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Institut za hrvatski jezik i jezikoslovlje
Institute of Croatian Language and Linguistics

Međunarodna konferencija

**TERMINOLOŠKA ISTRAŽIVANJA U MUZIKOLOGIJI
I HUMANISTIČKIM ZNANOSTIMA**

KNJIŽICA SAŽETAKA

Conmusterm

BOOK OF ABSTRACTS

International conference

**TERMINOLOGY RESEARCH
IN MUSICOLOGY AND THE HUMANITIES**

Muzička akademija, Zagreb, 25. – 26. svibnja 2018.
Music Academy, Zagreb, 25 – 26 May 2018

Međunarodna konferencija **TERMINOLOŠKA ISTRAŽIVANJA U MUZIKOLOGIJI I
HUMANISTIČKIM ZNANOSTIMA: KNJIŽICA SAŽETAKA**

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Drage kolegice, dragi kolege,

dobro došli na Muzičku akademiju u Zagrebu! Počasćeni smo što ste odlučili sudjelovati na Međunarodnoj konferenciji *Terminološka istraživanja u muzikologiji i humanističkim znanostima*, koja se održava u sklopu projekta *Problemi temeljnoga suvremenoga glazbenog nazivlja u Hrvatskoj*, koji se odvija uz financijsku potporu Hrvatske zaklade za znanost (HRZZ).

Ovom projektu, čija je pokrata CONMUSTERM (*Contemporary Music Terminology [Suvremeno glazbeno nazivlje]*), prethodio je projekt *Hrvatska glazbena terminologija* koji je trajao od 1991. do 1993. godine. Projekt se odvijao na Muzičkoj akademiji Sveučilišta u Zagrebu, a vodio ga je Nikša Gligo. Za njegova trajanja objavljeno je 12 publikacija, ali, mahom iz financijskih razloga, nije postignut njegov glavni cilj – objavljivanje Rječničkoga priručnika za hrvatsku glazbenu terminologiju kojemu je uzor trebao biti *Handwörterbuch der musikalischen Terminologie* kako ga je zamislio Heinz Heinrich Eggebrecht.

Godine 2012. odlučeno je da se projekt ponovno pokrene pa je zato uspostavljen kontakt s voditeljicom programa *Struna – Hrvatsko strukovno nazivlje* (pri Institutu za hrvatski jezik i jezikoslovlje) Majom Bratanić. Od 2013. nastavljen je sustavan rad na obradi temeljnoga glazbenog nazivlja, a od rujna 2014. CONMUSTERM podupire i Hrvatska zaklada za znanost, koja projekt financira do kraja rujna 2018.

Od samoga su početka postavljeni sljedeći zadatci:

- usustavljivanje temeljnoga glazbenog nazivlja utemeljeno na korpusnom pristupu, konzultacijama s predstavnicima struke i suvremenim terminološkim načelima

- izrada digitalne baze temeljnoga glazbenog nazivlja u okviru programa *Struna* koja će po završetku projekta biti javno dostupna na internetu

- istraživanja dosad neistraženih aspekata hrvatskoga glazbenog nazivlja.

Do ove konferencije suradnice i suradnici na projektu održali su petnaest izlaganja na međunarodnim znanstvenim skupovima u Hrvatskoj i inozemstvu, devet izlaganja na stručnim skupovima nastavnika u sustavu temeljnoga i visokoga glazbenog obrazovanja diljem Hrvatske, napisana je i obranjena jedna doktorska disertacija, pet je radova objavljeno u stručnim i znanstvenim časopisima te u zbornicima znanstvenih skupova, a šest je radova u postupku objavljivanja u stručnim i znanstvenim časopisima te u zbornicima znanstvenih skupova. Također su održane i tri međunarodne terminološke radionice.

Osim Muzičke akademije Sveučilišta u Zagrebu i Instituta za hrvatski jezik i jezikoslovlje ovu konferenciju podupiru i dvije međunarodne strukovne udruge, čiji će predsjednici i članovi održati i izlaganja u okviru sesija:

- EAFT – European Association for Terminology [Europsko udruženje za terminologiju], predsjednik Henrik Nilsson (Švedska)

- Permanent Committee of EuroMAC - European Music Analysis Conference [Stalno vijeće EuroMAC-a, Europske konferencije za analizu glazbe], predsjednik dr. sc. Nicolas Meeüs, prof. emer. (Belgija)

Srdačno pozdravljam sve sudionike, toplo zahvaljujem svojim suradnicima na zalaganju oko organizacije i nadam se da će se naši kontakti nastaviti i u budućnosti.

Voditelj projekta CONMUSTERM i predsjednik Organizacijskoga odbora konferencije
akademik Nikša Gligo, prof. emer. Muzičke akademije Sveučilišta u Zagrebu

Dear Colleagues,

Welcome to the Music Academy in Zagreb! We are honoured that you decided to participate at the international conference *Terminology Research in Musicology and the Humanities*, held within the *Problems of basic contemporary musical terminology in Croatia* research project, also known under its English acronym CONMUSTERM (*Contemporary Musical Terminology*).

This project, financially supported by the Croatian Science Foundation, follows in the footsteps of the project *Croatian Musical Terminology* that took place at the Music Academy of the University of Zagreb from 1991 until 1993, and was led by Nikša Gligo. Within the project, twelve books or papers were published. However, due mostly to financial reasons, its main objective – the publication of the *Lexicographical manual for Croatian musical terminology* – was not completed. The Manual was inspired by the *Handwörterbuch der musikalischen Terminologie* as conceived by Heinz Heinrich Eggebrecht.

A decision to continue the work on musical terminology was made in 2012, after which contact was made with Maja Bratanić, then the coordinator of the Struna terminology program, financed by the Croatian Science Foundation and run at the Institute of Croatian Language and Linguistics. A systematic work on managing musical terminology started in 2013, which has been financially supported by the Croatian Science Foundation since September 2014 within the CONMUSTERM research project.

The following objectives have been set from the very beginning:

- the standardization of basic musical terminology based on corpus approach methods as well as consulting domain experts and applying contemporary terminological principles;
- building a digital database of basic musical terminology within the Struna framework which will be publicly available online after the end of the project, and
- research of different aspects of Croatian musical terminology, which had been previously less researched.

The project members have so far presented their work at 15 international scientific conferences in Croatia and abroad; they have held 9 talks at professional teacher conferences organized within the basic and higher music education system all around Croatia. One doctoral dissertation has been completed and defended, 5 papers published in professional and scientific journals and in conference proceedings, while 6 papers are currently in press or in the process of publishing. Three international terminology workshops have also been organized.

Apart from the Music Academy of the University of Zagreb and the Institute of Croatian Language and Linguistics, this conference has been supported by two international professional associations, the presidents of which are going to give presentations within the planned sessions:

- EAFT – *European Association for Terminology*, president Henrik Nilsson (Sweden)
- Permanent Committee of EuroMAC (*European Music Analysis Conference*), president Dr. Nicolas Meeüs, Professor Emeritus (*IReMus, Institut de Recherche en Musicologie*, CNRS, Paris; *SBAM, Société belge d'Analyse musicale*, Brussels).

I would like to wish all participants successful and interesting presentations and discussions at the conference. I would also like to thank my associates on the project for all their efforts in organizing this conference. I hope to see you all again.

Academician Nikša Gligo, Professor Emeritus, Music Academy of the University of Zagreb
Project leader and President of the Organizing Committee

PLENARNA IZLAGANJA

PLENARY SESSIONS

KEYNOTE LECTURE Friday, 25 May 2018

Markus BANDUR

Universität Detmold Paderborn

Understanding music:

On terminology in the context of music historiography and analysis

The terminology of music is sometimes simply seen as an auxiliary science in the field of musicology. However, its central function to music research must not be overlooked: there can be no scientific communication about music without a common vocabulary that serves as the basis for the description and explanation of music, especially considering the non-verbal character of its constitutional elements and processes. If musicology aims to convey information about music, it goes without saying that terminology is at the core of this science. This lecture will focus on two areas of music research that crucially depend on terminological methods – historiography and analysis. Starting with special issues in the creation and tradition of musical terms, it will become clear how the concept of European music historiography has been linked to terminological questions since its beginning. Thus, the issue of writing about *music history* depends on a correct understanding of the corresponding words used in the past. Additionally, it will be demonstrated how the *analysis of music* requires a careful consideration of the chosen vocabulary in order to make sense out of musical facts.

Keywords: Terminology of music, analysis, music historiography, understanding of music, communication

KEYNOTE LECTURE Saturday, 26 May 2018

Mojca PECMAN

Centre for Interlanguage, English Linguistics, Lexicology and Corpus Research (CLILLAC-ARP), Université Paris Diderot

Innovation, creativity, and knowledge construction as a matter of terminology

This presentation will focus on demonstrating the role of terminology in knowledge construction and innovation, and how terminology work and descriptions entail a constant balance between the need for harmonising and stabilising designations and the need to encompass innovation and neology. Terminology is a key component of specialised discourse, and the backbone of successful communication and knowledge transmission. In this respect, terminology research plays an essential role by contributing to better term management and a clearer understanding of processes that affect terms. However, terminology research also lies at the heart of the innovation processes reflected by terms themselves. The processes of term formation and neology provide proof of the remarkable creativity that can be observed in specialised discourse.

In this presentation, I propose to explore three directions that will allow an efficient observation of this remarkable balance between creativity and conformity regarding terminology: 1. the history of terminology and current tendencies in terminology research, 2. the dynamics of scientific terminology, and 3. the general features of terminology and terminology research in musicology. I will first offer an overview of terminology as a science which has evolved greatly since the pioneering works of Wüster, which paved the way for modern terminology as a science, practice, and goal. I will discuss the evolution of theoretical approaches to terminology from the General Theory of Terminology to Textual Terminology, and I will define the scope of current research in terminology and trends in domain coverage as observed in research papers published in *Terminology*, the International Journal of Theoretical and Applied Issues in Specialized Communication. The second part of the presentation will be devoted to illustrating current trends in scientific terminology, which show how closely lexical creativity is linked to scientific discovery and, therefore, to innovation. I will illustrate this point by discussing the characteristics of a number of term formation processes that can be observed in scientific discourse, such as conceptual metaphor, complex compounding, bicapitalisation, and term variation.

In the final part of the presentation, I will investigate works on the terminology of musicology, and show how term management projects such as ARTES can provide useful guidelines for handling domain specific terminology. ARTES is an experimental terminological database developed at Paris Diderot University with the aim of covering multiple domains and languages, and offers resources that correspond to the specific needs encountered in specialised translation. Although it is not specifically devoted to musicology, the increasing number of domains that ARTES intends to cover results in an increasing number of term records devoted to musical terminology, which are constructed using a corpus-based onomasiological approach to terminology. After illustrating the general methodology for term management in ARTES, I will make some concluding remarks on the characteristic features of the terminology of musicology, its complexity, and issues to be addressed, and I will propose guidelines for managing and describing this nomenclature effectively.

Keywords: terminology research and history, knowledge construction, innovation, ARTES database, terminology of musicology

PLENARY SESSION

Nikša GLIGO, Music Academy, University of Zagreb, Project leader

Research associates:

Sanja KIŠ ŽUVELA, Music Academy, University of Zagreb

Tomislava BOŠNJAK BOTICA, Institute of Croatian Language and Linguistics, Zagreb

Ana OSTROŠKI ANIĆ, Institute of Croatian Language and Linguistics, Zagreb

Krešimir SUČEVIĆ-MEĐERAL, Institute of Croatian Language and Linguistics, Zagreb

CONMUSTERM – A research project

Within the *Problems of basic contemporary musical terminology in Croatia* (CONMUSTERM) research project, several main objectives were set in order to tackle variation in Croatian musical terminology as used on all levels of formal music education. Standardizing musical terminology within the framework of a larger national terminology standardization endeavour poses certain challenges, both in terms of terminological analysis and practical issues concerning terminology management. As with other disciplines in the humanities, defining musical concepts must be carried out while bearing in mind the specific notions of the domain: conceptual change over a long period of time; the interpretation of different theoretical frameworks; conceptual overlapping and terminological variation in different registers; the existence of false pairs and near synonyms as the result of linguistic borrowing and adaptation from other languages, etc.

This session will cover several topics that have been researched within the project, as well as present the results of a survey carried out to investigate the use of musical terminology among musicologists and other music experts. Problems in determining conceptual relations between music concepts will be discussed beginning from the conceptual level of terminological analysis. Traditional models of terminological definitions will be questioned against several examples of definitions in order to discuss the level of precision and detail required in them, especially concerning the definitions of associative relations as the most noteworthy conceptual relations between music concepts. The pros and cons of defining musical concepts in a normative terminological database will be discussed with examples from the Struna terminological database. The entry category of *Note* (Cro. *napomena*) is a particularly invaluable terminological container in which information about the diachronic changes and other special characteristics of musical concepts can be entered.

CONMUSTERM is financed by the Croatian Science Foundation (HRZZ) from September 2014 until September 2018, and operates out of the Music Academy of the University of Zagreb in cooperation with researchers from the Institute of Croatian Language and Linguistics.

IZLAGANJA U USPOREDNIM SESIJAMA

PRESENTATIONS IN PARALLEL SESSIONS

PRESENTATIONS (in alphabetical order):

Monika BLAGUS

Lidija OREŠKOVIĆ DVORSKI

Faculty of Humanities and Social Sciences, University of Zagreb

The impact of German and French musical terminology on Croatian musical terminology

The universal character of music as an art is reflected in its sign system, which is used in order to notate and transmit music. Apart from its representation in musical notation, music is also described by language. In this sign system, the universal character of music manifests itself through numerous international and foreign terms. In most cases, their foreign origin cannot be concealed, even after they are adapted to suit the rules of the new language system. This paper will focus on contemporary Croatian musical terms created through the direct or indirect loaning of German and French terms. We will also point out some interesting examples of terms that unite all three languages. The terms will be categorized according to their degree of adaptation to Croatian as the recipient language and according to the role of German or French as the source or intermediary language.

The analysis of a corpus composed of both lexicographic and encyclopedic works and scientific and specialist literature in Croatian, German, and French has shown certain deviations concerning etymological information. This paper will bring those terms into focus whose Latin, Greek, Italian, or French etymon is clearly indicated in all resources, but lacks information regarding e.g. the intermediary role of German in some of them. Thus, some sources only state that terms such as *aranžman*, *klavir*, *marš* or *menuet* were borrowed from French as the source language without mentioning the fact that these terms appeared in Croatian through indirect borrowing via German.

The paper includes both standard and non-standard musical terms due to the fact that a significant number of unadapted loanwords have found their place in musical jargon. Moreover, the paper will single out series of synonyms as a result of both linguistic borrowing and term formation using Croatian lexical material such as *akordator*, *štimer*, and *ugađač glazbala*, as well as terms such as *rondo* and *rondeau* that appear side by side with and without having been adapted to Croatian, and which even bear different meanings.

In order to understand the terminology of a domain and to be creative in its use, one should know it well. This includes knowing its history. In this respect, the present paper aims to resolve certain terminological dilemmas in order to help music professionals interpret and use music terminology.

Keywords: Croatian music terminology, language borrowing, German, French

Vesna CIGAN

Fakultet strojarstva i brodogradnje, Sveučilište u Zagrebu / Faculty of Mechanical Engineering and Naval Architecture, University of Zagreb

Stručnojezične kolokacije sa sastavnicom *sound* i njihove istovrijednice u njemačkom i hrvatskom jeziku

Iako su opsežno istraživane, u jezikoslovlju još uvijek ne postoji usuglašena definicija kolokacija. Kolokacije se općenito smještaju između frazema kao čvrstih sveza riječi s jedne strane i slobodnih kombinacija s druge strane. Prema Hausmannu (1984: 399), kolokacije su binarne jedinice, uobičajene sveze riječi koje karakterizira visoka čestota supojavlivanja, vrlo visoki stupanj stabilnosti te specifični semantički odnosi između sastavnica. Za razliku od frazema, značenje je kolokacija transparentno i izvodi se iz semantički autonomne baze i kolokatora (nazivi sastavnica prema Hausmannu, 1984: 401) koji nekima od svojih semova pridonosi specijalizaciji značenja.

