

## 1: Metaphor Poem, Examples of Metaphor Poems by Silvia Hartmann

*In Chapters 5, "Beginnings and Endings," and 7, "The Tonality of Metaphoric Fields," where he analyzes the originality of Virgil's Aeneid or Allen Tate's "Aeneas at Washington" and "The Mediterranean" in relationship to Homer's Odyssey, one experiences the thrill of discovery from readings that can emerge from the wellspring of a highly literate memory.*

There is also an emphasis on ways to change internal representations or maps of the world in order to increase behavioral flexibility. The founders, Bandler and Grinder, started by analysing in detail and then searching for what made successful psychotherapists different from their peers. The patterns discovered were developed over time and adapted for general communication and effecting change. NLP modeling methods are designed to unconsciously assimilate the tacit knowledge to learn what the master is doing of which the master is not aware. As an approach to learning it can involve modeling exceptional people. After the modeler is capable of behaviorally reproducing the patterns of behavior, communication, and behavioral outcomes of the one being modeled, a process occurs in which the modeler modifies and readopts his or her own belief system while also integrating the beliefs of the one who was modeled. By listening to and responding to these language patterns the practitioner seeks to help the client to recover the information that is under the surface of the words. The questions in the meta-model are designed to bring clarity to the clients language and so to their underlying restrictive thinking and beliefs. In business or therapy, the meta-model might be used to help a client elaborate the details of problems, proposals and objectives by asking about the important information that has been left out. For example, a person states that "we need to make a decision", a response could be to ask who will actually be doing the deciding and how exactly the process of deciding from decision would take place. In that statement there was also an implied necessity from need which could also be challenged to find out if it really is a necessity. Firstly, to assist in building and maintaining rapport with the client. Secondly, to overload and distract the conscious mind so that unconscious communication can be cultivated. Thirdly, to allow for interpretation in the words offered to the client. Rapport The first aspect, building rapport, or empathy, is done to achieve better communication and responsiveness. Overloading conscious attention The second aspect of the Milton model is that it uses ambiguity in language and non-verbal communication. Indirect communication The third aspect of the Milton model is that it is purposely vague and metaphoric for the purpose of accessing the unconscious mind. It is used to soften the meta model and make indirect suggestions. In contrast an indirect suggestion is less authoritative and leaves an opportunity for interpretation, for example, "When you are in front of the audience, you might find yourself feeling ever more confident". This example follows the indirect method leaving both the specific time and level of self-confidence unspecified. It might be made even more indirect by saying, "when you come to a decision to speak in public, you may find it appealing how your feelings have changed. Representational systems NLP The notion that experience is processed by the sensory systems or representational systems, was incorporated into NLP from psychology and gestalt therapy shortly after its creation. Memories are closely linked to sensory experience. When people are processing information they see images and hear sounds and voices and process this with internally created feelings. Some representations are within conscious awareness but information is largely processed at the unconscious level. When involved in any task, such as making conversation, describing a problem in therapy, reading a book, kicking a ball or riding a horse, their representational systems, consisting of images , sounds , feelings and possibly smell and taste are being activated at the same time. Many NLP techniques rely on interrupting maladaptive patterns[ clarification needed ] and replacing them with more positive and creative thought patterns which will in turn impact on behavior. If a person repeatedly used predicates such as "I can see a bright future for myself", the words "see" and "bright" would be considered visual predicates. In contrast "I can feel that we will be comfortable" would be considered primarily kinesthetic because of the predicates "feel" and "comfortable". These verbal cues could also be coupled with posture changes, skin color or breathing shifts. The theory was that the practitioner by matching and working within the preferred representational system could achieve better communication with the client and hence swifter and more effective results. Many trainings and standard works still teach PRS [10] whilst other proponents[ who? The

purpose of Wikipedia is to present facts, not to train. Please help improve this article either by rewriting the how-to content or by moving it to Wikiversity , Wikibooks or Wikivoyage. September Submodalities are the fine details of representational systems. Although NLP did not discover submodalities, it appears that the proponents of NLP may have been the first to systematically use manipulation of submodalities for therapeutic or personal development purposes, particularly phobias, compulsions and addictions. Related concepts in other disciplines are known as cognitive styles or thinking styles. In NLP, the term programs is used as a synonym for strategy, which are specific sequences of mental steps, mostly indicated by their representational activity using VAKOG , leading to a behavioral outcome. It tells you what to do with the information you are getting, and like a computer program, you can use the same strategy to process a lot of different kinds of information. Specifically they define common or typical patterns in the strategies or thinking styles of a particular individual, group or culture. Some of them are: The meaning of a communication is the response that you get not the one intended.

