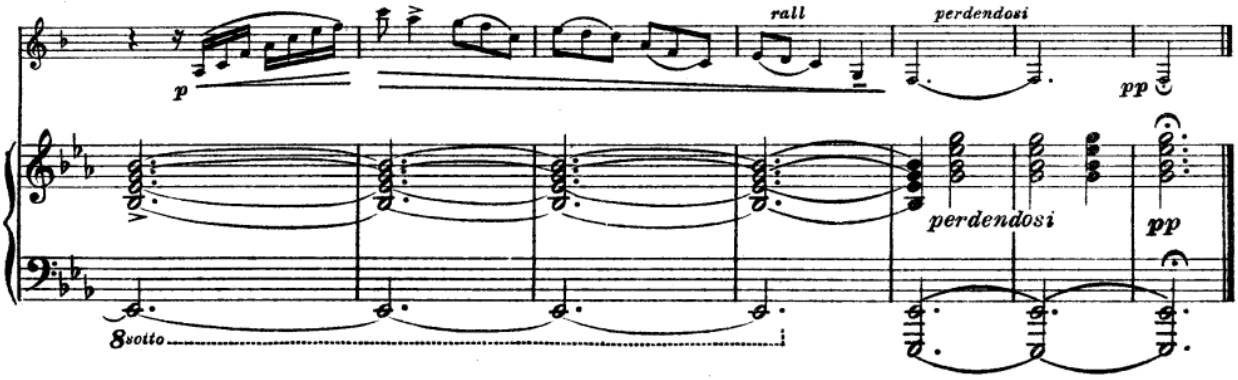
The recapitulation of this piece begins somewhat deceptively, in a way that is actually reminiscent of the recapitulation of the first movement of Mozart's Clarinet Sonata, a standard in the clarinet literature. The first note is increased in length preceding the reiterated material. The recapitulation begins in 196.

Measure 227 marks the return of the material from the second theme group in a new key. The bird material from the second theme group returns in rehearsal 10 (m. 255). Fascinatingly enough, in the recapitulation, some of the material from the development section occurs. The bird theme gradually changes into fragments from the first theme at rehearsal 11 (m. 274). After that, in measure 282, the clarinet begins a build similar to the rising sign at the end of the first thematic group.

There is relatively new material in the recapitulation at rehearsal 12 (m. 290), but it is, in actuality, just the same build that occurs over and over again, displaced due to the use of varied time signatures in quick succession. It is essentially a rhythmically varied form of the rising sign. This recalls measure 13. These changing metrical patterns make the music temporarily lose sense of direction. In spite of the growing nature of this gesture, in this instance, the rising sign creates a sense of time standing still.

There is a return of the opening declamatory figure in fragments from measures 322-333. A clear 6-note pattern develops in the treble/right hand part of the piano beginning on the second beat of measure 332, which creates an unsettled metrical pattern. There is a dominant pedal in octaves beginning in measure 341. This dominant pedal dissolves into an alteration of this pattern, involving some degree of augmentation of this 6-note pattern. Measure 349 arrives on tonic harmony for the remainder of the piece.

Measure 351 is a hearkening back to the original declamatory theme, but more subdued. The piano helps to set the mood by simply sustaining the tonic chord. At this point in the piece, the clarinet reiterates the theme. This time, in conjunction with the musical mood that precedes it, is much more calm and reserved. It is as though the excitement is still there, but, like a young child, exhaustion has taken over. This works well as the next movement is *Notturno,* or *Night.*



Setaccioli, Mm. 351-357, Page 19

One of the primary modes of expressive communication in this piece is accomplished through continuous juxtaposition and markedness. Each of the signs should be musically emphasized, especially in contrast or relation to the other signs. There also is a frequent juxtaposition of triple and duple subdivisions. The audience is presented with a number of signs early on in the first movement that occur throughout the sonata and give meaning to the narrative created both through the titles and epigraph. Additionally, there is a clear musical structure that makes harmonic sense, fitting into the syntactical scheme of how listeners process phrasing and structure within music. In this sonata, listeners are able to highlight principles of markedness as well as signs. This first movement, which is lengthy, is the most emotionally multi-faceted and complex of the sonata, and it is this movement wherein listeners are introduced to the signs that are utilized and varied in the other movements.

