**INTRODUCTION**

Implicature is one of the tools that ease the flow of communication; it represents an implicit filler of information (Grice 1975).

Conversational implicatures: inferences that depend on features of the conversational context and are not determined by the conventional meaning of the sentences uttered.

Ex. Anne took off her shoes and she jumped on the bed.

= Anne took off her shoes before jumping on the bed.

**CONTEXT**

Iconicity: the ability to enrich the meaning of an utterance by replicating the same inferential typologies of natural language (Schlenker, 2019).

Motion pictures: the information is derived by means of inferences that can be drawn from the spatial coherence of visual narratives ([Kraft et al., 1999]) and the anaphoric power of free perception (Abusch and Root, 2017) the consistency of viewpoint (Cumming, 2017)

Music: the information is derived by means of inferences that can be drawn from musical properties of the tonal pitch space (Schlenker, 2019)

“its virtual sources” (Schlenker, 2018)

Imagery: the pragmatic reconstruction of musical meaning aimed at preventing semantic contradictions (Reda, 2020) expression of basic emotions (happy, sad, scared) in Western music can be recognized universally (Fritz, et al, 2009)

**PROPOSAL**

Conversational Implicatures may also derive from a violation of one (or more) Gricean maxims. Both motion pictures and music provide examples of these violations, allowing the information to be obtained by means of implicatures.

The violation of the Gricean maxim is understood through implicature while respecting the continuity principle.

1. **MOTION PICTURES/ONLY IMPLICATURES**

   a) **SPATIAL IMPLICATURES**

   (quantity violation): the violation is caused by the fragmentary use of pictures.

   Ex. "Death and all his friends" by Coldplay

2. **MOTION PICTURES/LANGUAGE IMPLICATURES**

   (quantity violation): The violation is caused by the redundant use of language and pictures

   Ex. "Of Monsters and Men "Little Talks"

3. **MOTION PICTURES/MUSIC IMPlicatureS**

   (Relation violation): The violation is caused by the contrast between what is shown in the frame and the sentiment of the soundtrack.

   Ex. "Death and all his friends" by Coldplay

**OPEN QUESTIONS**

1. Can we empirically test these intuitions?
2. Can we include gesture semantics into this framework? How?
3. Would it be possible to find a “cooperative principle” for music?
4. How does language semantics work when considered along with music? Does it become more abstract?

**BIBLIOGRAPHY**


