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## SOME EXAMPLES FROM A CORPUS INVESTIGATION OF POTENTIALLY CONFUSING POLYSEMY AND FALSE FRIENDS IN THE TERMINOLOGY OF MUSIC, CENTRED ON ENGLISH AND FRENCH, WITH EQUIVALENTS IN FIVE OTHER LANGUAGES

This paper presents five of the initial items of a semantic study of confusable terms and false friends present in the lexis of music in English and French. All forms are also given in Italian, German, Spanish, Russian and Chinese. The object of study is a series of texts from corpora provided by New Sketch Engine, a product of Lexical Computing Limited. In the commentary section, the semantic variance between the different items within the same topic is studied. The approach is essentially synchronic, with priority being given to the examination of current usage. Diachronic considerations are also included where it has been possible to explain, or at least hypothesize how the meaning of the various terms has evolved. 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 concerned by the study and practice of music and the language of music in countries where the languages referred to in this study are in use.

### **1. Objectives and methodology**

This research aims to reduce ambiguity and thus improve comprehension by exploring a selection of forty or so false friends between English and French in the area of music terminology. Translations into Spanish, Italian, German, Rus-

sian and Chinese have been included to ensure that the research will be easily accessible to a vast number of linguists and musicians. With a total number of 152 terms explored, the research can be said to constitute a mini-corpus in its own right. The corpus consists of forty-two topics, each of which includes a certain number of related forms. The topics are presented in three sections, namely instruments, players and voices (1), notation (2) and performance (3). This division corresponds roughly to the areas of lexis to which the terms belong. The relationship between the forms within the same topic is analysed in the samples and commentaries section.

The main table (Figure 1) presents the English and French forms and their translation into five other languages. Cyrillic transliteration is provided for Russian and pinyin script, using Western characters, is used for Chinese.

The corpora examples (Figures 3 – 9) are taken from eight of the corpora provided by New Sketch Engine. In the case of Russian (Figure 8) and Chinese (Figure 9), translations into English are given, but it was not deemed necessary to provide assistance of this kind for the Spanish, Italian and German references. As the Internet is in a constant state of flux, some of the websites used as sources in the corpora are no longer accessible. This is particularly so in the case of the Chinese corpus. They are identified as such by the ° symbol. In a small number of cases it proved impossible to provide examples from the corpora. The problem was solved by using Internet examples not quoted in the corpora. Unlike some of the corpora sources, they are, however, all currently accessible. The crawl dates indicating when the information was downloaded from the Internet indicate clearly which references are taken from the corpora as they are no later than 2013. The references added by the researchers themselves were all downloaded in 2018.

Between the main table and the corpora references there is a list of the English and French terms highlighting the false friends (Figure 2), which are identified by the letters [BH], standing for ‘Bilingual Homophones’ (cf. Reference to Knospe et al. 2016 in the following section). The extent to which the homophony generates confusion is clearly dependent on the language skills of the user. The bilingual user will have little or no difficulty in perceiving that homonymy is present, whereas the user with limited knowledge of the L2 may well experience confusion. There is a continuum between these two conditions.

Owing to the required length of this paper, only the first / first two topics in each of the three sections are presented.

## 2. The notion of false friends

It is now important to look briefly at the notion of false friends, a term coined, in French as *faux amis* by Koessler and Derocquigny in 1928. A standard dictionary indicates that a *false friend*, also known as a *false cognate*, is “a word in a foreign language that seems similar to one in your own, so that you wrongly think they both mean the same thing” (Summers 1995).

Knospe, Onysko and Goth (2016) used the term *bilingual homophones* with regard to Finnish and Estonian, an association of languages where the phenomenon is particularly widespread.<sup>1</sup>

The homophones considered here are often associated with polysemy, which, as Stephen Ullman pointed out, is “the pivot of semantic analysis” (Ullman 1951). When seemingly similar terms exist in different languages, it is necessary to consider the range of meaning, and/or the acceptance of polysemes. This typically implies the existence of a more restricted meaning in one language of a term whose meaning in the other is more general, a phenomenon which is highlighted in our research by the use of the words general (gen.) and musical (mus.) to indicate the acceptance of the term concerned.

Here again, the awareness by L1 users of the existence of L2 polysemy naturally depends on their level of competence in the L2.