U ovom se radu analiziraju stručnojezične kolokacije sa sastavnicom *sound*. Iz potkorpusa na engleskom jeziku ekscerpiraju se kolokacije u kojima sastavnica *sound* ima funkciju i baze i kolokatora, a zatim se kontrastivno analiziraju istovrijednice na njemačkom i hrvatskom jeziku. Na temelju analize provedene na nekoliko razina, izvode se zaključci o specifičnostima analiziranog korpusa. Kod kolokacija s bazom *sound*, koje su u korpusu oskudno zastupljene, prevladava strukturni obrazac pridjev – imenica (baza) npr. *airborne sound*. Prema utvrđenoj znatno većoj čestotnosti, sastavnica *sound* vrlo je produktivan kolikator u kolokacijama sa strukturom imenica-imenica (baza) npr. *sound amplification*. Prilikom kontrastiranja istovrijednica ekscerpiranih kolokacija potrebno je utvrditi (ne)podudarnosti (leksička podudarnost, funkcionalna podudarnost) sastavnica u odnosu na činjenicu u kojoj mjeri istovrijednica u drugom/trećem jeziku različito označava pojam u struci. Kod većine analiziranih kolokacija utvrđeno je da funkcioniraju kao jezični znak, što ih kategorizira u grupu terminoloških sintagmi. Kolokacijska sastavnica *sound* u njemačkom jeziku ima za istovrijednice lekseme *Schall, Ton, Klang i Laut* koji se u najvećem broju slučajeva, zbog tipologije njemačkog jezika, pojavljuju u sastavu složenice, npr. *Schallstrahl, Klangverzerrung*.

U hrvatskom su potkorpusu kolokacijske istovrijednice dvorječne leksičke jedinice, kolokacije sa sastavnicama zvuk, ton te akustički, zvučni i tonski. Izvor leksičke nepodudarnosti istovrijednice u drugom jeziku može ovisiti o specifičnom području upotrebe (npr. fizika, akustika, građevinska akustika, ekologija) ili kolokacijskoj idiosinkratičnosti. Odabir leksema u sastavu kolokacije za neizvornog govornika može predstavljati veliki izazov jer poznavanje značenja svake pojedine sastavnice neće jamčiti tvorbu točnoga kolokacijskog sklopa.

Sinonimija, iako nepoželjna u jeziku struke, nije izostala ni u analiziranim potkorpusima. Znatno veći broj sinonimnih kolokacija pojavljuje se u njemačkom potkorpusu.

Cilj je ovog rada utvrditi sličnosti i razlike kod istovrijednica kolokacija u trima jezicima, koje, uzimajući u obzir važnost kolokacijske kompetencije za točnost stručnog teksta kod neizvornih govornika, mogu biti od velike koristi.

Ključne riječi: stručnojezične kolokacije, terminološke sintagme, stupanj podudarnosti, sinonimija

LSP collocations with the component *sound* and their equivalents in German and Croatian

Although it has been the subject of extensive research, there is still no unified definition of collocation in applied linguistics. Collocations are generally placed between idioms as fixed expressions on the one hand and free combinations on the other. Hausmann defines collocations as binary units, typical combinations of words characterized by a high frequency of co-occurrence, a significantly high degree of stability, and specific semantic relations between two lexical items (1984: 399). Unlike idioms, the meaning of collocation is transparent and derived from the semantic autonomous base and the collocate (collocation components according to Hausmann, 1984: 401), which contributes to the specialisation of meaning through one of its semes. This paper analyses LSP collocations with the collocational component *sound*. Collocations in which the component *sound* functions as both the base and the collocate have been extracted from an English sub-corpus and contrasted with German and Croatian. The analysis conducted at several levels allows for conclusions to be drawn on the specific features of the analysed corpus. Collocations with the base *sound*, which are rather scarcely represented, exhibit an adjective-noun (base) structural pattern, e.g. *airborne sound*. At much higher frequency, the component *sound* is a very productive collocate in collocations with a noun-noun (base) pattern, e.g. *sound amplification*. The contrastive analysis of collocational equivalents aims at establishing (in)congruence (lexical, functional congruence) among the components of the equivalents in the other two languages, in relation to the extent to which the equivalent in the other language denotes a concept belonging to a specific domain.

Most of the collocations retrieved were found to function as a language sign, which categorizes them into a group of terminological units. The equivalents of the component *sound* in German are the lexemes *Schall, Ton, Klang, and Laut*, which appear in nominal compounds due to the typological characteristics of German, e.g. *Schallstrahl, Klangverzerrung*.

In the Croatian sub-corpus, collocational equivalents are two-word lexical units, collocations with the components *zvuk, ton, akustički, zvučni, and tonski*.

The source of lexical incongruence in the other language may be found in the specific field of discourse (e.g. physics, acoustics, ecology) or in collocational idiosyncraticity. Selecting the appropriate lexeme as part of a collocation may pose a great challenge to a non-native speaker, because knowing the meaning of each component will not guarantee the correct collocational sequence.

Although argued to be undesirable in the language for specific purposes, synonyms were also found in the analyzed sub-corpora. A much greater number of synonymous collocations was retrieved from the German sub-corpus.

The aim of this paper is to establish similarities and differences among collocation equivalents in three languages, which, taking into account the importance of collocational competence in texts produced by non-native speakers, can make a valuable contribution to vocabulary knowledge.

Keywords: LSP collocations, terminological units, congruence, synonymy

Literatura / Reference:

Hausmann, Franz Josef 1984. Wortschatzlernen ist Kollokationslernen. Zum Lehren und Lernen französischer Wortverbindungen. Praxis des neusprachlichen Unterrichts 31, Jahrgang, Nr. 4: 395–406.

Linda CIMARDI

University of Performing Arts, Graz

Folklore and tradition in ethnomusicology. A comparison of their use and meaning in English, Italian, and Croatian

This paper will deal with some of the most frequently used and discussed words in ethnomusicology; it will compare their meaning and usage in English, Italian, and Croatian, as well as examine some connections to other European languages.

The terms folklore and tradition (and the derived adjectives: *folk* and *traditional*) in relation to music have often been employed – especially in the past – to define the subject of ethnomusicologists' study. For some decades, a debate has been led concerning these terms within the discipline but, despite some suggestions for alternative terms and the conception of new paradigms that question the very definition of ethnomusicology, better words have yet to be found and gain established use.

The way these terms are used in various languages usually acquires different nuances from English, both in the case of *folklore* (a word adopted from English in both Italian and Croatian) and *tradition* (inherited from Latin by most European languages). If the use of *folklore* is widespread, but assumes diverse connotations – in terms of aesthetic and moral value as well – in different countries, the related adjective *folk* has local equivalents in Italian (*popolare*) and Croatian (*narodan*), which are normally employed in reference to national musical expressions. *Tradition* partly overlaps with *folklore* semantically, however it is more widely used to refer to non-European music, while the Italian word traditional (*tradizionale*) is also normally preferred to define local folk music. Within ethnomusicology, more and more frequent attempts are being made to avoid the use of tradition because of the idea of apparent immobility it instils and its historical connection with concepts like authenticity (*autenticità, izvornost*). The meaning of these terms will be analysed in terms of etymology, historical usage in the common sense, and usage in ethnomusicology and related disciplines (ethnology/anthropology and musicology) in the three languages, in an attempt to identify their main common points and differences. While the semantic area of these terms broadly overlaps, it is clear that the national vs. international usage of these words has marked both their local interpretation and related research activities in the field, while alternative definitions and terms are relegated to academic use.

In a time when most research – and the most widely disseminated academic outcomes – is in English, a consideration of the use and meaning of these words in Italian and Croatian seems to be worthwhile in order to fully understand the literature in these languages, as well as to contribute to the conscious use of English as a *lingua franca* in academia.

Keywords: folklore, tradition, English, Italian, Croatian

Nataša CRNJANSKI

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**Is that a new language coming?
Some questions concerning music semiotics vocabulary**

Nicholas Cook wittily proposed that people should try to talk about music without falling into metaphor (1998: 69). This would appear to be impossible, especially after the 1990s, when the language of music theory became extremely metaphorical. This was the result of the search for a better understanding of music cognition and perception on the one hand, while the *inderdisciplinarity* of theoretical language was needed since the traditional vocabulary appeared to be inadequate for more complex objects of study. In other words, the more complex music becomes, the more demanding the vocabulary is.

Music semiotics is a branch of music theory that has been developing especially since the 1960s. The first semioticians of music were Saussure's and Peirce's successors, who tried to explain music in terms of general linguistics and the doctrine of signs. As semiotics moved from general linguistics, structuralism, and theory of communication towards cognitive and psychological linguistics, as sources of understanding music cognition – that is, as it moved from "hard" to "soft" semiotics as Agawu calls them (1999: 154) – its vocabulary became strongly metaphorical and complex. Simultaneously, there was no strict convention on the usage of this vocabulary. The growth in the number of researchers and subdisciplines of music semiotics resulted in a state in which *everyone has their own semiotic*. In order to understand it, one must learn "the language" – one must *codify by learning the code*.

This paper will focus on some of the most important issues in music semiotics vocabulary through research of the most prominent "new languages" – the theories of Tarasti, Agawu, Hatten, and Lidov, who, among others, have recently contributed to the enrichment of the field. Special attention will be paid to the explanation of the basic elements of this vocabulary and their comparative study from the perspective of different theories. It will be noted that the new "languages" show some characteristics of language in general – they are dynamic, ever-changing, and usually retain or transfer one old aspect while generating another new aspect. Even though the plurality of music semiotics vocabulary is usually viewed as a great failure to establish a convention, there is one thing in which almost all these theories are consistent – they easily accommodate to the musical piece in question. It will be argued that these very features – plurality and accommodation – are the reason why music semiotics can be observed as a universal method of analysis.

Keywords: music semiotics, meaning, *semiosis*, sign, gesture

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**Terminology discourse in the digital era.
The case of humanities terminology in TERMCAT**

Among various commitments undertaken by TERMCAT, one is to provide Catalan society with terminological resources in the fields of science, technology, and the humanities. To achieve this goal, TERMCAT produces terminology dictionaries and creates neology and other resources that bring together terminology from a wide range of semantic fields.

Since its creation, TERMCAT has helped develop more than 600 products that cover a broad range of fields of knowledge, from the sciences, technology, and industry to the humanities, social sciences, and sport.

For TERMCAT, digital communications and new social channels have not only changed the ways it publicises its output; social networks have also affected the methods for its terminology work. The traditional stages in dictionary production are still the same, but the channels of communication, relationships with experts, and the potential to detect neologisms in real time on social networks have all been cause for significant changes in the methodology.

These new challenges can be met by means of continuous adaptation to new flows of communication, user assistance with a multidirectional exchange, and boosting actions on social media on the one hand, and enriched, visual, interactive ways of presenting information adapted to digital consumption on the other. As channels of communication change, the way in which terminological content is presented must also hold step. To illustrate this new flow approach, the focus shall be placed on the terminology discourse that has been followed to develop recent projects in musicology and the humanities: Terminology of the Musical Genre and Human Rights Terminology.

Keywords: terminology discourse, digital communication, social networks

**Glazbenik kao građanin:
konceptualni, terminološki i filozofski izazovi društveno angažirane glazbene prakse**

Profesionalni identitet glazbenika u 21. stoljeću podrazumijeva višedimenzionalni koncept u kojem se, osim stručnih glazbenih i pedagoških kompetencija, sve više ističe i dimenzija glazbenika kao građanina. U visokoškolskom glazbenom obrazovanju glazbenika „ne bi trebala postojati linija razdvajanja između umjetničke izvrsnosti i socijalne osviještenosti“ (Polisi 2016: 13). Tendencije za umjetničkim doprinosom rješavanju društvenih i kulturnih izazova u 21. stoljeću nalazimo u UNESCO-ovim smjernicama za razvoj umjetničkog odgoja i obrazovanja (UNESCO 2006; 2010), koje impliciraju potrebu za novim, cjeloživotnim, cjelovitim i interdisciplinarnim pristupima stvaranju programa umjetničkog obrazovanja koji će povezati sve kulturne i obrazovne institucije u zajednici te učiniti umjetnost dostupnu širem auditoriju (Benedict i sur. 2015). Dostupnošću glazbe i glazbenopedagoških aktivnosti svim slojevima društva jača se socijalna pravda, ali i unaprjeđuje kvaliteta društvenog života.

Tema će se sagledati iz pozicije emancipacijske i kritičke pedagogije (Giroux 1988; Giroux i Aronowitz 1991; Freire 2002; Abrahams 2005) te „praktične“ (engl. *praxial*) filozofije glazbene pedagogije (Elliott 2005), a kao referentni teorijski okvir poslužiti će, još uvijek vrlo oskudna, američka literatura (Schmidt-Campbell i Martin 2006; Elliott 2016). U njoj nalazimo termin „umjetničko građanstvo“ (engl. *artistic citizenship*), koji podrazumijeva etički način učenja i poučavanja glazbe kojim se promiče ideja cjeloživotnog umjetničkog angažmana i osobnog ispunjenja; novi pristup publici (proširenje perspektive glazbenih umjetnika/pedagoga na angažman u zajednici); novi mentalno-emocionalni okvir koji regulira umjetnikov način gledanja, mišljenja, propitivanja, slušanja i stvaranja veza; proširenje svrhe umjetnosti i načina „davanja“ umjetnosti publici, proširenje fokusa umjetnikova obrazovanja i proširenje djelovanja iz koncertnih dvorana i škola (zone komfora) na zajednicu; transformativnu praksu te umjetnika kao refleksivnog praktičara. Uvođenjem te nove perspektive glazbenikovo se djelovanje širi izvan glazbenoinstitucionalnih okvira na različite društvene institucije i ustanove, od bolnica i zatvora do staračkih domova, kao i na zajednice zahvaćene krizom (engl. *community music*). U skladu s proširenjem glazbenikove djelatnosti, od muzičkih se akademija traži da postanu mjesta razvoja građanske kompetencije budućih glazbenika.

S obzirom na to da je riječ o novom području, koje tek čeka svoju afirmaciju u znanstvenim i glazbenopedagoškim krugovima, u radu će se, na temelju dostupne literature iz različitih znanstvenih disciplina, odrediti i rekonstruirati pojmovi povezani s „umjetničkim građanstvom“ u kontekstu europskoga kulturnog kruga. U skladu s time ponudit će se i prijevod terminologije na hrvatski jezik te dotaknuti perspektiva razvoja građanske pismenosti budućih glazbenika u hrvatskom visokoškolskom sustavu.

Ključne riječi: društvo, glazbenik, građanin, profesionalni identitet, umjetničko građanstvo

The musician as a citizen:

The conceptual, terminological and philosophical challenges of socially engaged music practice

The professional identity of musicians in the 21st century implies a multidimensional concept in which, apart from professional musical and pedagogical competencies, the dimension of the musician as a citizen is increasingly emphasized. In the higher music education system, "there should be no dividing line between artistic excellence and social consciousness" (Polisi 2016: 13). Tendencies towards the artistic contribution to resolving social and cultural challenges in the 21st century can be found in UNESCO's guidelines for the development of arts education (UNESCO 2006; 2010). These imply the need for new, lifelong, comprehensive, and interdisciplinary approaches to the creation of arts education programmes that will link all cultural and educational institutions in the community and make art accessible to a wider audience (Benedict et al. 2015). The availability of music and music-pedagogical activities in all parts of society strengthens social justice, as well as improving the quality of social life.

The proposed topic will be viewed from the position of critical pedagogy (Giroux 1988; Giroux and Aronowitz 1991; Freire 2002; Abrahams 2005) and *praxial* philosophy of music education (Elliott 2005; Dobrota 2009). The American literature, which is still deficient, will be used as a theoretical framework (Schmidt-Campbell and Martin 2006; Elliott 2016). This literature features the term *artistic citizenship*, which implies an ethical way of learning, making, and teaching music, the aim of which is lifelong artistic engagement and personal fulfillment; a new approach to the audience (broadening musicians' perspective on their role in the community); a new mental and emotional framework that regulates musicians' way of seeing, thinking, listening, making connections, and questioning things; the broader purpose of music and ways of sharing it with audiences (an expanded awareness of new needs); the broader focus of musicians' education; expanding musicians' activities from concert halls and schools (comfort zones) to the community; transformative practice and the musician as a critically reflexive practitioner. By introducing this new perspective, musicians' actions extend beyond musical or institutional frameworks to various social institutions, from hospitals and prisons to homes for the elderly, as well as to communities in crisis (*community music*). In accordance with the expansion of musicians' work in society, music academies should become places that develop the civil competence of future musicians.

Given that this is a new scientific area that is yet to be affirmed in scientific and music-pedagogical circles, this paper will determine and reconstruct concepts related to "artistic citizenship" in the context of the European cultural circle, using the available literature from different scientific disciplines as its foundation. It will thus offer definitions and translations of the mentioned terminology into the Croatian language, as well as the potential of civil literacy development in the Croatian higher music education system.

