



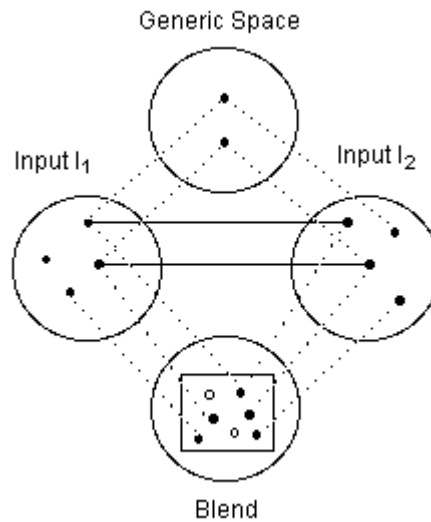
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MTO 9.1 Examples: Sayrs, Narrative, Metaphor, and Conceptual Blending

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.03.9.1/mto.03.9.1.sayrs.php>

Example 1. Conceptual integration network (from Mark Turner and Gilles Fauconnier's [Conceptual Blending Webpage](#))



Example 2. Lyrics of “The Hanging Tree” in the song and the film

2a (song)	2b (film)
"The Hanging Tree," Mark David (lyrics), Jerry Livingston (music), performed by Marty Robbins, scored by Max Steiner	
1. [in D flat] I came to town to search for gold And I brought with me a memory And I seemed to hear the night wind cry, "Go hang your dreams on the hanging tree Your dreams of love that could never be Hang your faded dreams on the hanging tree."	[Over opening title] 1. [in D flat] I came to town to search for gold And I brought with me a memory And I seemed to hear the night wind cry, "Go hang your dreams on the hanging tree Your dreams of love that could never be Hang your faded dreams on the hanging tree."
2. [in D] I searched for gold, and I found my gold And I found a girl who loved just me and I wished that I could love her, too But I'd left my heart on the hanging tree, I left my heart with a memory And a faded dream on the hanging tree.	2. [in D] I searched for gold, and I found my gold And I found a girl who loved just me and I wished that I could love her, too But I'd left my heart on the hanging tree, I left my heart with a memory And a faded dream on the hanging tree.
3. [in E flat] Now there were men who craved my gold And meant to take my gold from me When a man is gone he needs no gold So they carried me to the hanging tree To join my dreams and a memory Yes, they carried me to the hanging tree.	3. [in E flat] Now there were men who craved my gold And meant to take my gold from me When a man is gone he needs no gold So they carried me to the hanging tree To join my dreams and a memory Yes, they carried me to the hanging tree.
4. [in E] To really live you must almost die And it happened just that way with me They took the gold and set me free And I walked away from the hanging tree I walked away from the hanging tree And my own true love, she walked with me.	4. [in E] To really live you must almost die And it happened just that way with me [CUT] 5. A tree of hope, new hope for me, A tree of love, new love for me, The hanging tree--the hanging tree--the hanging tree.
5. [in E] That's when I knew that the hanging tree Was a tree of life, new life for me A tree of hope, new hope for me, A tree of love, new love for me, The hanging tree--the hanging tree--the hanging tree.	[FILM] [Over end of closing scene] 4. [in E flat] To really live you must almost die And it happened just that way with me They took the gold and set me free And I walked away from the hanging tree I walked away from the hanging tree And my own true love, she walked with me.
	5. [in E] That's when I knew that the hanging tree Was a tree of life, new life for me A tree of hope, new hope for me, A tree of love, new love for me, The hanging tree--the hanging tree--the hanging tree.

Example 3. “The Hanging Tree,” transcription of the first verse (lyrics by Mark David, music by Jerry Livingston, performed by Marty Robbins, scored for the film by Max Steiner)

The musical score is presented in three systems, each with three staves: Robbins (Bass clef), Misc. (Treble clef), and Bass (Bass clef). The key signature is three flats (B-flat major) and the time signature is 4/4.

System 1:

- Robbins:** Starts with a rest, then sings "I came to town to".
- Misc.:** Accompaniment with notes D \flat and (horn).
- Bass:** Accompaniment with a steady eighth-note pattern.

System 2:

- Robbins:** Continues with "search for gold And I brought with me a mem - or - y And I seemed to hear the night wind cry. "Go".
- Misc.:** Accompaniment.
- Bass:** Accompaniment with chords A \flat 7/E \flat , E \flat m, and Fm.

System 3:

- Robbins:** Continues with "hang your dreams on the hang-ing tree Your dreams of love that will nev-er be Hang your fad-ed dreams on the hang-ing tree."
- Misc.:** Accompaniment.
- Bass:** Accompaniment with chords G \flat , D \flat , G \flat , D \flat , "Will nev-er be", A \flat 7, and D \flat . Includes the text "etc." at the end.

