

The Semantics Of Chinese Music Analysing Selected Chinese Musical Concepts Cognitive Linguistic Studies In Cultural Contexts

A speech for the defence in a Paris murder trial, a road-safety slogan, Hobbes' political theory; each appeals to reason of a kind, but it remains an oblique and rhetoricalnd. Each relies on comparisons rather than on direct statements, and none can override or supersede the conclusions of ethical reasoning proper. Nevertheless, just as slogans may do more for road safety than the mere recital of accident statistics, or of the evidence given at coroners' inquests, so the arguments of a Hobbes or a Bentham may be of greater practical effect than the assertion of genuinely ethical or political statements, however true and relevant these may be. Stephen Toulmin, Reason in Ethics, 1950. The International Colloquium on Cognitive Science (ICCS), held in Donostia - San Sebastian every two years since 1989, has become one of the most important plazas for cognitive scientists in Europe to present the results of their research and to exchange ideas. The seventh edition, co-organized as usual by the Institute for Logic, Cognition, Language, and Information (ILCLI) and the Department of Logic and Philosophy of Science, both from the University of the Basque Country, took place from May 9 to 12, 200 1, addressing the following main topics: 1. Truth: Epistemology and Logic. 2. Rationality in a Social Setting. 3. Music, Language, and Cognition. VIII TRUTH, RATIONALITY, COGNITION, AND MUSIC 4. The Order of Discourse: Logic, Pragmatics, and Rhetoric.

This book is the first in a three-volume set that celebrates the career and achievements of Cliff Goddard, a pioneer of the Natural Semantic Metalanguage approach in linguistics. In addition, it explores ethnopragmatics and conversational humour, with a further focus on semantic analysis more broadly. Often considered the most fully developed, comprehensive and practical approach to cross-linguistic and cross-cultural semantics, Natural Semantic Metalanguage is based on evidence that there is a small core of basic, universal meanings (semantic primes) that can be expressed in all languages. It has been used for linguistic and cultural analysis in such diverse fields as semantics, cross-cultural communication, language teaching, humour studies and applied linguistics, and has reached far beyond the boundaries of linguistics into ethnopsychology, anthropology, history, political science, the medical humanities and ethics. Mandarin Chinese has become indispensable for crosslinguistic comparison and syntactic theorizing. It is nevertheless still difficult to obtain comprehensive answers to research questions, because Chinese is often presented as an "exotic" language defying the analytical tools standardly used for other languages. This book sets out to demystify Chinese. It places controversial issues in the context of current syntactic theories and offers precise analyses based on a large array of representative data. Although the focus is on Modern Mandarin, earlier stages of Chinese are occasionally referred to in order to highlight striking continuities in its history. VO order is one such constant factor, thus invalidating the idea that Chinese went through a major word order change from OV to VO and back to OV. Another claim often made for Chinese as an isolating language, viz. the existence of an impoverished inventory of parts of speech, is likewise refuted. Other long debated issues addressed here include the relevance of the dichotomy topic vs subject prominence and the role of Chinese as a recurring exception to crosscategorical harmonies posited in typological studies.

This book introduces a new tool for improving communication and promoting clearer thinking in a world where the use of Global English can create numerous comprehension and communication issues. Based on research findings from cross-linguistic semantics, it contains essays and studies by leading experts exploring the value and application of 'Minimal English' in various fields, including ethics, health, human rights discourse, education and international relations. In doing so, it provides informed guidelines and practical advice on how to communicate in clear and cross-translatable ways in Minimal English. This innovative edited collection will appeal to students and scholars of applied linguistics, language education and translation studies.

Studies in Ethnopragmatics, Cultural Semantics, and Intercultural Communication

Collective Feelings and Affective Sounds

Music in the Social and Behavioral Sciences

Consumerist Economics and Chinese Literary Modernism

The Semantics of Chinese Classifiers and Linguistic Relativity

19th Workshop, CLSW 2018, Chiayi, Taiwan, May 26-28, 2018, Revised Selected Papers

The SAGE International Encyclopedia of Music and Culture

This book requires an interdisciplinary understanding of creativity, ideal for the formation of a digital public culture. Educating students, young professionals and future engineers is to develop their capacity for creativity. Can creativity be learned? With this question, the relations of technology and art appear in a new light. Especially the notion of "progress" takes on a new meaning and must be distinguished from innovation. The discussion of particular educational approaches, the exploration of digital technologies and the presentation of best practice examples conclude the book. University teachers show how the teaching of creativity reinforces the teaching of other subjects, especially foreign languages.