Keywords: artistic citizenship, citizen, musician, professional identity, society

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Occidental musical terms in Thai

The aim of this paper is to explore the evolution of and consequent problems in using Occidental musical terms in the Thai language. The body of this research is focused on the analysis of dictionaries of musical terms, both in terms of prefaces and content, as well as Occidental musical terms in the Thai language as they are presented in Thai music theory and music appreciation textbooks that are widely used as references in Thai educational institutions.

According to the available evidence, Occidental music came to Thailand (known at the time as the Kingdom of Siam) in the 18th century through international relationships with missionaries and diplomatic exchange between royal courts. The Occidental musical terms that the Thai people use today were widely explored and translated in the 20th century, when music printing and the study of music theory began to take shape, above all in the formal education system.

Early Occidental musical terms in Thai have a mix of different roots and influences: French, Italian, and English. Occidental musical terms in Thai are coined in three major different ways: 1) transliteration – for very specific terms, such as the names of musical instruments; 2) translation – for terms that have the same or similar meaning to pre-existing Thai terms, mostly in technical terms related to performance; 3) coinage / neologism – where a completely new term has been created based on Thai or Pali/Sanskrit lexical elements, to reflect the meaning of the original Occidental word – this category has created problems in understanding.

This study shows that a series of problems is currently being faced in connection to Occidental musical terms in Thai. 1) Musical terms mostly refer back to English and are heavily anglicised. 2) Many musical terms have been coined with very little concern for their historical context and their origins. 3) Many terms, especially more recent Occidental music vocabulary, have been coined in completely incomprehensible ways using Pali/Sanskrit lexical elements.

Using Foucauldian discourse analysis (Foucault 1969), if we consider the terms and their usage as discourse, attempts are visible to establish power ("*pouvoir*") of knowledge ("*savoir*") through the endeavour to standardise terms by different key influences, both institutions and individual scholars. Newly coined terms that are difficult to understand can be viewed as an attempt by influential figures to exert control. The consequence is that terms used in Thai academic papers about music are almost completely controlled by a small group of people (e.g. Pancharoen 2009, Royal Society of Thailand 2005, Suttachitt 2002, Suttachitt 2014), and are largely inaccessible to the common readership.

Keywords: music, Thai, coinage

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“Allegro, but not too much so”¹:

A diachronic review of Croatian translations of Italian musical terms

In his 1875 translation of Johann Christian Lobe's *Kathekismus der Musik* (which was the first music theory manual printed in Croatia), father of Croatian musical terminology Franjo Kuhač clearly expressed his attitude towards the possible calquing of Italian musical terms in Croatian: “All terms concerning the practical performance of a musical work, including tempo markings and other sorts of explanations, e.g. Largo, Allegro, dolce crescendo, grazioso, tremolo staccato, col arco etc. should remain in Italian, because a practicing musician must be able to perform music in any country and read any score”². Kuhač, however, did not miss the opportunity to translate (to a greater or lesser degree of success) Italian terms on the following pages of the same book in order to clarify them to non-Italian-speaking students. A recent analysis of a contemporary corpus consisting of professional and academic texts on music published throughout the last three decades, with an emphasis on teaching materials, has confirmed the presence of a large number of erroneous and doubtful translations of Italian musical terms and examined their possible influence on the performance practice of those musicians who do not speak Italian³. The presence of the same erroneous translations in different texts indicates their fixedness and the existence of a certain “tradition” of their transfer through history. By analysing a diachronic corpus of music teaching materials, this paper aims to find the origins of this phenomenon, to offer a classification of erroneous translations, and to decipher the reasons for their persistence.

Keywords: music terminology, textbooks, Croatian, Italian, translation

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¹ Weber 1842: LV.

² Kuhač 1985: X.

³ Filippi & Kiš Žuvela 2018.

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Lay phrases in Verdi's musical terminology in *Otello*

This paper discusses the musical terminology of Giuseppe Verdi's adaptation of Shakespeare's *Othello* with regard to the particular phrasing selected by the composer and his librettist, Arrigo Boito. It also seeks to discuss their choice of supplementing specialized terms with lay words in order to enhance the characters' discourse, the development of the opera, and the relationship between text, music, and performance. In the case of opera, there is a musical subtext beyond the literary component that enriches and complements the words, and which is as valid a part of the discourse as the textual one, making the characters' both literary and musical. The composer renders particular features with the use of musical devices: tonality, choice of vocal range, melodic lines, leitmotifs, rhythm, and the selection of instruments or orchestration, as well as by means of musical terminology.

In addition to the production book (*Disposizione scenica*), which provides detailed instructions on the development of the lyric piece, the conduct of the interpreters, and the relationships among them, Verdi enriches the field of musical expressions using lay words as a continuation to specific musical terminology. He thus offers a more precise depiction of each moment and character from the aesthetic point of view.

For example, in addition to the classical *legato, dolcissimo, moderato, a mezza voce*, basic instructions regarding intensity, pace, or manner are rendered with longer phrases such as: *con voce soffocata, come un eco, come una voce lontana, terribile, fissandolo (fixedly), con disperazione, cupo (in a hollow voice)*. Furthermore, there are even more elaborate constructions indicating movement, feeling, or state of mind: *Emilia eseguisce (Emilia busies herself about the bed); all'Araldo, con accento imperioso (to the Herald in an imperious voice); con raccapriccio (relapsing into his earlier mood), sempre in atto di leggere, ma febbrilmente a Desdemona, sottovoce (always pretending to read, excitedly to Desdemona in a whisper), avvicinandosi molto ad Otello e sottovoce (moving close to him almost in a whisper)*, etc, which are strongly connected to the development of the action or to the *dramatis personae*. Directions are very thorough throughout the opera, becoming a vital part of the musical narrative strategy. Thus, the present research aims to analyze Verdi's musical terminology and its impact upon the economy of the entire opera.

Keywords: *Otello*, Verdi, terminology, specialized, lay

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Some difficulties inherent in the multilingual use of music terminology

This paper consists of a short semantic study of confusable terms and *faux amis* present in the lexis of music. In order to make the findings more accessible to speakers of other languages and to open the subject of study to possible further research, all items are provided in English, French, Italian, German, Spanish, Russian, and Chinese. In view of the comparative nature of the approach adopted, the research can be considered to constitute a contribution to the field of translation studies.

The object of study is a series of texts from corpora provided by Sketch Engine, a product of Lexical Computing Limited, which contain examples of music terminology giving rise to potential ambiguity when apparently equivalent terms in different languages are juxtaposed. The variance between the semantic import of two or more confusable terms is explored in detail in each case. The approach is essentially synchronic in that priority is given to the examination of current usage. Diachronic considerations are also included where it has been possible to explain, or at least hypothesize how semantic variance arose between terms whose etymological derivation is similar.

The following corpora were used: British National Corpus (BNC), English Web 2013 (enTenTen13), French Web 2012 (frTenTen12), Spanish Web 2011 (esTenTen11, Eu + Am), Italian Web 2016 (itTenTen16), German Web 2013 (deTenTen13), Russian Web 2011 (ruTenTen11), Chinese Web 2011 (zhTenTen11, Stanford tagger).

The extension of the research to five more languages is limited to the presentation of textual examples containing the relevant terms with minimal commentary. It would nevertheless be of interest to apply the approach to other combinations of languages at a future date.

The main practical application of the paper is to provide a tool for reducing ambiguity in the area of music terminology. It will be of potential interest to all those involved in the study and practice of music and the language of music in countries where the languages referred to in this study are used.

Keywords: music, terminology, translation, multilingual, *faux amis*

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Slovenian musical terminology in textbooks between past and present

This paper presents the results of a corpus analysis of music terminology in Slovenian textbooks. Based on about 50 textbooks written over the past 150 years, the presence of so-called “terminological variability” is analysed. As is the case with many other terminologies, terminological variability is a phenomenon that has accompanied Slovenian music terminology since the first textbooks, which were published more than 150 years ago. Synonymy and homonymy are some of the consequences of the aforementioned variability. By presenting a few examples from older and newer textbooks, the paper will present in what ways and to what extent they were (or have been) problematic to the clarity of the text in which they appear. Interestingly enough, some problematic usage of the terms is consistent and remains present throughout all textbooks, from the first to the most recently released ones. This paper will attempt to interpret possible causes of this problem, i.e. define why some terms are more prone to variability than others. The development of terminology always runs parallel to the development of social reality, and the same is the case in Slovenian music terminology, which developed under the influence of important textbook authors such as Bajuk, Foerster, Mihelčič, and broader social events (the influence of foreign languages, political events, etc.) There is, however, a different way of interpreting terminological variability – intralingually. The reasons can be found within the terms themselves, their origin, development, and changes at the semantic level. After analyzing a few of the selected terms, an attempt was made to prove that variability is related to the level of terminological specialization and the process of terminologization. The pioneer of musical terminology, Hans Heinrich Eggebrecht, has long spoken of this. By outlining his division of terms into those that have parted from their lexical meaning (*stehende Termini*) and those that have not (*elementare Termini*), this paper will observe the chosen terms and show how the level of specialization is crucial for defining the term. The assumption is that narrowly specialized terms are less prone to variability than those used by a larger population that are often transferred into unspecialized discourse (harmony, tone). Finally, the paper will emphasize possibilities for further analysis and related research into Slovenian music terminology.

Keywords: textbooks, music theory, terminology, Slovenian

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Tenzija i razrješenje (ne)postoje u dodekafonijskoj glazbi Weberna

Dodekafonijska glazba djeluje veoma nepristupačno i neshvatljivo, zato što se naša slušna percepcija tijekom duge zapadnoeuropske tradicije navikla na napetost disonance i njezino razrješenje u konsonancu. To svakako ne mora značiti da tenzija i razrješenje ne postoje u dodekafonijskoj muzici. Autori poput Wallacea Berryja i Josepha Swaina vjeruju da je to princip koji predstavlja najosnovniji vid doživljaja muzike kroz njezinu povijest, bez obzira na to o kojem je glazbenom jeziku ili kompozicijskom sustavu riječ.

Polazeći od ovakvih postavki nameće se mogućnost evidentiranja granica (završetaka) upravo na postavkama prepoznatljivosti elemenata tenzije i razrješenja koji u dodekafonijskom sustavu nisu podržani harmonijskom funkcionalnošću kao u tonalno organiziranim kadencama. Ipak, sustav sigurno postoji, samo je pitanje jesmo li ga u stanju percipirati u novom, slušno kaotičnom glazbenom tijeku. Je li moguće u dodekafonijski organiziranom djelu pronaći disonantna i manje disonantna suzvučja i tako dokazati elemente tenzije i razrješenja ili neki druge glazbene komponente imaju primat u organizaciji i uspostavljanju hijerarhijskih razina pri razvrstavanju granica (završetaka) u dodekafonijskoj glazbi?

Oslanjajući se na napise autora koji su se bavili ovom ili sličnom temom, poput Crystal Peebles, Nortona Dudequea, Kristyja A. Brydena, Jonathana M. Dunsbyja, Christophera Daniela Palmera, Berislava Popovića i mnogih drugih, ovaj će rad na primjerima Webernove dodekafonijske glazbe prikazati mogućnosti sistematizacije i rangiranja granica (završetaka) na hijerarhijskoj razini na kojoj djeluju.

Također, ovaj se rad u određenoj mjeri bavi i terminološkim odrednicama pojmova kadenca, granica i završetak. Termin kadenca, iako ga mnogi autori u nedostatku adekvatnijeg termina upotrebljavaju i pri označavanju završetaka u dodekafonijskoj glazbi, u ovom radu ostaje kao termin koji se primjenjuje za tonalitetne strukture kadenciranja, dok su termini granica i završetak mnogo adekvatniji u kontekstu izvantonalitetnih struktura kadenciranja. I sam Schönberg predlagao je termin završetak/granica za izvantonalitetne strukture kadenciranja, a termin kadenca za tonalitetnu muziku. Berislav Popović termin granica predlaže u smislu općevrijedećeg termina bez obzira na glazbeno razdoblje i način realizacije njezina sadržaja te će ovaj rad zadržati opisane terminološke odrednice.

Ključne riječi: dodekafonija, granica, kadenca, Webern

Tension and resolution do (not) exist in Webern's dodecaphonic music

Dodecaphonic music may seem inaccessible and incomprehensible, because our listening perception throughout the long Western European tradition has become used to the tension of dissonance and its resolution in consonance. This certainly does not have to mean that tension and resolution do not exist in dodecaphonic music. Authors such as Wallace Berry and Joseph Swain believe this to be a principle that is the most fundamental aspect of music experience throughout its history, no matter which music language or compositional system is concerned.

Beginning from this standpoint, it is possible to precisely register the closures (or endings) from the standpoint of the recognizability of those elements of tension and resolution that are not supported with harmonic functionality in the dodecaphonic system as they are in tonally organised cadences. However, the system surely exists – the only question is whether we are able to perceive it in a new, auditorily chaotic music flow. Is it possible to find dissonant and less dissonant consonance in a dodecaphonically organized work, thus demonstrating the elements of tension and resolution, or do some other musical components have primacy in organizing and establishing hierarchical levels in the definition of closures (endings) in dodecaphonic music?

Relying on the writings of authors who have dealt with this or similar topics, such as Crystal Peebles, Norton Dudeque, Kristy A. Bryden, Jonathan M. Dunsby, Christopher Daniel Palmer, Berislav Popovic, and many others, this work will illustrate the systematization and ranking of closures (endings) at the hierarchical level at which they operate in the examples of Webern's dodecaphonic music.

Also, this work deals to a certain extent with the terminology of the cadence-closure-ending. The term *cadence*, although many authors also use it to denote the endings in dodecaphonic music in the absence of a more appropriate term, remains a term used for cadential structures in tonality in this paper, while terms such as *closure* and *ending* are much more adequate in the context of non-tonal cadence structures. Even Schoenberg himself suggested the term *ending/closure* for non-tonal cadential structures and the term *cadence* for tonal music. Berislav Popović proposes the term *closure* as a general term, regardless of the musical epoch and the way its content is realised, so this work will hold to the described terminology guidelines.

Keywords: dodecaphony, closure, cadence, Webern

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Glazbeno nazivlje u hrvatskim dopreporodnim rječnicima

Iako postoje radovi o hrvatskom glazbenom nazivlju u starim hrvatskim rječnicima (npr. radovi muzikologa akad. Stanislava Tuksara: *Hrvatska glazbena terminologija u Blagu jezika slovinskoga (1649–1651) Jakova Mikalje 1980.*, *Hrvatska glazbena terminologija u razdoblju baroka: nazivlje glazbala i instrumentalne glazbe u tiskanim rječnicima između 1649. i 1742. g. 1992.*), u ovome se izlaganju glazbenom nazivlju u dopreporodnim rječnicima pristupa s jezikoslovnoga stajališta. U tome će se smislu primjeri analizirati s obzirom na njihova jezična obilježja, i to ponajprije s obzirom na fonološka i tvorbena svojstva odabranih potvrda. Također će se analizirati podrijetlo naziva i načini prilagodbe stranih naziva, kao i potvrđenost određenih naziva i njihov status u jeziku pisaca (na temelju usporedbi s pojavnica koje donosi *Rječnik hrvatskoga ili srpskoga jezika JAZU-a*). Predmet analize bit će i višeznačnost riječi općega leksika i prijenos značenja, odnosno terminološka funkcija riječi općega leksika u određenim kontekstima (npr. *udarati* u egede). Opisat će se i mjesto, položaj naziva u strukturi rječničkoga članka svakoga rječnika. Istraživanjem će biti obuhvaćeni ovi rječnici: *Dictionarium quinque nobilissimarum Europae linguarum, latinae, italicae, germanicae, dalmaticae et ungaricae* (1595.) Fausta Vrančića, *Blago jezika slovinskoga* (1649./1651.) Jakova Mikalje, rukopisni rječnik *Vocabolario di tre nobilissimi linguaggi, italiano, illirico e latino* (kraj 17. i početak 18. st.) Ivana Tanzlinghera Zanottija, *Dizionario italiano, latino, illirico* (1728.) Ardelija Della Belle, *Svašta po malo iliti kratko složenje imena i riči u ilirski i njemački jezik* (1761.) Blaža Tadijanovića i *Ričoslovnik (Vocabolario – Wörterbuch) illiričkoga, italijanskoga i nimačkoga jezika* (1803.) Josipa Voltića.

Istraživanjem se nastoji pridonijeti dosadašnjim spoznajama o razvoju hrvatskoga glazbenog nazivlja, kao i utvrđivanju zaključaka o kontinuitetu hrvatskoga dopreporodnog glazbenog nazivlja.