Notturno

The second movement of this Sonata is named *Notturno,* which translates to *Night.* While the first movement, for the most part, is largely bustling with activity, the second movement, *Notturno*, is much more still and serene, with the exception of an energetic "B" section. In spite of the dominant mood of serenity, it is no less complex than the first movement. This movement is in an atypical rounded binary form. In general, this movement is extraordinarily harmonically thick, with the sense of tonality being established through pedal fifths and voice leading. Much of this movement is quartal or quintal in nature.

The formal sections of this movement are significantly more distinct than the first movement. Overall, this movement contains far less motivic variety than the outer movements. Each section is more flowing, continuous, song-like, and seemingly through-composed than the highly thematic first and third movements. This distinction is significant in itself, and in spite of the continuity of the piece, there are still patterns and gestures that lend to a semiotic understanding of this movement.

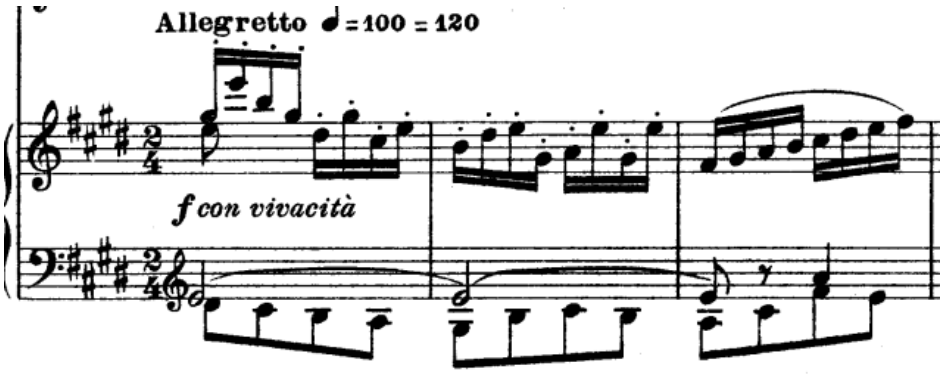
The piano part essentially sustains the same sort of pattern throughout much of the A-section of this movement, upholding the song-like quality of this piece. Within the A-section, there is an area of more agitated/active musical material, but it still maintains a singing quality. The rhythmic pacing increases until rehearsal 2, where the first group of material returns, just before moving into the second large and contrasting section in E major and with an entirely different character. The first gestural idea is built on fourths and fifths, which is shown in the beginning of the piece with open fifth pedals in the piano and an emphasis on outlining quartal

and quintal harmonies. The quartal and quintal voice-leading is often mirrored—falling fourths are often immediately answered by rising fourths. This is particularly noticeable in the opening. The mirroring allows for an easily repeatable musical germ. This material is simply turned into a sequence and thematized. The mirroring creates a gesture that contains melodic motion while establishes a sense of stillness by essentially remaining on the same pitch level.

The B section of this movement is quite contrasting in character to the surrounding material. This B section seems lengthy, but due to its speed, it passes rather quickly in the overall scheme of the movement. No longer smooth and flowing, this material is fast, technical, and declamatory. This section might strike an analyst or listener as a bit unusual, considering that the *Notturno* description at the beginning of this movement, in conjunction with the other time-of-day descriptions for the outer movements, would imply a mood of night. Although unusual, this section ultimately makes sense. In terms of the narrative, this section could signify when the character has fallen asleep and is actively dreaming.

Aside from the association with night, a simple topical analysis can also offer an explanation for the somewhat shocking B section of this movement. The musical genre of the Nocturne, which one might choose as the interpretation of the title, is a musical genre that often includes a strongly contrasting section. Traditionally, nocturnes are pieces that are meant to reflect or evoke nighttime. These pieces are typically for solo piano, but, less commonly, there are Nocturnes that are written for different instrumentations. The term of Nocturne is most associated with Chopin, and his Nocturnes are typically in ternary form, which is close in relation to the rounded binary form with which we are presented in *Notturno*. Because of this association, this movement's title can be analyzed topically.

This second section of this movement has some declamatory, sighing, and rising signs in the melodic line, although they present themselves quite differently than in the first movement. In the introductory material at the beginning of the B section, the piano lays out a technical line that alludes to the fast, energetic, flowing material in both parts throughout the rest of the section.