## 3. Sample Topics and Commentaries

### 3.1. Item 1.01 *Alto*

In both French and English, *alto* means a voice or instrument which is relatively low for female voices and high-pitched instruments such as the flute, and rela-

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<sup>1</sup> The languages [Finnish and Estonian] share a large amount of *bilingual homophones*, so-called false friends, words that sound similar but differ in meaning.

tively high for male voices and medium or low-pitched instruments such as the trombone.

The false friends are *alto* in French, when it means the instrument belonging to the violin family which is usually called the viola in English, and *alto* in English, which usually refers to the voice. The polysemy that exists in French is absent in English.

The *alto viol* in English is, however, an instrument belonging not to the violin but to the viol family, all the members of which are played vertically. Interestingly enough, the American instrument-maker Carleen Hutchins designed and built a vertical viola in the 1960s which she called an *alto violin*.<sup>2</sup>

Although *alto* was and is an Italian word meaning ‘high’, modern Italian nevertheless uses *viola* for the modern instrument belonging to the violin family. Spanish follows Italian, with *viola*, but Russian follows the French with *альт* (‘al’t’). Chinese has 中提琴 (‘zhōng tí qín’) meaning ‘medium string instrument’: half way between the violin (小提琴 ‘xiǎotíqín’ – small string instrument) and the cello (大提琴 ‘dà tí qín’ – large string instrument). The German term is *Bratsche*, which derives from the Italian term *viola da braccio* ‘arm viola’, indicating that the instrument was and is normally played horizontally and rests on the arm, unlike the *viola de gamba*, which is played between the legs like the modern cello. Similar forms exist in Danish (*bratch*) and Hungarian (*brácsa*), although Hungarian also has *mélyhegedű* ‘deep violin’.

Even in a monolingual French context there is a risk of ambiguity between the *alto*, meaning the voice, which the Grand Robert dictionary indicates was first attested as a noun in 1771 (Robert 1950), and *alto* meaning the instrument, which did not enter the language until 1808. This ambiguity is sometimes avoided by differentiating between the plural forms. The Italian form *alti* is often substituted for the standard French plural form *altos* for voices or singers,<sup>3</sup> whereas *altos* is more usual for the instruments or their players.<sup>4</sup>

<sup>2</sup> [https://en.wikipedia.org/wiki/Vertical\\_viola](https://en.wikipedia.org/wiki/Vertical_viola).

<sup>3</sup> Of the first 200 samples containing *alti* in the New Sketch Engine Corpus, 20 refer to voices and only 11 to instruments

<sup>4</sup> Of the first 200 samples containing *altos* in the corpus, 86 refer to instruments and only 45 to voices

### 3.2. Item 1.02 *Bar*

A *bar* is the thin strip of metal or wood of a xylophone, marimba, vibraphone etc. which is struck with a mallet to create the sound. The term is derived from the shape of the object and does not mean a division or separation. The same word is, of course, also used in English to denote the long counter where drinks are served and, by extension, the room or establishment where it is situated. This is the only meaning of *bar* in French, other than the polyseme meaning ‘barfish’ or ‘sea bass’. French uses *lame* for the musical sense of ‘bar’. Italian with *lamella*, and Spanish with *lamina*, both use related forms.

Although there is little or no risk of misunderstanding, this is nevertheless an example of false friends. The Grand Robert indicates that *bar* entered French from English in the mid nineteenth century, but only in the “general” sense, thus creating a term whose contextual acceptance is, paradoxically, more restricted, in that the musical application is excluded.

### 3.3. Item 2.01 *Bar*

The term *bar* also appears in the “notation” section of the study. Here the false friends occur because the French word *barre* (usually coupled with *mesure* in the term *barre de mesure*) is *bar-line* in British English and *bar* in English is *mesure* in French. American English uses *measure* and not *bar* so the notion of false friends does not apply.

*Bar* came into English from Norman French *barre* with the meaning of a barrier or separation.<sup>5</sup> It still had this meaning at the end of the nineteenth century, as is attested by the following entry in the *Pronouncing Musical Dictionary* by H. A. Clarke (1896):

**Bar.** A line drawn across the staff or staves to divide the music into portions of equal duration. The portion enclosed between two bars is called a measure. The almost universal custom of musicians, however, is to use *bar* in the sense of measure.

