The Discourse of Inference:

using language to gain cultural collaborators

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Background

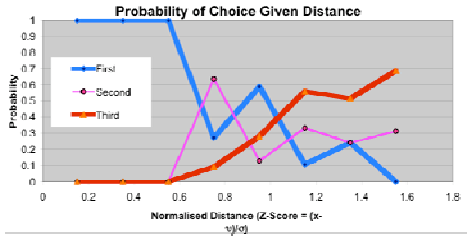
Is there a common vocabulary and what are listeners telling each other when they talk about music?

1 experiments

numbers

2 discourse

3 The statistics: musical issues do not correlate but we note people tend to choose those nearest to them in musical space as their companion



4

Hypothesis:

The primary reason for talking was to find allies

Where is the evidence in the discourse?

5

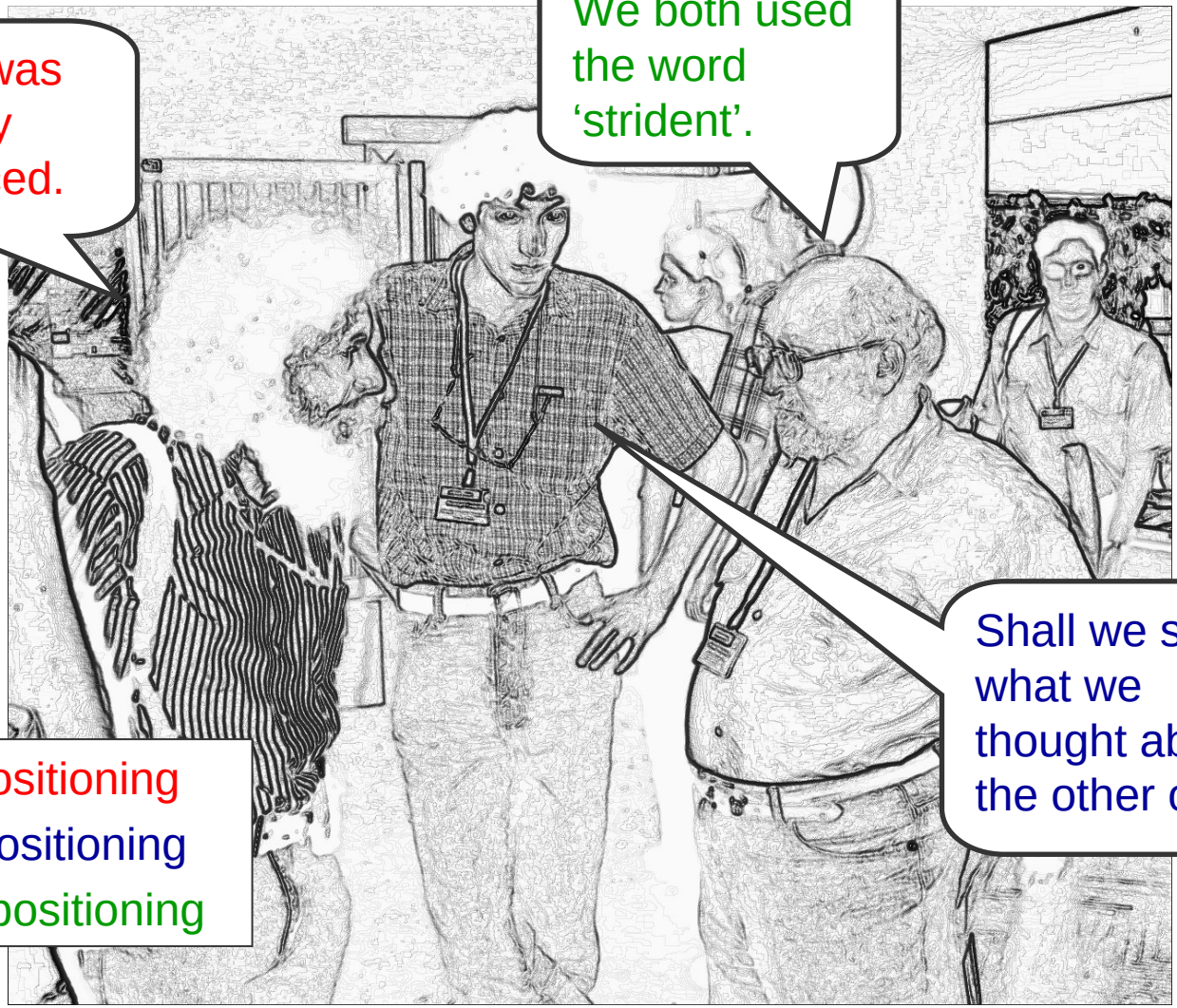
now

6

Appraisal technique seems uniquely appropriate:

