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The commentary to some motifs of Peter Faltin's semiotics of music

ABSTRACT: The article is focused on original musical semiotics of well known Slovak theoretician Peter Faltin (1939–1981), especially on his original semiotic theories in 1970s, including his last (unfinished) work *Signification of Aesthetic Signs Music and Language* based on L. Wittgenstein's philosophy. The paper also deals with studies of contemporary representatives of Slovak and Czech semiotics, aesthetics and postmodern philosophy such as Ľubomír Chalupka, Jarmila Doubravová, Klement Mitterpach and Július Fujak, who commented, explained and developed Faltin's thoughts in the frame of their research.

KEYWORDS: semiotics of music, music syntax, meaning

*Aesthetic signs speak to certain phenomena of consciousness
and set spiritual processes of creation of meanings going.*

Peter Faltin

1

Admirably wide-spectrum work of Peter Faltin (1939–1981), the significant musicologist of 20th century, is still very inspiring by its value of invention and in-depth acuity of his research in the fields of music historiography, interpretative analysis, music aesthetics and semiotics. We can mention his research initiatives as: search for the new ways of monographic, critical grasps of composers' creative process (e.g. Igor Stravinsky and Slovak generation of Avant-garde'60), theoretical justification of gradual emancipation of signification of sonoric structure (and relevance of this concept) since impressionism to Edgard Varèse, the characterization of ontological transformations of new paradigm in 1960s, as well as his active participation on progressive music culture (Seminars in Smolenice 1968–1970). In all these activities, he had always pointed to cardinal, neuralgic problematic topoi. The following lines come from my notes to some motifs of Faltin's pivotal

work *Signification of Aesthetic Signs – Music and Language*,¹ to be specific, to its second part *Meaning in Music*, which can change our view on fundamental questions of semiosis of music.

Peter Faltin, in his last important work, does not follow the beaten paths of modern semiology or semiotics — neither to the one based on Ferdinand de Saussure's theory, which uses linguistics as a model paradigm of semiology, nor to the other one determined by the work of semioticians Charles Sanders Peirce and Charles William Morris. He found the source for an appropriate semiotic reflection of music in the philosophy of Ludwig Wittgenstein, especially his period after *Tractatus logico-philosophicus*. Faltin considers his criticism of the confounding denotative fetishism of St. Augustine to be a “Copernican turn in the 20th century”. He interprets Wittgenstein's well-known premise in *Philosophical Investigations* “the meaning of a word is its use in language” in a following way: “a word has a meaning not because it is related to something that has meaning, but word can relate to something only because it has a meaning of it”.² Faltin appropriates Wittgenstein's philosophical concept of “language games” and “the use of words in language”, of “treating them”, which indicates the primacy of the pragmatic generation of the meaning of sign in relation to adjustment of syntax.

He applies this knowledge to the specific area of musical signification and also refuses the thought of the doubling meaning with sign, expecting no “beside” or “behind” the sign. Within these intentions he attributes to musical sign — in accordance with Jan Mukařovský's notion “autonomous sign” and Umberto Eco's “self-reflexive sign” — a qualitative mark of intentionality. He determines artistic sign (including the musical one) as “an articulatory form of specific aesthetic intention, *id est* of non-material projection or idea, which exists only in such type of sign and creates its singular meaning”.³ He considers Wittgenstein's “treatment” of signs as listening to music itself done by our consciousness, which plays a crucial role in the dialectics of correlation between syntax and its pragmatic use.

¹ The translation of the second part of Faltin's work we quoted was published twenty years ago, in Slovak musicological magazine *Slovenská hudba* 3 (1992). The work was originally published after Faltin's death with title “Bedeutung ästhetischer Zeichen — Musik und Sprache” (In *Aechener Studien zur Semiotik und Kommunikationsforschung*, ed. Christa Nauch-Börner, Vol. 1 (Aachen: Rader Verlag, 1985)). In the first part *Problem of Meaning* the author focuses his attention to several problems of aesthetics, semiotics of aesthetic phenomena, the meaning in semiotics and specificity of aesthetic sign. The third part *Language and Utterance* deals with aesthetic and philosophical lectures of Ludwig Wittgenstein and also analyses aesthetic-semiotic question if music is certain kind of language.