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<sup>5</sup> <https://www.etymonline.com/word/bar>

The use of *bar* to mean a segment of music is therefore a metonymy from the original usage: the action of dividing came to mean the result of this action. According to Sablayrolles (2010), a phenomenon of this type constitutes a shift of meaning rather than a neologism as such. The original sense survives, in the term *double bar*, which is not two bars, as might be supposed, but two bar-lines.

Forty years later however, it is apparent from the entry in the *Oxford Companion to Music* by Scholes (1938) that the Americans had rejected the new usage, which had, on the contrary, been adopted by the British:

**Measure.** [...] The time-space of a group, i.e. between one strong accent and another, is called, in the terminology of older British writers, in that of John Curwen and his followers [...] and in that of all modern American writers, a measure.

The measures are, in notation, marked off from one-another by ‘bars’ or ‘bar lines’ before each of the strongly accented beats. As a consequence, the British have come to use the word *bar* for ‘measure’, which is illogical and yet seems to cause little confusion.

### 3.4. Item 2.02 ‘C’

The name given to the note ‘C’ is problematical for two reasons, one of them derived from the difference between the phonological systems of French and English and the other from the different systems used for naming the notes.

To linguists and skilled users of French and English, the risk of confusing English *C* and French *si* may seem minimal because the phonetic supra-segmental differences with respect to (lip) tension and length are substantial: *C* is long and without lip tension, *si* is short and tense. Inexperienced L1 language users will naturally impose their own phonological usage on the L2 term, thus creating ambiguity. This phenomenon of L1 interference is well-known.

The alphabetical system of notation (A, B, C) is not necessarily familiar to French-speakers and the seventh degree of the ‘do, re, mi’ system may not be known to English speakers. The latter problem arises from the fact that although the solmization (do, re, mi) system is used in music education throughout the English-speaking world, the seventh degree is not ‘si’, but ‘ti’. The change to the

original ‘si’ was introduced in the nineteenth century by Sarah Glover and John Curwen in order to attribute a different initial consonant to each note, ‘s’ being already employed for the fifth degree.<sup>6</sup>

The original term for the first degree in the solmization system invented by Guido d’Arezzo in the eleventh century was *ut*. ‘Do’ was substituted in the seventeenth century because it facilitated the production of acceptable vocal tone when solmizing (singing with the names of the notes for learning purposes). *Ut* survives in French as an alternative still used for the pitch of instruments (*trompette en ut*), high notes (*contre ut*) and the title of certain works, notably the *Symphonie en ut* by Bizet.

A further problem of ambiguity is to be found in the use of the letters B and H in a number of countries including Germany and Croatia for the two notes known elsewhere as B flat and B (natural) respectively.

### 3.5. Item 3.01 *Dynamics*

The inclusion in this study of the term *dynamics*, used in English to describe the basic notion of the volume required in performance,<sup>7</sup> is somewhat controversial because it can only be considered a false friend with *dynamiques* if we accept the hypothesis that French musicians prefer to use the term *nuance* to convey this meaning.<sup>8</sup> It is certainly true that *dynamique* can also be used in the sense of the intensity of a sound,<sup>9</sup> but in the authors’ experience, this term would appear to be more frequently used by musicologists than by musicians. A *nuance* in English is of course ‘a very slight, hardly distinguishable difference in manner, colour, meaning, etc.’ (Summers 1995). Both *dynamics* and *dynamique* have several meanings, including, for example, in French, the ‘totality of the forces in interaction or in opposition in a phenomenon or a structure’.<sup>10</sup> Both for *nuances* and *dynamics* then, the acception is restricted in the musical context.

<sup>6</sup> See Dumorest (2003)

<sup>7</sup> “That part of musical expression concerned with the varying degrees of intensity (loudness) of the sound produced” (Scholes 1938).

<sup>8</sup> “Degré divers de douceur ou de force à donner aux sons”(Robert 1950).

<sup>9</sup> “Utilisation de différentes intensités sonores” (Siron 2002).

<sup>10</sup> “Ensemble des forces en interaction et en opposition dans un phénomène, une structure” (Robert 1950).

## 4. Conclusion

In conclusion it can be observed that there is no cross-linguistic standardisation of the boundaries between general and musical usage. Furthermore, it is often the difference between the two that is responsible for the ambiguity created by the existence of bilingual homophones.

