Analyzing the Role of Metaphor and Metonymy in Music Criticism

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Introduction

- <u>Basic assumption</u>: "*The terminology used to speak about music is based mainly on metaphor and metonymy*" (Erikson, 1999)

  ◦ Abstract, not directly apprehensible notions (Lakoff & Johnson, 1980, 1999)

- <u>A special discourse genre</u>: Music Criticism
  ◦ Speaking about music
  ◦ Conveying an opinion (on musical works and on musical performances)

1. Theoretical background and Hypotheses
1.1. Theoretical Background

▸ <u>Discourse Analysis</u>: Alba-Juez (2009), Schiffrin *et al.* (2001)...

▸ <u>Cognitive Linguistics</u>: Barcelona (2000), Kövecses (2002), Lakoff (1993), Lakoff & Johnson (1980), (1999), Ungerer & Schmid (2006)...

▸ <u>Role of metaphor and metonymy in discourse</u>: Zanotto, Cameron and Cavalcanti (2008), Caballero (2006), Steen (2007), Kövecses (2005), (2010), Barcelona (2007), Gibbs (1994, 2008), Panther & Thornburg (2003)...

1. Theoretical background and Hypotheses
1.1. Theoretical Background

- <u>Metaphor in music</u>: Adlington (2003), Antovic (2011), Cox (1999), Johnson & Larson (2003), Spitzer (2004), Zangwill (2007), Zbikowski (2008)

- <u>Music conceptualization</u>: Brandt (2008), Brower (2000), Eitan & Timmers (2010), Kühl (2007), Perlman (2004), Saslaw (1996), Snyder (2001)

- <u>Language and music</u>: Erickson (1999), Jackendoff & Lerdahl (1982), Kivy (2007), Lidov (2005), Treitler (1996)

1. Theoretical background and Hypotheses
1.2. Hypotheses & research questions

▸ Metaphor and metonymy are essential instruments in the discoursive coherence of musical criticism.

▸ The less specialized the readers are, the more metaphors and metonymies the writer will use in order to make his text understandable.

▸ Are there some 'basic' metaphors and metonymies that occur more frequently than others in this sub-genre?

2. The metaphorical basis of musical terminology

▸ Selection of terms whose origin is based on metaphor and/or metonymy.

▸ Some metaphors and metonymies are shared by most terms:

- ◦ GRAPHIC REPRESENTATION FOR MUSIC
- ◦ MUSIC IS A JOURNEY
- ◦ MUSIC IS MOTION
- ◦ MUSIC IS LANGUAGE

Example: MUSIC IS A JOURNEY

- Conductor

Example: MUSIC IS A JOURNEY

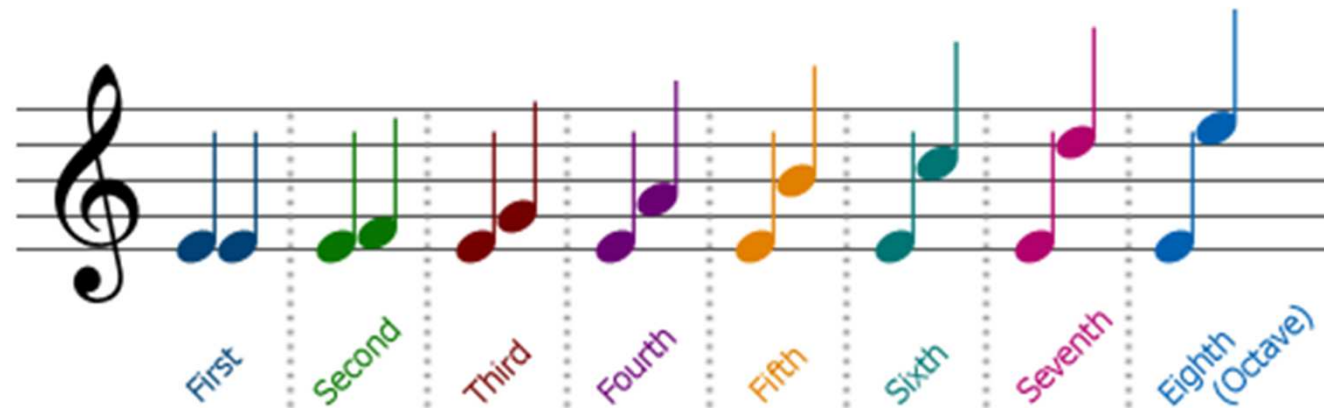▸ Accompaniment

Example: MUSIC IS A JOURNEY

▸ Interval

Fig. 31 Generic Intervals

Example: MUSIC IS A JOURNEY

▸ Leading note / tone
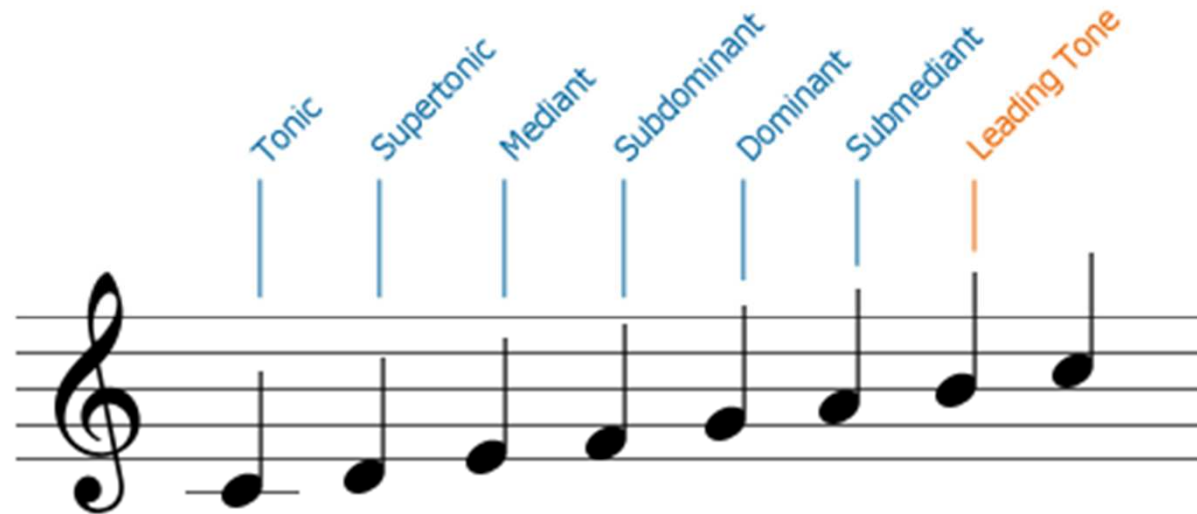
Fig. 25 Scale Degrees (Leading Tone)

3. The Role of Metaphor and Metonymy in Music Criticism
3.1. Analysis of the texts

▸ **Three different kinds of texts according to the medium of publication / public they are aimed at:**

- ◦ <u>Non-specialized</u>: *Music Reviews*, by Edmund de Chasca (*The Hyde Park Herald*)

- ◦ <u>Specialized</u>: *A Couple of First Encounters, One Including Musicians*, by Anthony Tommasini (*The New York Times*)

- ◦ <u>Supporting description for a commercial recording</u>: *Todo Andante un poco mosso* from the Piano Trio in B flat major op.99, D898 by Franz Schubert (CD edition by "Harmonia Mundi Gold")

3. The Role of Metaphor and Metonymy in Music Criticism

3.1. Analysis of the texts

	NON-SPECIALIZED	SPECIALIZED	SUPPORTING (CD)
Date	**1976**	**2011**	**2008**
Public aimed at	**Non-specialized public (without any formal musical education)**	**Some level of formal musical education**	**Any kind of public**
Number of works and performances analyzed	**3**	**3**	**1**
Historical period of the works	**- Romanticism - Mendelssohn** **- Dodecaphonism - Schoenberg** **- Late Classicism / Early Romanticism - Beethoven**	**- Late Classicism / Early Romanticism - Beethoven** **- Contemporary music - Currier** **- Late Romanticism - Bruckner**	**- Romanticism - Schubert**
Extension	**458 words**	**633 words**	**1.187 words**