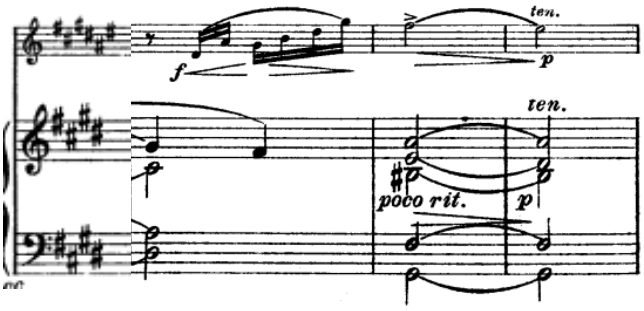


Setaccioli, Rehearsal 3, mm.34-36, Page 22

At the end of the introductory material of the B section, the clarinet enters and presents both a bit of the declamatory sign and the sighing sign. The clarinet comes in with the declamatory arpeggiation that seems to relax just before the main section of this material. In this gesture, listeners are also presented with the sighing figure. In some ways, this part of the B-section is a reflection of the gestural ideas from the first movement. This short statement happens in measures 44-46. The arpeggiated idea is the bit of the declamatory sign, and it resolves immediately into a sighing sign. This gesture causes remembrance of the first movement, both in the sense that the most common signs are presented within one isolated musical gesture, and because the gesture itself is reminiscent of the closing gesture of the first movement. Additionally, it offers confirmation that the music is, in fact, launching into new material

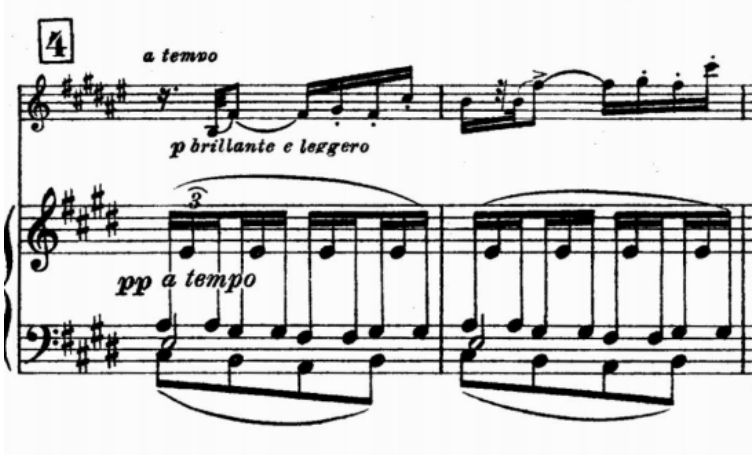
because the presentation of these figures, in conjunction with the fast material in the piano. The clarinet's gesture confirms that the contrast is on a larger scale and more sustained.

To me, this gesture does a quite a bit for a potential narrative line in this movement. By bringing back a gesture that combines the declamatory sign and the sighing sign in a way that is similar to the first movement, this material is recalls the first movement and the moods that came along with it. As previously mentioned, this B section might be considered dreaming, and the introductory material helps with the transition from simply being asleep or experiencing nighttime into a dream-state about the hope and excitement that the person feels in regards to his or her state of adoration.



Setaccioli, mm. 44-46, Page 22

Rehearsal 4 marks the true beginning of the B section. Here, listeners are presented with material that seems to be new, but is mostly an elaborate, slightly more technical version of the declamatory sign. Once the material gets rolling, beginning in measure 44, there is another presentation of the declamatory sign, in the form of dotted/stylized rhythm. Here, the dotted rhythm is merely implied with the stylized anacrusis figure that leaps upwards, but the meaning remains the same.



Setaccioli, Rehearsal 4, mm. 47-48, Page 23

The rising sign can also be seen here, but only broadly, because this material is generally moving upwards over several measures. There is a slight change at rehearsal 5. Here, there is a brief break in the action in which the composer has presented sighing figures, which begin stepwise and eventually broaden to larger falling intervals.

The return of the A (m. 95) material is abbreviated and slightly varied. The time signature has changed from compound to simple, but the rhythmic idea of that first theme remains the same. The "coda" part features fragments of the material, highlighting the fourths and fifths again, just as at the beginning. Because of the transition, this movement ends in the mediant of the original key of the piece, which is Gb, the third scale degree of Eb minor. Although this piece most certainly resolves definitively, it has made this unusual shift to the mediant. This is a bit unusual, but this somewhat surprising ending seems jazz-like, which is line with the mood that this piece often implies. Also, this bit of mystery and darkness actually helps to maintain the drifting feeling of night time.

