

MICHAEL SPITZER

Metaphor and *Musical Thought*



Metaphor And Musical Thought

Jonathan D. Kramer



Metaphor And Musical Thought:

Metaphor and Musical Thought Michael Spitzer, 2015-12-21 The scholarship of Michael Spitzer's new book is impressive and thorough. The writing is impeccable and the coverage extensive. The book treats the history of the use of metaphor in the field of classical music. It also covers a substantial part of the philosophical literature. The book treats the topic of metaphor in a new and extremely convincing manner. Lydia Goehr, Columbia University. The experience of music is an abstract and elusive one enough so that we're often forced to describe it using analogies to other forms and sensations: we say that music moves or rises like a physical form that it contains the imagery of paintings or the grammar of language. In these and countless other ways, our discussions of music take the form of metaphor, attempting to describe music's abstractions by referencing more concrete and familiar experiences. Michael Spitzer's *Metaphor and Musical Thought* uses this process to create a unique and insightful history of our relationship with music, the first ever book-length study of musical metaphor in any language. Treating issues of language, aesthetics, semiotics, and cognition, Spitzer offers an evaluation, a comprehensive history, and an original theory of the ways our cultural values have informed the metaphors we use to address music. And as he brings these discussions to bear on specific works of music and follows them through current debates on how music's meaning might be considered, what emerges is a clear and engaging guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day. Spitzer writes engagingly for students of philosophy and aesthetics as well as for music theorists and historians. *Metaphors of Depth in German Musical Thought* Holly Watkins, 2011-09-01 What does it mean to say that music is deeply moving? Or that music's aesthetic value derives from its deep structure? This study traces the widely employed trope of musical depth to its origins in German language music criticism and analysis. From the Romantic aesthetics of E. T. A. Hoffmann to the modernist theories of Arnold Schoenberg, metaphors of depth attest to the cross-pollination of music with discourses ranging from theology, geology, and poetics to psychology, philosophy, and economics. The book demonstrates that the persistence of depth metaphors in musicology and music theory today is an outgrowth of their essential role in articulating and transmitting Germanic cultural values. While musical depth metaphors have historically served to communicate German nationalist sentiments, Watkins shows that an appreciation for the broad connotations of those metaphors opens up exciting new avenues for interpretation. *The Cambridge Handbook of Metaphor and Thought* Raymond W. Gibbs, Jr., 2008-09-22 A comprehensive collection of essays in multidisciplinary metaphor scholarship that has been written in response to the growing interest among scholars and students from a variety of disciplines such as linguistics, philosophy, anthropology, music, and psychology. These essays explore the significance of metaphor in language, thought, culture, and artistic expression. There are five main themes of the book: the roots of metaphor, metaphor understanding, metaphor in language and culture, metaphor in reasoning and feeling, and metaphor in non-verbal expression. Contributors come from a variety of academic disciplines including psychology, linguistics,

philosophy cognitive science literature education music and law Diderot's Part Andrew H. Clark,2017-03-02 Drawing upon the rich heterogeneity of Denis Diderot's texts whether scientific aesthetic philosophic or literary Andrew Clark locates and examines an important epistemological shift both in Diderot's oeuvre and in the eighteenth century more generally In Western Europe during the 1750s the human body was reconceptualized as physiologists began to emphasize the connections communication and relationships among relatively autonomous somatic parts and an animated whole This new conceptualization was part of a larger philosophical and epistemological shift in the relationship of part to whole as discovered in that of bee to swarm organ to body word to phrase dissonant chord to harmonic progression article to encyclopedia and individual citizen to body politic Starting from Diderot's concept of the body as elaborated from the physiological research and speculation of contemporaries such as Haller and Bordeu the author investigates how the logic of an unstable relationship of part to whole animates much of Diderot's writing in genres ranging from art criticism to theatre to philosophy of science In particular Clark examines the musical figure of dissonance a figure used by Diderot himself as a useful theoretical model to give insight into these complex relations This study brings a fresh approach to the classic question of whether Diderot's work represents a consistent point of view or a series of ruptures and changes of position

