

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

[#Chinese music semantics](#) [#Cognitive linguistics](#) [#Cultural contexts music](#) [#Chinese musical concepts](#) [#Music analysis](#)

This research explores the profound semantics of Chinese music, meticulously analyzing selected musical concepts through the lens of cognitive linguistics. It offers a deep dive into how these concepts are shaped and understood within their specific cultural contexts, providing a comprehensive understanding of Chinese musical expression.

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The Semantics of Chinese Music

Music is a widely enjoyed human experience. It is, therefore, natural that we have wanted to describe, document, analyse and, somehow, grasp it in language. This book surveys a representative selection of musical concepts in Chinese language, i.e. words that describe, or refer to, aspects of Chinese music. Important as these musical concepts are in the language, they have been in wide circulation since ancient times without being subjected to any serious semantic analysis. The current study is the first known attempt at analysing these Chinese musical concepts linguistically, adopting the Natural Semantic Metalanguage (NSM) approach to formulate semantically and cognitively rigorous explications. Readers will be able to better understand not only these musical concepts but also significant aspects of the Chinese culture which many of these musical concepts represent. This volume contributes to the fields of cognitive linguistics, semantics, music, musicology and Chinese studies, offering readers a fresh account of Chinese ways of thinking, not least Chinese ways of viewing or appreciating music. Ultimately, this study represents trailblazing research on the relationship between language, culture and cognition.

Music and Consciousness 2

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 free 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.

Popular Music, Cultural Politics and Music Education in China

While attention has been paid to various aspects of music education in China, to date no single publication has systematically addressed the complex interplay of sociopolitical transformations underlying the development of popular music and music education in the multilevel culture of China. Before the implementation of the new curriculum reforms in China at the beginning of the twenty-first century, there was neither Chinese nor Western popular music in textbook materials. Popular culture had long been prohibited in school music education by China's strong revolutionary orientation, which feared 'spiritual pollution' by Western cultures. However, since the early twenty-first century, education reform has attempted to help students deal with experiences in their daily lives and has officially included learning the canon of popular music in the music curriculum. In relation to this topic, this book analyses how social transformation and cultural politics have affected community relations and the transmission of popular music through school music education. Ho presents music and music education as sociopolitical constructions of nationalism and globalization. Moreover, how popular music is received in national and global contexts and how it affects the construction of social and musical meanings in school music education, as well as the reformation of music education in mainland China, is discussed. Based on the perspectives of school music teachers and students, the findings of the empirical studies in this book address the power and potential use of popular music in school music education as a producer and reproducer of cultural politics in the music curriculum in the mainland.

A Critical History of New Music in China

By the end of the nineteenth century, after a long period during which the weakness of China became ever more obvious, intellectuals began to go abroad for new ideas. What emerged was a musical genre that Liu Chingchi terms "New Music." With no direct ties to traditional Chinese music, New Music reflects the compositional techniques and musical idioms of eighteenth, nineteenth and early twentieth-century European styles. Liu traces the genesis and development of New Music throughout the twentieth century, deftly examining the cultural, social, and political forces that shaped New Music and its uses by politicians and the government.

The Semiotic Elements in Music and Language in *Song of the Lark: March* by Tchaikovsky

Essay from the year 2017 in the subject Musicology, language: English, abstract: Semiotics has proven to be an effective way to describe and analyse music. It can also be used as a basis for comparing the language and music of a certain culture. From a cultural or cognitive point of view, the purpose of music and language research is to find out some form of their external structure. Using the method of semiotics allows us to understand the structure of music and language on the basis of the structure, as well as how they relate to their cultural environment and their cognitive and neural basis.

Chinese Street Music

Musical community is a notion commonly evoked in situations of intensive collective activity and fervent negotiation of identities. *Passion Square* shows, the daily singing of Chinese pop classics in parks and on street corners in the city of Wuhan, have an ambivalent relationship with these ideas. They inspire modest outward signs of engagement and are guided by apparently individualistic concerns; singers are primarily motivated by making a living through the relationships they build with patrons, and reflection on group belonging is of lesser concern. How do these orientations help complicate the foundations of typical musical community discourses? This Element addresses community as a quality rather than as an entity to which people belong, exploring its ebbs and flows as associations between people, other bodies and the wider street music environment intersect with its various theoretical implications. A de-idealised picture of musical community better acknowledges the complexities of everyday musical experiences.