This movement is clearly a depiction of night. In many ways it is simple, but the harmonies are complex, often Debussy-like or jazz-like in nature. The complexity of the

harmonies reflects directly onto the complexity of the emotion the sonata's character is experiencing. The B-section material certainly demonstrates dreaming and hearkens to the excitement of this character. The fourths and fifths are especially important in this movement, as they create a sense of openness and serenity. The mirroring of these perfect intervals helps create a floating quality by creating motion within stagnation. It is important to bring out these perfect intervals and emphasize smoothness and jazzy notes. Absolute smoothness and purity of sound, as well as making a strong character contrast between the sections, helps this piece to function on an emotional level.

Alba

The third movement of this Sonata is called *Alba,* which translates to Dawn. This is also the name of Setaccioli's daughter, so there may be some degree of double meaning implied in the use of this title. This movement is in loose sonata form. The indicated tempo is quite brisk, at half note=104, and this speed paired with the shortness of this movement makes it very brief. As is customary for most closing movements to sonatas, it is extremely energetic. Even the more relaxed parts have ostinati that are packed with energy, giving the impression of flying, as opposed to the more dominant floating qualities found in the first and second movements. Generally, the energy level is much higher in this movement than in the previous two, with a strong emphasis on the declamatory sign.

It is fitting that this is a short movement, specifically because the shorter length corresponds with the title, *Dawn.* Unlike the other two titles, which refer to longer stretches of time, dawn is a specific point in the day when the sun is rising. Dawn eventually turns into morning, at which point it is over. This detail is not an incredibly important point in regards to

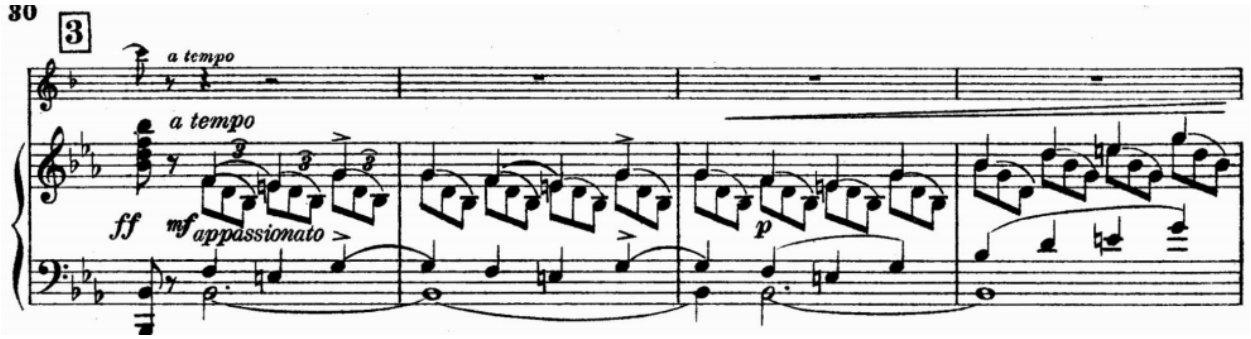
the immediate musical impact that this movement has on the audience. However, even though Setaccioli insisted that this piece is not programmatic, the titles of the movements likely had some correlation with his musical choices.

The beginning of this movement is marked with a declamatory sign, similar to that at the beginning of the first movement. The figure involves a rising arpeggiation, just as in the first movement, with the implication of dotted rhythms as well as actual dotted rhythms. Measure 7 is a slightly smoother variation on the rising figure presented in the first movement. This material extends to embody the entire first thematic area. In this material, there is a rhythmic juxtaposition between the piano and clarinet parts, similar to the rhythmic juxtaposition in the first movement. The piano insistently plays triplets over each pulse while the clarinet part remains in duple subdivisions, continuing on with the double dotted patterns and emphasizing sixteenth notes in contrast to the much slower triplet subdivisions in the piano. The rising figure is still on the ascent until rehearsal 2. In the clarinet part, there are a few descents in order to secure the continual upward succession without moving into a range that would create a strikingly different character of sound.