### 2: The metaphor of tonality in a/r/tography | Peter Gouzouasis - [www.enganchecubano.com](http://www.enganchecubano.com)

*In Chapters 5, "Beginnings and Endings," and 7, "The Tonality of Metaphoric Fields," where he analyzes the originality of Virgil's Aeneid or Allen Tate's "Aeneas at Washington" and "The Mediterranean" in relationship to Homer's Odyssey, one experiences the thrill of discovery from readings that can emerge from the.*

Guitar Lessons Tonality – Harmonic Fields Tonality or harmonic field is a group of chords created through a specific scale. Take like example C major scale: For each note in the scale we will create a chord. We will have, then, seven chords, they will be the chords of the tonality of C. How will we create this tonality? For each note in the scale, the respective chord will be created using the first, the third and the fifth degree starting to be counted in this note, in this same scale. The first degree is the C itself. The third starting in C is E. And the fifth starting in C is G. The first chord in the tonality of C is created then by the notes C, E and G pay attention that this is the C chord, because E is the major third of C. The first degree is the D itself. The third starting in D is F. And the fifth starting in D is A. Then, the second chord of our harmonic field is created by the notes D, F and A pay attention that this is the Dm chord, because F is the minor third of D. You should be realizing that until here we are creating the chords in the harmonic field thinking in triads and using only the notes that appear in the scale in question C major. After creating the triad, we should see if the third of each chord was major or minor. You can also check the fifth of each chord, but you will see that will always be the perfect fifth, with exception to the last chord, that will have a flatted fifth. It is a good exercise to try to create the remaining chords in this tonality. After that, check the table below: Song Tonality Very good, you learned how to create a harmonic field. But what does this serve for? Well, a harmonic field serves for many things, and in this moment we will focus in the most basic point: This depends on the existent chords in this song. If a song has the major chords of the harmonic field of C, it means that the song is in C major. With this we know that the scale to be used to make a solo, to improvise or create riffs in this song will be the C major scale. Knowing well the scale shapes, nothing will stop us to create solos and riffs automatically ability known as improvisation. I hope that this has motivated you to go on in our study about tonality, seen the importance and use of this knowledge. We have already created a harmonic field using triads, and now we will enlarge this concept to tetrads. The rule used to create the chord, just to remember, it was to take the first, the third and the fifth degrees of the scale in question. We will do the same thing, but including the seventh degree, that characterizes the tetrad. We will have then a harmonic field equals the previous one, but created by tetrads instead of triads. Analyzing the same scale of C major, starting by the C note, we have the seventh degree of this scale, which is B. The other degrees third and fifth we already saw which ones they are. Therefore, the first chord of this harmonic field will be formed by C, E, G and B. This is the C7M chord, because B is the major seventh of C. Applying this same rule to the next note D, we will see that the seventh degree is C. Then, the chord will be formed by the notes D, F, A and C. This is the Dm7 chord. Creating the complete table we will have: Maybe you are asking yourself what is the difference, from the practice point of view, of these two harmonic fields that we created. In a point of view of improvisation, relating to discover which the tonality of the song is, nothing will be changed. We will see some examples of this subject discovering the song tonality soon. Before, remember that we used the C major scale. The major tonality of any note will follow this formation where the Roman numbers refer to degrees: Following the formation that has been shown before: It is just to put the notes of the major scale in question in place of degrees. What is the major harmonic field of D? The major D scale is: As exercise try to create the major harmonic field of all the notes. Check then the tonality table below: To create the harmonic field using just 3 notes triad, it is just remove the seventh of all the chords in this table. We will leave the seventh here only in the last chord, because the chords with diminished five rarely appear without the seventh in practice: Now that we know the major harmonic field of all notes, we can apply this knowledge to discover the songs tonality. The chords below compose some specific songs. You should identify in which tonality each song is:

### 3: Metaphor, Analogy, Music and the Interdisciplinary | Richard Vella - [www.enganchecubano.com](http://www.enganchecubano.com)

*Literary dynamic patterns --The beginning of interpretation --Reading poetry --The allure of myth --Beginnings and endings --Metaphoric fields: Blaga, Melville, and Leopardi --The tonality of metaphoric fields. Responsibility: Nicolae Babuts.*

The published works of scientists often conceal the cognitive processes that led to their results. Scholars of mathematical practice must therefore seek out less obvious sources. This paper analyzes a widely circulated mathematical joke, comprising a list of spurious proof types. An account is proposed in terms of argumentation schemes: It is argued that humour is associated with risky forms of inference which are essential to creative mathematics. The components of the joke are explicated by argumentation schemes devised for application to topic neutral reasoning. These in turn are classified under seven headings: Finally, the wider significance of this account for the cognitive science of mathematics is discussed. A survey of employees at a corporate industrial park tested 12 theoretically-derived explanations. Worries about being distracted from quality and safety concerns turned out to be more important than the fear of of Worries about being distracted from quality and safety concerns turned out to be more important than the fear of offending people. The need to maintain an air of competence and authority varied across industries as an impediment. Surprisingly, the results suggest that taking a break for comic relief might be better than trying to integrate fun into the work itself. Show Context Citation Context Another set of benefits is more intellectual. It is widely accepted that the use of humor relies on the ability to quickly shift perspectives. Since this is the same facility that leads to creative problem solving and innovation Isen, Daubman Discussion Review by unknown authors " For those of us who liked *The Language Instinct* as I did , Pinker now offers us the rest of the story: *How the Mind Works*, despite its inclusive-sounding title, literally complements its predecessor cf. As it is, the book covers a wide range of topics: Yet there is no discussion of computation in these pages, even though there easily could have been see, e. The section on religion "The Inquisitive in Pursuit of the Inconceivable", pp. Zdrok , " To my daughter, Silvana Maria Wilson, who I hope will be inspired to carry my intellectual torch in future years.