This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. Features: Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse capabilities through the electronic Reader's Guide, detailed index, and cross references. Music in the Social and Behavioral Sciences, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

The Semantics of Chinese Classifiers and Linguistic Relativity focuses on the semantic structure of Chinese classifiers under the cognitive linguistics framework, and the implications thereof on linguistic relativity and language acquisition. It examines the semantic correlation between a given classifier and its associated nouns. Nouns in Chinese, which are assigned specific classifiers according to their selected characteristics, reflect the process of human categorization. The concrete categories formed by the relationship between nouns and classifiers may serve to explain the conceptual structure of the Chinese language and certain underlying aspects of culture and human cognition. Song Jiang is Assistant Professor of Chinese for the Department of East Asian Languages and Literatures at university of Hawai'i at M'noa.

This book constitutes the thoroughly refereed post-conference proceedings of the 10th International Conference on Adaptive Multimedia Retrieval, AMR 2012, held in Copenhagen, Denmark, in October 2012. The 17 revised full papers presented were carefully reviewed and selected from numerous submissions. The papers cover topics of state of the art contributions, features and classification, location context, language and semantics, music retrieval, and adaptation and HCI.

XXI Professional Culture of the Specialist of the Future

Ten Lectures on Natural Semantic Metalanguage

The Semantic Web

Remapping Sound Studies

Modernist Poetics in China

New Perspectives on Chinese Syntax

The Chinese HEART in a Cognitive Perspective

This book constitutes the thoroughly refereed post-workshop proceedings of the 16th Chinese Lexical Semantics Workshop, CLSW 2015, held in Beijing, China, in May 2015. The 64 regular and 4 short papers included in this volume were carefully reviewed and selected from 248 submissions. They are organized in topical sections named: lexical semantics; lexical resources; lexicology; natural language processing and applications; and syntax.

The Semantics of Chinese MusicAnalysing selected Chinese musical conceptsJohn Benjamins Publishing Company

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

The past 15 years have witnessed an increasing interest in the comparative study of language and music as cognitive systems. Language and music are uniquely human traits, so it is not surprising that this interest spans practically all branches of cognitive science, including psychology, computer science, linguistics, cognitive neuroscience, and education. Underlying the study of language and music is the assumption that the comparison of these two domains can shed light on the structural and functional properties of each, while also serving as a test case for theories of how the mind and, ultimately, the brain work. This book presents an interdisciplinary study of language and music, bringing together a team of leading specialists across these fields. The volume is structured around four core areas in which the study of music and language has been particularly fruitful: (i) structural comparisons, (ii) evolution, (iii) learning and processing, and (iv) neuroscience. As such it provides a snapshot of the different research strands that have focused on language and music, identifying current trends and methodologies that have been (or could be) applied to the study of both domains, and outlining future research directions. This volume is valuable in promoting the investigation of language and music by fostering interdisciplinary discussion and collaboration. With an ever increasing interest in both music cognition and language, this book will be valuable for students and researchers of psychology, linguistics, neuroscience, and musicology.

10th International Workshop, AMR 2012, Copenhagen, Denmark, October 24-25, 2012, Revised Selected Papers

Music as Atmosphere

Exploring language, thought and culture using simple, translatable words

An Encyclopedia

16th Workshop, CLSW 2015, Beijing, China, May 9-11, 2015, Revised Selected Papers