Rehearsal 2 marks yet another declamatory section, although it is evident that this material leads into something else. The piano utilizes an accented, rising, double dotted motive and is followed by two measures of a first inversion Eb major triad while the clarinet continues in a decorative fashion with a quick version of what is essentially an Eb major scale. This idea is repeated immediately at the end of the first scale with the declamatory dotted rhythm pattern in G minor that rests on a half-diminished E seventh chord while the clarinet plays a G minor scale. The sustained chords put the brakes on as far as the harmonic motion, essentially slowing down while still remaining active and forward in the clarinet line. The double dotted sign continues in

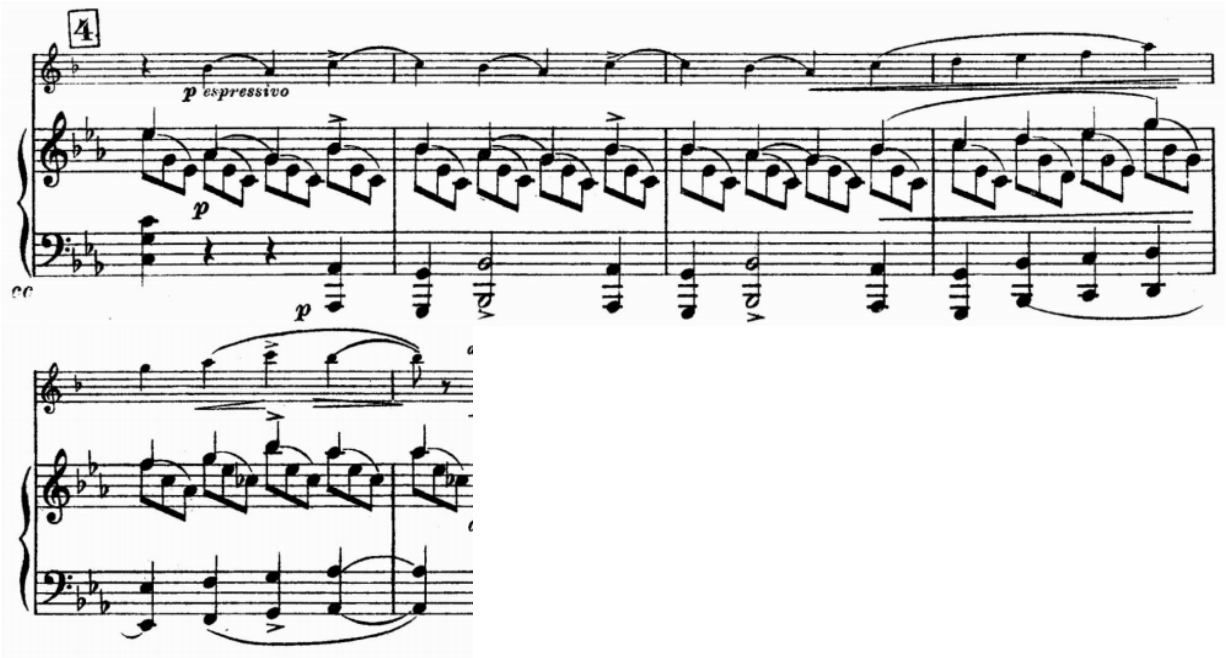
the piano part in measure 45 through measure 47, only the harmonic rhythm doubles. The clarinet plays half note trills over this, while in the piano there is a steadily descending bass line. All of these things build the energy and anticipation. This build continues mm. 48-51, with most of the excitement coming from the fast ascending and descending arpeggiations in the clarinet part, and the energy is maintained by the constant quarter-note pulse in the piano. The excitement continues to build until it reaches a new idea at rehearsal 3.

The material at rehearsal 3 (measure 52) is still high energy, but at this point listeners are presented with an entirely new sign in the form of new thematic material. The left hand of the piano plays constant triplets, which creates a sense of constant forward motion. The quarter-note melody in the piano creates a long line, and it is quite juxtaposed to the bubbling ostinato pattern happening simultaneously. The right hand of the piano introduces the new sign, which is essentially built around seconds and thirds. Because of its construction, this sign is known as the sighing sign. When the idea repeats, the idea changes a bit, being built around thirds and fourths. Although the intervals change, this sign maintains the sense of neighbor tones, and it is closely related to the sighing sign, containing the sigh within its construction. Ultimately, the interval changes because the role of the lower bass part changes upon the second and third iterations. In the first iteration, the bass is simply a Bb with the starting note of the melodic line a fifth above. Because in the second and third iteration, the harmonic support is an open fifth in both, the melodic note needs to change.



