

## EPISTEMOLOGY AND SEMIOTICS OF TONIN HARAPI'S ART.

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### **Abstract**

Does the Harapi's music sounds like poetry. After work I read an article by Akil Mark Koci Prof.dr.sc “Dimensions of personality of Tonin Harapi ” , I decided to write something on music and epistemic, (theoretical and linguistical nature,) of Harapi's art. I am also studying in my work the Harapi's musical language , " the symbolism of musical poetry ", which studies semiotics of music. In fact a philosophy of music scholar writes that: “One can say that music is the art of organized sound, but this is a very broad concept considering poetry, which remains a sound organized , but not music” .Does really Harapi's music sounds as poetry ? I think the music semiotics studies give us an answer to this hypothesis .Semiotics, semiology of music is the study of meaning and communication signs or signs and symbols as they relate to music in a variety or diversity of the field. “Alquid aliquot stat pro ” . “The sign stands in the place of something else”. Semiotics was born in the 70-th over other types of applied semiotics, Roland Barthes contributions to the imagination and Christian Metz cinema and proposes to study music as a non-verbal language by applying general principles of semiotics start from Ferdinand de Saussure to the study of language. Music semiology (semiotics), the semiology of music, is the study of signs as they pertain to music on a variety of levels. Following Roman Jakobson, Kofi Agawu adopts the idea of musical semiosis being introversive or extroversive, that is, musical signs within a text and without. "Topics," or various musical conventions (such as horn calls, dance forms, and styles), have been treated suggestively by Agawu, among others. The notion of gesture is beginning to play a large role in musico-semiotic enquiry."There are strong arguments that music inhabits a semiological realm which, on both ontogenetic and phylogenetic levels, has developmental priority over verbal language." (Middleton 1990,p.172).

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