Frequency (in relative %):
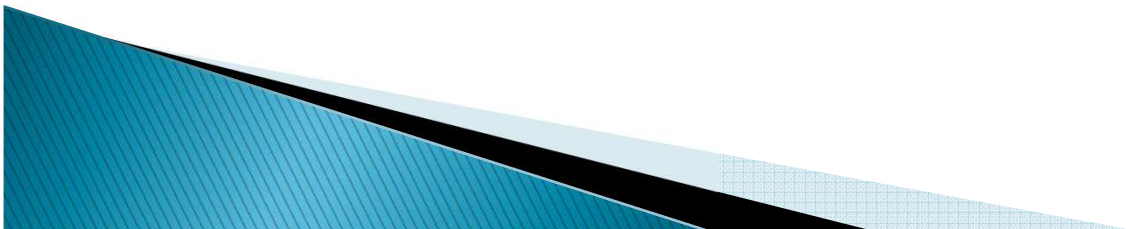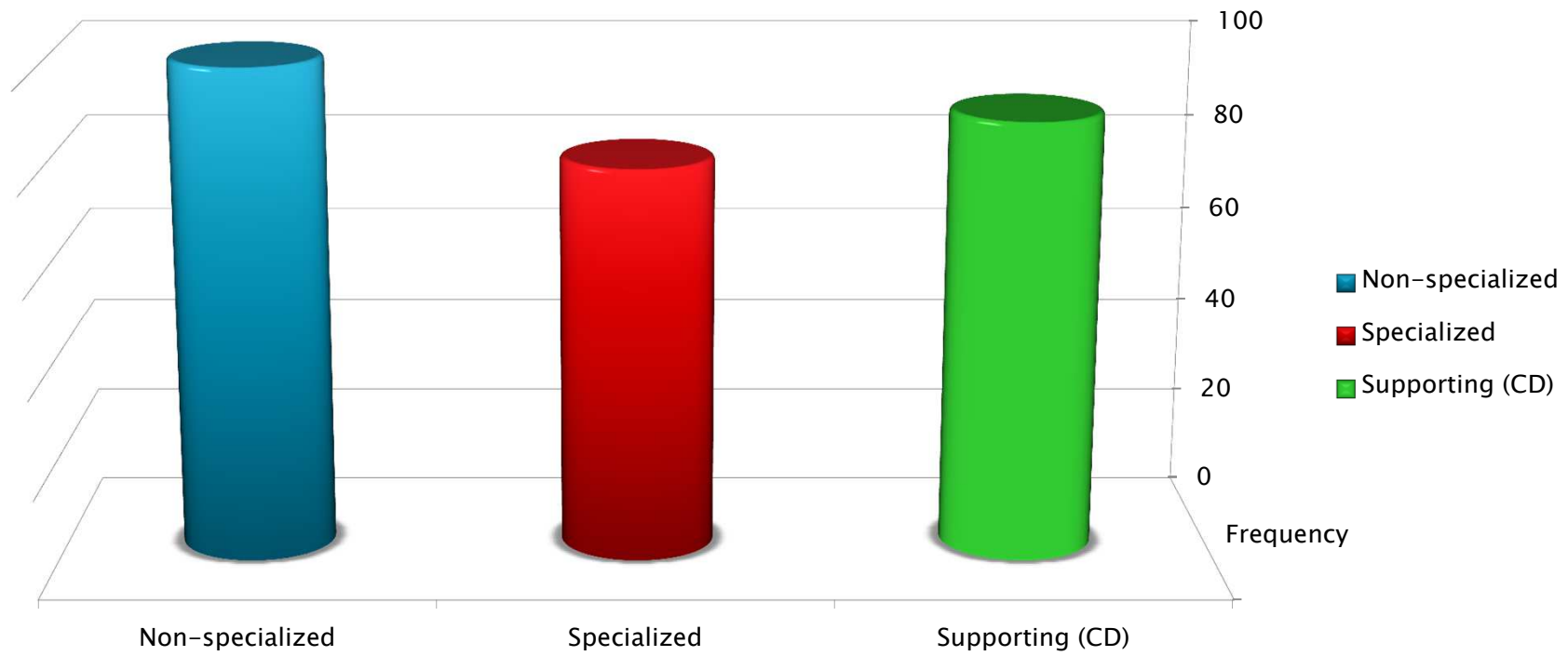
3. The Role of Metaphor and Metonymy in Music Criticism
3.1. Analysis of the texts