## 4: - NLM Catalog Result

*Nicolae Babuts has contributed another lucid and graceful book of interpretation and theory as he advances his critique of deconstructive and formalist conceptions of literature's radical autonomy, its separation from the empirical world. This is the third volume, starting with The Dynamics of the.*

Requirements for this program are current for Spring Required credits to graduate with this degree: Bachelor of Fine Arts Founded in the context of global contemporary dance, the BFA in dance emphasizes excellence in technique, composition, performance, and dance studies. The program accepts students through a rigorous audition and prepares them through subsequent training designed to support professional careers in performance, creative or discursive work, or further studies. Program Delivery via classroom the majority of instruction is face-to-face Admission Requirements Admission into the BFA program is by audition only. For information about University of Minnesota admission requirements, visit the Office of Admissions website. General Requirements All students in baccalaureate degree programs are required to complete general University and college requirements including writing and liberal education courses. For more information about University-wide requirements, see the liberal education requirements. Required courses for the major, minor or certificate in which a student receives a D grade with or without plus or minus do not count toward the major, minor or certificate including transfer courses. Program Requirements The dance BFA does not have a second language requirement, but students may choose to complete a second language sequence. Consult the director of dance to find out how this will change your electives requirement. At least 31 upper-division credits in the major must be taken at the University of Minnesota - Twin Cities campus. Take exactly 5 course s totaling exactly 14 credit s from the following: Take exactly 8 course s totaling exactly 16 credit s from the following: Students must complete Ballet Technique 5 and Ballet Technique 6. Take 0 - 2 course s totaling 0 - 4 credit s from the following: The third class must be of different technique, at a level 3 or higher. Take exactly 3 course s totaling exactly 3 credit s from the following: Take exactly 1 course s totaling exactly 1 credit s from the following: Take 4 or more course s totaling 4 or more credit s from the following: DNCE must be taken for 3 credits. Take exactly 9 course s totaling exactly 23 credit s from the following: Land, Migration, and Diaspora [WI] 3. Staging "Equitable" Choreographies 3. Take 1 - 2 course s totaling 3 - 4 credit s from the following: Globalization and Culture 3. Global Modernity, the Nation-State, and Capitalism 3. Take 4 or more credit s from the following: Examples are the production of evenings of performance, arts administration internships, research papers, collaborative projects with other student artists and scholars within and beyond the field of dance. Students who double major and choose to complete the capstone requirement in their other major are still required to take the Dance BFA capstone. If that requirement has not been satisfied within the core major requirements, students must choose one course from the following list. Some of these courses may also fulfill other major requirements. Take 0 - 1 course s from the following:

## 5: New Books on Metaphor

*In Chapters 5, "Beginnings and Endings," and 7, "The Tonality of Metaphoric Fields," where he analyzes the originality of Virgil's Aeneid or Allen Tate's "Aeneas at Washington" and.*

Given that this book is already a staple in the diets of graduate seminars and well-rounded bibliographies—and since it has already received several fine reviews elsewhere—it hardly seems necessary to walk through or rehearse its theoretical minutiae. Instead, my main focus in this review will be on some broader topics broached by *Tonality and Transformation*—namely how Rings uses mathematics and formal theories to frame and support his insights into tonality and music analysis. Overall, I will argue that—in contrast to most contemporary mathematical music theory—this book uses formalizations to represent and describe musical phenomena rather than to explain and account for them. Chapter 1 introduces GIS theory, explaining somewhat difficult mathematical concepts in an extremely accessible manner. The various scale-degree identities are what Rings calls *qualia*. These representations show the tonal GIS at its best, elegantly modeling how one immediately present dimension the heard or seen pitch class is interpreted or reinterpreted as occupying a second dimension the scale-degree *qualium*. The following operation then transforms the G-major triad into the following A-major sonority, retaining the tonal orientation while transposing the triad up a whole step. This discussion ends by formalizing keys and accidentals, the former as an ordered septuple of 7 pcs arranged into a major or natural minor scale *i*. These networks include root nodes nodes with no arrows pointing away from them, source nodes nodes with no arrows pointing toward them, and intermediate nodes nodes with arrows pointing toward and away from them. The function of the cadential six-four in *m*. Though the tones may be identical in the sounding world, the networks show the different ways a listener makes sense of them. The remaining three chapters consist of longer analytical essays. Each is compelling, insightful, and virtuosic. However, since my focus is on his broader methodologies, I will simply recommend these as excellent examples of intelligent music analysis. To frame the contribution of this book, I want to highlight that Rings presents *Tonality and Transformation* neither as an account of, nor an explanation for, the underlying mechanics of tonality: Looking back at Example 1, the analysis does not account for several aspects of what we might expect in a general model or explanation of tonality. As is the case for any tool, there are many things this technology cannot do. In Example 1, the move from *m*. The network theories have some limitations as well: By being so broad here, the networks run the risk of only being illustrations of external ideas. This work presents a mathematical way to represent scale-degree and pitch-class pairings, along with systematic graphical methods to show musical relationships that capture a listening experience. And while I will return to this later, it is worth reflecting on how evocative the analyses of Examples 1 and 2 are. In Example 1, we see exactly how the relationship between pitch and key morph, and Example 2 builds a hierarchy of relationships that is immediately visually accessible. Looking at such representations, a reader sympathetically cognizes these musical moments in a more visceral way than in most other established analytical languages. But this begs an important question: What do we gain by the adding GIS and network architectures to our musical intuitions and analyses? Why use math at all? We can—extremely roughly—divide applications of mathematical modeling into three categories: The first category would include corpus or psychological models that hypothesize how composers or listeners create or interpret music. When Dmitri Tymoczko uses geometric principles to model the voice leading between different scales and scale types, he is engaging in this second category. In the first, the model can be used to predict human cognition and behavior, and if it does so, its claims would appear valid. For instance, statistical models can be used to assign a tonal orientation to a passage of music, and those outputs can be compared and contrasted to human judgments. The second type of model becomes compelling if it is both logically coherent and generalizable. Finally, metaphoric models rely on their rhetorical arguments, convincing us that they have enriched our understanding of some piece of music—in his Brahms analysis, Lewin is less interested in convincing us that the 3: And while these categories can be somewhat fluid, the types of claims one makes determine the kind of evidence one uses to validate the model. It would not make sense to argue for a