Ključne riječi: hrvatski dopreporodni rječnici, hrvatsko glazbeno nazivlje

Music terminology in Croatian pre-standard dictionaries

Although some research on Croatian music terminology in old Croatian dictionaries has already been conducted (e.g. papers by musicologist Stanislav Tuksar: *Croatian music terminology in Blago jezika slovinskoga (1649–1651) by Jakov Mikalja*, 1980; *Baroque Croatian music terminology: terminology of instruments and instrumental music in dictionaries printed between 1649 and 1742*, 1992), this paper takes a different approach and focuses on the linguistic aspects of music terminology in pre-standard dictionaries. Thus, the data will be analyzed according to linguistic features, mainly focusing on the phonological and word-formation features of the selected examples. The origin of the terms and the ways in which foreign terms are adapted will be analysed, as will the occurrence of certain terms and their status in the language of writers (on the basis of comparison with tokens from *Rječnik hrvatskoga ili srpskoga jezika JAZU*). The analysis will focus on the polysemy of general language words and metaphorization, e.g. the terminologisation of general language words in certain contexts (e.g. *udarati u egedu*). The position of terms in the structure of dictionary entries of each language will be analyzed. The research will be based on the following dictionaries: *Dictionarium quinque nobilissimarum Europae linguarum, latinae, italicae, germanicae, dalmaticae et ungaricae* (1595) by Faust Vrančić; *Blago jezika slovinskoga (1649/1651)* by Jakov Mikalja; the manuscript dictionary *Vocabolario di tre nobilissimi linguaggi, italiano, illirico e latino* (turn of the 18th century) by Ivan Tanzlingher Zanotti; *Dizionario italiano, latino, illirico* (1728) by Ardelio Della Bella; *Svašta po malo iliti kratko složenje imena i riči u ilirski i njemački jezik* (1761) by Blaž Tadijanović; and *Ričoslovník (Vocabolario – Wörterbuch) illiričkoga, italijanskoga i nimačkoga jezika* (1803) by Josip Voltić. The aim of the research is to contribute to the comprehension of the development of Croatian music terminology and to study the continuity of Croatian pre-standardization music terminology.

Keywords: Croatian pre-standard dictionaries, Croatian music terminology

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Mocijsko nazivlje i mocijski parnjaci u jezikoslovnome nazivlju i Mrežniku

Analiza mocijskoga nazivlja, mocijskih parnjaka i muško-ženskih parnjaka bit će korpusno utemeljena na dvama hrvatskim korpusima *Hrvatskoj jezičnoj riznici* (<http://riznica.ihjj.hr/index.hr.html>), korpusu Instituta za hrvatski jezik i jezikoslovlje, te korpusu hrWac (<http://nlp.ffzg.hr/resources/corpora/hrwac>). Podatci se iz korpusa crpe s pomoću alata za crpenje podataka SketchEnginea, koji omogućuje prikaz konteksta neke riječi putem tzv. skica riječi (WordSketches).

U prvome dijelu rada provest će se analiza nazivlja povezanoga s mocijskom tvorbom (*mocijska tvorba, mocijske tvorenice, mocijski parovi/parnjaci, markirani/obilježeni član, mocijski sufiks/dometak*). Osim analize tvorenica analiziraju se i muško-ženski parnjaci koji nisu tvorbено povezani (*tip medicinska sestra – medicinski tehničar*) za koje se katkad isto upotrebljava naziv mocijski parnjaci, a u jezikoslovnome nazivlju ne postoji precizan naziv koji bi označio tu pojavu. Pri analizi mocijske tvorbe, definiranja mocijskih tvorenica i analizi muško-ženskih parnjaka posebna će se pozornost posvetiti i terminološkome razgraničenju naziva *rod i spol*, koji se često nalaze u definicijama mocijske tvorbe i mocijskih tvorenica, ali katkad ulaze i kao element u višerječne jezikoslovne nazive, npr. *rodno/spolno neobilježeni/označeni jezik* (engl. *sexist language*). Pozornost će se posvetiti i mogućnosti (nemogućnosti) prijevoda mocijskoga nazivlja na engleski i druge jezike. U drugome dijelu rada s terminološkoga će se aspekta analizirati profesijsko nazivlje koje se pojavljuje u nazivlju mnogih struka. Analizirat će se zastupljenost i obrada takvoga nazivlja u *Struni* (u kojim je strukama zastupljeno te navode li se oba parnjaka i kako su definirani), ponuditi modeli za obradu takvoga nazivlja na primjeru jezikoslovnoga nazivlja te prikazati kako se takvo nazivlje obrađuje u *Hrvatskome mrežnom rječniku – Mrežniku*. Na taj će se način ujediniti rezultati rada na projektu *Muško i žensko u hrvatskome jeziku i Hrvatski mrežni rječnik – Mrežnik* te prikazati u čemu je razlika u obradi takvoga nazivlja u općemu i terminološkome rječniku ili bazi.

Ključne riječi: jezikoslovno nazivlje, muško-ženski parnjaci, mocijski parnjaci, tvorba riječi, *Mrežnik*

The terminology of professional nouns and male-female pairs in linguistic terminology and *Mrežnik*

This paper will analyse professional nouns and male-female pairs on the basis of two Croatian corpora – the *Croatian Web Repository* (<http://riznica.ihj.hr/index.hr.html>), a corpus compiled by the Institute of Croatian Language and Linguistics, and the *hrWac Croatian Web Corpus* (<http://nlp.ffzg.hr/resources/corpora/hrwac>). The data will be extracted from the corpora with the corpus manager SketchEngine, which enables the representation of the context in which words occur by means of WordSketches.

In the first part of the paper, the authors will analyze linguistic terminology connected with the word formation of feminine and masculine pairs in Croatian (*mocijska tvorba, mocijske tvorenice, mocijski parovi/parnjaci, markirani/obilježeni član, mocijski sufiks/dometak*). In addition, masculine-feminine pairs not derived by word formation will be analyzed (e.g. *medicinska sestra – medicinski tehničar*), for which the term *mocijski parnjaci* is sometimes also used, as no exact term yet exists in linguistic terminology to denote this concept. In analyzing the word formation of masculine-feminine pairs and defining them, special attention will be paid to the terminological differentiation of the Croatian terms *rod* and *spol*, which are often found in definitions of the word formation of feminine words out of masculine words, as well as in masculine-feminine pairs. Sometimes these terms also enter multi-word linguistic terms as an element, e.g. *rodno/spolno neobilježeni/označeni jezik* (Engl. *sexist language*). The translational possibilities of these concepts in several languages will be analyzed, especially the existence (non-existence) of English equivalents for these terms.

In the second part of the paper, *nomina agentis* that occur in the terminology of different fields will be analyzed. The occurrence and definitions of such terms in the terminology database *Struna* will be analyzed, e.g. in which fields do such terms occur, whether both members of a pair are provided, and the manner in which the terms are defined. A model for the compilation of entries of such headwords will be shown through the example of linguistic terminology, and it will be shown how such terms are represented in the *Croatian Web Dictionary – Mrežnik*. Thus, the results of work on the *Croatian Web Dictionary – Mrežnik* project and the *Male and Female in the Croatian Language* project will be combined, and differences will be shown between entries in a general and terminological database.

Keywords: linguistic terminology, masculine-feminine pairs, word-formation, *Mrežnik*, e-lexicography

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**Locking musical systems through translated oral terminology:
Southern Vietnamese music of the talented**

The southern Vietnamese music of the talented (Don Ca Tai Tu Nam Bo, an item inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity) provides a wide field of possibilities to study a relatively closed system of orally transmitted musical terms that has been the subject of academic research since the mid-20th century. The central question of this paper is the capability of the musicians to memorize or depict their musical thoughts for self-guidance. Looking into the history of the given musical system and its realization in musical practice, some remarkable observations can be made that result in considerations far beyond this one specific example.

Interestingly, the lead instrument, the dan kim (long-necked moon lute), long served as a didactic tool in teaching and practicing the strictly used framework of repertoire and performance categories that were widely discussed among the musicians. In the 21st century, this highly valued part of southern Vietnamese music tradition is taught and practiced with teaching tools in modified staff notation or in transformed and individually modernized gongche notation, different versions of which represent different schools or circles. This paper discusses the possibility of re-introducing vernacular terminology in order to refine core features of this tradition instead of eliminating them through an imposed terminology taken from classical European standard writings and from Sinophilic re-interpretations.

Field work consisting of long term participant observation and regular discussions with musicians from diverse lineages result in a complex picture of a musical tradition that is relatively young, yet old enough to be considered closed. Discourse analysis and hermeneutics are applied as a theoretical framework. The author has been researching this topic for 20 years, and wishes to present concise results from this highly specific area, which is often under-represented in general publications on the topic.

Keywords: Southern Vietnamese music traditions, Don Ca Tai Tu Nam Bo, dan kim, translation, vernacular terminology

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An analysis of contemporary music in the post-Soviet cultural space: Some terminological aspects

The Iron Curtain that separated the Soviet and Western cultural space for most of the 20th century promoted great differences not only in the musical process itself, but also in musicological terminology. These differences were somewhat less manifest regarding 17th–19th century music, as the traditions of its analysis had already developed in Russia prior to the Soviet era under the strong influence of the German 'Musikwissenschaft', and remained mostly preserved even during Soviet times. However, the development of contemporary music terminology lagged significantly behind because the most radical stylistic trends and composition techniques of the 20th century had no place in the Soviet cultural space – the ideologues considered them unacceptable manifestations of Western influence. A turning point in this respect came only in the last years of the USSR – the era of Perestroika, and especially the first post-Soviet years. The opening of borders resulted in important changes in the entire cultural space of the USSR and its successors – the former republics, which were now independent states. The integration of the newest concert music was followed by an intense search for terminology by which to analyse it. Thus, various terminological conceptions were created that are of great importance in post-Soviet musicology even today. However, the adoption of these conceptions in Western musicology is not observed, and they retain their local post-Soviet specifics. This paper discusses some examples of new terms used in post-Soviet musicology for the analysis of contemporary music:

- 1) in the field of musical form – terms by Valentina Kholopova (microtheme, macrotheme, alternative form, parallel dramaturgy, consonance of expression, dissonance of expression, etc.)
- 2) in the field of musical genre theory – terms introduced by Gražina Daunoravičienė and developed by Ilona Būdeniece (monogenre, polygenre, libro/libergenre),
- 3) in the field of the analysis of sonoristic music – terms by Alexander Maklygin (textural forms of sonoristic music, such as points, scatterings, spots, lines, flows, lanes, etc.).

This paper will attempt to answer the following questions:

- Does musicological terminology used for the analysis of contemporary music in the post-Soviet cultural space have analogues in research by Western musicologists on similar issues, and if so, to what extent?
- Is it possible to integrate this terminology into contemporary musicological English language terminology?

Keywords: musical forms, genres, sonorism

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On the terminology of electronic (dance) music

Research on electronic (dance) music and its communities has been initiated by scholars in the fields of sociology, cultural studies, public health research, gender studies, etc. However, linguistic research on related topics is surprisingly uncommon, despite the fact that this field presents exciting research results.

Due to rapid technological development, the terminology of electronic (dance) music is constantly changing. Naturally, this also causes challenges in using different technical terms within the discourse community of electronic (dance) music.

In the proposed presentation, the following main subjects will be included. Firstly, research results on this discourse community will be presented: its general characteristics in using (technical) language and strategies of community and identity constructions. Then some challenges in using technical terms will be discussed. Here, different examples will be taken from three languages – English, German, and Hungarian – and their different characteristics will be compared. Through these comparative cases from online discourse sources (e.g. web discussion forums, social media platforms), commentary will be provided on phenomena such as the lack of standardisation, norms, music glossaries, and the influence of terminology from other fields (e.g. classical music, informatics, mathematics, physics).

The presentation also seeks to propose possible practical solutions to the phenomena in question: for example, a planned wiki on the technical terms of electronic (dance) music.

Keywords: electronic music, terminology, discourse community, online discourse

⁴ My PhD thesis was entitled “The discourse community of electronic dance music”.

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Boris Asafiev's *intonatsia* in the context of 21st-century music theory

One of the most important terms of Russian music theory, and one of the less clearly defined – *intonatsia* – has been used as such in the Soviet Union and many Eastern European countries throughout the 20th century. The term was introduced by Boleslaw Yavorsky and Boris Asafiev. The term is derived from the Greek *ho tonos*, using both its vocabulary meanings as musical tones and tension. The Greek prototype gave birth to a family of terms, including “tenor,” “tonic,” and “intonation.” Asafiev refers to a more specific version—the Latin term *intonatio*, which is a short melodic pattern sung before a hymn with the purpose of tuning of voices to a pitch, as seen in *Liber usualis*. He also suggests that *intonatsia* is a certain condition, mode of expression, or tone of voice, as defined by the English word “tenor” in e.g. “the tenor of this conversation.” The same applies to “tonality of the message.” Ultimately, *intonatsia* is the specific nonverbal meaning of music. Obviously, the Russian term *intonatsia* should not be confused with the English *intonation*, with its simpler reference to the correspondence of pitch to a given standard. There are no precise analogues of this term in most European languages. Therefore, it has become common in musicological literature to simply transliterate the Russian term as *intonatsia*.

Boris Asafiev's prose is famous for its specific, lofty but vague style. Perhaps it was introduced ahead of its time. Today, major scholars in musical semiotics, such as Eero Tarasti, treat this term as one of the cornerstones of the discipline. Its intentional polysemy provides a rich ground for references to many fields of knowledge outside of music. *Intonatsia* may as well be related to rhetorical figure, Classical Topic (in terms of Leonard Ratner), Satzmodelle, and partimenti. In this sense, *intonatsia* appears to be open to the most contemporary terminological systems. Moreover, since Asafiev suggested no tangible limit for the phenomena marked by *intonatsia*, its use exceeds that of e.g. *partimento*. *Intonatsia* can be a single tone, and also an entire stylistic period. It is elusive, but at the same time quite specific and precise – just as specific as the tone of voice of every individual. It lays the path to what Carl Dahlhaus called “understanding” music – Asafiev's definition of music as “the art of intonable meaning” moves in the same direction. However, the term *intonatsia* may be and should be questioned, interrogated from the standpoint of general scientific language (also called the *metalanguage of science*). How vague, how metaphorical, and how polysemic can a scholarly term be, and what limit must music theory establish for this? What does music theory lose and what does it gain by adopting such a comprehensive term?

This paper will set forth this problem, which will hopefully be discussed, if not with the goal of finalizing the answer, then at least of revisiting this important terminological achievement.

Keywords: terminology, music theory, musical meaning, semiotics, musical form, musical style

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'Modulate! Modulate! Modulate! But do not change the key':

The development and transformation of the term 'modulation' in 19th-century French theory

Historical sources recount an anecdote about a class on organ improvisation taught by already renowned composer and organist César Franck (1822-1890) and attended by a young Claude Debussy (1862-1918) in the 1880s. According to this testimony, Franck persistently kept telling his young, self-assured student to 'Modulate! Modulate! Modulate!' ('Modulez! Modulez! Modulez!'); Debussy stubbornly refused to do so, asking his teacher why he wanted him to do this ('Mais pourquoi voulez-vous que je module') and professing that he felt quite comfortable in the starting tone ('je me trouve très bien dans ce ton-là'). Of course, the representatives of two different generations had misunderstood each other, but the nature of their misunderstanding remains unclear: was it a matter of style and aesthetics or merely terminology?

Today, the term modulation is unambiguously identified with the process of switching from one key to another. However, in the 19th-century French theoretical literature (as well as in the European literature in general), the term experienced a long evolution. In line with older discussions during the Enlightenment, it was first seen as a much broader concept – a manner of tonal manifestation (e.g. in the works of François-Joseph Fétis and Jérôme-Joseph de Momigny), until it later began to acquire its modern paradigmatic features, for example in Anton Reicha's *Course in Musical Composition* (*Cours de composition musicale*). However, even after modulation became synonymous with changing the tonal center, some younger theorists still insisted that the term could be used in a broader sense (Napoléon Henri Reber's *Treatise on Harmony/Traité d'harmonie*).

This paper aims to present the paradigmatic evolution of the term 'modulation' and show that different modern categorizations of tonal changes have roots in its earlier meanings.

Hence, one of the aims of the paper is to attempt to infer if the aforementioned misunderstanding reflected an aesthetic or merely a theoretical and terminological disagreement between a composer educated in the first half of the 19th century and his colleague several decades younger.