A Lexical and Semantic Analysis

Can an audience consisting of a variety of different national cultures and traditions come to a common understanding of a single pop song? Using musematic analysis, a methodology devised by Tagg (in Tagg & Clarida 2003), we cross-referenced musical structures not only with other pieces of music in varying musical styles but also with the results from simple reception tests. A piece by Taiwanese artist Jay Chou was played to respondents from various cultural backgrounds. The results were surprising, how was it that respondents from quite disparate cultural backgrounds associated in similar directions? Does globalization play a role in prompting such similar reactions? What differences in interpretation, nevertheless exist between listeners from different cultural backgrounds? The empirical basis for my study is twofold: 1) reception data based on listening tests and online surveys, 2) detailed structural analysis, including full transcriptions. Relationships between these two information categories will be examined using Tagg's musematic analysis techniques. It is obvious that it will be necessary to put the above-mentioned semiotic aspects in their particular socio-cultural context, specifically that relating to the Chinese diaspora; more specifically, I shall concentrate this

part of the study on members of the Chinese community in Montreal. This book introduces a new tool for improving communication and promoting clearer thinking in a world where the use of Global English can create numerous comprehension and communication issues. Based on research findings from cross-linguistic semantics, it contains essays and studies by leading experts exploring the value and application of 'Minimal English' in various fields, including ethics, health, human rights discourse, education and international relations. In doing so, it provides informed guidelines and practical advice on how to communicate in clear and cross-translatable ways in Minimal English. This innovative edited collection will appeal to students and scholars of applied linguistics, language education and translation studies.

This book is a cognitive semantic study of the Chinese conceptualization of the heart, traditionally seen as the central faculty of cognition. The Chinese word xin, which primarily denotes the heart organ, covers the meanings of both "heart" and "mind" and is understood in English, which upholds a heart-head dichotomy. In contrast to the Western dualist view, Chinese takes on a more holistic view that sees the heart as the center of both emotions and thought. The contrast characterizes two cultural traditions that have developed different conceptualizations of person, self, and agent of cognition. The concept of "heart" lies at the core of Chinese thought and medicine, and its importance to Chinese culture is extensively manifested in the Chinese language. Diachronically, this book traces the roots of its conception in ancient Chinese philosophy and traditional Chinese medicine. Along the synchronic dimension, it not only makes a systematic analysis of conventionalized expressions that reflect the underlying cultural models and conceptualizations, but also attempts a textual analysis of an essay and a number of poems for their metaphoric and metonymic images and imports contributing to the cultural models and conceptualizations. It also takes up a comparative perspective that sheds light on similarities and differences between Western and Chinese cultures in the understanding of the heart, brain, body, mind, self, and person. The book contributes to the understanding of the embodied nature of human cognition situated in its cultural context, and the relationship between language, culture, and cognition.

This book studies the syntax and semantics of numeral classifiers in Mandarin and other Chinese languages. It explores how Chinese classifiers are semantically interpreted in syntactic contexts and how semantic functions of classifiers are realized at the syntactic level. The book is a contribution to formal Chinese linguistics, and to the understanding of grammatical properties of nominal phrases in Chinese and East Asian languages.

Cartography and Minimalism

Numeral Classifiers in Chinese

Acoustics and Vibration

An Anatomy of Chinese Offensive Words

The Syntax-Semantics Interface

13th Workshop, CLSW 2012, Wuhan, China, July 6-8, 2012, Revised Selected Papers

Waves and Forms

Cultural keywords are words around which whole discourses are organised. They are culturally revealing, difficult to translate and semantically diverse. They capture how speakers have paid attention to the worlds they live in and embody socially recognised ways of thinking and feeling. The book contributes to a global turn in cultural keyword studies by exploring keywords from discourse communities in Australia, Brazil, Hong Kong, Japan, Melanesia, Mexico and Scandinavia. Providing new case studies, the volume showcases the diversity of ways in which cultural logics form and shape discourse. The Natural Semantic Metalanguage (NSM) approach is used as a unifying framework for the studies. This approach offers an attractive methodology for doing explorative discourse analysis on emic and culturally-sensitive grounds. Cultural Keywords in Discourse will be of interest to researchers and students of semantics, pragmatics, cultural discourse studies, linguistic ethnography and intercultural communication.