This research is ongoing, and commentaries will eventually be added to all the topics in the corpus. Although all the terms have been translated into five languages other than French and English, it has not yet been possible to add critical comments on the presence or absence of false friends. It would clearly be of interest at a future date to study the occurrence of *false friends* in the context of other combinations of languages. Another area that remains to be explored is the occurrence of neologisms, notably in the light of recent research by Jean-François Sablayrolles (2010) and by John Humbley (2010).

## Data

*Figure 1 – Main table*

	Spanish	Italian	French	English	German	Russian (Cyrillic)	Russian (transliteration)	Chinese (pinyin)
<b>Section 1 – Instruments, players and voices</b>								
1.01A	alto	alto	alto (voice)	alto (voice)	Alt(stimme)	альт	al't	zhōng yīn
1.01B	viola	viola	alto (instr.)	viola	Bratsche	альт	al't	zhōng tí qín
1.01C	contralto	contralto	contralto	contralto	Kontralt	контральто	kontral'to	nǚ dì yīn
1.02A	lamina	lamella	lame (xylophone, etc.)	bar (xylophone, etc.)	Klangstab	брус	brusk	qín jiàn
1.02B	barra	bar	bar	bar (gen.)	Lokal	бар	bar	jū bā
<b>Section 2 – Notation</b>								
2.01A	compás	battuta	mesure	bar (UK)	Takt	такт	takt	xiàojié
2.01B	compás	battuta	mesure	measure (US)	Takt	такт	takt	xiàojié
2.01C	barra de compás	barretta	barre de mesure	bar-line	Taktstrich	тактовая черта	táktovaja čerta	xiàojié xiàn
2.01D	doble barra	doppia stanghetta	double barre	double-bar	Doppelstrich	Двойная тактовая черта	dyvojnaja táktovaja čerta	shuāng xiàojié xiàn
2.02A	do	do	do	C	C	до	do	C
2.02B	do	do	ut	C	C	до	do	C
2.02C	si	si	si	B	H	си	si	B
2.02D	si bemol	si bemolle	si bémol	B flat	B	си-бемоль	si-bemol'	jiàng B yīn
<b>Section 3 – Performance</b>								
3.01A	dinámica	dinamiche	nuances (mus.)	dynamics (mus.)	Nuance	Тонкость	tonkost'	lǐngù
3.01B	dinámica	dinamico	dynamique (gen.)	dynamic (gen.)	Динамик	динамика	dinamika	shēng qì bō bō
3.01C	matiz	sfumatura	détail	nuance (gen.)	Einzelheit	воанс	nyuans	xǐ jié

**Figure 2 Identification of false friends**

	French	English
<b>1.01A</b>	<b>alto (voix)</b>	alto (voice) [BH]
1.01B	alto ( <i>instr.</i> ) [BH]	viola
1.01C	contralto	contralto
<b>1.02A</b>	<b>lame</b>	bar [BH]
1.02B	bar [BH]	bar (gen.)
<b>2.01A</b>	<b>mesure</b>	bar (UK) [BH]
2.01B	mesure	measure (US)
2.01C	barre de mesure [BH]	bar-line
2.01D	double barre	double-bar
<b>2.02A</b>	<b>do</b>	C [BH]
2.02B	ut	C
2.02C	si [BH]	B
2.02D	si bémol	B flat
<b>3.01A</b>	<b>nuances (mus.)</b>	dynamics (mus.) [H]
3.01B	dynamique (gen.) [H]	dynamic (gen.)
3.01C	détail	nuance (gen.)
	[BH] bilingual homophones	