Neighbor Sign
Setaccioli, Rehearsal 3, mm. 52-55, Page 30

The clarinet picks up this melodic material at rehearsal 4 (measure 68). The right hand of the piano continues with the ostinato descending triplets, but the left hand of the piano changes roles from one that is melodic to one that is purely supportive. The left hand of the piano mimics the rhythmical pattern of the melodic line 2 beats later, still in a supportive fashion. The intervals in the clarinet remain neighboring in nature, unlike when the piano takes the melody. The second iteration of the clarinet melody involves the neighbor notes to the third note of the melodic gesture rather than the first. In some ways, this may be considered a melodic inversion.



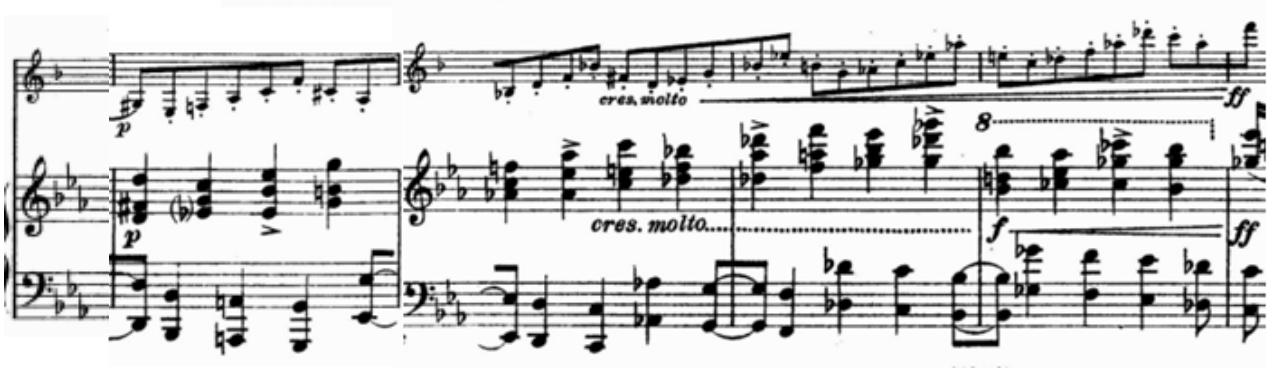
Setaccioli, mm. 72-73, Page 31

The neighbor figure is one that is particularly poignant throughout this sonata, whether it is used to create dissonance, chromatic intrigue, or gestural significance. This movement is the first place where it becomes a sign. The variations on the neighbor motive have significance in terms of the meaning of this piece. Given that the titles of the work imply times of day, ascending or even descending stepwise motion can signify the passing of time, like the hand of a clock. Emotionally, these often work as sighing or declamatory figures, revealing the complexity of the character in the poem as well as the character emoting through the clarinet and piano in the sonata.

The neighbor sign continues extensively until rehearsal 6 (m. 98), where the declamatory figure from the beginning of this movement is reintroduced with syncopated accompaniment, giving this brief material a transitional property until it reaches a new theme at measure 102, which begins as fast and short fragmentations of the rising sign into rehearsal 7. At that point, the declamatory sign returns, but with a rising quality, as established by note lengths and the rising arpeggiation in the piano line. This presentation of the declamatory figure is made of long notes in comparison to the moving piano part.