Example 4. Location Event-Structure Metaphor (George Lakoff and Mark Johnson, *Philosophy in the Flesh*, 179)

THE LOCATION EVENT-STRUCTURE METAPHOR

States Are Locations (interiors of bounded regions in space)
Changes Are Movements (into or out of bounded regions)
Causes Are Forces
Causation Is Forced Movement (from one location to another)
Actions Are Self-propelled Movements
Purposes Are Destinations
Means Are Paths (to destinations)
Difficulties Are Impediments To Motion
Freedom of Action Is The Lack Of Impediments To Motion
External Events Are Large, Moving Objects (that exert force)
Long-term, Purposeful Activities Are Journeys

Example 5. Movie herald for *The Hanging Tree*



Example 6. Cast and Plot of *The Hanging Tree*

Dr. Joe Frail	Gary Cooper
Elizabeth Mahler	Maria Schell
Rune	Ben Piazza
Frenchy Plante	Karl Malden
Reverend Grubb	George C. Scott (debut role)

Doc Frail arrives in the mining camp of Skull Creek, Montana, in 1873, where he buys a cabin and sets up shop as camp doctor and part-time prospector. Frail is gentle as a healer, and kind to poor members of the community, children and prostitutes; to others he is cold and often cruel. He saves the young Rune, a sluice robber who has been shot by Frenchy, by treating his wound and shielding him from the mob that would surely hang him. But in return for saving his life, Doc Frail makes him his bondservant, using the bullet he has removed from Rune to coerce him to stay. (Unknown to Rune, Doc Frail throws the bullet away.)

From the beginning, Rev. Grubb, a whiskey-drinking preacher/prophet, fingers Doc Frail as a "butcher doctor" whose medical instruments are "foul with sin." Frail drives him off by shooting at his feet. Frail's anxiety is not unfounded, because it indicates that his past has followed him. (Frail has headed West after his wife had an affair with Frail's brother. Frail shot his brother, his wife committed suicide, and Frail burned down their home with both bodies in it.) A stagecoach out of town is held up; everyone is killed except Elizabeth, who wanders the salt flats for days before being found by an excited Frenchy. She is badly sunburned and temporarily blind. In order to care for her, Doc Frail moves her into the cabin next door to his. Because Doc Frail keeps visitors from her, and because she is "foreign," Rev. Grubb and the "respectable ladies" of town decide she is a "woman of loose virtue."

While she is still recuperating, Frenchy comes to visit the "lost lady" he has rescued, first to ask for money to stake a gold claim, and then when it is clear she does not have enough money for this, for sexual favors as a reward. Frail comes into Elizabeth's cabin before anything happens, and pursues Frenchy to the saloon and beats him up, telling him that if he ever comes to the cabin again Frail will kill him. Frenchy vows, with Grubb, that one day Frail will get "kicked back." Meanwhile, Elizabeth recovers her sight, and Rune is released from his servitude. Resentful of Doc Frail's control over them, Rune and Elizabeth raise money (secretly backed by Frail) to grub-stake a claim with Frenchy; all three leave town to work their claim. (Frail's clandestine support of Elizabeth reinforces her status as a "kept woman" in the community.)

During a storm, a tree near the claim is blown over to reveal a "glory hole," with gold nuggets clinging to the roots of the tree. Elizabeth, Rune, and Frenchy return to town to celebrate their new-found wealth; the whole town begins a riot, including a bonfire, and Rev. Grubb and others begin to set fire to some buildings. While getting a shower and a shave, Frenchy learns that Frail is out of town, and decides to return to Elizabeth's cabin. Several of his friends overpower Rune (who has been guarding Elizabeth), and when Elizabeth resists Frenchy's advances, he beats her and drags her upstairs. As he is about to rape her, Frail returns, enters the cabin, and hurls Frenchy down the stairs. Frenchy takes a shot at Frail, and Frail fires back several times until Frenchy is dead, and then kicks him over the cliff. This scene is witnessed by Grubb and others who had headed uphill to burn the "butcher-doctor's" cabin. They immediately form a lynch mob and carry Frail to the hanging tree. As they are putting the noose around his neck, and Grubb quotes Genesis, Elizabeth (with Rune) comes up to the hanging tree and offers all of their new-found gold, and finally the claim itself, to the mob in exchange for Frail's life. The crowd frenziedly grabs for the gold and the claim, leaving Rune and Elizabeth to free Frail.

Example 9. Moving Observer Metaphor (Lakoff and Johnson, *Philosophy in the Flesh*, 146)

THE MOVING OBSERVER METAPHOR

Locations On Observer's Path of Motion	→	Times
The Motion Of The Observer	→	The "Passage" Of Time
The Distance Moved By The Observer	→	The Amount Of Time "Passed"

As before, this combines frequently with the Time Orientation metaphor, in which the future is ahead and the past is behind. Combining these, we get the mapping:

The Location Of The Observer	→	The Present
The Space In Front Of The Observer	→	The Future
The Space Behind The Observer	→	The Past
Locations On Observer's Path of Motion	→	Times
The Motion Of The Observer	→	The "Passage" of Time
The Distance Moved By The Observer	→	The Amount Of Time "Passed"

Example 10a. Voice leading and internal transformation scheme (verse 4)

Note: T_1 = diatonic step

The diagram above the treble staff shows a sequence of notes: B, C#, D#. Arrows labeled T_1 connect B to C# and C# to D#. A dashed arrow labeled $T_1?$ points from D# to the right.