**Figure 3 French corpus references**

Item N°	Preceding collocation	Item	Following collocation	URL	Crawl Date
				° source no longer accessible	
<b>Section 1 – Instruments, players and voices</b>					
1.01A	je chante des morceaux d'	alto	, de mezzo-soprano et de soprano	<a href="http://vigneherve.free.fr/">http://vigneherve.free.fr/</a>	2012-02-28
1.01B	trompette, trombone, violon,	alto	, violoncelle, batterie, harpe	<a href="http://atorvastatinachat.awardspace.biz/metro/nidazole-acheter.html">http://atorvastatinachat.awardspace.biz/metro/nidazole-acheter.html</a>	2012-02-27
1.01C	elle est écrite pour deux sopranos, deux	contraltos	, un ténor, deux récitants, un chœur de solistes	<a href="http://mediaplan.ovh.net/~remue/spip.php?article2438">http://mediaplan.ovh.net/~remue/spip.php?article2438</a>	2012-02-29
1.02A	violoncelle, contrebasse, les	lames	de xylophone et de marimba également	<a href="https://brindauvergne.com/contenu.php?id_contenu=80&amp;id_dossier=35">https://brindauvergne.com/contenu.php?id_contenu=80&amp;id_dossier=35</a>	2012-02-22
1.02B	à l'opposé du restaurant Avenues, le	bar	vous accueille avec ses chaleureuses	<a href="https://www.grandluxuryhotels.com/tag/revue">https://www.grandluxuryhotels.com/tag/revue</a>	2012-02-27
<b>Section 2 – Notation</b>					
2.01A	leurs pas. Si nous numérotions les temps de la	mesure	musicale "1", "2", "3" et "4", le danseur de Mambo	<a href="http://www.salsavirus.com/Qu-est-ce-que-le-fameux-N-Y-Style.html">http://www.salsavirus.com/Qu-est-ce-que-le-fameux-N-Y-Style.html</a>	2012-02-28
2.01B	leurs pas. Si nous numérotions les temps de la	mesure	musicale "1", "2", "3" et "4", le danseur de Mambo	<a href="http://www.salsavirus.com/Qu-est-ce-que-le-fameux-N-Y-Style.html">http://www.salsavirus.com/Qu-est-ce-que-le-fameux-N-Y-Style.html</a>	2012-02-28
2.01C	la lecture de l'écriture musicale. La double	barre	de mesure signifie la fin d'un morceau ou un	<a href="http://chaisemusicale.be/petit-lexique-de-solfege-a-l-usage-des-parents-1.php?mode=edit">http://chaisemusicale.be/petit-lexique-de-solfege-a-l-usage-des-parents-1.php?mode=edit</a>	2012-02-21
2.01D	la lecture de l'écriture musicale. La	double barre	de mesure signifie la fin d'un morceau ou un	<a href="http://chaisemusicale.be/petit-lexique-de-solfege-a-l-usage-des-parents-1.php?mode=edit">http://chaisemusicale.be/petit-lexique-de-solfege-a-l-usage-des-parents-1.php?mode=edit</a>	2012-02-21

2.02A	et qui concerne les sons aigus, la clef d'ut qui indique le	do	n° 3 – ut est l'ancien nom de la	<a href="http://musique-de-laure.skyrock.com/3043420251-Les-cles-de-sol-de-fa-et-d-ut.html?action=SHOW_COMMENTS">http://musique-de-laure.skyrock.com/3043420251-Les-cles-de-sol-de-fa-et-d-ut.html?action=SHOW_COMMENTS</a>	2012-02-27
2.02B	et qui concerne les sons aigus, la clef d'	ut	qui indique le do n° 3 – ut est l'ancien nom de la	<a href="http://musique-de-laure.skyrock.com/3043420251-Les-cles-de-sol-de-fa-et-d-ut.html?action=SHOW_COMMENTS">http://musique-de-laure.skyrock.com/3043420251-Les-cles-de-sol-de-fa-et-d-ut.html?action=SHOW_COMMENTS</a>	2012-02-27
2.02C	dans la majorité de ses opéras, ne dépasse pas le	si	aigu. En disséquant les partitions, Philippe	<a href="http://www.forumopera.com/index.php?mact=News,cntnt01,detail,0&amp;cntnt01articleid=1772&amp;cntnt01returnid=55">http://www.forumopera.com/index.php?mact=News,cntnt01,detail,0&amp;cntnt01articleid=1772&amp;cntnt01returnid=55</a>	2012-02-22
2.02D	à quatre voix, avec deux chalumeaux accordés en	si bémol	et Do, et deux tiers de <u>bourdon</u> adaptables ;	<a href="http://www.seivane.es/fr/obraidoiro/index4.html">http://www.seivane.es/fr/obraidoiro/index4.html</a>	2012-02-21
<b>Section 3 – Performance</b>					
3.01A	leur musicalité rare en raison de	nuances	piano timbrées	<a href="http://www.classiquenews.fr/">http://www.classiquenews.fr/</a>	2012-02-28
3.01B	Une société active et	dynamique	toujours à l'avant-garde de l'innovation	<a href="http://www.bejaouimetal.com/index.php/">http://www.bejaouimetal.com/index.php/</a>	2012-02-27
3.01C	l'ange jouant du luth représente un	détail	d'un fragment d'environ 1480	<a href="http://avocatflondeblog.com/tag/noel-aux-usa/">http://avocatflondeblog.com/tag/noel-aux-usa/</a>	2012-02-27
Source: <i>New Sketch Engine - French Web 2012 (FrTen12)</i>					

