

MTO 20.1 Examples: Koozin, Evolving Content and Design

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

<http://www.mtosmt.org/issues/mto.14.20.1/mto.14.20.1.koozin.php>

Example 1a. John Covach, “[Deconstructing Cartesian Dualism in Musical Analysis](#)” (1994)

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All queries to: mto-editor@husc.harvard.edu
 AUTHOR: Covach, John, R.
 TITLE: Deconstructing Cartesian Dualism in Musical Analysis
 KEYWORDS: Heidegger, Husserl, phenomenology, fundamental ontology, hermeneutics

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ABSTRACT: The following study represents work-in-progress. In this preliminary study I will explore the topic of subject-object dualism as it arises in musical analysis. My work is strongly influenced by Martin Heidegger's "fundamental ontology," which he presents in his important philosophical work, *"Being and Time"* [1927].⁽¹⁾ I will argue that Heidegger's critique of Rene Descartes' systematic reduction of intellectual certainty to a fundamental "first fact of knowledge"--the famous **cogito, ergo sum**--offers us a useful guide in the consideration of dualism as it occurs in musical analysis. Heidegger's notion of destructuring (**Destruction**) will prove to be especially valuable in investigating this problem. The exploration of subject-object dualism will then lead to consideration of musical understanding and musical meaning, and concepts derived from the writings of Heidegger and Hans-Georg Gadamer will be employed as I suggest a number of preliminary solutions to problems that will arise in the discussion of these issues.

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Volume 2.1:

Richard C. Littlefield*

The Silence of the Frames

KEYWORDS: aesthetics, analysis, context, semiotics, silence, frame, Cone, Kant, Derrida

ABSTRACT: This essay concerns the edges of musical works, and how those edges are made possible by various frames, especially that of silence. Silence as musical frame is viewed as an index of the more general issue of aesthetic framing. I approach that issue via a reading of Edward Cone's theory of framing silence, as viewed through the aesthetic theories of Immanuel Kant and Jacques Derrida. From that reading I derive a typology of silence as musical frame. That typology is used to effect a reversal of hierarchy in some commonly accepted aesthetic oppositions (such as sound/silence and work/non-work).

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Volume 9, Number 1, March 2003
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Elizabeth P. Sayrs*

Narrative, Metaphor, and Conceptual Blending in "The Hanging Tree"

Get the **free** RealPlayer to view the video examples.



Get the **free** DjVu browser plug-in to best view the examples.



KEYWORDS: film music, cognitive linguistics, metaphor, narrative

ABSTRACT: Using traditional analytic techniques as well as methods drawn from narrative theory and cognitive linguistics, this paper explores the relationships between the song "The Hanging Tree" (performed by Marty Robbins), its original use in the 1959 Western of the same name (scored by Max Steiner), and the novella on which the movie is based (by Dorothy Johnson). Lakoff and Johnson's "Location Event-Structure Metaphor" allows Zbikowski's conceptual metaphor **PITCH RELATIONSHIPS ARE RELATIONSHIPS IN VERTICAL SPACE** to engage concepts of time, events, and narrative. This context reveals a contradiction in the cross-domain mapping between music and text in the song. The seventh scale degree is "left hanging" in the body of the song, pointing to the imminent event of hanging. Yet after the hanging is averted, the leading tone is prominently regained in the same register and resolved. Two possibilities are considered: 1) Conventional tonal metaphors rather than locally-defined metaphors have priority at various moments in a particular genre. 2) The metaphor is musically transformed through "frame-shifting" to create a new conceptual blend. Finally, the re-arrangement of the song in the movie causes this shift to occur differently, raising issues concerning the role of the singer as cinematic narrator.

