

SAŽECI DOKTORSKIH RADOVA U MUZIKOLOGIJI – SUMMARIES OF DOCTORAL THESES IN MUSICOLOGY

PROBLEMS OF BASIC CROATIAN MUSIC THEORY TERMINOLOGY WITH SPECIAL EMPHASIS ON LITERATURE INTENDED FOR TEACHING MUSIC THEORY¹

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Since its beginnings in the first decades of 19th century, the basic music terminology has always been one of the weakest points of the Croatian institutional music education system. Most of the terminological difficulties, beginning with Franjo Kuhač's attempt to translate Lobe's *Katechismus der Musik* (and described by Kuhač in the foreword of this translation), are still present in contemporary musicological discourse. Polysemy, homonymy, foreign words and expressions, lexical voids etc.² prevent the field experts, together with other participants in discourses on music, in establishing unambiguous and competent communication. Even officially approved textbooks and teaching materials display severe inconsistency in terminology usage, which imposes additional difficulties for teachers and students involved in the Croatian state-funded parallel music education system. Thus the standardization of contemporary musical terms should be considered an important scientific and general task for all its partici-

¹ Summary of the PhD thesis, *Problemi suvremenoga hrvatskoga glazbenoteorijskog nazivlja*, Faculty of Humanities and Social Sciences, University of Split, 24 May 2016. Thesis supervisors: Nikša Gligo, musicologist (Music Academy, University of Zagreb) and Maslina Ljubičić, linguist (Faculty of Humanities and Social Sciences, University of Zagreb & Faculty of Humanities and Social Sciences, University of Split).

² Franjo KUHAČ: Predgovor, in: Johann Christian LOBE: *Katekizam glasbe* [iz njemačkoga polag J. C. Lobe-a preveo i opazkama razjasnio Franjo Š. Kuhač], Zagreb: Štampa Dragutina Albrechta, VII-XII.

pants. Furthermore, the contemporary global communication standards require digital organization of domain-specific knowledge in multilingual databases, where one has to deal with a set of widely recognized principles of terminology work that are often in serious conflict with the state of contemporary Croatian music terminology usage.

This dissertation is an interdisciplinary attempt to deal with the mentioned issues, setting up a normative language standard within Music Theory regarded as a subdiscipline of Musicology. Intended to offer solutions for the basic communicational needs of a wider community of speakers, this research is limited to the context of the so-called »Music Theory Subjects« (»teorijski glazbeni predmeti«³) in the Croatian institutional music education system (parallel elementary and secondary music schools, music academies).

The basic premises were that the usage of contemporary Croatian music terminology is severely heterogeneous, loaded with inappropriate terms like synonyms, loanwords, homonyms, heteronyms, archaisms, semantically or morphologically doubtful constructions and many other terminological issues and thus requires a thorough scientific processing from both linguistic and musicological aspects respectively. The above mentioned issues were supposed to be tightly connected with the inconsistencies of conceptual systems among Croatian music theorists, especially the authors of educational literature and teaching staff in general. The research was based upon the achievements of a former state-funded scientific project led by Nikša Gligo, the Croatian Music Terminology (Hrvatska glazbena terminologija, 1991 - 1993) and the author's research activity within the current research project Conmusterm⁴ (2014 – 2018), which is supported by the Croatian Science Foundation. The applied normative criteria meet the standards determined by the language experts of the Institute for Croatian Language and Linguistics in Zagreb,⁵ intended for contributors of their terminological database Struna,⁶ and comply with the *UNESCO Guidelines for Terminology Policies*,⁷ as well as the standard ISO 704/2009.⁸

³ The Music Theory subdiscipline in Croatia comprises the following teaching subjects: *Solfeggio* (ear training and elementary music theory), Music Theory, Harmony, Polyphony, Musical Forms and Genres, Analysis of Musical Forms as well other subjects covering the same contents under different subject titles.

⁴ www.conmusterm.eu (10 April 2018).

⁵ Lana HUDEČEK – Milica MIHALJEVIĆ: *Hrvatski terminološki priručnik*, Zagreb: Institut za hrvatski jezik i jezikoslovlje, 2009.