² Faltin, “Signification”, 314. To illustrate his original way of thinking, we can introduce an extract of Faltin's commentary on Wittgenstein's thoughts: “[...] Wittgenstein's sentence, degraded to aphorism, “Whereof one cannot speak, thereof one must be silent”, does not say that the thing, we should be silent about, does not exist, but, just the opposite, it points to the fact that there exists something we cannot speak about, we can only pass in silence or rhapsodize. Ethical, aesthetic, mystical and religious phenomena are of this kind”. *Ibid.*, 335.

³ *Ibid.*, 300.

In the context of Faltin's thesis of mutual correlation of music syntax and its pragmatic use we should emphasize that the listening to music is conveyed as the "treatment" of signs — it means that musical thoughts and imagination "acquire their being and it is possible to hear them only as late as in the process of sounding".⁴ These assertions have significant impact on understanding of various semiotic issues concerning the specific nature of musical work of art, which can be theoretically reflected from aesthetic point of view "as late as on the base of analysis of observed experience caused by this work of art".⁵

2

Relying on these ideas, it is clear that the syntactic arrangement of intentional musical signs cannot be based only on the semantics of "assignation" (S→O) anymore. Faltin also parts radically with the narrow concept of syntax as an instrument of meaning modification — he interprets syntax differently, endowing it with the function of "spiritual bestowing of meanings", which is concluded solely in the process of listening to "sonant logic of musical relations".⁶ The adjective "spiritual" should be interpreted in the context of the comprehension of "sonant syntax operation as a phenomenon of consciousness".⁷

The otherness of music syntax is related directly to untranslatable otherness of music thinking. Sonant musical process is autonomous and exists only in the making sense of listening to its unique musical logic. Faltin, inspired by Wittgenstein's thoughts, questions the prerequisites and the rules of music syntax themselves: *how* is it ever possible that tones or sounds create relations and also resultant meanings.⁸ It implies the indefensibility of extreme structuralism isolated from pragmatic context, as well as of belief in "self-redemptive" excessive reception (not only music) aesthetics, which derives everything from a context of perception and ignores a perceived musical structure in its happening.⁹

Equilibrium of the dialectics of correla(c)tive relations between object — its use, structure — function (projected to many layers of Faltin's semiotics of music) determines their appropriate comprehension. The structural-pragmatic dialectic "game" of creating music meaning is "played" according to the rules of "the categories of music thinking" on the "playground" of our human consciousness — the

⁴ Ibid., 301.

⁵ Marek Žabka, "Muzikologické dielo Petra Faltina vo svetle recepcie impulzov z nemeckého kultúrneho prostredia" [Musicological Work of Peter Faltin in the Light of Reception of Impulses from German Culture Environment], *Slovenská hudba* 30 (2004), no 4, 497.

⁶ Faltin, "Signification", 304.

⁷ Ibid., 334.

⁸ Ibid., 306.

⁹ Ibid., 307.

mind of composer as well as listener. It also casts a fundamentally different light on the theoretical efficiency of music-semiotic reflections:

A meaningful analysis is not an anatomy of structure, but it is phenomenology, which finally does not explain a structure, but searches for the arguments in the structure..., (which) explain why something was composed and heard the way it was and not otherwise.¹⁰

3

In the 1970's, Peter Faltin simultaneously devoted his research to insufficiency of the explanation of musical-aesthetic semiosis interpreted solely through its communicative dimension. In his opinion, there is an important type of communication, musical communication, which is not announcement or statement. According to him, nothing is "announced" or "mediated" in musical communication — it is a kind of "utterance". This is the reason why in the scheme "sender — message — receiver" he replaces the notion "message" by the notion "utterance". The utterance is not a vehicle, mediator or a message of something else, but a self-expression, which articulates musical thoughts, images and ideas, which cannot be translated to any other code. Faltin finds the justification of this substitution in Husserl's typology of signs, in which he differentiates "expression", which does not double anything, but it itself is the thought and the meaning of sign. He also points to Russell's notion "ostension", or Wittgenstein's "hint explanations".¹¹

Faltin describes the situation of musical communication as a specific semiotic phenomenon, which contains meaning in absence of any mediation of the signified message,¹² without "the presence of the denoted object" or other "visible manifest form". In music we deal with a different case of communication — it cannot be reduced to interaction only; it can take a form of contemplation or sharing the spiritual musical ideas and their meaning generated in our consciousness.¹³

¹⁰ Ibid., 308.