Figure 4 English corpus references

Item N°	Preceding collocation	Item	Following collocation	URL / title	Type	Author	Crawl Date
° source no longer accessible							
<b>Section 1 – Instruments, players and voices</b>							
1.01A	she turned her head in the direction of the	alto	: a young woman with	Esquire	Periodical		1991
1.01B	evidently too thin; he adds second violins and	violas	, mainly on the off-beat	Early Music	Periodical		1993
1.01C	never seemed to make up his mind whether I was a	contralto	or a soprano.	Peter Grimes. <i>Gloriana</i> , English National Opera Guide 24	Book	Slater, Montagu, Plomer, William & Crabbe, George	1983
1.02A	similar to a xylophone, made with	wooden bars	, but with tubular metal resonators fixed	Orchestral technique: a manual for students	Book	Jacob, Gordon	1982
1.02B	if you walked into a	bar	in Babylon around 2000	Guinness	Miscellaneous		1985-1993
<b>Section 2 – Notation</b>							
2.01A	the second time through, you miss out the	rst time bar	second time bar (9) and continue	Guitarist	Periodical		1985-1993
2.01B	if you walked into a	bar	in Babylon around 2000	Guinness	Miscellaneous		1985-1993
2.01C	of a bar-line stave (not shown) ensures that	bar-lines	are placed automatically	Practical PC	Periodical		1985-1993
2.01D	separated in the manuscript by a	double-bar	conclusion, but calls for a	Early Music	Periodical		1993
2.02A	only a few weeks left to live. He played Mozart's	C major	Concerto, K467	Conversations with Karajan	Book	Osborne, Richard	1991
2.02B	only a few weeks left to live. He played Mozart's	C major	Concerto, K467	Conversations with Karajan	Book	Osborne, Richard	1991
2.02C	a celebrated recording of Bach's	B minor	Mass. In its grace, fire, and expressive	Conversations with Karajan	Book	Osborne, Richard	1991
2.02D	Peter slides up a semitone,	B flat	to C flat, on the words	Peter Grimes. <i>Gloriana</i> , English National Opera Guide 24	Book	Slater, Montagu, Plomer, William & Crabbe, George	1983
<b>Section 3 – Performance</b>							
3.01A	an impressive start; the terraced	dynamics	and tempi of the opening section	CD Review	Periodical		1992
3.01B	Guinness operates in a changing,	dynamic	and competitive environment	Guinness brewing worldwide	Miscellaneous		1985-1993
3.01C	two or three pauses, and every	nuance	of verbal rhythm, as well as pitch, is notated	Peter Grimes. <i>Gloriana</i> , English National Opera Guide 24	Book	Slater, Montagu, Plomer, William & Crabbe, George	1983
Source: New Sketch Engine – 3.01A and 3.01C from English Web 2013 (enTen13), all others from British National Corpus (BNC)							

