

## Duality of metaphor for time and music: applications to computational-phenomenological analysis of musical form and expression

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Metaphors influence reasoning about music. Though ways to classify music metaphors abound, the static-vs-dynamic distinction is particularly significant, as suggested by numerous writers who do not explicitly discuss metaphor (Tenney 1961/77, Lewin 1977, 1987, Cogan 1995, Kramer 1995) and by some who do (Zbikowski 2002, Spitzer 2004). Metaphors like ‘structure’, ‘architecture’, ‘design’, ‘boundary’, ‘section’, impose a bias for staticism, whereas metaphors like ‘flow’, ‘process’, ‘growth’, ‘organicism’, and ‘progression’ impose a bias for dynamism.

Scholarship from various disciplines asserts that time generally, and music specifically, are routinely conceptualized in either of two ways: as something enduring through which we move, or as something fleeting that moves through us as we experience it. The author’s (2010) computational-phenomenological theory of *dynamic form* posits the concept of a *vessel* of form as a dual metaphor (a verbal “necker cube”), strategically connoting two different kinds of physical entity, to enable a flexibility of thought for conceptualizing musical time.