metaphor on the basis of its mathematical rigor, nor to define an equation through musically satisfying analyses. Rings then shows that his model not only accounts for recognizable musical chromaticism, but also generalizes to allow for unintuitive possibilities.

## 6: Contemporary Forms of Oral Tradition by Erin McGrew on Prezi

*Item frequency and semantic similarity effects on reaction time in semantic classification tasks / Sally Susan Abravanel.*

Since substantial literature supports the core renderings of artography as a mode of scholarly inquiry, arts-based research needs to be recognized as a potential mode of research in music education. My composition becomes one example of how I demonstrate metaphor to be transformative as I write autobiography as method that embraces artography—a hybrid research form that in this essay employs narrative, autoethnography, lyrics, poetry, music, and pedagogical inquiry—as a music research method. This entails moving beyond the existing rules-based disciplines of music and music education, with a shift toward an understanding of the importance of a multidimensional approach to the values and subjectivity of music and music education research. Overall, I propose arts-based educational research as embodied, living inquiry through metaphor, as I write myself through music and text to reconcile the inherent complications of legitimizing arts-based research in music education contexts. Mixolydian tonality Reverse theme and variations In February, the artography group performed at the Qualitative Inquiry Group conference in Athens, Georgia. Rita Irwin provided a wonderful collection of images, Carl Leggo crafted some amazing poetry, and Kit Grauer wrote some excellent narrative. We had at least 12 meetings organizing this presentation, honing the narrative, and conceiving the way that the performance—our first as a performative research ensemble—would unfold. In, I transcribed *Come Heavy Sleep* for lute and four voices SATB from the original lute tablature, and adapted it to guitar, for small vocal ensemble led by Alan Harler, one of my most dearly held music mentors from So I was vary familiar with playing Britten and Dowland, as well as with the composition styles and components of both compositions. I mention these details because I believe that the implementation of music in arts based education research needs to be informed by serious thoughts about the form and function of the music. Moreover, the music cannot be treated as aural window dressing, wallpaper, or elevator music. The art needs to inform the research, and the research needs to inform the art form. The two are inextricable, and in this way, music can function as both an explanatory and aesthetic metaphor. In that manner, the music provided an aural fabric that wove the spoken themes together. As the presentation progressed, the various fragments became more developed to parallel and compliment the development of our conceptual propositions. I added a capo to the third fret of the guitar to sound in the same range as a Renaissance lute. Particular music fragments became inextricable from particular spoken concepts. Moreover, motivic ideas were associated with the images, nuances of images, and the readers themselves Kit, Carl, Rita, and myself. And as the presentation evolved, a composition evolved presented in the following audio file —both in our narrative, in the visual images, and in the music. Unfortunately, the entire performance was not recorded with video or audio equipment and Volume 3 Issue 1 The metaphor of tonality in artography 2 ii our attempts to synthetically recreate it by merely reading the texts into a digital However, out of recording device could not capture the aesthetic qualities of the initial visual art, frustration of never text, and music performance. Resonance, reverberation iii Tonal exploration 2: I chose to adopt the of autobiographical second movement, *Summer*, as the music for my presentation. While I have created research for a number of similar works with my colleagues, and composed original music for a composition, number of our research paper presentations, the most frustrating aspect of composing curriculum, and music for a research paper is that as much time and effort goes into the music as the pedagogy. Instead I invite a conversation. I text, and the audience never asks questions about the music. I am not sure why, but seek to engage readers there are a few plausible explanations. To many in a conference audience, music may with a performance in seem like a pleasant background for the presentation—a pretty, aesthetically crafted words. My concern is accompaniment—nothing more, nothing less. We are a visually ultimately an ethical oriented society, and most listeners know little about music other than what they like conviction. Most of the conference participants can read and write about I think we live with too many lies, and, metaphor and metonymy, but it is difficult to listen to and conceptualize metaphoric therefore, with little and metonymic possibilities in music, as well as in multimedia presentations that sense of who we are include visual art,