Keywords: 19th century, French music theories, tonality, harmony

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Mali korak prema usustavljenju terminologije aspektologije na hrvatskome jeziku

Brojni radovi posvećeni glagolskom vidu u različitim slavenskim, ali i u drugim jezicima u kojima ova kategorija nije morfološki obilježena proizveli su obilje naziva, odnosno sustava naziva koji se razlikuju ovisno o pojedinom opisu. To obilje, s vremenom potpomognuto napretkom u istraživanjima, ali i osobnim radovima jezikoslovaca koji se bave različitim jezičnim porodicama, proizvelo je nejasnoće koje predstavljaju prepreke u razvoju aspektologije i koje su zadržane u samoj srži hrvatskoga jezičnog nazivlja (Novak Milić 2010: 131). U tradiciji radova koji opisuju glagolski vid i aspektna značenja u slavenskim jezicima pojedini se parovi naziva redovito pojavljuju, opisujući načine odvijanja radnje, poput „trajanje/punktualnost“, „vršenje/izvršenost“, „nesvršena/svršena radnja“ itd. Drugi, noviji termini, koji su plodovi osobnih radova ili koji su proizašli iz tradicije jezičnih škola, nemaju nužno isto značenje pod perom svih autora koji ih upotrebljavaju. No uz iznimku rijetkih članaka koji opisuju pojedine teme (Mršić 1999, Novak Milić 2010), nijedan autor nakon Đure Grubora (1953a, 1953b) nije pokušao razraditi cjelovito nazivlje koje bi udovoljilo potrebama za opisom aspektnih značenja u hrvatskome. Naša je pretpostavka da bi usustavljeno nazivlje stvorilo podlogu za dublje proučavanje glagolskog vida, odnosno, općenito, aspektologije te pridonijelo poboljšanju kvalitete znanstvenoistraživačkog rada o toj temi u hrvatskom jeziku. Iz toga proizlazi potreba za preispitivanjem postojećih termina i definicija pojmova koje označavaju, kako bismo mogli ponuditi precizno osnovno nazivlje kao poticaj za nastavak istraživanja o aspektologiji. U prvom dijelu istraživanja ponudit ćemo pregled do sada korištenih naziva i pojmova u radovima posvećenima glagolskom vidu. U drugom dijelu predložiti ćemo usustavljeno osnovno nazivlje i harmonizirane definicije u njemu označenih pojmova. Nastojat ćemo uvesti korisne i, iz hrvatskog gledišta, nove opisne elemente tako što ćemo jasnije odrediti vrste radnje (stanje/aktivnost/zbivanje), uključiti koncepte aspektnih značenja, glagolskog značenja i teličnosti, predložiti preoblikovanje razlikovanja svršene i nesvršene radnje te naposljetku predstaviti ekvipolentan karakter vidske opreke. Treći dio predstaviti će dvojezični, hrvatsko-francuski, glosar osnovnih pojmova i nazivlja aspektologije.

Ključne riječi: aspektologija, glagolski vid, svršenost, nesvršenost, aspektna značenja

A small step towards systematising the terminology of aspectology in Croatian

Numerous works devoted to verbal aspect in the Slavic languages – as well as in other languages in which this category is not morphologically marked – have produced an abundance of terminological systems that vary depending on a particular description. Encouraged both by the progress of research and by the personal work of linguists dealing in different language families, this abundance has produced ambiguities that are obstacles to the development of aspectology, and which are maintained in the very core of Croatian language terminology (Novak Milić 2010: 131). In the tradition of works describing verbal and aspectual meaning in the Slavic languages, certain terminological pairs commonly appear, describing ways of doing things such as “duration / punctuality”, “performance / accomplishment”, etc. Newer terms, which are the fruit of personal work or which stem from the tradition of linguistic schools, do not necessarily have the same meaning in the works of all the authors who use them. However, with the exception of a few articles describing some topics (Mršić 1999, Novak Milić 2010), no author after Đuro Grubor (1953a, 1953b) has attempted to elaborate a complete system of terminology that would meet the needs for describing aspect in Croatian. We assume that a systematised terminology would create the basis for the deeper study of verbal aspect and aspectology in general, and would help improve research on that subject in Croatian. This leads to the need to review the existing terms and definitions of the concepts they signify, so that a precise, basic system of terminology may be offered as an incentive to continue research on aspectology. The first part of this paper will provide an overview of the terms and concepts used so far in research devoted to verbal aspect. The second part proposes a set of terms and harmonized definitions of designated concepts. Useful and (from the Croatian point of view) new descriptive elements will be introduced through the clearer specification of types of action (state / activity / event), including concepts of aspectual value, verb meaning, and telicity, proposing a redefinition of the distinction between perfective and imperfective action and ultimately representing the equipollency of aspectual oppositions. The third part will present a bilingual, Croatian-French glossary of the basic concepts and terms of aspectology.

Keywords: aspectology, verbal aspect, perfectivity, imperfectivity, aspectual values

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Poredbena analiza hrvatskoga i ruskoga kontaktološkog i traduktološkog nazivlja

Dosadašnja poredbena istraživanja hrvatskih i ruskih jezikoslovnih naziva ograničena su samo na doktorski rad Željke Čelić *Latinski metajezik – matrix slavenskih gramatika* (2008.), a odabrani su nazivi uspoređeni s latinskim nazivima, za koje se pretpostavlja da su poslužili kao temelj za izgradnju gramatičkoga nazivlja tih dvaju jezika. Spomenuta je analiza provedena na sljedećim nazivima – na krovnome nazivu *gramatika*, zatim nazivima za vrste riječi – *imenica, zamjenica, glagol, particip, prilog, prijedlog, usklik i veznik* te nazivima padeža – *nominativ, genitiv, dativ, akuzativ, vokativ, ablativ, sedmi padež i osmi padež*, uz opis glasova i oblika. Na temeljima tih istraživanja proveli smo poredbenu analizu hrvatskoga i ruskoga kontaktološkoga i traduktološkoga nazivlja. Te dvije jezikoslovne grane relativno su nove, pa je i njihovo nazivlje zanimljivo jer se izgrađivalo i izgrađuje se u posljednjih šezdesetak godina. Kao polazište izgradnje kontaktološkoga nazivlja u Hrvatskoj uzeli smo knjigu *Teorija jezika u kontaktu* (1986.) Rudolfa Filipovića, u kojoj sam autor ističe da mu je uzor klasična monografija Uriela Weinreicha *Languages in Contact* (1953.). Nadalje, pretpostavili smo da je hrvatsko traduktološko nazivlje najprije potvrđeno u knjizi Vladimira Ivira *Teorija i tehnika prevodenja* (1978.), ali u obzir smo uzeli i druge, novije naslove.

U radu se objašnjavaju načela odabira naziva koji su karakteristični za analizirane jezikoslovne grane, zatim se tumači koji su nazivi ušli u korpus za poredbenu analizu te koje su metode primijenjene za usporedbu. Iznose se zaključci o sličnostima i razlikama kontaktološkoga i traduktološkoga nazivlja u hrvatskome i ruskome jeziku te se utvrđuje koliko se i u kojim segmentima razlikuje terminološka praksa u Hrvatskoj i Rusiji.

Ključne riječi: kontaktološko nazivlje, traduktološko nazivlje, hrvatski jezik, ruski jezik

A comparative analysis of Croatian and Russian contactology and traductology terms

Comparative research of Croatian and Russian linguistic terms has so far been limited to Željka Čelić's doctoral thesis *Latin Metalanguage – a Matrix of Slavic Grammars* (2008). She compares the selected linguistic terms to the Latin terms, which are supposed to be the basis for development of linguistic terminology in both Croatian and Russian. Čelić's analysis includes the following terms – *grammar*, terms for the parts of speech – *noun, pronoun, verb, participle, adverb, preposition, exclamation, and conjunction*, as well as terms for the cases – *nominative, genitive, dative, accusative, vocative, ablative, seventh case and eighth case*. Furthermore, the description of speech sounds and morphological forms is given. Based on these studies, a comparative analysis of Croatian and Russian contactology and traductology terms has been carried out. These two linguistic branches are relatively new, and their terminology is interesting as it has been built in the past 60 years, and is still developing. We consider *Teorija jezika u kontaktu* (1986) by Rudolf Filipović the starting point of contactology terminology construction in Croatia, as the author points out that Uriel Weinreich's classic monograph *Languages in contact* (1953) was his model. Furthermore, it is assumed that Croatian traductology terms were first introduced in Vladimir Ivir's *Teorija i tehnika prevođenja* (1978), however other, more recent titles have also been taken into account. This paper explains the selection principles of the typical terms of the analyzed linguistic branches; it then explains which terms have entered the comparative analysis corpus and which methods were applied for the comparison. Conclusions on the similarities and differences between contactology and traductology terms in the Croatian and Russian languages are provided, and it is determined to what extent terminological practices in Croatia and Russia differ.

Keywords: contactology terms, traductology terms, Croatian, Russian

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Oral teaching system versus ongoing canonization in Hindustani vocal practice

Bhatkhande introduced a voluminous work on classifications and terms to be used in a rather unified way among musicians and singers of North Indian classical music. Other collections of instructions were used prior to his systematised writings. This paper is to explore the application of this canon and later modifications in teaching and learning vocal practice and the various difficulties encountered when used in oral systems while increasingly operating with written sources. One example is seen in the different ways of representing a raga and the naming and aesthetic expressions that come with each of them explicitly for vocalists. Vocalists are specifically prone to imagination that is provided through any type of metaphor, symbol, or representative expression. The effect of the terms used and the aesthetic meanings attached to them is in many cases immediate, and can be observed through co-educated audiences. Another often underestimated example is the use of body language in explaining musical expressions and vocal results. Both oral methods are an important part of teaching despite any written canonization. The question of whether these are complementary or parallel systems can be explored through examples demonstrated by the speaker. Diachronic approaches to these teaching and learning cultures are not only necessary in order to understand terminology, but also with regard to their practical application, which increasingly involves digital media. Facing the digital era as a challenge to direct teaching and learning, this topic is of high importance, as it emphasizes the necessity of repertoire-based individualization and the immediate transmission of meaning in vocalists.

This research is part of an ongoing teaching and learning observation, as the author is himself involved as a senior lecturer in vocal training of Hindustani classical music and was educated at Banaras Hindu University. The results are fresh and unpublished. The observation is essential to a number of further research projects and will contribute in multiple ways to the modification of teaching and learning plans at institutions of tertiary education.

Keywords: Hindustani classical music, raga, aesthetics, vocal music, terminology, body language, diachronic approach

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***Inhalt* (“content”), a technical term in musical semiotics**

The term *Inhalt* (“content”) is so common that it could hardly pass as a technical term in musicological vocabulary. Yet, since at least the late 18th century, it has been used to denote meaning in music – mainly as complementary to – or opposed to – “form”.

The debate about musical content originates in Hegel (*Vorlesungen über die Ästhetik*, 1817-1829), even if instances of the term applied to music can be found earlier. In somewhat ambiguous statements, Hegel himself made complex distinctions between the quasi-synonymous terms *Inhalt*, *Gehalt*, *Gegenstand*, etc. Discussions about these terms continued throughout the 19th century and later. The term was soon discussed in connection with musical form, either to claim that music had only form and no content, or to demonstrate that the content of music was its form, or to oppose content and form in music. Eduard Hanslick opened the last chapter of his *The Beautiful in Music* (1854) with the question *Hat die Musik einen Inhalt?*, “Does music have content?” His own answer appears to be that music has no other content than its form.

What Hanslick indirectly conveys, however, is the inescapable idea that music has content (that its form is its content), that it has meaning, and, more specifically, that this meaning can only reside within music itself. This was also clearly the point of view of Heinrich Schenker, probably less interested in matters of form, but for whom the *Inhalt* of music is comparable to the signification of verbal language. The importance that Schenker attributes to the term *Inhalt*, which he certainly considers a technical term, is evident in his evangelistic declaration: *Am Anfang war der Inhalt!* [“In the beginning was content!”] (1912), or in the titles of two important writings, *Beethovens neunte Symphonie, Eine Darstellung des musikalischen Inhaltes* (1912) and *Beethovens Dritte Sinfonie zum erstenmal in ihrem wahren Inhalt dargestellt* (1930).

This presentation intends to shortly review these usages from the 18th to the 21st century. It will be shown that, while the word has been used to denote musical meaning at large, it has often been reserved to musical meaning as it exists within music itself, to the particular meaning intrinsic to music. Adorno shares this view of musical meaning in compositional coherence as “a dynamic set of interrelationships” (*Zusammenhang*). In modern music theory, notions of “pitch content” (or “pitch-class content”), “intervallic content”, “melodic content”, “thematic content”, etc. all denote intrinsic elements that may be bearers of meaning. On the other hand, it is true that the term at times is used more loosely, e.g. when Tarasti (*Myth and Music*) describes the “substance of content” as “the associative responses aroused in a listener”. In the opinion of this author, however, whenever used specifically, the term refers to intrinsic meanings. This is once again evident in recent developments in “musical content analysis” in music information retrieval (MIR).

This presentation, in short, will both document and advocate the usage of “content” as a technical term for an intrinsic musical meaning.

Keywords: content, semiotics, Hanslick, Schenker

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An analysis of Slovenian musical terminology

The terminology that has been used for centuries in the musical life of Slovenia was taken from foreign languages, which also means that teaching sources and educational books used in music education until the mid-19th century were also written in foreign languages. These teaching sources were primarily intended for singing and teaching general bass on the organs, which were of key importance for performing both spiritual and secular music. Until the late 17th century, the language used in these books was Latin, but there was later an increase in the number of books for classroom teaching written in the native language of their intended audience (Italian and, later, German).

The breakthrough year for the Slovenian language was 1867, when the Austrian government's Article 19 of the State Law of the 11th of December recognized the equality of all the provincial languages in schooling, administration, and public life. Consequently, from this moment onwards, the number of teaching sources and educational books in the Slovenian language increased, as did the development of musicological terminology in the Slovenian language.

Over the centuries, the Slovenian language has been constantly changing, and this impact is also seen in music terminology. Within the field of musical terminology, which has constantly changed over time for various linguistic or pragmatic reasons, this paper is limited to the terminology of musical forms for the needs of the current research. Pragmatic reasons – the absence of systematic research in the field of musical terminology – have necessitated the search for formal and semantic changes to musical terminology.

The analysis presents the main features of Slovenian terminology connected to musical forms. Since this terminology includes a considerable number of terms, analysis has been limited to basic terms: melody, rhythm, meter, harmony, tone, note, sound, shape, phrase, period, section, and measure.

This paper centres around the emergence of synonyms and homonyms. For the needs of this research, textbooks dealing with music theory from the 19th century to the present and a digitized graduate thesis on music analysis have been added to the digital corpus of Jelena Grazio on the website www.sketch-engine.co.uk. This modern, corpus-based approach has made the search for music theory concepts – their form and meaning – easier and more reliable.

Keywords: teaching sources, musical terminology, interdisciplinary conceptuality, casual musical terminology

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Izazovi izrade tezaurusa – o terminologiji hrvatskih tradicijskih glazbala

Kao etnomuzikologinji kojoj su glavna tema istraživanja hrvatska tradicijska glazbala i glazbeni sastavi, želja mi je napraviti kvalitetan leksikon tradicijskih glazbala. I dok je to u ne tako davnoj prošlosti bilo moguće jedino u tiskanom izdanju, današnjica, a posebno digitalna platforma Instituta za etnologiju i folkloristiku (www.dief.eu) nudi mnogo praktičnije rješenje za krajnje korisnike, ali u isto vrijeme vrlo složen proces djelovanja za znanstvenika. Riječ je o izradi portala koji objedinjuje različite medije koji određeni pojam dočarava na vrlo slikovit način, ali to u isto vrijeme pred znanstvenike postavlja prilično novu sferu djelovanja.

No početni je problem za oba okruženja terminologija (hrvatskih) tradicijskih glazbala koja je do sada samo sporadično usustavljena za potrebe izrade različitih znanstvenih i stručnih radova. Pri pregledu i usporedbi korištene terminologije u tim radovima vidljivo je dosta različitih pristupa te nedostataka koji su posebice uočljivi ako se traga za određenim pojmovima koji su dio konceptualnog sadržaja pojedinog glazbala. Kako bi se pristupilo izradi tezaurusa koji je potreban za kvalitetnu izradu portala, prvo je nužno pripremiti osnovne deskriptore.

U izlaganju ću predstaviti problematiku traganja za „idealnim“ deskriptorima pojedinog glazbala, kao i povezanih pojmova. Dodatno proces otežava činjenica da je u ovom slučaju riječ o specifičnom nazivlju koje obiluje dijalektizmima koji nemaju uvijek odgovarajuću riječ u standardnom jeziku.