¹¹ Ibid., 311. Peter Faltin focused on notions and theories of special cases of verbal language, which are more adequate to the nature of aesthetic and artistic signs, e.g. in his text *Contradictions in Interpretation of Work of Art as a Sign* with subtitle *Three Monistic Models for Explanation of Meaning of Music*. It was published in *International Review of the Aesthetics and Sociology* by Zagreb Music Academy, 1972. See Faltin, "Protirečenia pri interpretácii umeleckého diela ako znaku. Tri monistické modely na vysvetlenie významu hudby" [Contradictions in Interpretation of Work of Art as a Sign. Three Monistic Models for Explanation of Meaning of Music], *Slovenská hudba* 18 (1992), no 2, 153–62.

¹² Faltin, "Signification", 312.

¹³ Ibid., 317.

4

As I mentioned, Faltin understands the notion of musical syntax as “a spiritual process of the bestowing of meaning” and developed his own conception of “musical syntactic categories” and “principles of musical thinking”. They may concern — and it is important — the composer and listener as well. According to him, these categories are “regulative principles of musical logic” and they belong to “the aesthetic circular flow of an era” and its cultural and aesthetic ideal. It is possible to express their potentialities only in a simplified way with the help of verbally abstract terms, e. g. “repetition”, “sequences”, “contrast”, “change”, “return”, “false finish”, etc., and they are inexhaustible:

No matter how paradoxical it sounds: the musical meaning of sounding relation is not derived from tones, but — totally in Kant's course — from the signification of categories of musical thinking according to which tones are set in relations.¹⁴

The apprehension of the intended meaning is directly dependent on the adequacy of categories of composer's thinking in musical syntax and the categories of listener's perception. Faltin does not understand this dialogical correla(c)tivity as constant and given, but as changing, varying continuously and dynamically in the context of historical, regional, mentally and socially conditioned changes.¹⁵

5

Faltin's semiotic reflections in complementary interdisciplinary approach were related to several fields — communication theories, music aesthetics, semiotics, psychology, sociology, historiography, etc. — philosophical view including. They were connected with s. c. linguistic turn and pragmatics represented by the works of Charles S. Peirce, Jan Mukařovský, Ludwig Wittgenstein, or Umberto Eco. Faltin inclined to their ideas also because of mentioned critics of denotatum “fetishism” — namely various theories based on it (Sausurre, Ogden, Richards, or Frege) consider the art of music as “non-semantic”, “non-meaningful” and they do not search music in the frame of research on meaning and communication at all. Faltin does not criticize only, but in intention of non-denotative generation of meaning in processes of syntagmatic-pragmatics dialectics and crucial role of socio-cultural, living contexts he articulates following thesis:

Musical meaning is a product of individually conditioned mutual influence between syntactical rules and pragmatic givens of their treatment. This mutual influence is, in

¹⁴ Ibid., 329.

¹⁵ Ibid.

Wittgenstein's words "life form" is itself a life attitude. Music becomes..., what it is, thanks to its being a part of man's life-world.¹⁶

In this frame he interprets sign as certain kind of "mediator" of meaning, which is not only a thing we perceive, but primarily the phenomenon of consciousness that we perceive as a thing. He emphasizes arbitrary dimension of signs justified and verified by praxis, i.e. life context of their treatment, and claims: "...the meaning is articulatory form of equality, culture, state of mind, situation — or, if we want — spirit of times".¹⁷

6

Faltin does not render general but concrete interpretation of the correla(c)tive relation of music syntax and human consciousness. In the third part, *Music Syntax*, he points to otherness of aesthetic signs — their meanings (compared to verbal signs) are not known "in advance", but they are created and developed in unique process of concrete act of their reception by human consciousness. The meaning of (musical) aesthetic sign is a consequent, experienced quality of mutually related, perceived (musical) syntactic shapes, which cannot be derived entirely from their "sum".¹⁸

¹⁶ Ibid., 314.