Lives in Chinese Music

Until recently, most scholarly work on Chinese music in both Chinese and Western languages has focused on genres, musical structure, and general history and concepts, rather than on the musicians themselves. This volume breaks new ground by focusing on individual musicians active in different amateur and professional music scenes in mainland China, Hong Kong, and Chinese communities in Europe. Using biography to deepen understanding of Chinese music, contributors present contextualized portraits of rural folk singers, urban opera singers, literati, and musicians on both geographic and cultural frontiers. Contributors are Nimrod Baranovitch, Rachel Harris, Frank Kouwenhoven, Tong Soon Lee, Peter Micic, Helen Rees, Antoinet Schimmelpenninck, Shao Binsun, Jonathan P. J. Stock, and Bell Yung.

Tradition and Change in the Performance of Chinese Music

First published in 1998. As a cultural entity of over five thousand years of history, Chinese music is a multi-faced phenomenon consisting of diverse regional and transregional traditions. Two large categories of Chinese music can be distinguished: music(s) of the Han nationality and music(s) of the ethnic nationalities. The present volume brings together ten articles written largely by native scholars, with the general aim of presenting a dialogue about Chinese music from 'insider's' view-points.

The Narrative Arts of Tianjin: Between Music and Language

In studying one of the world's oldest and most enduring musical cultures, academics have consistently missed one of the richest forms of Chinese cultural expression: performed narratives. Francesca R. Sborgi Lawson explores the relationships between language and music in the performance of four narrative genres in the city of Tianjin, China, based upon original field research conducted in the People's Republic of China in the mid 1980s and in 1991. The author emphasizes the unique nature of oral performances in China: these genres are both musical and literary and yet are considered to be neither music nor literature. Lawson employs extensive examples of the complex interaction of music and language in each genre, all the while relating those analyses to broader cultural issues and to patterns of social relationships. The narrative arts known as *shuochang* (speaking-singing) are depicted as genres that constitute a unique communicative discourse—the communication of stories in song. The genres subsumed under the native conception of *shuochang* include Tianjin Popular Tunes, Beijing Drumsong, Clappertales and Comic Routines. The maximum utilization of *shuo* (speaking) and *chang* (singing) in all their varying manifestations constitutes the vitality of the traditional narrative arts in the city of Tianjin—the center for these arts in North China. The variety of narrative forms provides entertainment for audiences representing all social strata of Chinese society. The author argues that Chinese narrative traditions represent a foundation from which certain Chinese literary and operatic traditions have borrowed, such as how the novels from the Ming-Qing period draw on the performed narrative arts both in style and in content. Hence, an understanding of performed narratives is not only useful to scholars in Chinese literature and music, but also to scholars interested in broadening their understanding of China generally.

Music in China

Music in China is one of many case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. *Music in China* offers a unique exploration of the rich, dynamic, and multifaceted Chinese musical landscape. In contrast with previous scholarship—which focused almost exclusively on the role of music in elite culture—this volume takes a balanced look at a variety of traditional and modern genres, including those performed among local and regional folk musicians, in academia, in the media, and on concert stages both inside and outside of China. Using the interrelated themes of identity, modernization, and ideology as a narrative framework, author Frederick Lau discusses the musical features of the selected genres, the processes through which they came into existence, and related socio-political issues. Lau draws on his own extensive fieldwork and performance experience in both mainland China and its diasporic communities to show how the ever-changing Chinese musical tradition takes on particular meanings in China, in overseas Chinese communities, and in diverse international

settings. Enhanced by eyewitness accounts of local performances, interviews with key performers, vivid illustrations, and hands-on listening activities, *Music in China* provides an accessible and engaging introduction to Chinese music. It is packaged with an 80-minute audio CD containing examples of the music discussed in the book.

Culture, Music Education, and the Chinese Dream in Mainland China

This book focuses on the rapidly changing sociology of music as manifested in Chinese society and Chinese education. It examines how social changes and cultural politics affect how music is currently being used in connection with the Chinese dream. While there is a growing trend toward incorporating the Chinese dream into school education and higher education, there has been no scholarly discussion to date. The combination of cultural politics, transformed authority relations, and officially approved songs can provide us with an understanding of the official content on the Chinese dream that is conveyed in today's Chinese society, and how these factors have influenced the renewal of values-based education and practices in school music education in China.

Listening to China's Cultural Revolution

Bringing together the most recent research on the Cultural Revolution in China, musicologists, historians, literary scholars, and others discuss the music and its political implications. Combined, these chapters, paint a vibrant picture of the long-lasting impact that the musical revolution had on ordinary citizens, as well as political leaders.