Kombiniranjem leksičke, rječničke, znanstvene i stručne (dostupne) i pregledane građe objasnit ću tijek nastajanja popisa. Dodatno ću razložiti problematiku prijevoda na različite strane jezike, posebno najčešće korištene engleski, njemački i talijanski.

Na kraju ću razložiti problematiku implementiranja popisa, odnosno početak kreiranja tezaurusa hrvatskih tradicijskih glazbala, kao i izazove koji su u ovom radu postavljeni pred etnomuzikologa. Današnja sve veća eksploatacija (ne)materijalnih kulturnih dobara od strane najrazličitijih aktera i njihovo nesnalaženje u tematici pa tako i terminologiji dodatno podcrtavaju potrebu za jednim takvim portalom, mjestom na kojem će se brzo i jednostavno pronaći informacije o vrlo raznolikom svijetu hrvatskih tradicijskih glazbala.

Ključne riječi: hrvatska tradicijska glazbala, tezaursus, terminologija

The challenges of compiling a thesaurus – on the terminology of Croatian traditional instruments

As an ethnomusicologist whose main research interests are Croatian traditional musical instruments and ensembles, it is my wish to make a high-quality lexicon of traditional instruments. While this was only possible in print in the recent past, the digital platform of the Institute of Ethnology and Folklore Research (www.dief.eu) today offers more practical solutions for users, but highly complex working processes for scientists. This portal combines a variety of media that paints a lively picture of particular concepts, which simultaneously opens up a significant, new space for the work of researchers.

However, the initial problem for both media is the terminology of (Croatian) traditional instruments, which has only been partly systematised in various research papers. A review and comparison of the terminology used in these papers shows a variety of approaches and deficiencies, which become especially apparent when searching for particular terms that are part of the conceptual content of a particular instrument. To begin developing the thesaurus required for a high-quality portal, basic descriptors must first be prepared.

In this presentation, I will present the problems that appear during the search for the “ideal” descriptors for particular instruments, as well as related terms. This process is additionally hampered by the fact that this specific terminology is rich in dialectal words, which do not always have a corresponding term in the standard language.

By combining the available lexical, scientific, and professional materials, I will explain how the list is created. Additionally, I will explain the problem of translation into various languages, especially the most commonly used languages – English, German, and Italian.

Finally, I will discuss the issue of implementing the list and the creation of a thesaurus of Croatian traditional instruments, as well as the challenges this work poses to ethnomusicologists. Today's increasing exploitation of (in)tangible cultural heritage by various actors and their inability to cope with the subject and its terminology further highlight the need for this kind of portal, where information about the highly diverse world of Croatian traditional instruments would be quick and easy to find.

Keywords: Croatian traditional instruments, thesaurus, terminology

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Narrative as a term in narratology and music theory

The aim of this paper is to compare the term narrative as used by narratologists and by music theoreticians. According to Maria Teresa Cabré (1999), terms are “specialized words occurring in natural language which belong to specific domains of usage” (32). Furthermore, terminology “differentiates special languages from the general language and also the various special languages from one another” (45). Finally, every term belongs to a specific conceptual system; while different meanings of the same word in general language imply polysemy, terms are considered monoreferential. Their manifestations in different fields of study refer to different concepts, and thus result in homonymy (108).

Narrative is the central term of narratology as a semiotic theory. Major theoreticians include Gerard Genette (1980, 1988) and Seymour Chatman (1978). Building upon earlier structuralist theories, Genette formulates a systematic theory of the narrative in literature, focusing on the narrative potential of language as its medium. Chatman broadens the term to other media, such as film and comic books, establishes the model of the narrative based on Hjelmslev’s model of sign, and develops the model of narrative transmission. These authors provide the definition of the narrative as it is widely accepted today, and as a starting point for further considerations. Roland Barthes is another author who has been largely influential, especially in his understanding of the narrative as a phenomenon “distributed amongst different substances – as though any material were fit to receive man’s stories” (1966/1977: 79). Recent developments in the theory of the narrative are directed towards “transmedial narratology” (Herman 2004), the “languages of storytelling” (Ryan 2004) and “media-conscious narratology” (Ryan & Thon 2014). Studies in medium-specific models of narratives apply the term to different kinds of discourses, i.e. different media, or different “languages of storytelling”. Music theoreticians have also adopted the term, considering its application in musical scholarship and/or aiming at a theory of the musical narrative. These include Patrick McCreless (1988), Jean-Jacques Nattiez (1990), Eero Tarasti (2002), John Roeder (2006), Byron Almén (2008), Kofi Agawu (2009), Michael L. Klein (2013), and others.

The present research compares the narratological concept of the narrative with the concept of the narrative in musical theory, to establish whether these two disciplines use the term in the same way or as homonyms. The analysis shows that, in the general theory of the narrative, the concept comprises both story and discourse based on the referentiality of the discourse, which necessarily evokes a storyworld. Narratologists generally find music to be incapable of producing a narrative in this sense, but do consider it a component of the combined discourse of films, musicals, operas, songs, etc. (cf. Barthes 1970/1977, Hansen 2010). Music theorists do rely on the theory of the narrative and generally acknowledge the limitations of the referentiality of musical discourse, yet they discover in it specific, abstract narrative meanings. Therefore, despite common starting points and principles, the two disciplines use the term narrative to denote two different concepts, and the term becomes homonymous.

Keywords: narrative, music theory, media-conscious narratology, discourse, terminology

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On human terms...

Although the Swedish Centre for Terminology was originally called the Swedish Centre for Technical Terminology, terminology from other fields such as the humanities has also been treated, especially in recent years. This paper will present some examples from the education and cultural heritage sectors and discuss the specificities of working with terminology in the humanities. Does this affect the manner of work – and the roles of experts and terminologists? Are the questions the same as in other fields of science?

In Sweden, there is also a kind of “reversed domain loss”. Whilst researchers, students, and teachers in the natural sciences might struggle to find Swedish equivalents to the abundant English terminology often used in literature and teaching, Swedish scientists in the humanities instead need to find English equivalents to the established terminology used in Swedish in order to make their research more internationally known. This will be exemplified through a long-term project to create a Swedish-English glossary of educational terms for the Swedish Council for Higher Education (UHR).

Finally, are these terms in any way different from those used in the natural sciences? A classification of terminology in the humanities on three levels by Wiberley (1983) will serve as the starting point for a brief analysis.

Keywords: terminology, humanities, education terms, terminology classification, domain loss

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Orientalism and new musicology

This study aims to outline the history of the concept of *Orientalism* in the field of new musicology, to point out the problematic, methodological, and conceptual branching of the new musicology, which led not only to the identification of new musicology as *feminist musicology*, but also as *post-colonial musicology*.

Musicologists began to express an interest in the relationship between Orientalism and music in the early 1990s. At a conference entitled *Italy: 'Italy' in Europe, Africa, Asia and the Americas* (Syracuse University, America) 1992, Paul Robinson assessed that one of the most important intellectual events of recent history was the moment when Edward W. Said began to write about music. Robinson's conference presentation was published in the *Cambridge Opera Journal* the following year. Two years earlier, in 1991, the same journal published Ralph P. Locke's text "Constructing the Oriental 'Other': Saint-Saëns's *Samson et Dalila*", which institutionalized the field of musicological research on the elite, canonical European musical tradition from the standpoint of post-colonial studies, and the concept of Orientalism became a research object of current musicology. The key question about the representation of Occident and Orient in music is in relation to what identifies the presence of the Other in a certain discourse of music. In this regard, it has been noted that the term Orientalism in musicological literature has experienced various repercussions, which were pointed out as several models of expressing Orientalism through music.

It has been noted that the introduction of the concept of Orientalism to the field of musicology changed its disciplinary profile in the same direction in which musicology was taken by the development of feminist views. This direction was intended toward the patriarchal, Eurocentric, canonical platform of musicology as a history of music that confirmed the traditional model of the humanities as a field of objective knowledge of the Western European, white man as the universal subject, about the cultural activities of this universal subject and for other universal subjects. Contrary to the reduction of complex Western European social music practices to the idea of an autonomous musical piece devoted to aesthetic enjoyment and its presentation in the manner of the ideal, universal model of music practice, both feminist musicology and post-colonial musicology have proposed post-structuralist analytical models of text and discourse. Musicology has thus been updated as a discipline that critically approaches Western European professional composing practice by viewing it as only one of the possible historical formations of culture in which there are visible clusters, conflicts, and aspirations to present (Western) European capitalist patriarchal politics as universal economic, political, and cultural power.

Keywords: Orientalism, new musicology, post-colonial studies, post-colonial musicology

Analiza naziva hrvatskih narodnih plesova

Hrvatski su narodni plesovi predmetom brojnih etnokoreoloških istraživanja koja su se kroz povijest bavila analizom podrijetla i nastanka plesova, njihovom tipologijom i funkcijom, njihovim uprizorenjem, tj. scenskim prikazom, kao i njihovom ulogom u karnevalskim svečanostima i običajima. Niz predmeta istraživanja nastavlja se proučavanjem plesa kao fenomena pokreta, društvenim odnosima među plesačima, kao i analizom plesnih notacija. Veliki doprinos očuvanju hrvatske etnokoreološke baštine jesu i zbirke plesova iz pojedinih dijelova Hrvatske: Istre, Dalmacije, Podravine, Gorskoga kotara, Like, Slavonije, Međimurja. Međutim, šira i detaljnija analiza naziva narodnih plesova u Hrvatskoj do sada nije provedena. Nazive pojedinih hrvatskih narodnih plesova sporadično su analizirali autori u okviru istraživanja u kojima se primarno bave nekim od navedenih predmeta istraživanja pa je lingvistička analiza bila samo dodatak osnovnome proučavanju. Stoga je cilj ovoga rada analizirati nazive hrvatskih narodnih plesova, te je u tu svrhu prikupljeno više od 350 naziva plesova iz sva četiri plesna podneblja u Hrvatskoj: panonskoga, dinarskoga, jadranskoga i alpskoga. Izvori su naziva narodnih plesova bili postojeća etnokoreološka literatura, kao i programi različitih plesnih festivala i natjecanja.

Prikupljeni nazivi hrvatskih narodnih plesova analizirani su na dva načina. Prvo, nazivi su plesova kategorizirani u skupine prema sadržaju koji naziv označava, i to u skupinu naziva koji sadrže vlastito ime (npr. toponim *sicilijana*, antroponim *linda*), u skupinu naziva nastalih prema stilu plesanja koji je u njima naznačen (npr. *drmeš*), zatim u skupinu naziva u kojima je naznačena plesna struktura (npr. *tri koraka*) te u skupinu u kojoj stih pjesme koja prati ples postaje i naziv plesa (npr. *Jelica kolce vodila*). Pojedini su nazivi svrstani u skupine koje nastaju na temelju kombinacija dvaju ili više ranije navedenih kategorija. Na primjer, kombinacijom toponima i stila plesanja nastaje naziv *draganički drmeš*, a kombinacijom toponima, oznake stila plesanja i pridjevnoga atributa naziv *stara slavonsko kolo*. Nazivi plesova koji nisu pripadali nijednoj od navedenih kategorija svrstani su u zasebnu zajedničku skupinu.

Analizom se pokazuje u učestalost naziva plesova u svakoj pojedinoj kategoriji, ali i učestalost naziva plesova u pojedinim kategorijama s obzirom na plesna podneblja, tj. plesne zone. Nazivi koji ne pripadaju nijednoj od imenovanih skupina, već su svrstani u zasebnu skupinu dodatno potvrđuju bogatstvo hrvatskih narodnih plesnih varijacija, ali i hrvatske književnojezične baštine. Drugo, prikupljeni su nazivi analizirani i s obzirom na strukturu imeničkih fraza ako je naziv plesa bio imenička fraza i s obzirom na vrstu rečenica uzimajući u obzir njihovu priopćajnu svrhu ako je naziv plesa bio u obliku rečenice. Skupina naziva u obliku imeničke fraze dijeli se na jednočlane (*žita, dere*) i višечlane nazive plesova. U potonjoj se skupini nalaze podskupine naziva koji nastaju kombinacijom pridjeva i imenice (*kraljevo kolo*), kombinacijom imenice, prijedloga i imenice (*tanac u kuću*), zatim nazivi koji se sastoje od uzvika i imenice (*oj, Marička*) itd. Nazivi u obliku rečenica podijeljeni su prema priopćajnoj svrsi rečenica, i to na izjavne (*sadila sam rogozek*) i usključne (*ajd na livo, ajd na desno*), dok naziva u obliku upitnih rečenica u analiziranome uzorku nije bilo. I u tome se drugom segmentu istraživanja analizira učestalost naziva prema dobivenim kategorijama.

Nadalje, analiza pokazuje određena kulturološka obilježja i varijacije u nazivima pojedinih plesova kao rezultat njihovih specifičnosti i varijacija u plesnim stilovima i strukturama. U sklopu istraživanja analiziraju se i utjecaj jezičnoga dodira, i to primarno talijanskoga, ali i njemačkoga te mađarskoga, na neke nazive plesova, kao i neka dijalektoška obilježja naziva s obzirom na plesno podneblje. Ukupno gledano, analiza pokazuje širok raspon varijacija naziva hrvatskih narodnih plesova, ali i određene principe njihova oblikovanja.

Ključne riječi: plesna zona, nazivi, plesovi

An analysis of the names of Croatian folk dances

Croatian folk dances have been subject to numerous ethnochoreological analyses that have addressed the scrutiny of their origins and development, their typology and function, their stage presentation, and their role in carnivals and other traditional festival customs. The series of subject matter continues with investigating dance as a phenomenon of movement, observing social interaction among dancers, and analysing dance notation. Collections of dances from various areas of Croatia, e.g. from Istria, Dalmatia, Podravina, Gorski Kotar, Lika, and Slavonia, have contributed significantly to the conservation of the Croatian ethnochoreological heritage. However, a broader and more detailed analysis of the names of folk dances in Croatia has not been conducted. The names of some Croatian folk dances have been sporadically analysed by authors within investigations in which the primary focus was one of the previously listed subjects, and thus the linguistic analysis was only a supplement to the principal research. Hence, the aim of this paper is to analyse the names of Croatian folk dances. To realize this aim, more than 350 names of dances were collected from all four dance zones in Croatia – the Pannonian Alpine zone, the Adriatic Alpine zone, the Alps, and the Dinaric Alps.

The existing ethnochoreological literature and the programmes of various dance festivals and competitions served as sources for extracting the names of Croatian folk dances. The collected names of dances were analysed in two ways. First, the names of dances were categorized into groups according to the content they designated: the group of dance names containing a proper name (e.g. the toponym *sicilijana*, the anthroponym *linda*), the group of dance names according to the designated style of dancing (e.g. *drmeš*), the group of names in which a dance structure has been designated (e.g. *tri koraka*), and the group in which a verse from a song accompanying the dance in question becomes the name of the corresponding dance (e.g. *Jelica kolce vodila*). Some names of dances were allocated into groups on the basis of the combination of two or more of the aforementioned categories. For example, the name Draganički *drmeš* results from combining a toponym and the designation of the dancing style, and the name *staro slavonsko kolo* is the combination of a toponym, a dancing style designation, and an attributive adjective. The dance names that could not have been allocated to any of the listed categories comprised a separate group.

The analysis has shown the incidence of names of dances in each category, as well as the incidence of dance names by category with regard to each of the four dance zones. The dance names that could not be allocated to any of the specified categories additionally confirm both the abundance of Croatian folk dance varieties and the richness of the heritage of the Croatian literary language. Second, the collected names of dances were also analysed either with regard to noun-phrase structure if the name of the dance was a noun phrase or with regard to the type of sentence creating the name if the name of a dance was a sentence, with regard to its communicative aim. The group of names in the form of a noun phrase was divided into two sub-groups – one comprised of single-word names (*žita, dere*) and the other of multi-word names. The latter group contained further subgroups of dance names created by combining an adjective and a noun (*kraljevo kolo*), by combining a noun, a preposition, and a noun (*tanac u kuću*), and by combining an interjection and a noun (*oj, Marička*), etc. Dance names in the form of sentences were divided according to the communicative aim of these sentences: declarative (*sadila sam rogozek*) and exclamatory (*ajd na livo, ajd na desno*) sentences. No dance names in the form of interrogative sentences were found in the analysed sample.