Metaphors of Depth in German Musical Thought Holly Watkins,2011 This series explores the conceptual frameworks that shape or have shaped the ways in which we understand music and its history and aims to elaborate structures of explanation interpretation commentary and criticism which make music intelligible and which provide a basis for argument about judgements of value The intellectual scope of the series is broad Some investigations will treat for example historiographical topics others will apply cross disciplinary methods to the criticism of music and there will also be studies which consider music in its relation to society culture and politics Overall the series hopes to create a greater presence for music in the ongoing discourse among the human sciences Time in Contemporary Musical Thought Jonathan D. Kramer,2015-12-22 The articles in this collection create an interdisciplinary perspective While attempting no unified vision it approaches the subject from a variety of perspectives aesthetics psychology sociology ethnomusicology compositional practice and semiotics While all composers are necessarily concerned with time and while all theorists deal at least indirectly with music as a temporal phenomenon the study of musical time has been fragmented It is appropriate that no clear paradigm model or direction has yet emerged in the study of musical time since time itself is both pervasive and elusive Motion Metaphors in Music Criticism Nina Julich-Warpakowski,2022-11-15 The book explores 1 the motivation of motion expressions in Western classical music criticism in terms of conceptual metaphors Lakoff Johnson 1980 1999 in two corpus studies and 2 their perceived degree of metaphoricity among musicians and non musicians in a rating study The results show that while fundamental embodied conceptual metaphors like TIME IS MOTION certainly play a part in explaining why we speak of Western classical music as motion it is the specific communicative setting of music criticism that determines the particular

use of motion metaphors Furthermore the perceived metaphoricity of musical motion metaphors varies with participants musical background musicians perceive musical motion expressions as more literal compared to non musicians showing that there are individual differences in the perception of metaphoricity *Metaphor and Communication* Elisabetta

Gola, Francesca Ervas, 2016-02-24 This collection of papers presents different views on metaphor in communication The overall aim is to show that the communicative dimension of metaphor cannot be reduced to its conceptual and or linguistic dimension The volume addresses two main questions does the communicative dimension of metaphor have specific features that differentiate it from its linguistic and cognitive dimensions And how could these specific properties of communication change our understanding of the linguistic and cognitive dimensions of metaphor The authors of the papers collected in this volume offer answers to these questions that raise new interests in metaphor and communication Form, Program, and

Metaphor in the Music of Berlioz Stephen Rodgers, 2009-03-05 This book examines how Berlioz used musical forms to represent a narrative and to depict emotions such as madness or love **Attunement** Alberto Perez-Gomez, 2016-07-22

How architecture can move beyond the contemporary enthusiasms for the technically sustainable and the formally dazzling to enhance our human values and capacities Architecture remains in crisis its social relevance lost between the two poles of formal innovation and technical sustainability In Attunement Alberto P rez G mez calls for an architecture that can enhance our human values and capacities an architecture that is connected attuned to its location and its inhabitants Architecture P rez G mez explains operates as a communicative setting for societies its beauty and its meaning lie in its connection to human health and self understanding Our physical places are of utmost importance for our well being Drawing on recent work in embodied cognition P rez G mez argues that the environment including the built environment matters not only as a material ecology but because it is nothing less than a constituent part of our consciousness To be fully self aware we need an external environment replete with meanings and emotions P rez G mez views architecture through the lens of mood and atmosphere linking these ideas to the key German concept of Stimmung attunement and its roots in Pythagorean harmony and Vitruvian temperance or proportion He considers the primacy of place over space the linguistic aspect of architecture the voices of architecture and the voice of the architect architecture as a multisensory not pictorial experience with Piranesi Ledoux and Hejduk as examples of metaphorical modeling and how Stimmung might be put to work today to realize the contemporary possibilities of attunement **Music and Consciousness** David Clarke, Eric F. Clarke, 2011-07-28

Consciousness has been described as one of the most mysterious things in the universe Scientists philosophers and commentators from a whole range of disciplines can t seem to agree what it is or why it is that the whole rich panoply of human experience seems to emerge from a lump of squishy grey matter in our heads Most agree though that consciousness represents a Hard Problem and consciousness studies has emerged as a quasi discipline over recent years as a multidisciplinary discourse seeking to address these and other fascinating and perplexing questions While the arts and

humanities have joined the sciences at the debating table music has been relatively under represented until now This book redresses this balance Its 20 essays offer different takes on issues around music and consciousness both addressing existing agendas and introducing new ones No single view emerges but what the collection as a whole makes clear is that to understand consciousness we need to do much more than look at brains Studying music makes it clear that consciousness is as much to do with minds bodies culture and history The book which includes several chapters drawing from Eastern philosophies also provides a corrective to any perception that the study of consciousness is a purely Western preoccupation In addition to what it says about consciousness the book also and perhaps primarily represents a new configuration of writings about music