In the field of information science, a number of studies have been carried out attempting to model cognitive, affective, behavioral, and contextual factors associated with human information seeking and retrieval. On the other hand, only a few studies have addressed the exploration of creative thinking in music, focusing on understanding and describing individuals' information seeking behavior during the creative process. Trends in Music Information Seeking, Behavior, and Retrieval for Creativity connects theoretical concepts in information seeking and behavior to the music creative process. This publication presents new research, case studies, surveys, and theories related to various aspects of information retrieval and the information seeking behavior of diverse scholarly and professional music communities. Music professionals, theorists, researchers, and students will find this publication an essential resource for their professional and research needs.

The Routledge Handbook of Cognitive Linguistics provides a comprehensive introduction and essential reference work to cognitive linguistics. It encompasses a wide range of perspectives and approaches, covering all the key areas of cognitive linguistics and drawing on interdisciplinary and multidisciplinary research in pragmatics, discourse analysis, biolinguistics, ecolinguistics, evolutionary linguistics, neuroscience, language pedagogy, and translation studies. The forty-three chapters, written by international specialists in the field, cover four major areas: • Basic theories and hypotheses, including cognitive semantics, cognitive grammar, construction grammar, frame semantics, natural semantic metalanguage, and word grammar; • Central topics, including embodiment, image schemas, categorization, metaphor and metonymy, construal, iconcity, motivation, constructionalization, intersubjectivity, grounding, multimodality, cognitive pragmatics, cognitive poetics, humor, and linguistic synaesthesia, among others; • Interfaces between cognitive linguistics and other areas of linguistic study, including cultural linguistics, linguistic typology, figurative language, signed languages, gesture, language acquisition and pedagogy, translation studies, and digital lexicography; • New directions in cognitive linguistics, demonstrating the relevance of the approach to social, diachronic, neuroscientific, biological, ecological, multimodal, and quantitative studies. The Routledge Handbook of Cognitive Linguistics is an indispensable resource for undergraduate and postgraduate students, and for all researchers working in this area.

This book opens with the emergence and development of the discipline of aesthetics in western countries, specifically the history of Western Music Aesthetics, to study and delve into the development of Chinese Music Aesthetics. The book provides a clear timeline throughout the writing — from the history of Chinese Music Aesthetics, to the construction of a theoretical framework, and the interactions and conversations between Western and Chinese Music Aesthetics. This academic piece is fundamentally consistent with the developing field of Chinese philosophical and literary research.This book also discusses important music aesthetic categories of Confucianism, Taoism, Mohism, and metaphysics, and uses critical thinking to analyse the relationship between these categories and relevant schools of thought, reflecting the author's academic vision and thought process.

Musical Instruments

Adaptive Multimedia Retrieval: Semantics, Context, and Adaptation

On The Meta-category Of Chinese Music Aesthetics

Truth, Rationally, Cognition, and Music

Ethnopragmatics and Semantic Analysis

The Pragmeme of Accommodation: The Case of Interaction around the Event of Death

Vocal Music and Contemporary Identities

The contributors to Remapping Sound Studies intervene in current trends and practices in sound studies by reorienting the field toward the global South. Attending to disparate aspects of sound in Africa, South and Southeast Asia, Latin America, the Middle East, Micronesia, and a Southern outpost in the global North, this volume broadens the scope of sound studies and challenges some of the field's central presuppositions. The contributors show how approaches to and uses of technology across the global South complicate narratives of technological modernity and how sound-making and listening in diverse global settings unsettle familiar binaries of sacred/secular, private/public, human/nonhuman, male/female, and nature/culture. Exploring a wide range of sonic phenomena and practices, from birdsong in the Marshall Islands to Zulu utulation, the contributors offer diverse ways to remap and decolonize modes of thinking about and listening to sound. Contributors Tripta Chandola, Michele Friedner, Louise Meintjes, Jairo Moreno, Ana Maria Ochoa Gutierrez, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

This book examines organizations of consumerist economics, which developed at the turn of the twentieth century in the West and at the turn of the twenty-first century in China, in relation to modernist poetics. Consumerist economics include the artificial "person" of the corporation, the vertical integration of production and consumption, a number of studies have been carried out attempting to model cognitive, affective, behavioral, and contextual factors associated with human information seeking and retrieval. On the other hand, only a few studies have addressed the exploration of creative thinking in music, focusing on understanding and describing individuals' information seeking behavior during the creative process. Trends in Music Information Seeking, Behavior, and Retrieval for Creativity connects theoretical concepts in information seeking and behavior to the music creative process. This publication presents new research, case studies, surveys, and theories related to various aspects of information retrieval and the information seeking behavior of diverse scholarly and professional music communities. Music professionals, theorists, researchers, and students will find this publication an essential resource for their professional and research needs.