As was the case in the first part of the research, the incidence of names per category was analysed. Further, the analysis has shown certain culture-bound features and varieties in the names of some dances as the result of their peculiarities and varieties in dancing styles and structures. The influence of language contact on some names of dances as well as on some of their dialectological features – primarily with Italian, but also with German and Hungarian – was also scrutinized with regard to the dance zones. Overall, the analysis has yielded a wide range of names of Croatian folk dances, as well as some principles of their formation.

Keywords: dance zone, names, dances

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Creating a multilingual database of education terminology

The presentation aims to study the terminology of education within the humanities, and to introduce the work on a multilingual terminological database that is currently being planned within this domain.

The terminology of education is an equally key area at the national level and in the context of the European Union. Word lists, glossaries, and dictionaries exist in certain languages that contain the terminology of education in one or more languages. Examples are the *Terminology of European Education and Training Policy* (<http://www.cedefop.europa.eu/en/publications-and-resources/publications/4064>), which contains approximately 100 terms, the glossary of the *Terminology of European education and training policy* (<https://europass.cedefop.europa.eu/education-and-training-glossary>) which contains some 130 terms, and the *Román–magyar oktatásterminológiai szótár [Romanian–Hungarian Terminological Dictionary of Education]* (Benő et al. 2008).

The aim of the current research is to design and prepare a multilingual terminology database in the field of education terminology. The first phase plans to include 200-300 terminological units in English and the equivalent Hungarian term candidates, and equivalents in other languages. It is also planned to provide definitions, usage context, and sources of terms, definitions, and contexts alike. The languages planned to work with are English, Hungarian, and the official languages (Romanian, Slovak, Ukrainian, Croatian, German) of the territories in the neighbouring countries where there is a substantial Hungarian minority who attend school either in the official language of the country or in Hungarian. Bilingual (English–Hungarian) texts will be used as source corpora; websites, descriptions, brochures, doctoral theses that have been translated from English into Hungarian or vice versa. As for the other languages, work will be done with existing terminological dictionaries of education and internal glossaries.

Keywords: Hungarian, multilingual, education, term base

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What does phraseology study? Terminological and classification issues

Phraseology is a field of study in linguistics that has roots in the Russian linguistic tradition, and which has witnessed growing scholarly interest in the past few decades. However, unlike other fields of study in linguistics that operate with internationally established terms (e.g. *phoneme*, *morpheme*, *affix*, *clause*, *synonym*, *illocutionary act*, etc.), phraseology is still beset with terminological and classification problems. The key issue is the concept of the basic unit and its categorial properties and, consequently, the term that defines it. For instance, there is no standardized terminology in phraseological studies written in English, and a wide range of terms is used (Moon 2015). Moreover, the same term (e.g. *idiom*) may have various definitions and/or uses, and may therefore encompass different types of units. To complicate matters further, different terms are used in European (particularly Russian) and American traditions of research on figurative expressions (Omazić 2003; Veisbergs 2013). Unlike in English, phraseological terminology is relatively consistent in some other European languages – notably Russian, German and Croatian. However, problems arise when established terms are translated into English, as their counterparts may relate to different concepts.

The aim of this paper is to provide a comprehensive overview of the terms currently used in the study of figurative expressions in four European languages, and their classifications. More specifically, the use of terminology in English, Russian, German and Croatian will be outlined with regard to four issues: 1) different traditions of research on figurative expressions (European vs. Anglo-American); 2) different theoretical and methodological approaches to figurative expressions (e.g. cognitive linguistics and psycholinguistics vs. computational linguistics); 3) the definitions and classifications of terms used for figurative expressions, and; 4) the translation of terms from Russian, German, and Croatian into English. It will be shown that the choice and use of specific terms in phraseological studies are dependent on linguistic traditions and research orientations in different parts of the world, as well as individual researchers' theoretical approach to figurative language. Overall, it will be shown that the key properties of figurative expressions that are part of term definitions are relative and scalar in nature, which is why phraseological terminology is in a state of flux.

Keywords: phraseology, terminology, definition, classification

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The use of metaphorical musical terminology for the verbal description of music

Although musical terminology presents an indispensable part of musical performance and the scientific study of music in general, it has been studied only infrequently in the field of terminology science. It presents the most obvious cross-section between music and linguistics. Numerous terms have been taken from syntax to verbally explain music, while the attempt to explain the relationship between referent and reference in music is characteristic of semantics and semiotics. The human conceptual system has a metaphorical background, as conceptual metaphors lie not only in the language but also in human thought and behavior. Music, as an abstract auditory phenomenon, relies on phenomena from other areas of human experience, and so metaphors are used in the process of conceptualising music.

The aim is to show that metaphor plays a decisive role in perception, understanding, and verbal description of music, i.e. music terminology. The *methodology* involves the introduction of metaphorical music terminology that should correspond to the physical and psychological developments of students, its intellectual and interpretative maturation, and the socio-emotional experience combined with cognitive activities. When introducing musical terms, care should be taken regarding age specificity and developmental child psychology. For example, metaphorical terminology should follow interpretative (non)maturity, such as with the term *scherzo*, which could mean a *child's joke* to music beginners and a *forced joke* or *all but a prank* for adult musicians; the term *cello* could be interpreted as a *female body* by young musicians, but as a *subtle eroticism* by mature musicians; while *adagio* could represent a *funeral procession* or an *old man walking slowly* for young musicians, older musicians might conceptualise it as *melancholy, pain, laziness, meditation, timeless; crescendo* could mean *turning the dial on the radio* or *dough rising* to beginners, but *growth, passion, energy, freedom* to adults (Petrović et al., 2017).

This terminology would imply extra-musical meaning as an unavoidable multimodal experience decisive in the process of music education. Only this terminology is capable, with the help of metaphors, of verbally describing the musical experience and interpretation. The role of emotions in the learning process is increasing in contemporary education, and music education must be based on the emotional experience that music provokes. Learning based on flow from the emotional auditory experience to its cognitive processing (the phase of understanding and knowledge) would increase motivation, enrich associative thinking and metaphorical associations, and enlarge individual associations for musical terms.

Keywords: musical terminology, metaphors, multimodality, emotions, associations

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Body percussion or *tjeloglazba*?

Technical Terms Related to Bodily Rhythmical Games in Music Textbooks in Croatian Language

In recent years, body percussion has emerged as a useful and important activity, not only in music therapy programs, but also in everyday work with students. It is therefore surprising that activities related to body percussion are rarely described in current primary school curricula. Thus, the 2006 elementary school curriculum mentions only “free rhythmicizing by imitating the teacher” (NPP 2006: 72). To determine how much the terms related to body percussion are used during the lessons, current music textbooks have been analysed. Since most of the content related to rhythm in the subject of music is taught in year four, year four textbooks have been analysed. The analysis found that the use of professional terminology related to this activity is avoided in textbooks. The textbook of *Školska knjiga* publishing house mentions activities related to body percussion the least – only twice (Dvořak, Jeličić Špoljar and Kirschmayer Bilić 2013). The textbook of *Alfa* publishing house mentions these activities more frequently, but it avoids the use of terms: the words “clapping” and “different body movements” are mentioned and the activities are described in pictures as well. The textbook of Profil publishing house mentions activities related to body percussion the most, and even offers a Croatian word to replace the English name – *tjeloglazba*. The term appears in the textbook as many as 13 times (Sikirica, Stojaković and Miljak 2017). In addition to this term, body percussion activities are depicted descriptively; we can find words like “clapping”, “tapping”, and “stomping one’s foot on the floor” in the textbook. The term itself is not described in the text, but at the beginning of the textbook there are a few photographs depicting body percussion activities (Sikirica, Stojaković and Miljak 2017: 6). It is interesting to note that only the *Profil* textbook has a glossary at the end, but that the glossary does not specify and describe this term. The paper investigates how well-suited the term *tjeloglazba* is as a ‘translation’ of the expression *body percussion*. The lack of terms associated with body percussion in Croatian language is evident, and since these activities are greatly returning to school curricula, it may soon become problematic. This paper, apart from the term *tjeloglazba*, explores which terms must be introduced (or translated from a foreign language) to describe this activity.

Keywords:

Body percussion, clapping games, elementary school textbooks, school curricula

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Music terminology and linguistic categories

This paper focuses on how music terminology and music categories such as intervals, modality etc. have inspired research on specific linguistic categories, such as tone, phonemes, and prosody.

Early grammarians of tonal languages often borrowed their terminology from music when attempting to describe the corresponding tonal systems. This attitude is well exemplified by Stoll (1955), who devises a system based on dominant/subdominant contrasts to describe the relationship between the four level tones of Fe'Fe' Bamileke, a Bantoid language of Cameroon. He further describes their phonetic realizations in terms of musical intervals (second major, third minor and major, perfect fifth, etc.)

More recently, in addition to tones, phonemes and prosody have been the object of studies illustrating speech categories in terms of musical intervals. For instance, an acoustic analysis of the spectra of (English) vowel phonemes (Ross et al. 2007) has revealed that the ratio between the peaks of the first two formants correspond to specific intervals on the chromatic scale, thus suggesting that chromatic scale intervals may be embedded in the frequency relationships in vowel speech sounds. Another study carried out on Dutch pitch contours (Schreuder et al. 2005) revealed significantly more major third intervals, associated with major modalities, in the delivery of texts with positive affect than in passages with negative affect. The latter, in turn, displayed a larger number of minor third intervals, common to minor modes, thus suggesting that something similar to musical modalities is at work in speech prosody. Overall, these findings provide some support to the hypothesis put forth by Terhardt (1984) that the learning process in which an individual acquires familiarity with the basic musical intervals may take place as an essential part of the perception of speech.

In this paper, I review the methods and results of these and similar studies, and discuss the potential bearings that adopting music categories and terminology in linguistic analysis may have for our understanding of speech and language.

Keywords: speech, tone, intervals, formants, modality

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**Early music and terminological resurgence:
A diachronic study of late 17th-century French and English music terminology**

The recent movement towards “authenticity” and historicity in music (both in the performance and understanding of music) has prompted scholars and musicians to approach writings on music with fresh eyes. However, they have been faced from the outset with terminological issues: how can one apprehend and fully grasp terms that are still in use but that seem to convey a different meaning in period texts? How can one reach an accurate understanding of musical terms that have long fallen out of use? How can one be certain that one’s understanding of these terms matches that of other colleagues? And how should one understand and translate ancient musical terms in other languages? Most of the research carried out so far in the understanding of “early music” terminology is the fruit of work accomplished by musicians and music scholars. Although a general consensus seems to have been reached within the field of early music, it can probably be refined, and substantial work remains to be done: are we certain the terms we use as early music musicians are the correct ones? How can one be sure that the correct meaning of these terms is conveyed to one’s audience? As a baroque violinist also trained in musicology and a terminologist, the author of this paper has decided to undertake a diachronic terminological study to uncover how terminological tools and methods can contribute to expanding and fine-tuning knowledge of late 17th-century French and English music terminology.

This research focuses on three different points: painting a portrait of late 17th-century music terminology in France and in England, establishing language-to-language equivalences, and studying how music terminology has evolved since then based on a corpus, paying particular attention to the phenomenon of terminological resurgence (i.e. terms and/or concepts that fell out of use, but which have regained widespread currency in contemporary early music practice). How should such diachronic terminological research be carried out? How does working from a terminological point of view make this research any different from research that has been done on this topic? How can one adapt the different terminological approaches and methods in order to make them fit one’s purpose? What terminological tools can or cannot be used? What corpora should be used and how should they be built? What should be done with the results of such terminological surveys? How best to advise users of this terminology in various communication contexts?

An analysis of a selection of representative examples drawn from the author’s research will illustrate the methodology and provide some answers to the aforementioned questions.

Keywords: diachronic terminology, early music, terminological mediation, music treatises, translation in musicology

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*A concise conceptual lexicon of music analysis [Mali pojmovnik glazbene analize]:
ein Versuch in digital lexicography*

Skill in terminology work plays an important role in the study of the historical development and contemporary practice of music analysis. A lack of experience and knowledge in terminology management may cause severe difficulties for students who are approaching this sensitive matter for the first time in their professional lives. Many basic analytical concepts and their respective terms display a plurality of meanings in various diachronic and synchronic contexts; the same concept may, however, also bear a number of different labels depending on the methodological approach, theoretical framework, orally transmitted local traditions, etc. Aside from the aforementioned semantic issues, most Croatian music students also experience difficulties in accessing the original analytical source texts, which are too often unavailable either in their native language or in languages commonly spoken in their country. The Croatian reference literature also does not cover some important aspects of both historical and contemporary lexical collections of music analysis, and many analytical terms belonging to methods developed in the last couple of decades have not been translated into or discussed in Croatian at all.

Such an abundance of lexical voids and a lack of sure-fire terminological sources in music analysis in their native language led this group of authors into a collective action aimed at establishing an interactive digital reference resource. The lexicon was created within the course *Methods of Music Analysis* under the supervision of course director Sanja Kiš Žuvela during the current (2017 – 2018) academic year, and covers more than a hundred terms related to various historical and contemporary concepts of music analysis. Many of the included terms have no attested Croatian translations, while others display typical terminological issues that often appear in the humanities (e.g. diachronic and synchronic polysemy, synonymy, etc.).

This presentation will shed light on the most important aspects of the terminology work on the lexicon. The authors (seven students and their professor) hope that this resource will not only suit their own temporary needs, but that it can also be improved by the upcoming generations of students, resulting in a relevant open-source database. The lexicon was set up using a free online tool for writing and publishing dictionaries, Lexonomy (www.lexonomy.eu), whose accessories allow the creation of flexible entry structures, unlimited entry numbers, and the ability to publish the entered material online.

Keywords: terminology, music analysis, concepts, digital lexicography, translation

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Terminološki problemi u standardizaciji instrumenata antičke Grčke

Normiranje glazbene terminologije zahtjevan je zadatak jer podrazumijeva suradnju jezikoslovaca i muzikologa, a nazivlje koje već samim područjem istraživanja zahtjeva interdisciplinarnost čini ovaj zadatak još težim. Možda upravo zato muzikološka literatura (posebice ona pedagoške namjene) prilikom obrade stilskih razdoblja najčešće započinje srednjim vijekom. Iako su muzikološka istraživanja ovoga razdoblja relativno skromna (s obzirom na njegovo trajanje i količinu izvora), pogotovo ona hrvatskih autora, njegova prethodnica, antika, stoji daleko lošije. Ona se najčešće spominje tek usputno, u fusnotama i, prema svemu sudeći, prepušta arheolozima.

Terminološki su problemi pri istraživanju glazbe antičkih razdoblja brojni. Kod arheoloških istraživanja nastaju zbog glazbene neobrazovanosti, dočim muzikološki autori stvaraju zbrku neujednačenim tumačenjima nalaza i prikaza, krivim ili različitim prijevodima te rabljenjem tuđica i posuđenica, ali i nepoznavanja arheoloških istraživanja. Jedno od područja koje pati zbog nedostatka suradnje arheologa i muzikologa jest organologija.

Čak i najkraći odlomci o glazbi antičke Grčke spominju liru, kitaru i aulos – tri najpopularnija instrumenta toga razdoblja. Upravo su oni, čini se, uzrok raspravama u današnjoj literaturi, ne samo zbog krivog ili arheološkim nalazima nepotkrijepljenog opisivanja nego i zbog krivog prevođenja kako s grčkog tako i s drugih jezika. Povrh svega, neki autori antičke instrumente poistovjećuju sa suvremenima kako bi izbjegli posuđenice. Mnogi upućuju na krivo tumačenje aulosa kao flaute, ali ne nude trajnije rješenje termina jer umjesto posuđenice (ili uz nju) upotrebljavaju raznolike termine: frula (engl. *pipe*), oboa, dvostruka oboa, šalmaj, dvostruka oboa oštrog, prodornog zvuka (engl. *shrill double oboe*) i sl. U Hrvatskoj je o antičkoj glazbi najbrojnija ipak prevedena literatura, a prijevodi su često proizvoljni (posebice kod nemuzikološke literature). Domaći autori najčešće se koriste grčkim posuđenicama (rijetko u kurzivu) te se tu i tamo odvažavaju nazvati šalmajem.

Rijetko se koji autor detaljnije bavi gotovo nevidljivim terminološkim problemom žičanih instrumenata antičke Grčke. Tek usporedbom opisa i ilustracija potonjih uočiti ćemo velike nepodudarnosti. Što je jednom autoru lira, drugima je kitara, a forminga kao zasebna vrsta žičanog instrumenta dodatno komplicira rješenje. Čini se kako je ovo rezultat prvotnog izostanka suradnje arheologa i muzikologa koji se pogoršao jer se prilikom novih istraživanja (bilo arheoloških bilo muzikoloških) upotrebljavala stara literatura. Najveći terminološki problem u klasificiranju žičanih instrumenata stvara uporaba istog termina (lira) za čitavu porodicu instrumenata (lira, kitara, forminga, barbitos, engl. *crawth*) i za pojedinačni instrument. S obzirom na to da su odlomci o (antičkoj) glazbi u arheološkoj literaturi kratki (ako uopće postoje), a u muzikološkoj svedeni na najosnovnije podatke, rijetki se autor dotakne ove polisesmije, čime se otežava razumijevanje čitatelja i istraživača.