⁶ Struna – Hrvatsko strukovno nazivlje (<http://struna.ihjj.hr/>) is a database of Croatian Special Field Terminology supported by the Institute of the Croatian Language and Linguistics, Zagreb. It was officially inaugurated on the web in February 2012. Its aim is to gradually make available to the public the standardized Croatian terminology for all professional domains. The author has been contributing to the Struna database since 2013.

⁷ ***: *UNESCO Guidelines for Terminology Policies: Formulating and implementing terminology policy in language communities*, Paris: UNESCO, 2005.

⁸ ***: *ISO 704:2009: Terminology Work: Principles and Methods*, Geneva: International Standards Organisation, 2009. The main guidelines of both UNESCO and ISO standards for terminology work rely

The main point of departure was corpus-based analysis of the officially approved Croatian educational literature intended for teaching music theory (authorised subject-specific textbooks and other educational literature approved by the Croatian Ministry of Science, Education and Sports; authorised curricula for elementary and secondary music schools, music academies and other music subjects taught at universities as well as other literature used in teaching music theory). The findings were brought into comparison with more specialized sources in the field (specialized reference books, academic papers etc.), and (where applicable) with general language usage in public digital corpora (Croatian National Corpus, Croatian Language Corpus, HrWAC). The basic set of terms was extracted from the specialized corpus and examined through various comparative and contrastive analytical methods. In order to show the discrepancies between the usage, norm and variation in written and spoken musicological discourse, a short survey was conducted among 185 teaching professionals and students of Music Theory and Music Education. All terms showing any essential variation in usage were considered worth further scientific elaboration, distributed into categories by the type of the terminological issue represented.

A contrastive analysis of disputed terms was conducted within the context of those special field terminologies of foreign languages which influenced the formation of Croatian music theory terms (Latin, Italian, German etc.). Earlier Croatian variants of terms were taken into account when necessary. The conceptual history of terms was discussed in special cases of polysemy caused by their diachronic development and modifications (diachronic polysemy), which is a special feature of terminologies of the humanities that discords with the General Theory of Terminology's requirement for univocity,⁹ monosemy and synchronicity. The need for a historically-informed deviation from the general terminological standards was disputed in appropriate cases, which were commonly solved by adding special morphological features or various lexical modifiers. All terms were carefully observed in their hierarchical conceptual contexts. The research reflected upon the inconsistencies within conceptual systems of different authors and brought some solutions corresponding with the current state of musicological thought.

Most terms whose usage violated the given standard terminological principles displayed significant semantic problems: synonymy, metonymy, polysemy, ignorance of syntactic-semantic interdependence, as well as conceptual inconsistency (e.g. compilational discrepancies or language usage incompetence etc.). The

upon Eugen Wüsters General Theory of Terminology (GTT), insisting on principles such as transparency, consistency, appropriateness, linguistic economy, derivability and compoundability, linguistic correctness and preference for native language.

⁹ The univocity principle in terminology denotes a permanent connection between a concept and its designation (i. e. term), which is impossible to achieve while respecting the diachronic perspective. Most concepts in the humanities experience substantial historical changes, while the terms remain the same.

hypotheses that synonymy and polysemy represent the main source of misunderstanding in today's discourse on music theory in Croatia were confirmed. The author detected various levels of synonymy (from absolute to zero), depending on various criteria (morphology, connotational/denotational overlapping, orthography, terms with different levels of adaptation into the receiving language system, the connotational nuances between foreign words, loan word, semantic calques, hybrid compounds, neologisms etc.).

Finally, based upon the results of thorough linguistic and musicological research, the dissertation offered a set of more than 130 standardized Croatian music theory terms. Formerly disputable (and disputed), the terms were brought into relation with their common synonyms and defined in accordance with common terminological standards. The most appropriate lexical forms (recommended terms) were compared to the less suitable ones (admitted term variants, as well as the deprecated forms such as jargonisms, archaisms, dysfunctional and other inappropriate terms found in the chosen corpora). Such standardized terms are displayed within an organized conceptual framework and harmonized with the general lexical norm, as seen from the contemporary musicological standpoint. Such a normative database should however remain an open form whose permeability and flexibility would enable upgrading and development in order to correspond to requirements of future musicological discourses. The public is offered a referential terminological study to support field experts, students, translators and other users in their approach to music theory in Croatian language. It will be available as an open-source resource within the Struna database upon completion of the terminology project *Connusterm* (est. October 2018).