**Figure 5 Spanish corpus references**

Item Nº	Preceding collocation	Item	Following collocation	Website	URL	Crawl Date
<b>Section 1 – Instruments, players and voices</b>						
1.01A	llegada del músico a Leipzig. Esta escrita para voces de	alto	y tenor, con coro, como da caccia, dos oboes,	femas.es	http://www.femas.es/notas_dia18-1.html	2011
1.01B	Un repertorio poco habitual, el de la	viola	de gamela concertante, es el que nos ofrece esta	elcultural.es	http://www.elcultural.es/version_papel/MUSICA/15233/viola_da_gamela_concertata	2011
1.01C	a seis veces dividida en sopranos I y II,	contralto	, tenores I y II y bajos, de extrema densidad,	femas.es	http://www.femas.es/notas_dia20-3.html	2011
1.02A	cada	lamina	se afina según un tono específico (nota musical) de la escala cromática		https://es.wikipedia.org/wiki/Xil%C3%B3fono	2018
1.02B	ciudades que constan de stands simulando	barra	de bares donde los estudiantes son retados a	marketingnews.es	http://www.marketingnews.es/gran-consumo/noticia/1044664028005/axe-anuncia-primer-vez-television-pack-navideno_1.html	2011
<b>Section 2 – Notation</b>						
2.01A	que este año ha contado con buen clima. Al	compás	la Banda de Música, los participantes han	salinas.es	http://www.salinas.es/noticias/gran-participacion-en-el-carnaval	2011
2.01B	termino que quiere decir ocho versos, en	compás	de 5 partes acompañado por tamboril y chistue	xuletas.es	http://www.xuletas.es/directorio/chuletas/materia/musica/ordenar/fecha/	2011
2.01C	on un largo preludeo sin el flamenco, y son cinco notas conectadas por la	barra de compás	, que en origen	femas.es	http://www.femas.es/notas_dia10.html	2011
2.01D		doble barra	Las divisiones de seis, los sesillos, son		http://www.ctv.es/USERS/norman/timcc.htm	2011
2.02A	el jazz, el pop o el flamenco. Incluso ha dado el	do	en algunas bandas sonoras que ha realizado,	esmadrid.es	http://www.esmadrid.es/es/cargaBuscadorAgenda.do?fechaDesde=01/02/2011&fechaHasta=28/02/2011&codigoEvento=M18535&codigoLocal=158&tipo=2	2011
2.02B	el jazz, el pop o el flamenco. Incluso ha dado el	do	en algunas bandas sonoras que ha realizado,	esmadrid.es	http://www.esmadrid.es/es/cargaBuscadorAgenda.do?fechaDesde=01/02/2011&fechaHasta=28/02/2011&codigoEvento=M18535&codigoLocal=158&tipo=2	2011
2.02C	de la tónica y resolviendo con cromatización la	nota si	del registro alto.	rue.com.es	http://rue.com.es/?a=39203	2011
2.02D	y suena una octava más grave que el clarinete en	si bemol	. En el jazz, el clarinete ha tenido un papel	mcu.es	http://ocne.mcu.es/temporada-proyecteducativo.asp?l=es&s=materialdidactico	2011
<b>Section 3 – Performance</b>						
3.01A	Esto se ve, por ejemplo, en las indicaciones de	dinámica	en la partitura	https://books.google.fr/books?isbn=8460961958		2011
3.01B	sin ningún coste. Somos una Empresa joven y	dinámica	de reciente creación por profesionales	acepto.es	http://www.acepto.es/trabajo-de/reforma-de-vivienda-caceres-REF_1135	2011
3.01C	gusto y el tacto por los materiales y colores, el	matiz	, la metáfora, el principio de lectura y	elcultural.es	http://www.elcultural.es/version_papel/ARTE/2527/Catherine_Lee	2011

Source: New Sketch Engine - Spanish Web 2011 (esTenTen11, Es + Am)

**Figure 6 Italian corpus references**

Item Nº	Preceding collocation	Item	Following collocation	URL	Crawl Date
<b>Section 1 – Instruments, players and voices</b>					
1.01A	il linguaggio musicale individuale di Zelenka. ... si può recepire nell' aria per	alto	con l'accompagnamento di flauti e archi	http://www.baendel.it/compositori/lavori/te%20deum_zelenka_cd.htm	2016-05-31
1.01B	Olivieri e Diana Tizzana, al violino, David Lombardi alla	viola	e Giovanni Vivaldi al violoncello	http://www.regione.piemonte.it/notizie/piemonteinforma/archivio/territorio/archivio/2007/marzo.htm	2016-05-30
1.01C	se una cantante è soprano,mezzosoprano o	contralto	? La mia insegnante ogni volta cambia Prima m	http://www.lincaemusic.it/experto-musica-linca-risposte.asp?arg=fisologia-apparato-fonatorio&currentpage=2	2016-05-30
1.02A	marimba e lo xilofono (in quanto costituiti da	lamelle	di legno disposte orizzontalmente su un supporto e	http://fisicaondemusica.unimore.it/Percussioni.html	2016-06-01
1.02B	Ambiente accogliente e caldo, il nostro	bar	propone le migliori grappe del Trentino Alto	http://hotelpatrinia.in.it/it-ambiente/barsoagorno.aspx	2016-05-30
<b>Section 2 – Notation</b>					
2.01A	tempi forti cioè il primo e il terzo movimento della	battuta	e poi il secondo e quarto . Si noterà che	http://www.cdpm.it/page.asp?cat=146&desc=tutti-quant-voglion-fare-jazz	2016-05-30
2.01B	tempi forti cioè il primo e il terzo movimento	misura	e poi il secondo e quarto . Si noterà che	http://www.cdpm.it/page.asp?cat=146&desc=tutti-quant-voglion-fare-jazz	2016-05-30
2.01C	la legatura prolunga il suono anche dopo la	stanghetta	, invadendo la misura successiva	http://www.bussoneo.it/2015/07-prolungamento-della-nota/	2016-08-06
2.01D	o per segnalare importanti cambiamenti, la	doppia stanghetta	di chiusura (due linee verticali di cui la	http://docplayer.it/91682-Dal-suono-al-segno-grafico.html	2016-08-06