Ovim radom pokušat ću jasnije klasificirati žičane instrumente antičke Grčke definiranjem na temelju istražene arheološke i muzikološke literature u nadi da će pomoći standardizaciji termina kod prevoditelja te arheoloških i muzikoloških istraživača.

Ključne riječi: arheologija, lira, kitara, aulos

Terminological problems in the standardisation of Ancient Greek instruments

Musical terminology standardization is a demanding task because it implies cooperation between linguists and musicologists, and terms whose field of research demands an interdisciplinary approach make the task more difficult. This may be one of the reasons why musicological literature (pedagogical literature in particular) most commonly begins with the Middle Ages when analyzing stylistic periods. Though musicological research on this period is rather modest (considering its span and the amount of sources), especially among Croatian authors, research on ancient music is in an even worse position. It is mostly only mentioned, and it seems to be an optional subject relegated to the field of archaeology.

The terminological problems that arise in ancient music research are abundant. In archeological research, they are due to a lack of music education, while musicologists create confusion with uneven interpretations of findings and depictions, incorrect or diverse translations, the use of loan-words, and a lack of archeological research knowledge. One field that suffers from this lack of collaboration is organology.

Even the shortest paragraphs on ancient Greek music will mention the lyre, the kithara, and the aulos – the three most popular instruments of the period. It seems that just these three cause debate in contemporary literature not only because of incorrect or uncorroborated depictions, but also due to incorrect translations from Greek and other languages. Additionally, some authors equate ancient instruments with contemporary instruments to avoid loan-words. Many refer to the incorrect interpretation of the aulos as a flute, but do not offer the permanent solution of a more accurate term, and use various terms instead of (or alongside) the loan-word: pipe, oboe, double oboe, shawm, shrill double oboe etc. The majority of ancient music literature in Croatia has been translated from other languages, and the translations are often arbitrary (especially in non-musicological literature). Croatian authors generally use Greek words (rarely italicized), and occasionally even go so far as to refer to the aulos as a *shawm*.

Few authors deal with the barely noticeable terminological problem of the ancient Greek stringed instruments in detail. Only by comparing descriptions and illustrations of the latter does one notice a great incompatibility. What one author considers a lyre is a kithara to another. In addition, the phorminx as a special type of stringed instrument complicates the situation. It seems that this terminological incompatibility is the result of an initial lack of collaboration between archeologists and musicologists, which has deteriorated as new researchers use old literature. The greatest terminological problem in classifying stringed instruments is the same term (lyre) used both generically and for a specific instrument. As the paragraphs on (ancient) music in archeological literature are short (if present at all), and those in musicological literature are reduced to basic information, only a few authors mention this polysemy, which makes the reader's and researcher's understanding of the subject difficult.

This paper will attempt to clarify the classification of ancient Greek stringed instruments by using definitions based on the studied literature; it will hopefully contribute to the standardisation of terminology that can be used by both translators and researchers.

Keywords: archeology, lyre, kithara, aulos

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Glazbeno nazivlje u nastavi glazbe u osnovnoj školi od Drugoga svjetskog rata do početaka hrvatske samostalnosti

Društveno-politička slika tadašnje Hrvatske, a onda i jezična, od Drugoga svjetskog rata do početaka njezine samostalnosti izrazito je specifična, osobito nakon *Novosadskog dogovora* nametnutog snagama tada vladajuće ideologije kada se hrvatski jezik nalazi u još nepovoljnijem položaju. Kao posljedica „dogovora“ pojavila se pravopisna knjiga u dvjema „varijantama“, zagrebačkoj/hrvatskoj (latiničkoj) i novosadskoj/srpskoj (ćirilickoj): *Pravopis hrvatskosrpskoga književnog jezika*, odnosno *Pravopis srpskohrvatskoga književnog jezika*. Razumljivo je kako se to negativno odrazilo i na hrvatsku glazbenu terminologiju, prije svega zato što će se forsirati internacionalizmi u strukovnom diskursu, što je onda rezultiralo terminološkim (ne)usklađenostima.

Stoga će se u radu analizirati razlike u nazivlju koje se upotrebljavalo u nastavi glazbe u osnovnoj općeobrazovnoj školi, i to u udžbenicima, priručnicima te nastavnim planovima i programima. Korpus istraživanja obuhvatit će pravopisne rječnike. Osim navedenog *Pravopisa hrvatskosrpskoga književnog jezika* analizirat će se glazbeno nazivlje u rječnicima pravopisa objavljenih i prije „dogovora“, i to: *Pravopis hrvatskoga ili srpskoga jezika* (91947.,101951.) Dragutina Boranića; Hrvatski pravopis (1971.) Stjepana Babića, Božidara Finke te Milana Moguš, popularno zvan „Londonac“ te *Pravopisni priručnik hrvatskoga ili srpskoga jezika* (1986.) Vladimira Anića i Josipa Silića.

Osim u pravopisnim rječnicima. u radu će se također analizirati razlike u glazbenom nazivlju u tadašnjim rječnicima, i to u: *Rječniku hrvatskosrpskoga književnog jezika* (1. knj. A – F, 2. knj. G – K) (1967.), *Rječniku hrvatskoga književnoga jezika od preporoda do I. G. Kovačića* (12 svezaka) (1985. – 1990.) te *Velikom rječniku stranih riječi i kratica* (1966., 21974.) te *Rječniku stranih riječi* (1986., 21988.).

Ključne riječi: hrvatski jezik, Novosadski dogovor, glazbena terminologija, hrvatski pravopisi

Musical terminology in elementary school music teaching between the Second World War and Croatian independence

The socio-political image of Croatia between World War II and its independence, as well as of its language, is specific, especially after the Novi Sad Agreement was imposed by the forces of the ruling ideologies of the time, when the Croatian language was in an even worse position. As a result of the agreement, a book on orthography appeared in two different versions – the Zagreb/Croatian (Latin) version and the Novi Sad/Serbian (Cyrillic) version: *The Orthography of the Croatian Literary Language* and *The Orthography of the Serbian-Croatian Literary Language*. It is therefore understandable that this also had a negative effect on Croatian musical terminology, primarily because it forced internationalism in vocational discourse, which then resulted in terminological (dis)harmonization.

Therefore, this paper will analyze differences in the terminology used in textbooks, manuals, and curricula when teaching music in elementary school. The corpus of the research will cover orthographic dictionaries and, in addition to the aforementioned *Orthography of the Croatian Literary Language*, musical terminology from orthographic dictionaries published before the Novi Sad Agreement will be analyzed: Dragutin Boranić, *The Orthography of the Croatian or Serbian language*,⁹ 1947,¹⁰ 1951; Stjepan Babić, Božidar Finka and Milan Moguš, *Croatian Orthography*, 1971; Vladimir Anić and Josip Silić, *The Orthography Manual of the Croatian or Serbian Language*, 1986.

In addition to the orthographic dictionaries, the paper will also analyze differences in musical terminology in the dictionaries of the time: *The Dictionary of the Croatian Literary Language* (vol. I. A-F, vol. II. G-K), 1967; *The Dictionary of the Croatian Literary Language from the Revival to L G Kovačić* (12 volumes), 1985-1990; *The Comprehensive Dictionary of Foreign Words and Abbreviations*,¹ 1966,2 1974; *The Dictionary of Foreign Words*,¹ 1986,² 1988.

Keywords: Croatian language, Novi Sad Agreement, musical terminology, Croatian orthography

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Remapping ethnomusicology online:

New terminology for the digital, anthropological study of music-making in cyberspace

This paper exposes issues in current musicological terminology that have arisen (and continue to rise) out of the exponential growth of our digital online space (cyberspace). More specifically, the paper focuses on exploiting questions that have surfaced from the explosion of the social domain of the Internet when aligned with music and audio-visual media on sharing networks/sites such as YouTube. The need for this paper (and other further research in the field) is urgent in ethnomusicology, in Internet ethnography (Hine 2015) (or 'netnography', Kozinets 2015), in digital sociology (Marres 2017), and in digital anthropology (Horst and Miller 2012). As such (as a result of the latter), it is urgent when considering the impacts of digital anthropology on society, behaviour, and politics – notably within 'Generation M' (Thompson 2010).

In a research seminar given at the University of Leeds, Williams (2017) tackled terminological issues regarding the ethnographic study of 'sound' – resting on Rice's coining of the term 'ethnosonicology' (2015) – by extending discussions on acoustic environmental sonorities into the realm of digital soundscapes. Williams' recent research continues to (re-)evaluate methods when studying music (and sound) in digital spaces, and how the existence of music online impacts cyberculture, notably social networkers and YouTubers. Questioning how the ethnomusicological model can be remapped, redesigned, and reworked to cater to music-making and music-sharing in cyberspace prompts new terms for use, both within the field of music and at the cross-disciplinary intersection(s) between sociology, Internet studies, the arts, and politics. This paper presents some of these proposed terms.

Keywords: digital anthropology, ethnomusicology, online music, cyberspace, internet ethnography

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An areal-linguistic approach to the diversity of the generic term 'music' in the world's languages

Music is a cultural innovation that is prone to be transmitted from one culture to another. Therefore, the generic term 'music' in many languages turns out to be a relatively recent borrowing, less than two millennia, which has spread from certain centres of innovation. As is shown in the *World Loanword Database* (WOLD, Meaning 23.63: music), the languages in a similar cultural zone often show a unified areal trend and generic terms for 'music' that are derived from the same etymological sources, be it a direct or indirect borrowing from the original language. WOLD also shows that 'music' in most languages can be easily identified as borrowing or non-borrowing. This also provides the probabilistic assumption that the languages with the <non-borrowing> label may be good candidates for trendsetters in their area.

Based on WOLD, Haspelmath and Tadmor (2009) make the following statistical evaluation and global generalisation that the generic term 'music' is 1) by its tendency 58% likely to be a borrowing, 2) approximately 1,700 years old, and 3) that its morphological complexity is 91% unanalysable, i.e. the word form is difficult segment. However, this conclusion is far from solid due to the small number of sample languages and the unbalanced geographical distribution of WOLD. To supplement this vague generalisation of 'music' in the world's languages, the current study includes more languages and re-evaluates the new dataset by repeating a similar method. To avoid areal bias, this study investigates each cultural-linguistic area separately and makes interim descriptions in order to understand the area-particular contexts first. Then, each area will be compared as common single units in order to find an ultimate probability in a global context.

The following map illustrates preliminary results, however, with remarkably insufficient data from certain continents.



The results show that several unified music-cultural spheres can be identified, e.g. in the following macro areas with certain sources of innovation:

- 1) Trans-Eurasia: Greek μουσική (musike)
- 2) Central Asia: Mongol (kög)
- 3) South and Southeast Asia: Sanskrit (sangītam)
- 4) Former Khmer Empire: Khmer រៀន (tantri)
- 5) East Asia: Chinese (yīn yuè)

Within each area, it is not unusual to find languages with non-canonical generic terms for 'music'. The factors that have blocked borrowing can be group-internal patterns such as 'song, poem' as music in the Celtic languages, geographical isolation such as the Icelandic and Faroese *tonlist*, or internal innovation such as Czech, Slovak, and Sorbian *hudba*, as well as the Croatian *glazba* and Slovene *glasba*. Meanwhile, other parts of the world, e.g. South America, Africa, and the Pacific, appear quite diverse, as neighbouring languages tend not to share mutual terms for 'music'. This implies that the areal diversity of music cultures is respectively high.

This areal-linguistic approach emphasises the diversity of the world's music cultures and provides probabilistic information on possible cultural interactions between neighbouring ethnic-linguistic groups and distant groups from remote areas. In practice, this information will be helpful for (ethno)musicologists who are beginning research on previously unknown musical cultures that have yet to be discovered and described.

Keywords: Areal-linguistic approach to diversity of a generic term 'music' in world's languages

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The term “civilism” in Czech music and culture in the interwar period

In the context of the cultural history of the Czech lands, the term “civilism” is usually used to characterize a primarily literary movement, or rather a trend, which crystallized after 1913 and had parallels in other areas of cultural production, especially in the visual arts and architecture, and also in art music. In the interwar Czech discourses on literature and art, the term “civilizational” [*civilizační*] or “civil poetry” [*civilní poesie*] was used instead of “civilism” [*civilismus*] or “civilist” [*civilista*]. As the culture of the First Czechoslovak Republic (1918–1938), viewed in its entirety, appears to be saturated with various reflections of modernity (either real or imagined), the term “civilist” makes sense only when it refers to works of art that unilaterally focus on representing the typical civilizational and civil moments and realities of the 1920s and 30s – sports, physical education and other leisure activities, jazz and popular musical culture, attributes of the metropolitan environment, technical devices, film, cabaret, and various aspects of everyday urban life. According to Papoušek (2011), civilism “does not represent any clear-cut direction, but a relatively broad discourse covering every possible variety representing civilization: expanding, endangered, deviant, or broken into obscure products of its own past. However, civilism has become a vital source of topics for 20th century modernism. The civilist lexicon was a source of imagination for very heterogeneous artists [...] and variants of modernism, but it has never presented what is usually understood as an ‘-ism’ in Czech art or literature.” The aim of this paper is to challenge the existing definitions of *musical civilism* – to redefine the term on the basis of a broader and deeper analysis of both the interwar Czech music material and its period reception. Therefore, we will focus not only on those compositions which obviously tend towards civilism (due to their civilist title or the civilist texts they set to music), but also on those which do not have any obvious relation to civilism (especially the compositions of absolute music) and those whose civilist content is situated at the edge of intended readings and follows from the cultural contexts of their creation, performance, distribution, and reception.

Keywords: civilism, Czech interwar music, avant-garde, terminology

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**Metaphors, false friends, and ineffable music:
Reflections on musical terminology**

Music theory terminology, and music terminology in general, is laden with difficulties. Even purely technical terms can have different meanings in different domains of music scholarship (e. g. *sequence*, or *enharmony* as used in harmonic theory and church music or Ancient Greek music, respectively). There exist “false friends” between similar or identical terms as used in a technical or in an everyday sense (e.g. prolongation). Such false friends exist also between English, as the predominant language of scholarship, and Serbian or Croatian (e.g. *parallel keys*). Further difficulties in translation arise when a foreign term has a broader meaning than its domestic counterpart (e.g. the English *passage*, as opposed to *pasadž*). The Babelization of discourse about music – an expression used by Kevin Korsyn (2013) in a different context – seems applicable here.

Another type of problem arises due to the highly metaphorical discourse about music. This is well illustrated by the term musical sentence borrowed from linguistics, routinely used both in undergraduate teaching and in academic publications (Skovran & Peričić 1991; Caplin 1998). While it reflects a meaningful analogy between language and music (e.g. hierarchical structure; arguably the existence of units of the first and second articulation etc.), it can all too easily become a pretext for unwarranted extensions of music-linguistic parallels (Zatkalik 2018, forthcoming). In certain theoretical approaches – notably Schenkerian – biological metaphors are carried to such extremes as to create terms that, when rationally examined, border on the absurd (Tonwille). An interesting example is furnished by Fred Lerdahl’s theory of pitch space (Lerdahl 2001). The geometrical and algebraic models it employs promise a high level of exactness and precision, and yet, the entire theory hinges on the concept of space, which cannot be anything but utterly vague in music. Significantly, some approaches that tend to dispense with metaphors and achieve a high level of precision – Allen Forte’s set theory is one example (Forte 1973) – actually manage to say little about crucial aspects of music.

The proposed paper will pinpoint the principal problematic areas of musical terminology and attempt to systematize them. Moreover, it will engage the well-known cliché about the ineffability of music, which taps easily into the problems under discussion. Drawing on the author’s previous research (Zatkalik 2014, 2017; Zatkalik & Kontić 2013, 2015; see also in this connection Kris 1953; Knaffo 2002; Rose 2004), it is contended that a possible explanation may lie in the fact that music is rooted in archaic mental structures, the earliest individual developmental stages of which, according to psychoanalysts, are ruled by preverbal primary processes, and that even the most complex and sophisticated musical works bear traits of the primary process.

Keywords: translation, homonym, metaphor, primary process

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