[Martin & White: Universities of Sydney and Adelaide]

3 functions of evaluative language



1.Attitudinal positioning
2.Dialogistic positioning
3.Intertextual positioning

3 functions of evaluative language

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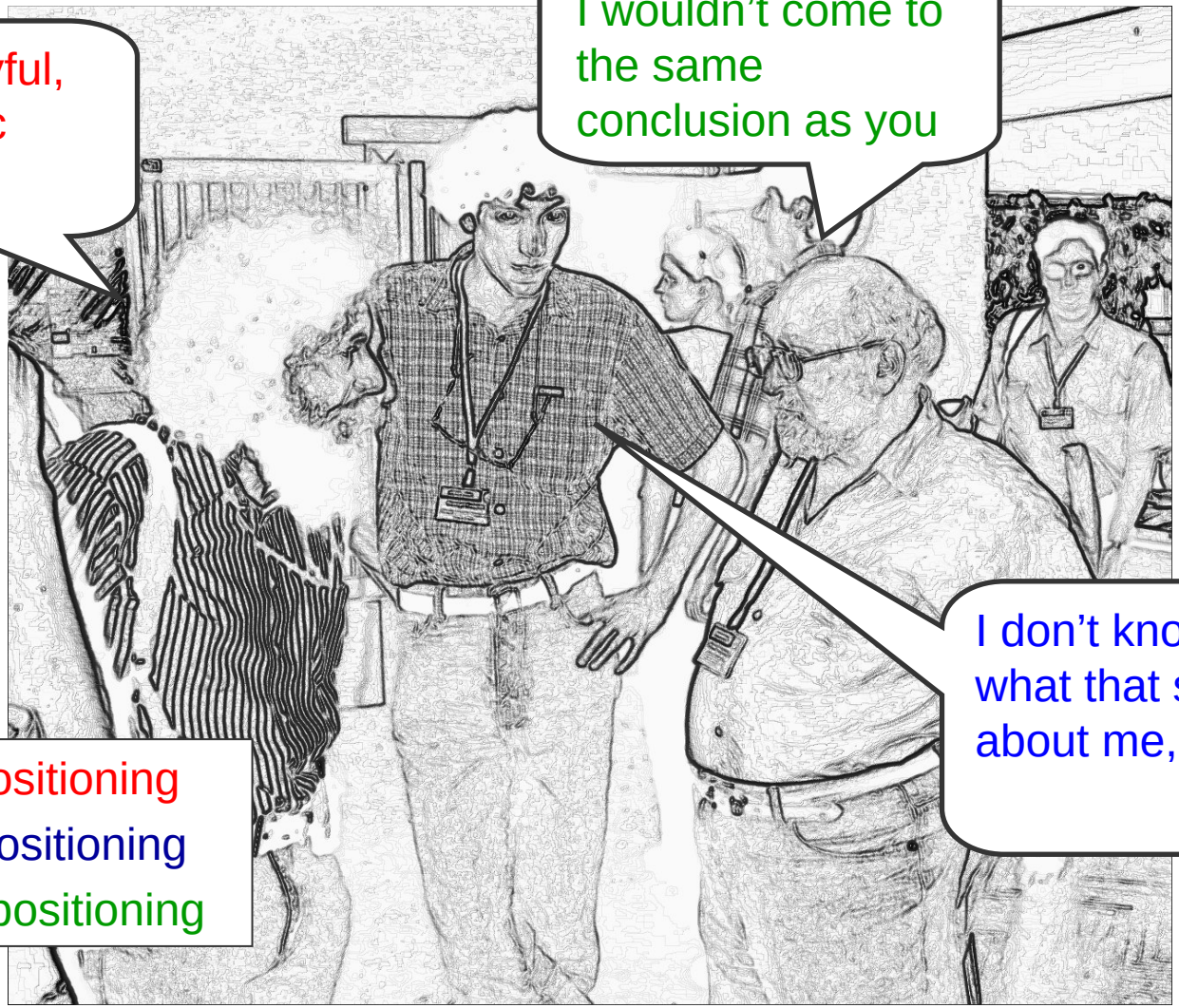