The diagram below the bass staff shows a sequence of notes: E, F#, G#, A. Arrows labeled T_1 connect E to F#, F# to G#, and G# to A. A vertical arrow labeled v_3 points from F# down to ii.

Below the notes, a sequence of Roman numerals is shown: I, ii, iii, IV (repeated), I, V⁷, I. Arrows labeled T_1 connect I to ii, ii to iii, iii to IV, IV to I, and I to V⁷. The IV is marked as "(repeated)".

Example 10b. Overall transposition scheme

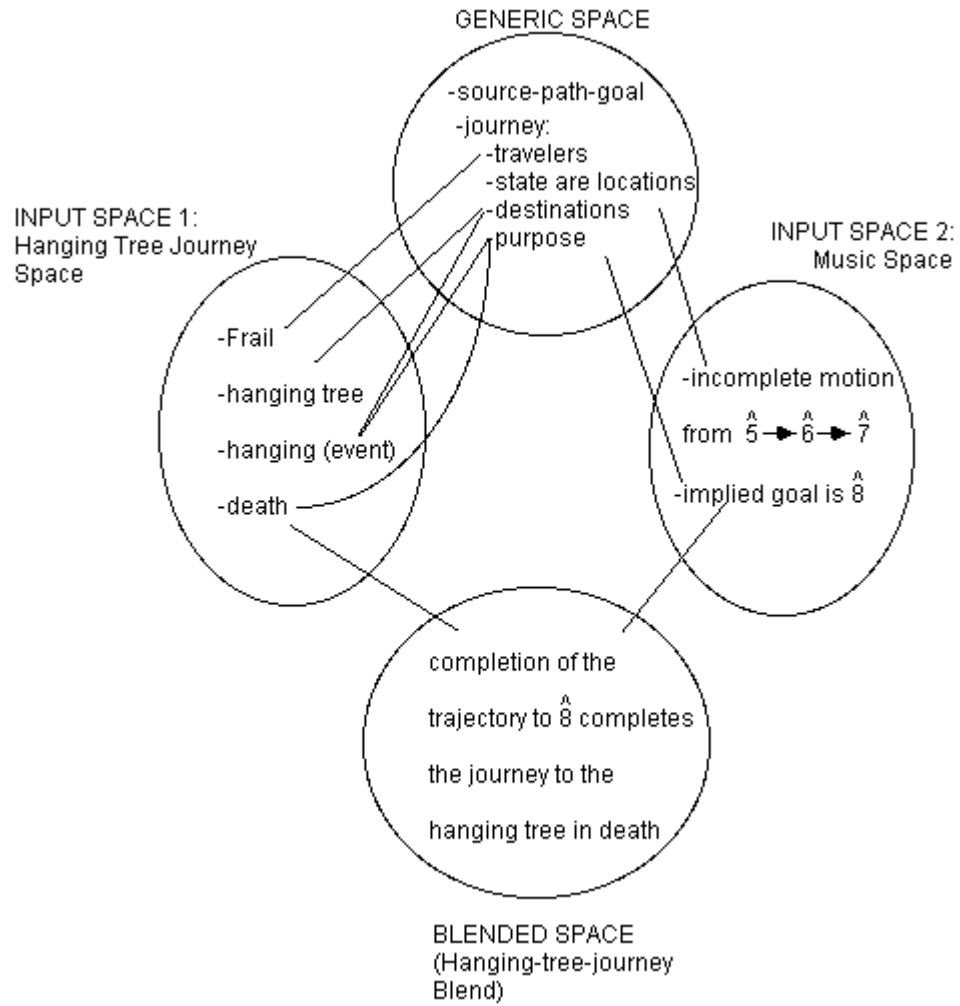
Note: T_1 = diatonic step

Verse: 1 2 3 4, 5

D^b → T_1 → D → T_1 → E^b → T_1 → E

Example 11. Origination of scale degree 6 in scale degree 5 (verses 1-4)

Example 12. Hanging-tree-journey blend



Example 14. Transcription of “verse 5”

Verse "5"

Marty

walked with me. That's when I knew that the hang-ing tree Was the tree of life, new life for me A

Bass

E A G#m F#m B7 E

6

tree of hope, new hope for me, A tree of love, new love for me, The hang-ing tree, the hang-ing tree, the hang-ing tree. etc.

6

A E A E E A E

Example 15. Voice leading and transformation scheme of “verse 5”

$\textcircled{D\#} \xrightarrow{-T_1} \textcircled{C\#} \xrightarrow{-T_1} \textcircled{B}$

m.2

IV iii ii V7 I

m.6

IV I I IV I

(repeated)

$\textcircled{A} \xrightarrow{-T_1} \textcircled{G\#} \xrightarrow{-T_1} \textcircled{F\#} \xrightarrow{-T_1} \textcircled{E}$

Example 16. Origination of scale degree 6 in scale degree 7
 (Verse "5": Reversal and "folding in" of hanging seventh scale degree)



Example 17. Frame-shifting between the hanging-tree-journey blend and the love-journey blend