An examination of the relationship between technical objects and culture in contemporary China, drawing on concepts from science and technology studies. Technical objects constrain what users do with them. They are not neutral entities but embody information, choices, values, assumptions, or even mistakes embedded by designers. What happens when a technology is designed in one culture and used in another? What happens, for example, when a Chinese user is confronted by Roman-alphabet-embedded interfaces? In this book, Basile Zimmermann examines the relationship between technical objects and culture in contemporary China, drawing on concepts from science and technology studies (STS). He presents a new theoretical framework for "culture" based on the notions of waves and forms, which provides a powerful descriptive toolkit for technology and culture. The materials Zimmermann uses to develop and illustrate his theoretical arguments come from three groups of case studies about the use of technical devices in today's China. The first and most extensive group consists of observations of electronic music devices in Beijing; the second is a study of a Chinese networking site, "Happy Network"; and the third is a collection of personal, small-scale observations on the way Chinese characters behave when located in alphabet-encoded devices such as mobile phones, web pages, or printed documents. Zimmermann discusses well-known frameworks from STS and combines them with propositions and topics from Chinese studies. Each of the case studies advances his theoretical argument. Zimmermann's account shows how cultural differences can be integrated into STS research, and how sinologists can turn their attention from ancient texts and traditional art to everyday things in present-day China.

The study of the acoustic and vibrational characteristics of musical instruments in terms of their mechanical behavior, sound emission, and characteristics started thousands of years ago, and among the physicists and mathematicians that addressed this matter, we should at least recognize Leonardo da Vinci, with his experimental water organ, and Ernst Chladni, who discovered nodal patterns on rigid surfaces such as soundboards. The growing awareness of our intangible cultural heritage and the need to better understand our roots in the field of music have contributed to increasing the efforts to extend our knowledge in this field, defining new physical parameters, extending the analysis to other musical instruments, and developing new methods to synthesize sound from musical instruments using a simple keyboard.

Improved Communication Using Fewer Words

A Contrastive Study between English and Italian

Unlimited Voices in East Asia and the West

A Case Study of Music, Globalization and Semantics

Dangerous Tunes

Worlds, Practices, Modalities

Cultural Keywords in Discourses

This book presents a contrastive analysis of various forms of address used in English and Italian from a cultural semantics perspective. The analysis investigates the different cultural values underlying address practices in English and Italian and emphasizes the risks of miscommunication caused by differences in intercultural interactions.

Barbara Mittler's book is the first comprehensive monographic study of China's New Music written in a Western language. It deals with two key points of contention: the effects of politics on the development of Chinese New Music, and the importance of China's indigenous musical traditions for the development of her New Music. In many ways, it is a handbook to New Chinese Music as it provides biographical and musicological sketches of the greater number of China's composers. As a reference work it will thus be of interest to libraries as well as to musicologists and music impresarios. The book is unique as a comparative study of New Chinese Music under three different political systems. Its conclusions, the discovery of (and explanations for) inherent similarities in those three New Musics will be of interest to sinologists in the field of politics and cultural studies.

Looking at musical globalization and vocal music, this collection of essays studies the complex relationship between the human voice and cultural identity in 20th- and 21st-century music in both East Asian and Western music. The authors approach musical meaning in specific case studies against the background of general trends of cultural globalization and the construction/deconstruction of identity produced by human (and artificial) voices. The essays proceed from different angles, notably sociocultural and historical contexts, philosophical and literary aesthetics, vocal technique, analysis of vocal microstructures, text/phonetics-music-relationships, historical vocal sources or models for contemporary art and pop music, and areas of conflict between vocalization, "ethnicity," and cultural identity. They pinpoint crucial topical features that have shaped identity-discourses in art and popular musical situations since the1950s, with a special focus on the past two decades. The volume thus offers a unique compilation of texts on the human voice in a period of heightened cultural globalization by utilizing systematic methodological research and firsthand accounts on compositional practice by current Asian and Western authors.