The Chinese Zheng Zither

The zheng zither is one of the most popular instruments in contemporary China. It is commonly regarded as a solo instrument with a continuous tradition dating back to ancient times. But in fact, much of its contemporary solo repertory is derived from different regional folk ensemble repertoires of the mid-twentieth century. Through a series of case studies, this book explores how the transformation of the Chinese zheng has constantly responded to its changing social context, critiquing the long-standing arguments concerning 'authenticity' in the development of tradition. This book is accompanied by a DVD which contains audio visual materials relating to the author's fieldwork and zheng performances by different musicians.

A Critical History of New Music in China

By the end of the nineteenth century, Chinese culture had fallen into a stasis, and intellectuals began to go abroad for new ideas. What emerged was an exciting musical genre that C. C. Liu terms "new music." With no direct ties to traditional Chinese music, "new music" reflects the compositional techniques and musical idioms of eighteenth- and nineteenth-century European styles. Liu traces the genesis and development of "new music" throughout the twentieth century, deftly examining the social and political forces that shaped "new music" and its uses by political activists and the government.

Chinese Music

Contains 9 pages of description of the Chinese Lute in French and 4 pages of a music score written in Chinese. Also includes two scores by Confucius translated from Chinese musical notation, with description in French.

China with a Cut

Jeroen de Kloet is assistant professor at the Department of Media Studies of the University of Amsterdam, The Netherlands. --

Pianos and Politics in China

During the Cultural Revolution the piano, the musical embodiment of Western culture, became the object of intense hostility. This book examines the evolution of China's ever-changing disposition towards European music and Western influences generally.

Claiming Diaspora

This book addresses the increasingly plural nature of American cultural identity through a study of the thriving contemporary music culture of Chinese America, ranging from traditional opera to Cantonese pop and from storytelling songs about the immigrant experience to the work of academically trained composers.

China's New Voices

A study of popular music in contemporary China that focuses on how popular music has become a staging area for battles over politics and ethnic differences in China.

Echoes of History

Supplemental sound disc contains music recordings of the Naxi people.

Music, Mind, and Language in Chinese Poetry and Performance

This innovative study introduces the rhythms, melodies, language, and organization of traditional Chinese poetry and vocal arts. Using insights from cognitive neuroscience, digital humanities, musicology, and linguistics, Casey Schoenberger offers new perspectives on a wide range of issues in the field.

Qupai in Chinese Music

This book explores qupai, melodic models upon which most traditional Chinese instrumental (and some vocal) music is based. It explains qupai as a musical system, exploring its historic development, structural organization, influence on ensemble and solo repertoires, compositional usage in Kunqu classical opera, and appearance

Power, Beauty and Meaning

Un'indagine centrata sulla ricostruzione del significato dell'esperienza musicale in Cina sia in ambito teorico che applicativo. Abbandonato il dubbio tentativo di sistematizzare le sfaccettature di una esperienza tanto complessa all'interno di una meta-teoria musicale, si è privilegiata l'individuazione di specifici "itinerari di senso" che testimoniano la varietà delle risposte cinesi agli interrogativi sul "significato" della musica.

Traditional Chinese Music in Contemporary Singapore

Traditional Chinese Music in Contemporary Singapore is a collection of essays written by 12 esteemed contributors who are greatly involved in building up and contributing to traditional Chinese music in Singapore. Ranging from musicians to lecturers and conductors, these essays present various perspectives and incisive insights into this particular sphere of music, and are both a useful entry point for the curious reader, as well as valuable companions to experienced enthusiasts. Featuring essays from: Lum Yan Sing; Quek Ling Kiong; Tan Chin Huat; Michelle Loh; Samuel Wong; Teresa Fu; Natalie Alexandra Tse; Chia Qilong Andy;