- More than a hundred metaphors and metonymies.

- Seven major categories:
  - LISTENING IS SEEING
  - MUSIC IS LANGUAGE
  - MUSIC IS A LIQUID
  - MUSIC IS A LIVING BEING
  - MUSIC IS A JOURNEY
  - MUSIC IS MOTION
  - MUSIC IS THE EXPRESSION OF HUMAN FEELINGS

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"…*into the* **brighter light** *of C major…*"

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  ◦ MUSIC IS THE EXPRESSION OF HUMAN FEELINGS

*"…the overexhuberant **reading** of the 40th Symphony we heard in Mandel the previous week…"*

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▸ More than a hundred metaphors and metonymies.

▸ Seven major categories:
  ◦ LISTENING IS SEEING
  ◦ MUSIC IS LANGUAGE
  ◦ **MUSIC IS A LIQUID**
  ◦ MUSIC IS A LIVING BEING
  ◦ MUSIC IS A JOURNEY
  ◦ MUSIC IS MOTION
  ◦ MUSIC IS THE EXPRESSION OF HUMAN FEELINGS

*"…the **flowing** melody of the Minuet…"*

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  ◦ MUSIC IS A LIQUID
  ◦ **MUSIC IS A LIVING BEING**
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  ◦ MUSIC IS MOTION
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*"The subsequent movements **explore** other elements of time and space…"*

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  ◦ **MUSIC IS A JOURNEY**
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  ◦ MUSIC IS THE EXPRESSION OF HUMAN FEELINGS

*"…not the only **avenue** by which this music can be approached…"*

3. The Role of Metaphor and Metonymy in Music Criticism
3.1. Analysis of the texts

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  ◦ MUSIC IS A JOURNEY
  ◦ **MUSIC IS MOTION**
  ◦ MUSIC IS THE EXPRESSION OF HUMAN FEELINGS

*"…the violin plays a near-continuous line of **buzzing**, **fitful** notes, riffs and chords…"*