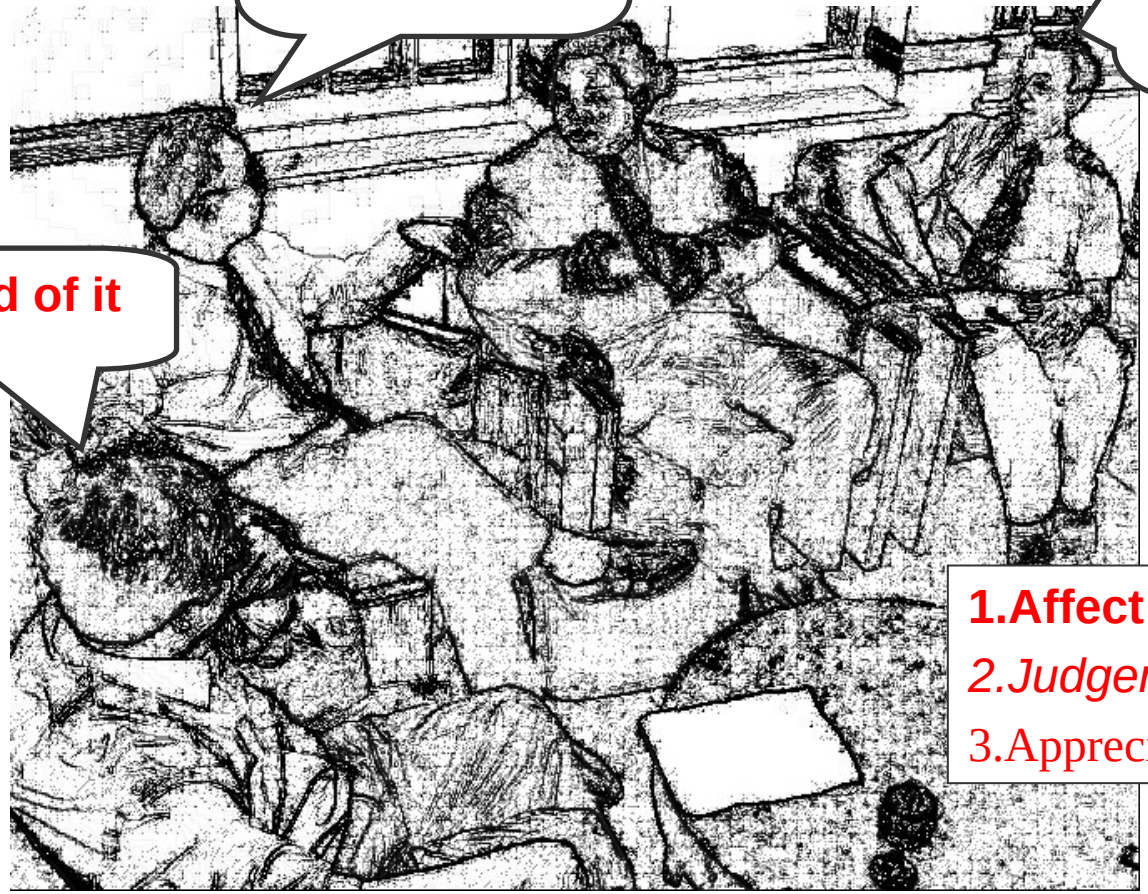
1.Attitudinal positioning
2.Dialogistic positioning
3.Intertextual positioning

The 3 categories of attitude

I thought it would improve.

The music doesn't seem to be going anywhere.