¹⁷ Faltin resumed aforesaid thoughts to following theses:

- Meaning has priority before denotatum.
- Meaning does not depend on material or spiritual entity the signs are related to, but on socio-cultural context, in which meaning of signs is generated.
- Even signs without denotatum acquire meaning when in the frame of socio-culturally determined groups, as the signs of cultural units (notion of Umberto Eco) they mediate as the signs of collective phenomena of consciousness, the signs with zero-denotation.
- Communication originates even when no information is transferred from sender to recipient, but when ideas, thoughts and projections as products of certain spiritual context are articulated, and when they are perceived considering intended meaning in other spiritual context.
- Signs whatsoever, without reference to how they are intended, can acquire only meaning of the cultural unit, which is present in collective consciousness of certain group; signs do not mediate meaning to consciousness, but consciousness bestows meaning upon the sign, a meaning of present cultural unit.
- There is no thing which could be perceived without acquiring the meaning; in the constitution of meaning there is more concern for "the recipient" than "the sender".
- Each perception constitutes meaning; and whatever behaviour — including a non-verbalizable one — has a meaning, the meaning of sign, which we perceive as something.
- Meaning "by itself" does not exist. There exists only meaning for somebody. Ibid., 316.

¹⁸ Ibid., 319. Faltin verified his conclusions in this text — specifically in parts 3.1. — 3.5. by the method of music-psychological experiment on concrete 8-bars examples — where he demonstrated the categorial principles of identity, similarity, contrast, non-similarity and variety — to test "the adequacy between intention and percept".

Therefore, Faltin focuses on the (already mentioned) categories of aesthetic consciousness in the context of comprehension and conclusion of musical meaning in listener's mind while listening. Since he understands the notion "music syntax" as "a spiritual process of bestowing the meanings", he introduces concept of "the categories of music syntax" and "the principles of music thinking". The man deals with them in the role of author, inventor as well as in the role of percipient: "They are rules of music coherences, which composer and listener are conforming to when they put tones to meaningful musical connections".¹⁹

To be more specific, Faltin draws attention (in one note to final parts dedicated to musical syntax) to important matters related to comprehension of a concrete function of musical syntax category which conforms to unique principles of concrete, unique musical thinking of a particular composition:

[...] musical meaning of sonant sequence is not a meaning of syntactic category, but it is individually formed and indescribable process, which is enacted following this category. To conclude: the musical meaning of contrast is not contrast [...], but the music, which is heard as a contrast.²⁰

If a composition of a particular kind of music is "inaccessible" to somebody, it means that he/she does not have an equivalent resource of music-syntactic categories at his disposal. The comprehension of intended meaning is connected directly with adequacy of the categories of composer's thinking in music syntax and the categories of listener's perception. Faltin does not interpret this dialogical correla(c)tivity as something constant, but on the contrary, as permanently, dynamically changing phenomena in the context of historical, cultural transformations, conditioned by regional, psychological and social determinants.²¹

7

Faltin's thoughts in the field of music semiotics have become more and more actual and inspiring since the break o 20th and 21st centuries. In the context of Slovak musicology there are some "followers", who reflect on such original semiotic approach to various specific phenomena in aesthetics of music. We can mention significant musicologist Ľubomír Chalupka — author of important texts about Slovak modern music after 1945 and the avant-garde generation of Slovak composers in 1960s (e.g. *Slovenská hudobná avantgarda*. Slovak Musical Avant-garde, 2011), who wrote large and complex studies on Faltin's musicological evolution and various aspects of his theoretical innovations (among many others as *pars pro*

¹⁹ Ibid., 328.

