

Terminology in Slovene Music Textbooks from the year 1867 until the present

The dissertation Terminology in Slovene Music Textbooks from the year 1867 until the present day presents the first systematic musicological research into the development of some basic Slovene music theory terminology from the year 1867 until the present day. Its intention was to present the issues of music terminology in the field of teaching music theory, to warn of terminological difficulties and to offer a basis for a possible definition of ways to solve terminological inconsistencies in the field of Slovene music theory terminology. The thesis is divided into two main parts: the historical-theoretical and the empirical part. The former comprises of a wider research (terminology), the outline of the methodological tools (corpus approach), a presentation of the development of Slovene technical terms and music terminology and an overview of music terminology researches and the corpora used. The latter is comprised out of 49 different textbooks dealing with music theory, written in the Slovenian language in between the years 1867 and 2014. The empirical part of the dissertation begins with an analysis which has been divided into two stages: synchronous and diachronic. Both analyses have been made using corpora created with the Sketch Engine program. For the synchronous stage we have created the First stage textbooks corpus, which was built on texts of ten newer textbooks, published in between 2004 and 2014. Using the Keywords and Word sketches options we have formed a list of 1462 current music theory terms. Upon this we have analyzed their characteristics characteristic as regards their shape, word class and origin and pointed out the numerous terminological variations, duplicates and synonyms. For the diachronic analysis we have created the Second stage textbooks corpus, which was built on the textbooks from the first phase and the remaining 39 textbooks. The analysis, which combined the semasiological and onomasiological approaches to studying terminology, has been split in three stages. First we have chosen the eight basic music theory terms, i.e. terminological nests, and started tackling the questions at which positions and with which meaning they appear within the Second stage textbooks corpus. The second stage presented their morphological and semantic development, while the final stage answered the research question; we wanted to know if the terminological variations are the result of the level of specialization of the terms, i.e., terminologization as the predominant term formation process. The processes of deteminologization and terminologization have been linked using Eggebrecht's division of music terms to elementary terms (cont. original music words and received music words) and stable terms. We have predicted that the terms belonging to original music words (in this case these were, for example, tone, sound), would have, within the time frame of this research, less synonyms and a wider semantic extension, as they are used by the widest range of music experts, and have become a part the general language. On the other hand, it was possible to expect a lower level of semantic extension and a

larger number of duplicates and synonyms with received music words (for example, scale) which have been formed by a conscious formation of a new meaning (terminologization). We have expected most unified definitions with stable music terms and, similarly to received music words, various synonyms (for example, measure). This hypothesis was partly confirmed. The terms from the original music words group had the least unified definitions, especially in regards to the common genus proximum. Such terms have remained unchanged also on the level of expressions. Received music terms have shown a clear link to the original meaning of the word in the definitions, in which the etymological meaning of the word was often used as the genus proximum. Apart from a group connected to scales, the terms had relatively few synonyms and more varying definitions. Stable terms have turned out to be mostly connected to music symbols and hence most specialized. Proper definitions were rare within this group and they were replaced by the descriptions of symbols and their functions. Apart from the level of specialization, the influence of other languages, mostly German and South Slavic languages, has turned out to be an important element in the formation of Slovene music terminology. We have also come to the conclusion that, out of the presented textbook authors, three have left the strongest mark: Anton Foerster, Stanko Prek and especially Marko Bajuk. In examining the findings of the synchronic and diachronic analyses we have pointed out the terminological appearance of homonymy (especially with scales) and synonymy (ranging from spelling discordance to erroneous substitution of related terms). We have shown that such discordance, also in discordance with the basic terminological principles, has existed ever since the earliest textbooks and has remained present to this day, mostly because of a lack of a systematic solution, i.e., because of a lack of consensus between the experts.

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