

The Semantics Of Chinese Music

Chinese Music in the 20th Century
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Tradition and Change in the Performance of Chinese Music
On The Meta-category Of Chinese Music Aesthetics
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Origins of Chinese Music (2007 Edition - EPUB)
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Paper on Chinese Music
The Music and Musical Instruments of Japan
The China Review, Or, Notes and Queries on the Far East
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The History of Music
Chinese Music
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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

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

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 intersections 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

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

more than five thousand years of rich cultural history have made chinese music an immensely sophisticated multi faceted artistic phenomenon that consists of diverse regional and transregional traditions the present volumes bring together ten articles written mainly by native scholars with the general aim of introducing a dialogue about chinese music from the viewpoint of the insider

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

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from the early days musical instruments in china were made from everyday items hunting tools trees bamboo and even bones during the zhou dynasty there were about 70 instruments today there are hundreds but have you ever wondered how these musical instruments in china came about well in this book the evolution of chinese music over the centuries is examined from prehistoric times through the qin han sui and tang dynasties all the way to our modern times in addition the origins and characteristics of specific musical instruments are explored giving insight in one s understanding of these instruments legendary accounts related to historical personalities are also featured including how two phoenixes helped fuxi the earliest ancestor of the chinese add music to the lives of the people how the musical talents of some individuals were so high they could sense evil elements in a piece of music how wangzi qiao became an immortal from playing the sheng indeed this book holds a treasury of fascinating information and stories pertaining to chinese musical instruments this is definitely something any music lover should have in his collection

this accessible illustrated introduction explores the history of chinese music an ancient diverse and fascinating part of china s cultural heritage

the question what is chinese music has often been asked but the answer is not easy to give with a history which spans over many thousand years chinese music has undergone considerable changes due to racial interaction as a result of wars and conquests many books have been written on the subject but they tend to cater to specialists and do not reach the general public hence the need for the present volume the book is designed as a general description supported by recent discoveries and research anecdotes poems and numerous illustrations are used so that the book not only gives the reader an idea of what chinese music is but also how it is related to its culture literature and art combining the technical with the literary and artistic is not an easy task the risk is that the result may be too technical for the layman and not learned enough for the specialist it is hoped however that the reader will find here something informative as well as entertaining

this is a very interesting popular account of the theory of chinese music with numerous wood cuts illustrating the principal instruments and the mode of musical notation used by chinese musicians the author states his aim to have been to point out the contrasts or similarity between western and chinese music to present abstruse theories in the least tiresome way to add details never before published and to give a short yet concise account of chinese music after an introductory chapter on ancient music in general or rather on the history of european music which our author believes to have gradually risen and progressed with christianity follows a chapter entitled on chinese music here we are told that of the ancient music of china nothing remains now but a few abstruse theories and that at the rise of the han dynasty the great music master chi whose ancestors had for generations held the same dignity scarcely remembered anything about ancient music but the noise of tickling bells and dancers drums we venture to say that the author would have modified his opinions regarding ancient chinese music very considerably if he had read faber s essays on the subject in the same chapter it is asserted that ever since the han dynasty nothing has been done of any value in the sphere of music either practically or theoretically that the attempt of kanghi and kienlung to revive the study of music in china failed and that the chinese people erroneously supposed to be quite unchangeable in their predilections have so radically changed in the course of ages that the musical art which anciently

always occupied the place of honour is now deemed the lowest calling a man can profess serious music according to mr van aalst has been totally abandoned and the kind of music in which the populace of china now a days delights in consisting of the deafening noise of gong or drum accompanied by the shrieking tones of the clarinet requires no scientific study but as mr van aalst informs his readers at the same time that chinese music must be divided into two different kinds ritual Or sacred music which is passably sweet and generally of a minor character and the theatrical or popular music and as he subsequently describes the ritual music now used at court and at religious ceremonies in the temples of confucius and elsewhere we are constrained to assume either that ritual music is not serious because it is passably sweet or that his previous allegation that serious music is totally abandoned in china goes for nothing the next chapter treats the twelve lii of ancient chinese music and we are told that they form a kind of semi diatomic scale of 12 degrees nearly identical with our chromatic gamut the only difference being that our scale is tempered while that of the chinese is untouched then follow five brief sentences on the pitch of chinese music and we learn that the present pitch approaches our d 601 5 vibrations per second as nearly as possible next we have a chapter on the chinese system of notation illustrated by diagrams a few words on the stave the value of notes the rests the time the signs of alteration of notes the diatonic gamut etc

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