²⁰ Ibid., 339.

²¹ Ibid., 329.

toto we would recommend his text *Pojem "zvukový ideál" v slovenskej muzikológii 60. rokov (Ku genéze a kontextom teoretickej práce Petra Faltina: "Funkcia zvuku v hudobnej štruktúre")* (The Notion "Sound Ideal" in Slovak Musicology in 1960s [On the Genesis and the Context of Peter Faltin's Theoretical Work "The Function of Sound in Musical Structure'"]) — although it is not focused directly to the problematics of musical, it offers deep immersion into the process of Faltin's thinking (e. g. in comparison with his teacher Jozef Kresánek) and validity of his unique search of the new method of musicological research.²²

Another Slovak musicologist, who reflected on Faltin's works, is Marek Žabka. He devotes his attention to Faltin's emphasis on signification which follows the emancipation of sound and sonoristic structures in the aesthetics of "New Music" as well as to important connection of Faltin's musical semiotics with Wittgenstein's philosophy as its key source.

8

In 2009, the year of Faltin's 70th jubilee, the symposium *Otáz(ni)ky hudobnej semiotiky* [Questions/Question Marks of Musical Semiotics], dedicated to him, was held at the Faculty of Arts in Constantine the Philosopher University in Nitra. It created the space for various themes within wider range of contemporary semiotics and aesthetics which developed "implicit", explicit and direct parallels with his research. The miscellanea from the symposium were published in 2010 and enlarged by the papers on related aesthetic aspects of music. In the frame of our commentary to some of motifs of Faltin's music semiotics I want to point to following papers of it at least.

The article *The Historical Roots of Peter Faltin's semiotics* of well-known Czech semiotician of music Jarmila Doubravová (Czech scholars of early world International Congresses on Musical Signification ICMS) describes the historical context in which Faltin wrote the book *Funkcia zvuku v hudobnej štruktúre* (Function of Sound in Musical Structure) already mentioned — she writes about his inspiration by Slovaks J. Kresánek, M. Filip, Czech J. Volek as well as German musicologists F. Winckel, W. Gurlitt, H. Lochmann, J. Rohwer, and also French "father" of musique concrète Pierre Schaeffer while she reminds that although Faltin's research was not explicitly semiotic then, his way of thinking has semiotic intentions, concerning the dialectic syntactic and pragmatic dimension of music semiosis. In the period of his emigration in Germany in 1970s he was part of Staatliches Institut für

²² Lubomír Chalupka, "Pojem „zvukový ideál“ v slovenskej muzikológii (Ku genéze a kontextom teoretickej práce Petra Faltina: Funkcia zvuku v hudobnej štruktúre)" [The Notion "Sound Ideal" in Slovak Musicology in 1960s (On the Genesis and the Context of Peter Faltin's Theoretical Work "The Function of Sound in Musical Structure")], *Slovenská hudba* 25 (1999), no 1, 79–110.

Musikforschung Preussischer Kulturbesitz in Berlin, where he cooperated with Hans Peter Reinecke and started to support his theories with thoughts of Theodor W. Adorno, Carl Dalhaus and Ludwig Wittgenstein, what appeared in his main, last semiotic work *Die Bedeutung ästhetischer Zeichen: Musik und Sprache* [The Meaning of Aesthetic Signs: Between Music and Speech, 1985], which is still not translated into Slovak language, unfortunately, in its entirety even more than thirty years since he wrote it...

The other text of Slovak philosopher Klement Mitterpach *Communication, Insight and Exteriority* is focused on interesting parallels between Faltin and post-structuralists Gilles Deleuze & Felix Guattari, between “pragmatically revised semiotic theory of music listening” and “understanding of music as a radically self-deterritorializing process and their accentuation of the creativity of philosophy”.²³