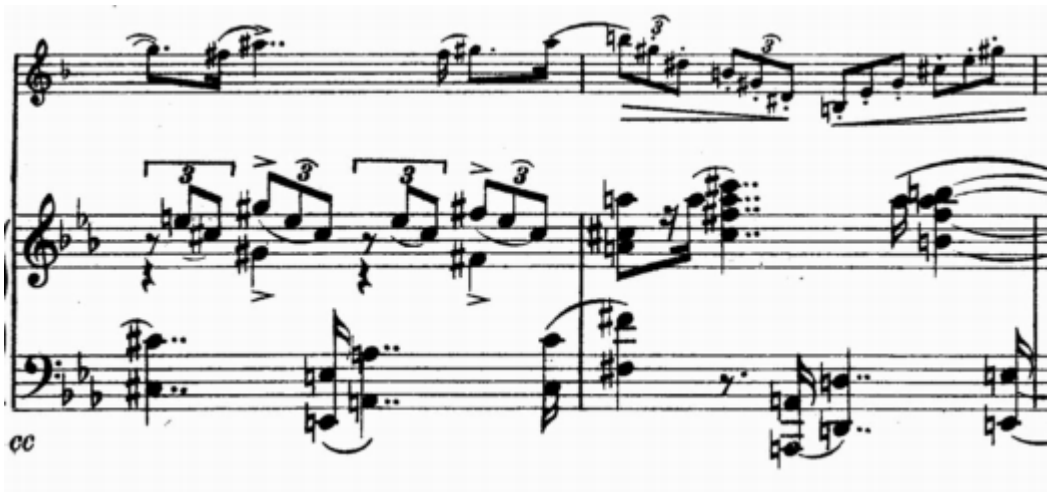
Rehearsal 8 marks a reiteration of the first thematic material. This material continues on until measure 158. This material is slow in the clarinet part and includes faster moving material in the piano. These roles are reversed at rehearsal 11 (m. 170.) The slower moving line is triadic in nature and involves notes tied over barlines while the faster line consists of sextuplets. This is one of the few moments of repose in this movement, and it is quickly transformed by a recurrence of the majestic neighbor sign.

Over the course of *Alba*, there are several hemiolas. In this movement, there are still juxtapositions between triple and duple rhythms, but the hemiolas in this movement keep the energy up and keep everything successfully moving forward. Some of these hemiolas are created by continuous ties over the barline, which changes the metrical hierarchy. This type of hemiola can be seen in the rising figure leading into rehearsal 1. There is also a hemiola based on grouping within rhythmical gestures, such as in the clarinet part beginning in measure 105, as shown below.



Setaccioli, mm. 105- 109, page 32

At rehearsal 12, the music begins an energetic push to the end, beginning with a fast, continuous flow of staccato eighth notes in the piano part, accompanied by triplets. At measure 202, the declamatory figure is presented the clarinet and piano parts, shifted out of alignment. This music is made ecstatic by the continued triplets in the top line of the piano part. In measure 206, the piano and clarinet switch roles again, as we have seen them do many times this movement. The piano rhythmically alternates the declamatory material while the clarinet now has the triplets.



Setaccioli, mm. 205-206, page 39

The energy continues increasing and energizing through the end. The opening theme comes back into play at measure 230 and is immediately energized by constant moving notes in the piano as well as the repeated and decisive syncopation in the clarinet part. Through the end of the movement and fiery ending to the piece, there are some juxtapositions of running subdivisions until reaching a firm tonic (Eb) resolution. In terms of the narrative, at this point, the excitement of this new love has taken over almost completely. Additionally, it is easy to imagine this entire movement as encapsulating both the beauty and the energy of a sunrise. To portray this, it is important that the technical lines are clearly and cleanly stated, but that both the clarinetist and the pianist work to bring out the signs that happen in the midst of these energetic moments. Those emotions and ideas are important to the concept of the movement, and including them makes this music much more emotionally complex than it may seem, given the highly technical and fast pacing of this movement.

Much of the music in this movement functions in a similar fashion to the first movement. To have musical success, it is helpful to bring out the signs and any contrasts that occur. Because of the high energy of this movement, bringing out the contrast is especially critical, because

those moments can give the listener some opportunities for repose. The declamatory sign is particularly important in this movement, so it is essential to play those figures with great energy and forward motion.

The declamatory sign has occurred in both the first and second movements, but it really presents most consistently and strongly in the third movement. The sighing and rising signs are prominent signs in the first movement, because of the contrast with the declamatory figure. In the second movement, the sigh becomes exaggerated, and the rising and declamatory figures are emphasized in the B section. In the third movement, rising and declamatory signs are prominent, and the sighing sign has grown into the neighbor sign. These common musical gestures are often present in pieces of music outside of this Sonata, and even outside of this era and genre, often with similar meanings, but likely subtly different based on context.