music, prose, poetry, and narrative. For that performance, I For me, it seems pedantic to write an entire paper that explains and interprets how composed a song based music functions in arts based educational research. But the The manuscript, song, music is never mentioned, and it is never considered as an important contribution to and soundtrack are developing an understanding of the concepts that we present. For this artographic available upon request. I narrated the music Volume 3 Issue 1 The metaphor of tonality in artography 3 iv with a backdrop of original photographs of Greece, taken in the summer of See Gouzouasis, with Kodachrome 25 film and digitally scanned the slides, creating a minute for the textual multimedia presentation. The presentation text and multimedia were created at the same time I wrote a paper, however, due to limitations of print and online journals, the whole composition has never appeared in a single publication venue. I performed the solo violin part live during the presentation, on a Peavy EVH electric guitar, v heavily distorted through a rectifier-modelled guitar amplifier i. Because the performance could never be published, and at the time could not be published in a refereed journal as link to a paper, this work was never disseminated. Moreover, to say that my performance served as an excessive disruption vi is an understatement. That the presentation was refereed i. In , I wrote an introductory from the term piece on the possibilities of conceptualizing living as a musician as artographer. It may be traced back to Gestalt psychology of the early 20th century see Humphrey, ; Boeree, and to organismic principles Volume 3 Issue 1 The metaphor of tonality in artography 4 viii Werner, of the s and s. Organicism is based on the root metaphor That is because one can of a dynamic, organic whole Pepper, This is a lens of modernistâ€™postmodernist paradigms. Both modernist For Pepper, metaphors are used somewhat differently in philosophy than in poetry, and post-modernist and all the arts, in that they are primarily explanatory and not merely aesthetic researchers may adopt a devices. It is rather the use reductionist, materialist of one part of experience to illuminate another-to help us understand, comprehend, stance that culture i. Of course, one of the setting is responsible for core renderings of artography is metaphor and metonymy and for artographers; all that we are as humansâ€™ while no artographer has explicitly taken this stance, metaphor may function on that all knowledge is both explanatory and aesthetic levels. One may question, however, aesthetic and the explanatory use of metaphor is admittedly vague. Eisner posited that the form of knowledge that constitutes an embodied model of the the research influences the art form and the art form influences the research. I use human in developmental that concept as a guiding principle in conducting arts based educational research. While I realize have used the term tonality in the title of a recent book Gouzouasis, and have the danger of delving also used the music concept of form to write about musician identities e. Thus, the specific problem of my inquiry is to determine the extent to which theory supersedes the the notion of tonality functions as an artographic rendering, that is, metaphor, not modernist-postmodernist merely in writing but in music. Moreover, ideas such as paradigms, worldviews, and found an article by Brent research programs are inextricably linked to the troublesome problems of 20th Kilbourn from OISE on century modernist and postmodernist thought. With the advancement of ideas on the relevance of world systems of thinking, a new framework has emerged in the past 20 years. From a hypotheses and curriculum. Mind, spirit, and body including brain are considered as a unified whole. The individual is seen as Volume 3 Issue 1 The metaphor of tonality in artography 5 ix both a person and agent in the development of a person-centered theory of mind that Related to the includes not only notions of cognition, but emotions, wishes, and desires. Thus, examples provided in relational metatheory extends the organicist notion of human as dynamic, organic the tonal explorations provided in this essay. From a relational metatheoretical perspective, mind is embodied, it is person- centered, and includes both biological and socio-cultural contexts pp. From that writings of Pepper, metatheoretical platform, I can state with certainty that I am an embodied human Kuhn and Overton since beingâ€™an interactive, fully participating, mindful, spiritual, part of the biological- the early s, I only cultural world in which we live, ever changing, ever growing, ever striving, ever recently noticed the becoming. Only recently have a handful of music educators accepted narrative research techniques into the canon of music research methodology. Even fewer have embraced arts-based educational research ABER as a possibility for studying music learning and thinking. That seems odd given how visual arts, dance, and drama educators have adopted and extended those research practices over the past two decades. There are a few plausible explanations. It may have something to