Mitterpach, in context of Faltin's aesthetic and musical non-discursive communication, which can be understood as “insight”, refers to certain Deleuzean affinities. According to him, in Faltin's text *Pragmatics and musical meaning* Faltin's listener is not a subject of representation, but of “realization” of the work of art. The idea resonates with Deleuzean becoming, or with “happening, which is teleological when considered with regard to the work of art itself”.²⁴ In his interpretation of Faltin's concept of communication as contemplation he adds: “it is obvious, that a communication is not interpreted as causal mediation of a message, but as an insight, which is traditionally interpreted as a non-discursive *touch* with intuited noemata”.²⁵

On the other place, he reminds the significance of Faltin's thesis about “ontologization” of music, which according to him represents an emphasis of two features — materialization and recontextualization. He assumes that “the materialization and recontextualization are not only indications of an ontologization of musical thinking, but also of the theoretical discourse about music’(!).²⁶ Eventually, to consider the particularly significant in his reflection:

The ontologization announces exteriority, which once again reminds us, that art is no refuge, nostalgic home or utopian project of the future. Rather than utopon it is atopon [...]. Non-discursivity of music can be represented precisely by an interruption of discursivity, caused by invasion of the concrete, which I am exposed to, confronted with, which can be provocatively demonstrated even by its absence.²⁷

²³ Klement Mitterpach, “Komunikácia, vňad a exteriorita” [Communication, Insight and Exteriority] *Otáz(ni)ky hudobnej semiotiky a estetiky* (Nitra: Katedra kulturológie Filozofickej fakulty Univerzity Konštantína Filozofa, 2010), 130.

²⁴ *Ibid.*, 125.

²⁵ *Ibid.*

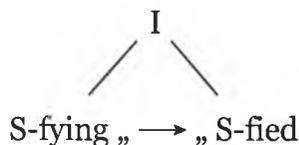
²⁶ *Ibid.*

²⁷ *Ibid.*, 120.

The “exteriorization” itself, as it has already been mentioned, is not assigned only to music, but also to “categories of theoretical reflection of its onto-creative status”,²⁸ which in context of judging the quality and actuality of Faltin's thinking, can be viewed as a substantial observation. In Slovak context, Mitterpach's text represents a valuable contribution to rediscovering Faltin not only because of its comparative design confronting Faltin with structuralism.

9

My contribution to the discussion on actual dimension of Peter Faltin's musical semiotics is included in my short book *Hudobné korela(k)tivity* [Musical Correl(a)c(t)ivities],²⁹ and it was developed in mentioned miscellanea (which I created conceptually and edited). The next idea can be comprehended as kind of commentary to Faltin's semiotics to expand some of them into new model of semiosis of music. In direct connection with Faltin's thoughts, we can try to modify the well-known semiotic-reference triangle in a following way by combining it with well-known Ogden-Richard's triangle³⁰ and Saussure's idea (inspired by Vladimír Godár³¹). We can replace the concept of “reference” by “I”, which represents an interpreter (someone who perceives sign as a sign) as well as interpretant (the disposition to particular behaviour initiated by a sign), and we can also replace “symbol–referent” by the pair “signifying–signified” (significant–signifié):



The little arrow in quotes can symbolize the formerly mentioned Wittgenstein's use of tones and sounds in the process of listening when their meanings are generated in/by human (un)consciousness.

However, if we consequently accept the thought that musical sign intentionally and self-reflexively signifies and refers to itself while that its signified meaning is

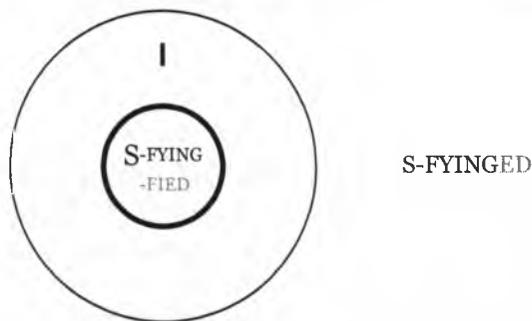
²⁸ Ibid., 121.

²⁹ Július Fújak, *Hudobné korela(k)tivity* [Musical Correl(a)c(t)ivities] (Nitra: Katedra Kulturológie Filozofickej fakulty Univerzity Konštantína Filozofa, 2008), 110.