3. The Role of Metaphor and Metonymy in Music Criticism
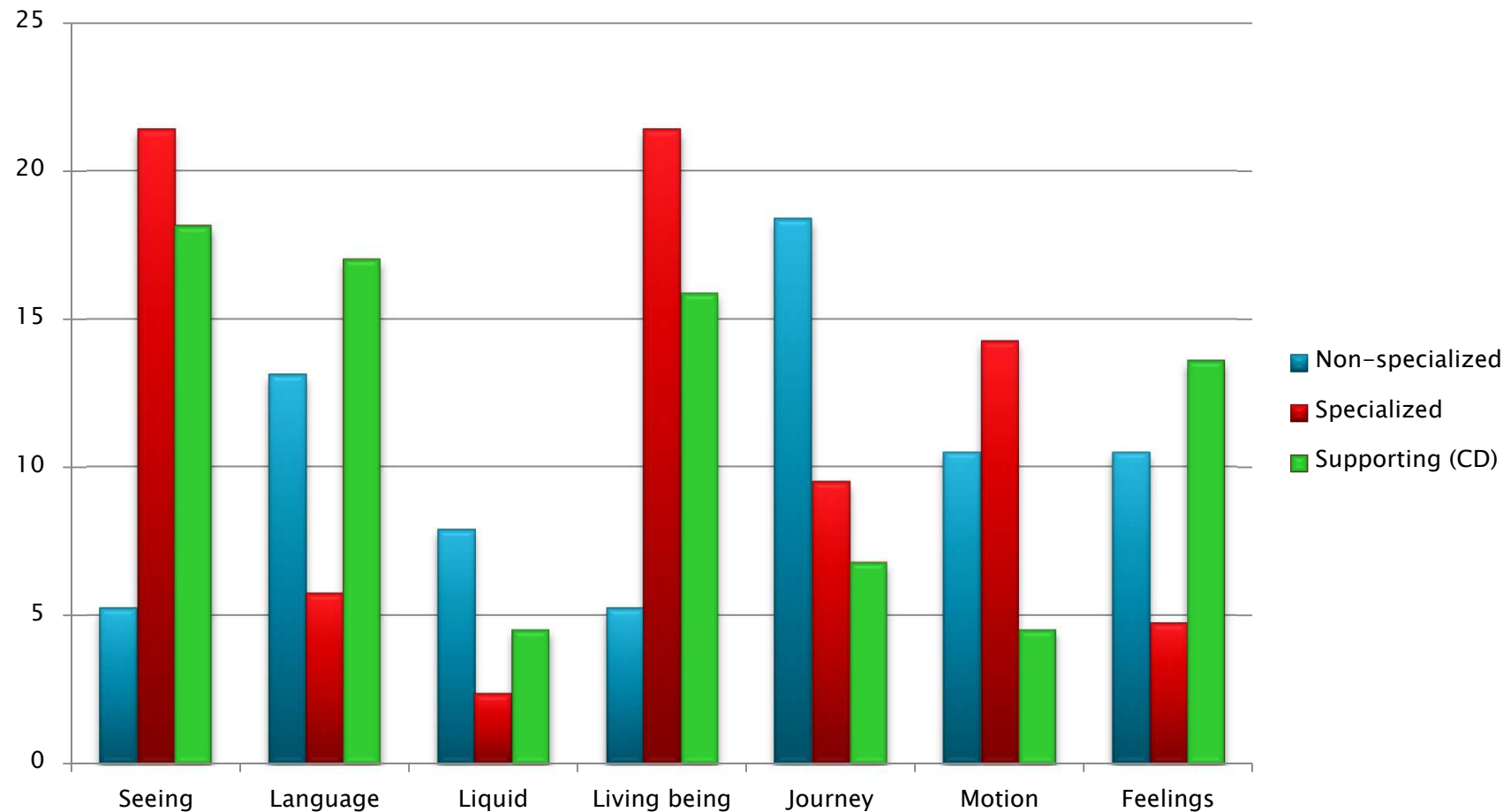## 3.1. Analysis of the texts

▸ More than a hundred metaphors and metonymies.