do with the strict, Western classical music, conservatory based training that many music educators undergo to become music researchers. In many ways, music is a rule based discipline—there are rules for harmony, counterpoint, and other aspects of composition—and forms, in terms of music organizational structures, abound across all styles of music. There are rules and specific techniques for playing instruments and singing, as well as somewhat rigid, accepted performance practices. It may also be a product of continued work in conservatories throughout most of their careers. Thus, as an extension of a rule based upbringing and continuing careers in the same institution, that may be why notions of traditionalist rules abound in the research programs of most music education researchers. That does not seem unusual to me given how university trained musicians are rigidly taught the history of Western music and music composition. In learning the basics of music composition, learning species counterpoint precedes fugue, which precedes 19th and 20th century contrapuntal techniques and harmony. In learning the history of music, students begin with Gregorian chant and progress through the centuries, devoid of the socio-cultural contexts in which music was composed from AD to the present. That is why, on another level, given the subjectivity involved in many aspects of music composition and music learning, it seems odd that music researchers are more interested in measuring music learning and aesthetic responses than describing music learning with rich textual descriptions, descriptions that include a multiplicity of representations in audio and visual contexts. To compound that oddity, most music researchers attempt to describe music learning, music making, music engagement, and life experiences in music without music itself. And the majority of applied music research over the past 90 years has taken place in traditional, school music settings, concerned with an idea from Larson with music learning and teaching of traditional school music curricula. This is a see references. We may be neglectful of the fact that the effectiveness of writing may have more to do with the being of the writer—who a writer is. Storying the story, living poetically, and performing research are actively supported and encouraged in my research community. Eight weeks after major surgery in the summer of had landed me in Lions Gate Hospital, I ran into a poet colleague at the pub in the University of British Columbia Golf club. That simple phrase, live my life musically, has not only inspired my musicianship, thinking, and writing in the past 15 years—it also inspired others to spin that notion into a number of publications that in turn have invigorated, infused, and influenced my thinking over the past 15 years. Thus, in an interactive dialectic, I learn from the stories of my colleagues and students, as they learn from me. And we need to tell more stories. They may be They are stories that are pedagogical in nature, and may and http: As such, it is reasonable theodorakis. I cannot deny that those perspectives greatly influence the ways a position or idea. Volume 3 Issue 1 The metaphor of tonality in artography 7 that I approach a research project and frame my research questions, and I freely acknowledge the notion that all data—in quantitative and qualitative contexts—are not only theory laden Pepper, ; Kuhn, ; Gouzouasis, , are value laden. Data are heavily influenced by the ways that we think about, conduct, and write the research with which we are engaged. The very ways that we frame a research question implies a research design, a particular methodology, and a form of analysis. No matter how realist Sparkes, , Van Mannen, and traditionally structured music education narratives including historical and philosophical essays and the little narrative research that has been published to date have been to this point in time they may be considered as value laden as any contemporary forms of arts based research. Yet, there seems to be a hesitation to let go of the rules—the canon of music education research—and to break them like so many composers and performers have in music and performance as music practices have evolved over the centuries. Like silent films of the 20th century, the sound of music is strangely omitted from our published research and most conference presentations. Our voices have been muted by our own canons and artificially created boundaries. The music profession seems unwilling to acknowledge this conundrum, as well as identify the possibilities that new research forms offer researchers. Thus, my dedication to arts based research continuously folds and unfurls into a dynamic whole, one that embraces change, differences, difficulties, tensions, the sounds of music, unanswerable research questions, infinite possibilities, and multiple forms of representation that our art form invites. I have lived my elements and facets of entire life multi-culturally and multi-tonally, and have been blessed to perform music that play a role and listen to music with musicians from around the world. From one

theoretical in music making. I am starting at this level perspective, a musically literate person derives meaning from Western music in in consideration of the terms of understanding meter and tonality Gordon, Syntax in a metric and tonal context refers to the meter and rhythm, organization and structure of beat and pitch, respectively. While meter is concerned tonality and pitch, with the systematic organization of beat, tonality is concerned with the systematic and the interaction organization of pitch Gouzouasis,

## 7: Tonality and Transformation. By Steven Rings | Music Theory Spectrum | Oxford Academic

*The metaphor of tonality in artography Peter Gouzouasis The University of British Columbia ABSTRACT The purpose of this essay is to illuminate the application of arts-based forms of research in music education research.*

Poetics Today 12 spring Mark Johnson, *The Body in the Mind*: University of Chicago Press, *A Field Guide to Poetic Metaphor*. Conceptions of a Romantic Nature. Yale University Press, Phillip Stambovsky, *The Depictive Image: Metaphor and Literary Experience*. University of Massachusetts Press, Ann and John O. University of Iowa Press, Mark Turner, *Death is the Mother of Beauty: Either one does or one does not believe*, as classical theories of metaphor and meaning require, that there is a language "out there" based on classical categories, necessary and sufficient conditions, and predicate calculus. With that belief come certain necessary principles for a theory of metaphor: They argued that, far from being decorative or parasitic upon "ordinary" language, metaphor figures in most if not all language, and is fundamental to our very understanding; that, further, metaphor is not an intellectual abstraction but is based in what Johnson was to call our "embodied human understanding"-- in short, that meaning and metaphor derive from our bodily experience. In a style strongly reminiscent of the English Romantic poet, painter, and revolutionary William Blake as far as I am aware, the Romantic period was the only epoch in which a similar theory of metaphor was propounded, they asserted at the end of this volume that "[m]etaphor is as much a part of our functioning as our sense of touch, and as precious. Books to say nothing of scholarly articles on metaphor have appeared in such profusion that it is nearly a full-time job to keep track of them. Of the six studies of literary metaphor reviewed here all of which have appeared since late, and these are not the only ones, one lacks a coherent position of its own; three -- unsurprisingly -- espouse the Lakoff-Johnson view; and two stay within the traditional paradigm. All of the authors under review here agree to some extent that metaphor is not merely a matter of words but a matter of thoughts, or concepts or, for Samuel R. Levin and Phillip Stambovsky postulate a poetic or metaphoric world -- for Levin, readers of poetry construct a world in which the purportedly deviant expression of a metaphor could be said to be true. What distinguishes metaphors from ordinary expressions is that while ordinary expressions need only be grasped, metaphors, Levin argues, must be construed. Levin holds that when we construe literary metaphors, we modify our conception of the world to fit the "deviant" expression -- we conceive of, in his terms, a world in which the "deviant" metaphorical expression could be true. This negotiation on the part of the reader represents not so much a semantic construal as it does a phenomenological or conceptual construal. Acts of imagining can be validated by an "empirical sequel" we may find a calm sea one day; acts of conceiving and "conceiving of" have no empirical sequel we will never find a laughing sea. Levin further distinguishes "conceiving" which produces concepts from "conceiving of" which produces conceptions. Of the two mental actions, conceiving has more "epistemological weight," on this account. The conceiver has a clear image of what he conceives, and conception belongs to semantics: But "conceiving of" a laughing sea is, Levin holds, preparing a mental space into which a laughing sea might be placed, but which cannot be filled with a concept. We can conceive of a laughing sea but not conceive one, because a laughing sea does not exist. This "conceiving of" is, for Levin, the metaphoric impulse. It is in essence a theory of reading certain kinds of metaphorical discourse. *Metaphoric Worlds* is immensely learned, but it depends for its theory to work on a special status for literary metaphor in particular and a deviant status for metaphoric expression in general. If we recreate within us the world of a poem by conceiving of a world in which its metaphors can be literally true, then it must also be the case that we recreate within us the force of a non-literary but metaphorical expression by conceiving of a world in which its metaphors are literally true. Every theory of poetic language that depends on a variety of deviance -- aktualisace, ostranie, Entfremdung -- has entailed some theory of backgrounding or automatization. Levin seeks a way out of this dilemma by appealing to our knowledge about our own language. Explicit awareness of our human understanding has very little if anything to do with how we represent and characterize that understanding. Hence the issue for competing analyses of metaphor, as of all linguistic phenomena, is not whether we are more aware of one reading than another, but which analysis is