No description available.

The Bloomsbury Handbook of Solitude, Silence and Loneliness

Electronic Music Devices and Computer Encodings in China

The Whistling Blackbird

Language and Music as Cognitive Systems

Narrative in the Music of Jay Chou

A Cultural Semantic Analysis

Essays and Talks on New Music

This volume brings together a wide array of papers which explore, among other things, to what extent languages and cultures are variable with respect to the interactions around the event of death. Motivated by J. L. Mey 's idea of the pragmeme, a situated speech act, the volume has both theoretical and practical implications for scholars working in different fields of enquiry. As the papers in this volume reveal, despite the terminological differences between various disciplines, the interactions around the event of death serve to provide solace, not only to the dying, but also to the family and friends of the deceased, thus helping them to "accommodate" to the new state of affairs.

The Bloomsbury Handbook of Solitude, Silence and Loneliness is the first major account integrating research on solitude, silence and loneliness from across academic disciplines and across the lifespan. The editors explore how being alone – in its different forms, positive and negative, as solitude, silence and loneliness – is learned and developed, and how it is experienced in childhood and youth, adulthood and old age.

Philosophical, psychological, historical, cultural and religious issues are addressed by distinguished scholars from Europe, North and Latin America, and Asia.

This book constitutes the thoroughly refereed post-workshop proceedings of the 19th Chinese Lexical Semantics Workshop, CLSW 2018, held in Chiayi, Taiwan, in May 2018. The 50 full papers and 19 short papers included in this volume were carefully reviewed and selected from 150 submissions. They are organized in the following topical sections: Lexical Semantics; Applications of Natural Language Processing; Lexical Resources; Corpus Linguistics.

This book offers a precise and rigorous analysis of the meanings of offensive words in Chinese. Adopting a semantic and cultural approach, the authors demonstrate how offensive words can and should be systematically researched, documented and accounted for as a valid aspect of any language. The book will be of interest to academics, practitioners and students of sociolinguistics, language and culture, linguistic taboo, Chinese studies and Chinese linguistics.

The Cultural Semantics of Address Practices

Architecture of the Periphery in Chinese

Minimal English for a Global World

Technology, Innovation and Creativity in Digital Society

Italian Discourse

The Routledge Handbook of Cognitive Linguistics

Chinese Lexical Semantics

Using the Natural Semantic Metalanguage methodology, Gian Marco Farese presents a comprehensive analysis of the most important Italian cultural keywords and cultural scripts that foreign learners and cultural outsiders need to know to become linguistically and culturally proficient in Italian. Farese focuses on the words and speech practices that are used most frequently in Italian discourse and that are uniquely Italian: not only translatable into other languages and reflective of salient aspects of Italian culture and society. Italian Discourse: A Cultural Semantic Analysis sheds light on ways in which the Italian language is related to Italians' character, values, and way of thinking, and it does so in contrastive perspective with English. Each chapter focuses on a cultural keyword, tracing the term through novels, plays, poems, and songs. Italian Discourse will be an important resource for anyone interested in Italian studies and Italian linguistics, as well as in semantics, cultural studies, linguistic anthropology, cognitive linguistics, intercultural communication, and translation.

Consciousness has been described as one of the most mysterious things in the universe. Scientists, philosophers, and commentators from a whole range of disciplines can't seem to agree on what it is, generating a sizeable field of contemporary research known as consciousness studies. Following its forebear Music and Consciousness: Philosophical, Psychological and Cultural Perspectives (OUP, 2011), this volume argues that music can provide a valuable route to understanding consciousness, and also that consciousness opens up new perspectives for the study of music. It argues that consciousness extends beyond the brain, and is fundamentally related to selves engaged in the world, culture, and society. The book brings together an interdisciplinary line up of authors covering topics as wide ranging as cognitive psychology, neuroscience, psychoanalysis, philosophy and phenomenology, aesthetics, sociology, ethnography, and performance studies and musical styles from classic to rock, trance to Daoism, jazz to tabla, and deep listening to live improvisation. Music and Consciousness 2 will be fascinating reading for those studying or working in the field of musicology, those researching consciousness as well as cultural theorists, psychologists, and philosophers. Architecture of the Periphery in Chinese offers a comprehensive survey on the fine structure of the sentence peripheral domain in Mandarin Chinese from a cartographic perspective. Different functional projections hosting sentence-final particles, implicit operators and other informational components are hierarchically ordered according to the 'Subjectivity Scale Constraint' functioning at syntax-discourse interface. Three questions will be essentially addressed: What is the order? How to determine such an order? Why such an order? This research not only gives a thorough examination of the peripheral elements in Chinese but also improves the general understanding of the ordering issue in the left-periphery crosslinguistically. This book is aimed at scholars interested in Chinese syntax or generative syntax.