A Contemporary History of the Chinese Zheng

A Contemporary History of the Chinese Zheng traces the twentieth- and twenty-first-century development of an important Chinese musical instrument in greater China. The zheng was transformed over the course of the twentieth century, becoming a solo instrument with virtuosic capacity. In the past, the zheng had appeared in small instrumental ensembles and supplied improvised accompaniments to song. Zheng music became a means of nation-building and was eventually promoted as a marker of Chinese identity in Hong Kong. Ann L. Silverberg uses evidence from the greater China area to show how the narrative history of the zheng created on the mainland did not represent zheng music as it had been in the past. Silverberg ultimately argues that the zheng's older repertory was poorly represented by efforts to collect and promote zheng music in the twentieth century. This book contends that the restored "traditional Chinese music" created and promulgated from the 1920s forward—and solo zheng music in particular—is a hybrid of "Chinese essence, Western means" that essentially obscures rather than reveals tradition. "Ann Silverberg's book provides a history of the Chinese zheng zither, with a focus on the rise of solo music since the mid-twentieth century across the three sites of mainland China, Hong Kong, and Taiwan. Existing English-language studies mostly omit consideration of Hong Kong and Taiwan, so this account enriches current perspectives on the multiplicities of Chinese musical

history and identity.” —Jonathan Stock, University College Cork, Ireland “Professor Ann Silverberg’s insights and approach are long awaited in the studies of Chinese music. I am particularly impressed by her coverage of the situation in Hong Kong and Taiwan. This book is a wonderful contribution to zheng music. It also inspires and enhances the studies of other Chinese musical instruments and Chinese traditional music.” —Yu Siu Wah, independent scholar

China

This book will examine the recent development of school music education in Mainland China, Hong Kong, and Taiwan to illustrate how national policies for music in the school curriculum integrate music cultures and non-musical values in the relationship between national cultural identity and globalization. It will examine the ways in which policies for national identity formation and globalization interact to complement and contradict each other in the content of music education in these three Chinese territories. Meanwhile, tensions posed by the complex relationship between cultural diversity and political change have also led to a crisis of national identity in these three localities. The research methods of this book involve an analysis of official approved music textbooks, a survey questionnaire distributed to students attending music education programmes as well as primary and secondary school music teachers, and in-depth interviews with student teachers and schoolteachers in the three territories.

Chinese Music in the 20th Century

The Anthology of Chinese Instrumental Ensemble Music comprises authentic pieces for pedagogical purpose for Chinese Music Ensemble courses overseas, and the music can also serve the general public interested in Chinese Music. The collection includes 11 pieces of Chinese Ensemble Music. These pieces are selected from different regions in China, and naturally they carry unique musical characteristics which have survived many generations, and are widely appreciated.

Globalization, Nationalism, and Music Education in the Twenty-First Century in Greater China

This book examines Cantonese opera, one of the grandest of the traditional musical theatres in China.

Listening to China's Cultural Revolution

This dissertation, "Cantonese Popular Song in Hong Kong in the 1970s: an Examination of Musical Content and Social Context in Selected Case Studies" by Oi-kuen, Ivy, Man, was obtained from The University of Hong Kong (Pokfulam, Hong Kong) and is being sold pursuant to Creative Commons: Attribution 3.0 Hong Kong License. The content of this dissertation has not been altered in any way. We have altered the formatting in order to facilitate the ease of printing and reading of the dissertation. All rights not granted by the above license are retained by the author. DOI: 10.5353/th_b3122147 Subjects: Popular music - China - Hong Kong - 1971-1980 Popular music - Social aspects - China - Hong Kong Popular music - China - Hong Kong - Texts

Chinese Music

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Anthology of Chinese Instrumental Ensemble Music

This work examines the multiple and conflicting interpretations created around the life and music of the blind folk musician Abing (1893-1950). Abing is a household name in China, but despite the central place he holds in Chinese music, he is little known, and his music rarely heard, abroad. This

detailed study of Abing, and the accompanying CD compilation of his most well-known works, reveal much both about this unjustly neglected composer, and about the recreation of traditional music in contemporary China. Particular attention is given to the problematic category of the musical 'work' in a tradition which relies heavily on improvisation and creative reworking of material; Abing's music has also taken strikingly different shapes since his death, notably in arrangements, some involving Western instruments, which have adapted his music to changing tastes and ideological trends, both in mainland China, and in Taiwan and overseas. Dr. Jonathan P.J. Stock is Lecturer in Music at the University of Durham. Contains audio CD

Tradition and Change in the Performance of Chinese Music

China boasts many great musical traditions, these traditions have made an indelible mark on Chinese culture that has been felt by every generation.

Cantonese Opera

"This manuscript seeks to write China back into the narrative about the explosion of new forms of popular music globally in the 1960s. In the context of China and Taiwan, new aesthetic forms of music emerged and circulated via circuits of exchange between urban and rural, from the radio circuits that linked major urban centers to the West to the "closed circuits" of socialist media across rural China"--

CANTONESE POPULAR SONG IN HONG

CHINESE MUSIC