Theology, Music, and Modernity Jeremy Begbie, Daniel K L Chua, Markus Rathey, 2021-02-02
Theology Music and Modernity addresses the question how can the study of music contribute to a theological reading of modernity It has grown out of the conviction that music has often been ignored in narrations of modernity s theological struggles Featuring contributions from an international team of distinguished theologians musicologists and music theorists the volume shows how music and discourse about music has remarkable powers to bring to light the theological currents that have shaped modern culture It focuses on the concept of freedom concentrating on the years 1740 1850 a period when freedom especially religious and political freedom became a burning matter of concern in virtually every stratum of Western society The collection is divided into four sections each section focusing on a key phenomenon of this period the rise of the concept of revolutionary freedom the move of music from church to concert hall the cry for eschatological justice in the work of black hymn writer and church leader Richard Allen and the often fierce tensions between music and language There is a particular concern to draw on a distinctively Scriptural imagination especially the theme of New Creation in order to elicit the key issues at stake and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today

Goethe Yearbook 22 Adrian Daub, Elisabeth Krimmer, 2015-01-07 Cutting edge
scholarly articles on diverse aspects of Goethe and the Goethezeit featuring in this volume a special section on environmentalism The Goethe Yearbook is a publication of the Goethe Society of North America encouraging North American Goethe scholarship by publishing original English language contributions to the understanding of Goethe and other authors of the Goethezeit while also welcoming contributions from scholars around the world Volume 22 features a special section on environmentalism edited by Dalia Nassar and Luke Fischer with contributions on the metaphor of music in Goethe s scientific work and its influence on Deleuze Merleau Ponty Uexk ll and Zuckerkandl Frederick Amrine his conceptualization of modern civilization in Faust Gernot B hme a non anthropocentric vision of nature in his writings on the intermaxillary bone Ryan Feigenbaum his geopoetics of granite Jason Groves the historical antecedents of biosemiotics in Die Metamorphose der Pflanzen Kate Rigby and the concept of the Dark Pastoral in Werther Heather I Sullivan In addition there are articles on Goethe as a spiritual predecessor of phenomenology Iris Hennigfeld concepts of the hermaphrodite in contributions to

theEncyclop die by Louis de Jaucourt and Albrecht von Haller Stephanie Hilger on Goethe s poem N he des Geliebten David Hill on the link between commerce and culture in West stlicher Divan Daniel Purdy on Goethe s thoughts on collecting and museums Helmut Schneider and on intrigues in the works of J M R Lenz Inge Stephan Contributors Frederick Amrine Gernot B hme Ryan Feigenbaum Luke Fischer Jason Groves Iris Hennigfeld Stephanie M Hilger David Hill Dalia Nassar Daniel Purdy Kate Rigby Helmut J Schneider Inge Stephan Heather I Sullivan Adrian Daub is Associate Professor of German at Stanford Elisabeth Krimmeris Professor of German at the University of California Davis Book review editor Birgit Tautz is Associate Professor of German at Bowdoin College

Aesthetics of Music Stephen Downes,2014-06-27 Aesthetics of Music Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation

Mozart and Enlightenment Semiotics Stephen Rumph,2012 In Mozart and Enlightenment Semiotics Stephen Rumph shifts the ground of interpretation for late eighteenth century European music by reinstating the semiotics and language theory of the period In so doing Rumph challenges and reappraises current orthodoxies These challenges are extremely valuable bravely offered and intuitively right as well as convincingly argued Matthew Head author of Orientalism Masquerade and Mozart s Turkish Music Stephen Rumph s book is to my knowledge the first successful attempt to ground classical music in its contemporaneous intellectual context In this respect Rumph s book is a great achievement It is an imaginative tour de force bursting with dazzling insights and with an apparently encyclopedic range of intellectual reference in several languages Michael Spitzer author of Metaphor and Musical Thought By keeping so many things in focus at the same time Stephen Rumph has really written several books in one an introduction to Enlightenment theories of the sign for scholars of music a much needed historical context for modern musical semiotics a sensitive new exploration of the circulation of meanings in and through Mozart s music and an important contribution to the ongoing integration of musicology into cultural studies I suspect that in the course of several readings one would come away each time with a different set of equally valuable revelations Elisabeth LeGuin author of Boccherini s Body An Essay in Carnal Musicology

