

The Semantics Of Chinese Music

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 rhetorical one. 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, 2001, 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.

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: both untranslatable 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.

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.

This book unfolds the manifold, complex and intertwined relations between Fuzzy Logic and music in a first comprehensive overview on this topic: systematically as an outline, as completely as possible, in the aspects of Fuzzy Logic in this relation, and especially in music as a process with three main phases, five anthropological layers, and thirteen forms of existence of the art work (Classics, Jazz, Pop, Folklore). Being concerned with the ontological, gnoseological, psychological, and (music-) aesthetical status and the relative importance of different phenomena of relationship between music and Fuzzy Logic, the explication follows the four main principles (with five phenotypes) of Fuzzy Logic with respect to music: similarity, sharpening 1 as filtering, sharpening 2 as crystallization, blurring, and variation. The book reports on years of author's research on topics that have been only little explored so far in the area of Music and Fuzzy Logic. It merges concepts of music analysis with fuzzy logical modes of thinking, in a unique way that is expected to attract both specialists of music and specialists of Fuzzy Logic, and also non-specialists in both fields. The book introduces the concept of dialectic between sharpening and – conscious – “blurring”. In turn, some important aspects of this dialectic are discussed, placing them in an historical dimension, and ending in the postulation of a 'musical turn' in the sciences, with some important reflections concerning a “Philosophy of Fuzzy Logic”. Moreover, a production-oriented thinking is borrowed from fuzzy logic to musicology in this book, opening new perspectives in music, and possibly also in other artistic fields.

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 the 1950s, 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.

The Routledge Handbook of Music Signification captures the richness and complexity of the field, presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross-disciplinary approaches to the subject. Examinations of music signification have been an essential component in thinking about music for millennia, but it is only

in the last few decades that music signification has been established as an independent area of study. During this time, the field has grown exponentially, incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean. Research in music signification typically embraces concepts and practices imported from semiotics, literary criticism, linguistics, the visual arts, philosophy, sociology, history, and psychology, among others. By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music makes sense.

The Chinese made the world's first bronze chime-bells, which they used to perform ritual music, particularly during the Shang and Zhou dynasties (ca. 1700-221 B.C.). Lothar von Falkenhausen's rich and detailed study reconstructs how the music of these bells—the only Bronze Age instruments that can still be played—may have sounded and how it was conceptualized in theoretical terms. His analysis and discussion of the ritual, political, and technical aspects of this music provide a unique window into ancient Chinese culture. This is the first interdisciplinary perspective on recent archaeological finds that have transformed our understanding of ancient Chinese music. Of great significance to the understanding of Chinese culture in its crucial formative stage, it provides a fresh point of departure for exploring later Asian musical history and offers great possibilities for comparisons with music worldwide.

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.

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.

In the literature 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. 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. 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 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 ethnopragsmatics 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.

A collection of essays on new music, composers, and issues in American music criticism and aestheticson by composer and music theorist Robert Morris.

This book constitutes the refereed selected papers from the 14th Chinese Lexical Semantics Workshop, CLSW 2013, held in Zhengzhou, China, in May 2013. The 68 full papers and 4 short papers presented in this volume were carefully reviewed and selected from 153

submissions. They are organized in topical sections covering all major topics of lexical semantics; lexical resources; corpus linguistics and applications on natural language processing.

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.

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 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 ululation, 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 María Ochoa Gautier, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

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. 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 adaption and HCI.

The complete book of Chinese characters that covers every aspect of, and therefore answers all the questions one might have for, these fascinating ancient language symbols from script evolution to colour-illustrated biographies including proper Stroke sequences and from the complete Compound anatomy to the trinity of Sounds, Semantics, and Synopses. This series of books is the ultimate guide and reference for first-time learners as well as masters of the language. It is for both the teachers and self-motivated students. This is the 1st volume of the series, covering the 1st 100 most frequently used Chinese characters as presented with their full colour illustrations and arranged in columns from right to left on the front cover. For its extensive colour illustrations throughout, this book is best read with a colour screen reader.

If you want to learn how to conform to confound, raze hopes, succeed your successor, order absence in the absence of order, win by losing and think contrapositively, look no further. Here you can unlock the secrets of Plato's void, Wittgenstein's investigations, Schopenhauer's intelligence test, Voltaire's big bet, Russell's slip of the pen and lobster logic. Among your discoveries will be why the egg came before the chicken, what the dishwasher missed and just what it was that made Descartes disappear. Experience the unbearable lightness of logical conclusions in Professor Sorensen's intriguing cabinet of riddles, problems, paradoxes, puzzles and the anomalies of human utterance. As you accompany him on investigations into the mysteries of truth, falsehood, reason and delusion, prepare to be surprised, enlightened, mystified and, above all, entertained.

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 atmosphereological 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

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.

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.

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.

Since the early transformation of European music practice and theory in the cultural centers of Asia, Latin America, and Africa around 1900, it has become necessary for music history to be conceived globally - a challenge that musicology has hardly faced yet. This book discusses the effects of cultural globalization on processes of composition and distribution of art music in the 20th and 21st century. Christian Utz provides the foundations of a global music historiography, building on new models such as transnationalism, entangled histories, and reflexive globalization. The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

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.

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.

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 first complete music reference for the region, this volume covers all the nations of modern Southeast Asia: Burma, Cambodia, Laos, Thailand, Vietnam, Singapore, Malaysia, Indonesia, and the Philippines in thirty-five articles, written by twenty-seven expert contributors. The complete introduction to Chinese language that covers its writing symbols, pronunciation, and unique language characteristics with emphases of the formation and classes of the writing symbols or characters to unveil the mystery shrouding the stories they tell and prepare readers for *The Colourful Biography of Chinese Characters*. This book is the ultimate guide and reference for first-time learners as well as masters of the Chinese language. It is for both the teachers and self-motivated students. For its extensive colour illustrations throughout, this book is best read with a colour screen reader.

This book constitutes the thoroughly refereed post-workshop proceedings of the 21st Chinese Lexical Semantics

Workshop, CLSW 2020, held in Hong Kong, China in May 2020. Due to COVID-19, the conference was held virtually. The 76 full papers included in this volume were carefully reviewed and selected from 233 submissions. They are organized in the following topical sections: Lexical semantics and general linguistics, AI, Big Data, and NLP, Cognitive Science and experimental studies.

With its analytic focus on the cultural production by Tibetans-in-exile, this volume examines contemporary Tibetan fiction, poetry, music, art, cinema, pamphlets, testimony, and memoir. The twelve case studies highlight the themes of Tibetans' self-representation, politicized national consciousness, religious and cultural heritages, and resistance to the forces of colonization. This book demonstrates how Tibetan cultural narratives adjust to intercultural influences and ongoing social and political struggles in exile.

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, iconicity, 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.

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.

This book constitutes the refereed proceedings of the 6th CCF International Conference on Natural Language Processing, NLPCC 2017, held in Dalian, China, in November 2017. The 47 full papers and 39 short papers presented were carefully reviewed and selected from 252 submissions. The papers are organized around the following topics:

IR/search/bot; knowledge graph/IE/QA; machine learning; machine translation; NLP applications; NLP fundamentals; social networks; and text mining.

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. 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.

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.

[Copyright: 77f03ac2bc4bc6bd552ab6aba0d726a1](https://doi.org/10.1007/978-1-4419-8888-1)