Conclusion

Music in performance is a complex exercise in communication, and in the case of purely instrumental music, this exercise is accomplished without the typical communicative structures of words. Studying music through semiotics seems a natural thing to do, and it is clear that this typically philosophical field can have practical applications. Since semiotics is essentially about communication, this sort of study can give the performer greater confidence in his or her musical choices and a deeper intimacy with the piece.

As we've seen here, the job of the performer is two-fold; each performer serves as both interpreter and expresser. The performer must use analysis of what is written coupled with his or her own experience, feelings, and instincts to try to understand and portray what the composer was trying to musically express. This portrayal isn't always based solely on the expressive means

that are literally on the page (dynamics, articulations, expressive terminology.) Rather, this portrayal might be determined through the gestures (signs) in the music and the assumed structure of the composer's intent—what he or she actually meant, and how the music itself is inclined to speak. "I should emphasize at this point that musical gestures, while inferred from notation, are also inferred from performance. In the latter case the motivation for a musical gesture may be *heard*—its source in a human performer's movements need not be seen to be inferred…When hearing a performance with our eyes closed, or when listening to a recording, we can readily reconstruct the kinds and qualities of motion that give character to musical gestures."[82] Semiotic analysis aids in the explanation of instinctive decisions. It can also be a way to inform those decisions about shaping something that doesn't necessarily allow for instinctive phrasing. These analyses and decisions about "how it goes," play into "how it is done" and vice versa. Both of these are ends of communications—first receiving and then sending.

The most practical process for making a semiotic analysis is to focus in on what decisions have already been made intuitively or instinctively. When doing a harmonic or formal analysis, it can be helpful to start with points in the music that seem important, using the harmonies to explain the musical choices that have already been made. After this, identifying gestures that have a significant quality is quite important. It is also helpful to use harmonic analysis to determine some sort of meaning.

Even though many composers write music simply for the sake of creating beautiful music, even "absolute" music should speak to a listener on an emotional level. The meaning is

[82] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert.* (Bloomington: Indiana University Press, 2004), 113.

usually not one that can be blatantly described or explained, but something that is felt. Despite this fact, as a performer, is it important to have a clear idea of the character or mood to be expressed, why that character is suited for that music, and how to achieve that mood. Often, the way gestures are brought out can help emphasize the mood, which is why gestures are of great practical value in a semiotic analysis. Applying a narrative helps create meaning for a performer, which will then translate into the audience's musical understanding.

Once a semiotic interpretation has been reached, it is important to know how to explore the means of actually bringing that interpretation to life. For example, one may notice a gesture in the music that repeats and returns in different ways. The performer may instinctively take this as a communication tool and use it to create an understanding (perhaps only subconscious) of the musical ideas and overall mood. With semiotics, the performer can perhaps understand why this gesture spoke to them intuitively and even consider how to exaggerate this figure even more to make it more effective.

Going into this project, there was an expectation that specific intuitive musical decisions would be backed up by certain musical-linguistic markers that might not seem to mean much on the surface. It seemed as though one might discover that intuitive musical decisions were guided by an unknown world of musical linguistics, and that understanding how the musical gestures worked in a generative context would affirm decisions and possibly elucidate more ways to make even more effective musical decisions. It is not that simple. As far as determining a practical, performance-related use of semiotics, the performer should begin with his or her intuition. The performer should figure out exactly what his or her musical inclinations are in order to begin the process of finding out why and how the musical gestures seem to carry certain musical meanings. It becomes easier to see signs and narrativity at that point. In conjunction with

harmonies and rhythms, intuitive decisions are elucidated, and performers can make even stronger decisions to allow the gestures and phrases to be even more musically rich.

This document has focused on the performer's role of interpretation in planning expressive choices to better communicate with the audience. In order to be the means of communication, the performer must understand the relationship between structure and expression. Setaccioli's Sonata for Clarinet and Piano, an obscure work written by a little-known composer, is a wonderful piece to explore in this fresh capacity. The application of semiotics works well in understanding the musical meanings in this piece, and the subtle extra-musical material associated with this sonata allows for an easier application of sign theory, gestural theory, and narrativity. Within this piece, it is easy to see how structural studies apply to the unique harmonic structures. Also noticeable in this piece are ideas of markedness, thematization, and even a bit of topic theory. Although it is a sprawling, complicated field and not often considered to be suited to practical application, semiotics in music can be applied to intensify meaning in a performance.

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