Submission received July 2002



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Volume 9, Number 4, October 2003
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Richard Cohn*

A Tetrahedral Graph of Tetrachordal Voice-Leading Space¹

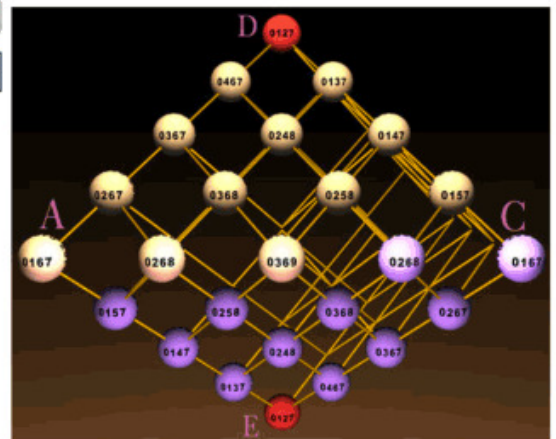
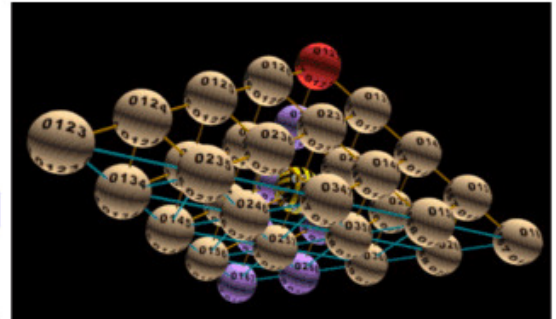
For Robert Morris



KEYWORDS: voice leading, tetrachord, simplex, atonality, P relation, transpositional combination

ABSTRACT: A tetrahedral graph models voice leading among the 29 T/I-type tetrachord classes. Transpositional combination plays a crucial role in the structure of the tetrahedron. A dipyrmaid, fusing two tetrahedra, models similar relations among the 43 T-type I4I-classes. The two graphs generalize to n-dimensional simplexes for relations among $ln + 1$ -classes, in modulo 12 and in other universes of even cardinality. A peculiarity is that the symmetrical graphs are a bit too large to hold the asymmetrical collection of abstract objects that they are designed to contain. A handful of set-class duplications serve as bubble wrap; the article devotes considerable attention to investigating their status.

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Example 1e. William Rothstein, “Like Falling off a Log: Rubato in Chopin ♦s Prelude in A-flat Major (op. 28, no. 17)”
(2005)

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Volume 11, Number 1, March 2005
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William Rothstein*

Like Falling off a Log: Rubato in Chopin's Prelude in A-flat Major (op. 28, no. 17)

Received January 2005

Get the free RealPlayer to hear the audio examples.



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[1] Rubato is widely regarded as a purely intuitive art. While it may be true that most performers rely solely on intuition for their rubato, a conscious approach may also be helpful. For the teacher of “analysis for performers,” a conscious approach is essential if rubato is to be discussed at all.

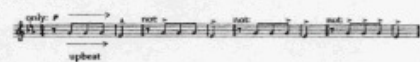
a. From *Free Composition*, Fig. 140

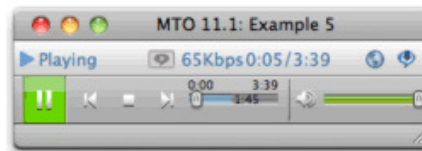



Beethoven, Sonata op. 27 no. 2, 3rd mvt.

b. From *The Art of Performance*, pp. 54-55

Repeated notes demand hurrying on to the next downbeat (Example 9.2). Speeding up of repeated notes leads to a “root syllable,” as it were:





Example 1f. John Covach, “To MOOC or Not To MOOC” (2013)



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Journal of SMT

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To MOOC or Not To MOOC?

John Covach

KEYWORDS: MOOC, online course, distance learning, Rock music, music history, Coursera

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3:35 / 9:56

[1] At colleges and universities across North America, online education is a topic that has generated a significant amount of discussion in the past year or so. In many ways, the idea of online education is only the most recent version of something that got its start in the nineteenth century: the correspondence course.⁽¹⁾ The development of radio and television in the twentieth century, and then the rise of the internet over the last twenty years, has made it possible to conduct courses with far less time lag than was present in the early days of distance learning, when lessons and assignments were carried by surface mail. Each issue of the *Chronicle of Higher Education* seems to bring word of some new development or wrinkle in the rapid development of online courses, and perhaps no topic is more controversial than MOOCs (Massive Open Online Courses).⁽²⁾ While many embrace the idea that MOOCs make college-level learning available to thousands who would otherwise not have pragmatic access to it, others worry that MOOCs threaten to put traditional college courses out of business.⁽³⁾