supported by better arguments. Levin insists that "My time is precious" is not metaphorical because that usage, originally catachretic he asserts, is now completely lexicalized in his sense and hence is no longer deviant -- i. How do we determine "normally used"? How do we determine the tension Levin takes to be crucial to metaphor? How do we determine when we need no longer "project novel conceptions" for an expression? The canons distinguishing "deviant" from "non-deviant" sequences and literary metaphor from other kinds of metaphor, are Out There, foundational, determined by necessary and sufficient conditions, based upon academic literary experience rather than situated in everyday bodily experience. Stambovsky purports to offer a phenomenological theory of metaphor. For him, the "literary experience" in which metaphor is situated is perceptual not conceptual 66; metaphor arises from "prereflective apprehension" 44 characterized by the "presentational immediacy" 8 that in his view informs all of literary art. Too many studies of metaphor, he implies, confuse the analysis of metaphor, a discursive process, with the experience of metaphor, a "prediscursive," immediate experience that is part of an integrated field of meaning, the "world" of the poem hardly a revolutionary formulation. In particular, he opposes "atomistic grammatical, linguistic, or semiotic" or rhetorical analysis of literary meaning because, he claims, the "rules of construal" used in these analyses are "internal to grammatical or linguistic or semiotic frames of meaning and not necessarily to those frames of meaning inherent in any given piece of literary art. He insists that "aesthetic perception in its primitive, living immediacy is the primary if not the only epistemic modality of literary experience. But they occupy only twenty pages or so of a short book. The rest is for the most part an often opaque account of the philosophical literature and other secondary sources. What is its role in semantic change? How do we typologize metaphors? What are the constraints on metaphor? Moreover, in insisting upon a particularly literary experience for literary metaphor, Stambovsky, like Levin, implies that metaphor in literature is different from nonliterary metaphor, a position that resurrects the ancient and unsustainable claim for a special literary language. More such studies are needed. But this one seems to fall between two -- or among several -- stools. Each chapter of this series of five more-or-less free-standing essays plus an introduction, an afterword, and a valuable bibliography takes a different topic from the Shakespearean canon and applies to it a different theoretical approach: Because the Thompsons do not give a critical or comparative account of any of these theories -- which vary widely in quality and appropriateness -- the book cannot be read as a metatheoretical treatise on metaphor. It has value as a somewhat idiosyncratic survey of certain modern theories of metaphor and their applications to one author. But the overall effect is more that of a collection of essays by different hands the seams of authorship frequently show than a sustained theoretical or literary argument. Precisely this kind of fully articulated, consistent theoretical discussion typifies the three books that center on cognitive metaphor. For Johnson, the theory of metaphor entails not only a theory of language but a theory of understanding in its deepest sense. On this account, metaphor is not deviant or "special" language; metaphors are not derived from or parasitic on "ordinary" language; they cannot be explained by reduction to a propositional literal core; metaphor is not decorative arguably, on this theory, it is not even a "figure of speech," but speech -- that is to say, language -- itself; metaphor does not depict or express understanding or experience. Rather, Johnson argues compellingly, metaphor is the basis of understanding, and enables us to structure experience. For Johnson, the source of metaphor is a range of physical experiences from which we extract image schemata, preconceptual gestalt structures that are "recurring, dynamic pattern[s] of our perceptual interactions and motor programs that give Metaphorical projection consists in our mapping these nonpropositional schemata, their structure and their components from our physical experience onto our nonphysical, abstract experience. The understanding achieved through metaphor is shared -- everyone in a particular culture has roughly the same bodily experiences -- and the image schemata that construct that understanding "constitute a large part of what we mean by form itself in our experience. From an early age we learn physically about bodily balance: We understand these repeatable and structurally similar bodily experiences, and their meaning for us emerges, Johnson argues, as we construct a preconceptual and in this case non-visual image schema that contains the general concomitants of balancing equilibrium, symmetry, bodily homeostasis, etc. We then map this image schema and its structure from the source domain of this repeatable physical experience onto the target domains of, for example, our ethical beliefs notions of fairness and equity, our thought patterns the mathematical