I'm not fond of it



1.Affect

2.Judgement

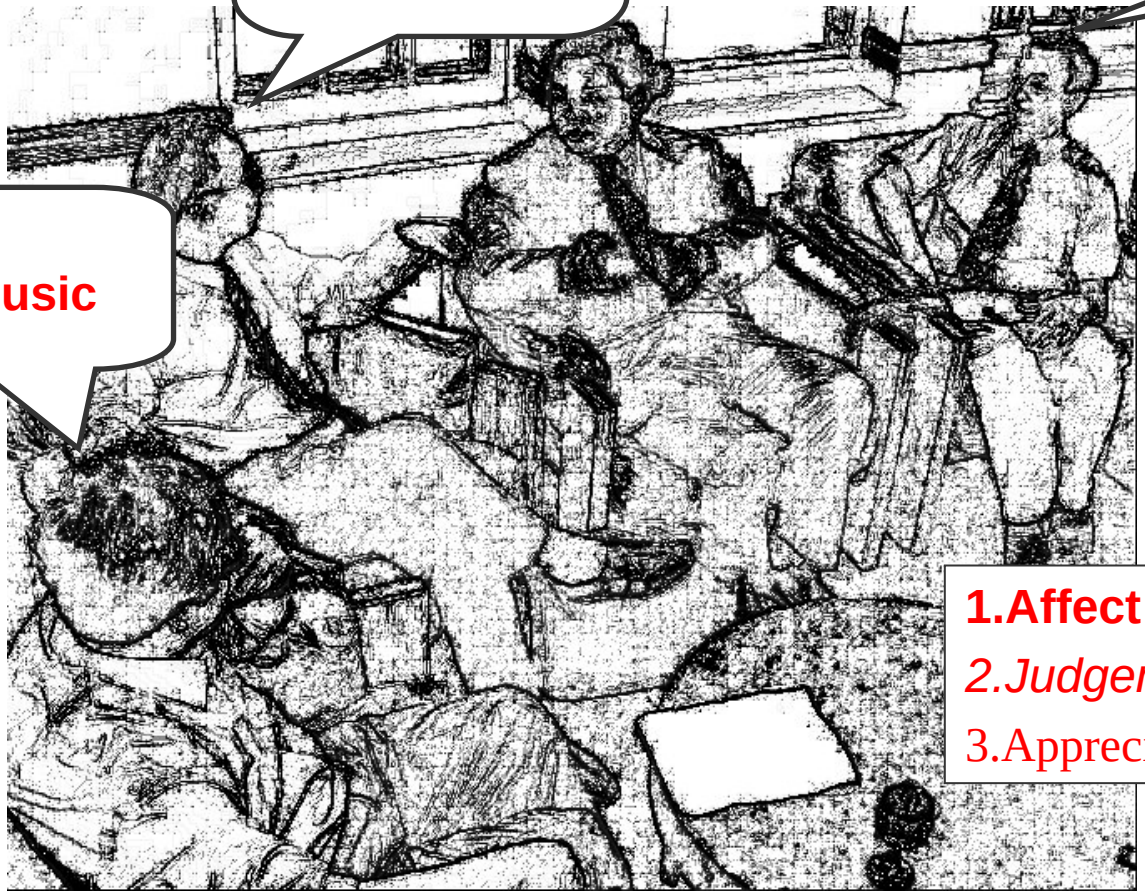
3.Appreciation

The 3 categories of attitude

it was difficult to make head or tail of it

it seemed to be aimless

I don't like romantic music



1.Affect

2.Judgement

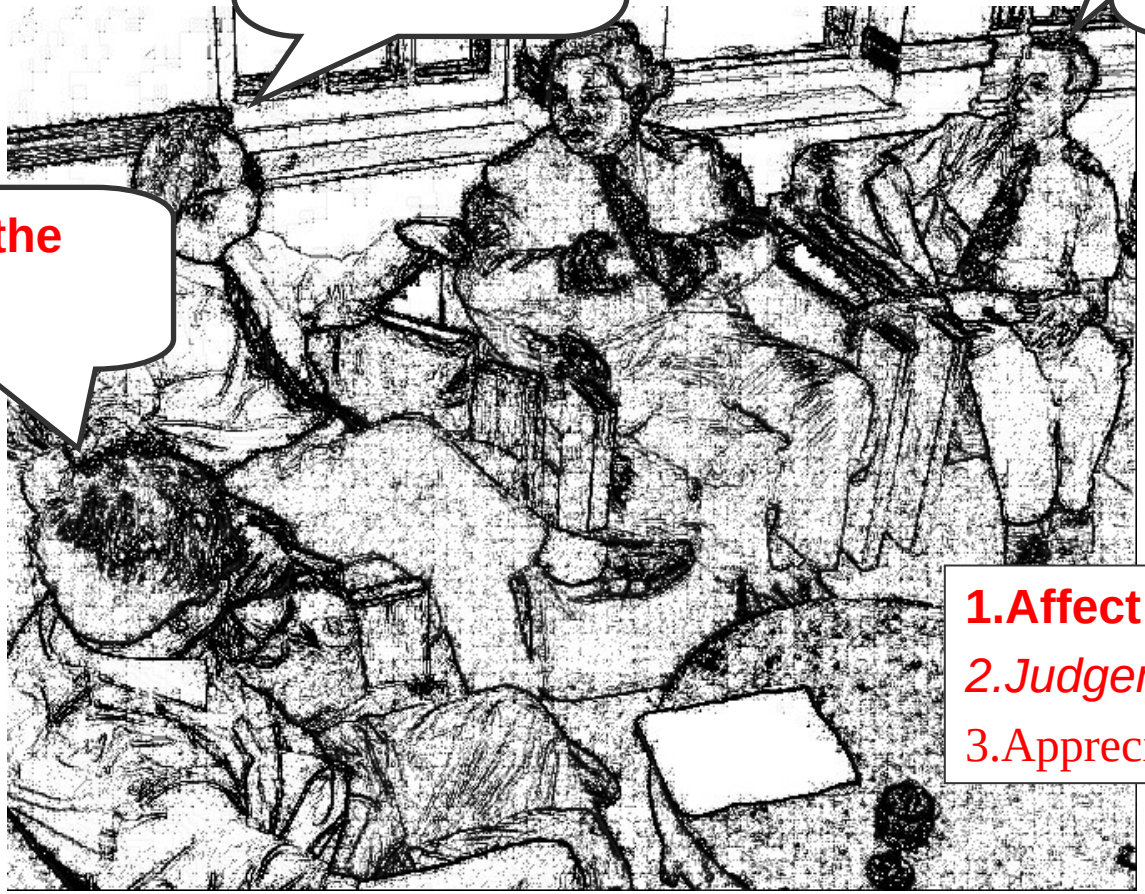
3.Appreciation

The 3 categories of attitude

it was very uplifting

it was so joyful, so optimistic

I did like it the least



1.Affect

2.Judgement

3.Appreciation

Example 1 from paper

- Key to mode: Attitudinal Positioning *Italic*
- Dialogistical Positioning <u>Underline</u>
- Intertextual Positioning **Bold**
- [Combined to show overlapping modes]

- **Participant 2** My comments are <u>mercifully very brief</u> <pause> I thought it was *harmonically very advanced*, *I thought it would improve* <unclear> hearings, it thought it was clearly 20th century, I thought it was probably a Baltic composer and <u>that was about as far as I got</u>.

- **Participant 1** <u>Yes, I think even more brief</u>, it was an *impressive* beginning but it was *too loud* and *strident* and *lacked any memorable tune*.

- **Participant 4** <u>Yes **we both used the word *strident***, yes, **it was *harmonically advanced* as you say**</u>,

- **Participant 3** Another word is *raucous*.

- **Participant 4** <u>Shall we say what we thought about B?</u>

- **Participant 3** As in A or 1 and 2 I don't know it, this hangs me up trying to identify it. Third point, *I'm not fond of it*, *it sounds like film music it conjures images of busy Americans going to work*, the music *doesn't seem to be going anywhere* we, <u>admittedly</u> *good bits* remind me somewhat of Sullivan but I find it increasingly *boring* however and on the night <unclear> I don't want to hear it again.

- **Participant 4** <u>Oh right, **that's interesting**</u> …

A point from our conclusion

"What has surprised us in our initial exploration of the appraisal analysis technique is that the relative positioning activity between people is so explicit when perceived this way."

Finally: our proposals

We propose that appraisal analysis can be taken seriously and that analysing discourse in three dimensions can be used to usefully forward modelling. We further suggest that associated with each dimension is a clear strategy dedicated to identifying where others are on these dimensions.

"Decision support assistance at this emotional level could be of value in high risk situations such as crisis negotiation, as well as mundane situations like business meetings or in entertainment to create more sophisticated and believable gaming avatars."

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