Thinking Poetry Peter Nicholls,Peter Boxall,2016-03-16 This collection brings together some of the most prominent critics of contemporary poetry and some of the most significant poets working in the English language today to offer a critical assessment of the nature and function of poetic thought Working at once with questions of form literary theory and philosophy this volume gives an extraordinarily diverse original and mobile account of the kind of thinking that poetry

can do The conviction that moves through the collection as a whole is that poetry is not an addition to thought nor a vehicle to express a given idea nor an ornamental language in which thinking might find itself couched Rather all the essays suggest that poetry itself thinks in ways that other forms of expression cannot thus making new intellectual political and cultural formulations possible This book was originally published as a special issue of Textual Practice Expressiveness in music performance Dorottya Fabian, Renee Timmers, Emery Schubert, 2014-07-03 What does it mean to be expressive in music performance across diverse historical and cultural domains What are the means at the disposal of a performer in various time periods and musical practice conventions What are the conceptualisations of expression and the roles of performers that shape expressive performance This book brings together research from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to these questions about the meaning means and contextualisation of expressive performance in music The contributors to this book explore expressiveness in music performance in four interlinked parts Starting with the philosophical and historical underpinnings crucially relevant for Western classical musical performance it then reaches out to cross cultural issues and finally focuses the attention on various specific problems including the teaching of expressive music performance skills The overviews provide a focussed and comprehensive account of the current state of research as well as new developments and a prospective of future directions This is a valuable new book for those in the fields of music music psychology and music education *The Routledge Companion to Music and Visual Culture* Tim Shephard, Anne Leonard, 2013-07-31 As a coherent field of research the field of music and visual culture has seen rapid growth in recent years The Routledge Companion to Music and Visual Culture serves as the first comprehensive reference on the intersection between these two areas of study an ideal introduction for those coming to the field for the first time as well as a useful source of information for seasoned researchers This collection of over forty entries from musicologists and art historians from the US and UK delineate the key concepts in the field in five parts Starting Points Methodologies Reciprocity the musical in visual culture and the visual in musical culture Convergence in metaphor in conception and in practice Hybrid Arts This reference work speaks to the important questions concerning this burgeoning field of research what are the established approaches to studying musical and visual cultures side by side What have been the major points of contact between these two areas and what kind of questions can this interdisciplinary research address moving forward The Routledge Companion to Music and Visual Culture is an indispensable guide for anyone interested in the field of music and visual culture **The Music of Simon Holt** David Charlton, 2017 Duende y Duelos the Andalusian spirit in the Lorca settings Anthony Gilbert An interplay of passion and spirit The nightingale s to blame Richard E McGregor Images in sound movement harmony and colour in the early music Philip Rupprecht Myth and narrative in 3 for Icarus Edward Venn Sound sense and syntax the Emily Dickinson settings Steph Power Piano music Stephen Gutman Redefining the cello s voice musical agency in feet of clay Rebecca Thumpston Performance and reflections Holt s music for oboe and cor

anglais Melinda Maxwell Shaking the bars the yellow wallpaper Steph Power Listening to the river s road stance texture and space in the concertos David Beard Orchestral works in performance Thierry Fischer Oblique themes and still centres a conversation between Julia Bardsley and Simon Holt Sketching and idea gathering Simon Speare Art conceptualism and politics in Holt s music David Charlton The Routledge Companion to Music Cognition Richard Ashley, Renee Timmers, 2017-06-26 WINNER OF THE SOCIETY OF MUSIC THEORY S 2019 CITATION OF SPECIAL MERIT FOR MULTI AUTHORED VOLUMES The Routledge Companion to Music Cognition addresses fundamental questions about the nature of music from a psychological perspective Music cognition is presented as the field that investigates the psychological physiological and physical processes that allow music to take place seeking to explain how and why music has such powerful and mysterious effects on us This volume provides a comprehensive overview of research in music cognition balancing accessibility with depth and sophistication A diverse range of global scholars music theorists musicologists pedagogues neuroscientists and psychologists address the implications of music in everyday life while broadening the range of topics in music cognition research deliberately seeking connections with the kinds of music and musical experiences that are meaningful to the population at large but are often overlooked in the study of music cognition Such topics include Music s impact on physical and emotional health Music cognition in various genres Music cognition in diverse populations including people with amusia and hearing impairment The relationship of music to learning and accomplishment in academics sport and recreation The broader sociological and anthropological uses of music Consisting of over forty essays the volume is organized by five primary themes The first section Music from the Air to the Brain provides a neuroscientific and theoretical basis for the book The next three sections are based on musical actions Hearing and Listening to Music Making and Using Music and Developing Musicality The closing section Musical Meanings returns to fundamental questions related to music s meaning and significance seen from historical and contemporary perspectives The Routledge Companion to Music Cognition seeks to encourage readers to understand connections between the laboratory and the everyday in their musical lives

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