notion of equivalence, even our aesthetic experience the phenomena of symmetry in the visual arts, or resolution in such disparate artistic structures as literary plots, sonnets and sonata form. Precisely the structuring of experience entailed by this theory of cognitive semantics is, for Johnson, the creative function of metaphor. The centrality of bodily experience in this theory explains such facts as the dependence on the horizontal plane of the balance metaphors in our language about law and justice. Each of these metaphors and the many others like them depends upon the image schema associated with our folk theory of justice, which includes our cultural icon for justice, a blindfolded woman holding an old-fashioned two-pan scale. In these metaphors, the scale is out of balance in the horizontal plane. This gap exists because we have no bodily experience of self-propelled flight from which to project an image-schematic structure onto more abstract, non-physical events. If birds could write poetry or humans could fly, the structure of our metaphors would be different, a formulation comprehensible only within an experiential theory of metaphor. This synchronic evidence for a cognitive theory of metaphor is supported as well by evidence from the history of language. Johnson cites a rich array of research by Eve Sweetser showing that an important source for semantic change is metaphorical projection from bodily experience to more abstract domains. Vision, Sweetser points out, is our primary source of data from early infancy; with the human sense of sight unlike, for example, our sense of smell we can focus at will on various features of what we see; what different people see in a given situation is more or less identical if they have the same point of view, so we have "shared public knowledge" of what we see. Hence it is no accident that words having to do with physical sight came to be used metaphorically for knowledge "I see your point"; "He has no insight into his own problems," etc. As an image schema, hearing lacks the structure and components of vision that can be mapped onto understanding: Both abilities are elements crucial to our understanding. Because metaphor and hence human understanding is grounded in repeatable bodily experience, we can have no metaphors by which we understand abstract concepts that depend on a bodily experience that we have not had, directly or indirectly, or that posit a connection between a physical experience with a particular structure and an abstract experience that lacks the crucial elements of that structure. Its importance for students of poetics resides in the broader philosophical context within which Johnson embeds the theory of metaphor that he and George Lakoff first articulated in *Metaphors We Live By* [7]. He best formulates this power in discussing science: Science models systems so that we can recognize, explain, and predict them. The conceptual metaphors implicit in our language are a kind of science. It might be said that genetic laws of transmission or the sociobiological principle of inclusive fitness make sense out of metaphors in language based on metaphoric inferences like inheritance or functional property transfer, but the influence really works in the reverse order: The fundamental task of this book is to explain how we understand a rich domain of literary expression. In that understanding, as in our command of language, we make infinite use of finite means. Those finite means, Turner argues persuasively, consist of seven basic kinship metaphors coupled with ten ways of interpreting those metaphors he calls "metaphoric inference patterns. These two patterns working together, Turner shows, "account for the principal use of kinship metaphor, namely to express paths by which things in the world, the mind, and behavior can spring from one another" Some metaphors depend upon what cognitive semanticists call Idealized Cognitive Models of kinship. They include metaphors like "the true child of vanity is violence" and "stench, diseases, and old filth, their mother," which are interpretable using the inference pattern causation as progeneration. In metaphors that partake of these Idealized Cognitive Models, the cause corresponds to the parent and the effect to the child; for a metaphor to be interpretable under this inference pattern, a number of conditions must hold: In contrast to the rich, creative kinship metaphors that involve the causation as progeneration inference pattern are those interpreted through mere similarity. In creative metaphors, Turner argues, we reconceive the target domain, with the result that these metaphors create meaning. In similarity metaphors we merely seek to match concepts. When we interpret metaphors depending on similarity, the question is "which connections to look for and which to ignore. In metaphors where the concepts are not equally behavioral, such as written of the linnet "My dazzled sight he oft deceives, A brother of the dancing leaves," we map from the more articulated behavior of the glancing light and rhythmic movement of the leaves to the less fully articulated concept of the bird -- like the leaves in the wind, the linnet darts and moves in and out of the sunlight. The theoretical chapters show flashes

of brilliance and conceptual breadth, but the complexity of the theoretical framework often exceeds the benefit of the insights that framework produces.

### 8: Memory, Metaphors, and Meaning: Reading Literary Texts - Nicolae Babuts - Google Books

*Literature explores the human condition, the mystery of the world, life and death, as well as our relations with others, and our desires and dreams. It differs from science in its aims and methods, but Babuts shows in other respects that literature has much common ground with science.*

### 9: Program Details : University Catalogs : University of Minnesota

*the different conditions. For the metaphoric-image condition, the singers were asked to "sing the line as if it were yellow." Overall, respondents rated this tone brighter than any others across singers and conditions. The majority of respondents also ascribed the color yellow to the metaphoric-image tone across singers and conditions.*

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