This book constitutes carefully reviewed and revised selected papers from the 13th Chinese Lexical Semantics Workshop, CLSW 2012, held in Wuhan, China, in July 2012. The 67 full papers and 17 short papers presented in this volume were carefully reviewed and selected from 169 submissions. They are organized in topical sections named: applications on natural language processing; corpus linguistics; lexical computation; lexical resources; lexical semantics; new methods for lexical semantics; and other topics.

10th Workshop, CLSW 2017, Leshan, China, May 18-20, 2017, Revised Selected Papers

Music and Consciousness 2

Culture, Body, and Language

The Politics of Chinese Music in Hong Kong, Taiwan, and the People's Republic of China Since 1949

Analysing selected Chinese musical concepts

The Semantics of Chinese Music

Trends in Music Information Seeking, Behavior, and Retrieval for Creativity

This book constitutes the refereed post-proceedings of the Joint International Semantic Technology Conference, JIST 2011, held in Hangzhou, China, in December 2011. This conference is a joint event for regional semantic Web related conferences. JIST 2011 brings together the Asian Semantic Web Conference 2011 and the Chinese Semantic Web Conference 2011 and the Chinese Semantic Web Conference 2011. The 21 revised full papers presented together with 12 short papers were carefully reviewed and selected from 82 submissions. The papers cover a wide range of topics in disciplines related to semantic technology including applications of the semantic Web, management of semantic Web data, ontology and reasoning, social semantic Web, and user interfaces to the semantic Web.

These lively lectures introduce the theory, practice and application of a versatile, rigorous and non Anglocentric approach to cross-linguistic semantics. Topics include semantic primes and molecules, emotions, evaluation, verbs and event structure, cultural key words and scripts, language teaching.

This book constitutes the thoroughly refereed post-workshop proceedings of the 18th Chinese Lexical Semantics Workshop, CLSW 2017, held in Leshan, China, in May 2017. The 48 full papers and 5 short papers included in this volume were carefully reviewed and selected from 176 submissions. They are organized in the following topical sections: lexical semantics; applications of natural language processing; lexical resources; and corpus linguistics.

Music as Atmosphere – Collective Feelings and Affective Sounds is the first collection of essays on music, sound, and atmosphere. The volume assembles an impressively cross-disciplinary panoply of scholars from music studies, sound studies, philosophy, and media studies, all of whom investigate music and sound as shared environmental feelings, that is, as atmospheres. The contributors explore atmospherological approaches to musical traditions and practices, aural histories and memory, music's relationship to the body, social collectives, and nature. They probe conceptual issues at the forefront of contemporary discussions of atmosphere and affect but then also extend the spatial and relational focus towards fundamentally temporal questions of performance, process, timbre, resonance, and personhood. In doing so they touch on the capacity of atmospheric relations to imbue a situation with an ambient feeling and to modulate social collectives but also underscore auditory experience as an acoustemology for atmosphere. In addition to original research, the volume features a first translation of an important text by German phenomenologist Hermann Schmitz, and a debate on affect and atmosphere between the philosophers Jan Slaby and Brian Massumi. This wide-ranging collection provides a strong theoretical framework and vibrant case-studies. It also proposes some intriguing new approaches. It constitutes a rich resource for scholars and students of music, sound, aesthetics, media, anthropology, and contemporary philosophy

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Joint International Semantic Technology Conference, JIST 2011, Hangzhou, China, December 4-7, 2011, Proceedings