▸ Seven major categories:
  ◦ LISTENING IS SEEING
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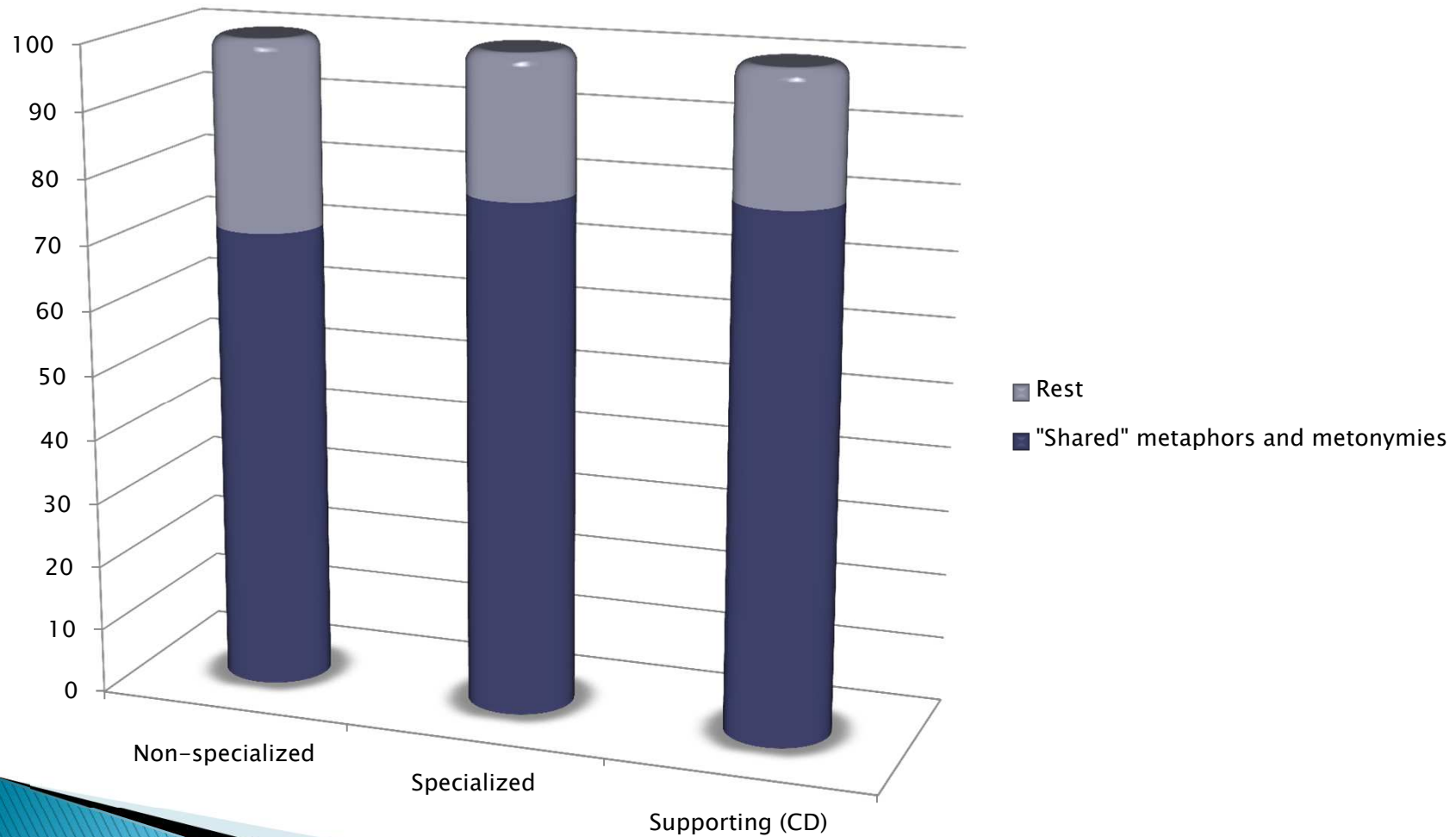 ◦ MUSIC IS MOTION
  ◦ MUSIC IS THE EXPRESSION OF HUMAN FEELINGS

*"…the various **moods** in this movement…"*

The seven categories in the texts:

The "seven categories" vs. the rest:

1. Theoretical background and Hypotheses
1.2. Hypotheses & research questions

- Metaphor and metonymy are essential instruments in the discoursive coherence of musical criticism.

- The less specialized the readers are, the more metaphors and metonymies the writer will use in order to make his text understandable.

- Are there some 'basic' metaphors and metonymies that occur more frequently than others in this sub-genre?

4. Prospects for future research:

- Analyzing a larger amount of texts in the three categories in order to further confirm these results

- Crosslinguistic perspective

- Applying these results to music teaching

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Thank you very much for your attention