³⁰ It is important to quote Deleuze's & Guattari's understanding the notion of becoming: "Becoming is always double, that which one becomes no less than the one that becomes — block is formed, essentially mobile, never in equilibrium". Gilles Deleuze–Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi (London: Continuum, 2004), 336.

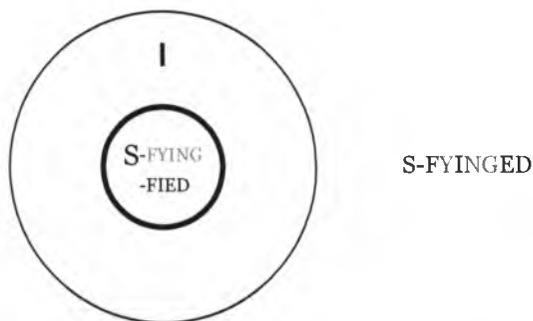
³¹ Vladimír Godár, *Kacírske quodlibety* [Heretic Quodlibets] (Bratislava: Music forum, 1998), 150.

convoluted in it (G. Deleuze) — in the sense of Faltin's understanding of aesthetic sign as “an articulated form of aesthetic intention, non-material idea, which exists only in such sign” — then we can go even further. We can replace — (maybe not only) in the case of musical semiosis — the modified triangle with a scheme of an immanent circle:



The “Signified” is hidden implicitly in the “Signifying” and the environment of the pragmatic, existential context of the use and treatment of the sign — the space where sign obtains its signified meanings — is symbolized by a surface of the circle. The circle replaces the arrow in inverted commas in the previous scheme.

The following scheme illustrates what is happening in the process of perception and comprehension of the meaning of musical sign: what stood “behind” at the beginning will get to forefront later:³²



³² Czech aesthetician and semiotician Zdeněk Mathauser was aware of the limitations of Ogden-Richards' triangle and he was also against directional linearity. In the study *Systems and their germinal cores* he extended this well-known triangle of reference to other triangles of genesis, objectiveness (onthology) and morphology. Together they complementarily generate a s. c. square of artistic specificity. The square also contains an inner different vector — there are important correspondences between the vertexes of both squares. Zdeněk Mathauser: “Systémy a jejich zárodečná jádra” [Systems and Their Germinal Cores], *Semiotické modelovanie sveta v texte. Ústav literárnej a umeleckej komunikácie*, ed. Mária Valentová (Nitra: FF UKF, 2003), 18 and 20–22.

10

We can say that all of the connections and relations indicated and emphasized by Peter Faltin more than three decades ago still have a direct, re-constitutive influence on semiotic reflexion of ontology of music. Contemporary semiotics of music would be unimaginable without his, in many ways anticipating essential impulses.

I would like to finish the last note concluding the article, which has been commenting on some aspects and motifs of Peter Faltin's musical semiotics, by his quote on the meaning of rational analysis of the musical work of art and the significance of its listening, giving up any commentary:

The condition of understanding a work of art is not inevitably a rational comprehension of the work it reduces to rational elements. [...] Stockhausen's music cannot be comprehended after analysis of his works or by reading his texts, but rather by repeated listening to them. In this course is necessary to understand Wittgensteinian notion of use in aesthetic context. We do not want to assert of course, that analyses are meaningless; they can contribute to understanding, though they cannot be considered the most important. The most important is listening.³³

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³³ Peter Faltin, "Pojem chápania v oblasti estetickosti" [The Notion of Comprehension in the Sphere of Aesthetics], *Slovenská hudba* 18 (1992), no 2, 153–62. In the late 1990's, Slovak aesthetician Lubomír Plesník, in his book *Aesthetics of Otherness* (Nitra: ÚLUK, 1999), introduced a similar metaphor of s. c. magic image/magic eye — a gradual appearance of hidden things inside the picture observed before. Similar way of thinking can be found in the thoughts of a Czech fine artist Vladimír Kokolia in 1990's.

- _____. "Pojem chápania v oblasti esteticnosti." *Slovenská hudba*, no. 18, č. 2 (1992): 153-162.
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