2.02A	proprio lesposizione del tema iniziale in	do	minore, affidata ai violoncelli, sullo sfondo del	<a href="http://www.orfeonellarete.it/recensioni/cd_php/iddc-00017">http://www.orfeonellarete.it/recensioni/cd_php/iddc-00017</a>	2016-05-30
2.02B	proprio lesposizione del tema iniziale in	do	minore, affidata ai violoncelli, sullo sfondo del	<a href="http://www.orfeonellarete.it/recensioni/cd_php/iddc-00017">http://www.orfeonellarete.it/recensioni/cd_php/iddc-00017</a>	2016-05-30
2.02C	sarà Chopin con gli Scherzi n° 1 opera 20 (in	si	minore, n° 2 opera 31 (si bemolle minore), n° 3 opera 39	<a href="http://www.sauremonews.it/2010/10/06/leggi-notizia/argomenti/eventi-1/articolo/cervo-domenica-prossima-secondo-appuntamento-con-i-conceri-daubanno.html">http://www.sauremonews.it/2010/10/06/leggi-notizia/argomenti/eventi-1/articolo/cervo-domenica-prossima-secondo-appuntamento-con-i-conceri-daubanno.html</a>	2016-05-30
2.02D	sarà Chopin con gli Scherzi n° 1 opera 20 (in si minore), n° 2 opera 31 (	si bemolle	minore), n° 3 opera 39	<a href="http://www.sauremonews.it/2010/10/06/leggi-notizia/argomenti/eventi-1/articolo/cervo-domenica-prossima-secondo-appuntamento-con-i-conceri-daubanno.html">http://www.sauremonews.it/2010/10/06/leggi-notizia/argomenti/eventi-1/articolo/cervo-domenica-prossima-secondo-appuntamento-con-i-conceri-daubanno.html</a>	2016-05-30
<b>Section 3 – Performance</b>					
3.01A	C'è una grande attenzione verso le servizio al tavolo curato da uno Staff giovane e	dinamiche	e il 'sound', confermate da linee melodiche e	<a href="http://www.sitarrecords.it/ita2.html">http://www.sitarrecords.it/ita2.html</a>	2016-05-30
3.01B	in precedenza con un nuovo significato o con una	dinamico	, pronto ad esaudire ogni richiesta con	<a href="http://www.hotelcorallaro.it/ristorante/">http://www.hotelcorallaro.it/ristorante/</a>	2016-05-30
3.01C		sfumatura	di significato diversa.	<a href="http://www.parolata.it/Unit/Gram/R retorica.htm">http://www.parolata.it/Unit/Gram/R retorica.htm</a>	2016-05-31
Source: New Sketch Engine – Italian Web 2016 (itTenTen16)					

Figure 7 German corpus references

Item N°	Preceding collocation	Item	Following collocation	URL	Crawl Date
<b>Section 1 – Instruments, players and voices</b>					
1.01A	Sibylla Rubens (Sopran), Christine Müller (	Alt	), Thomas Volle (Tenor) und Lucian Eller (Bass)	<a href="http://www.stiftskirche-tuebingen.de/de/stiftskirche-st-georg/fuehrungen.html">http://www.stiftskirche-tuebingen.de/de/stiftskirche-st-georg/fuehrungen.html</a>	2013
1.01B	1978, studierte Orchestermusik mit Hauptfach	Bratsche	in Detmold und Freiburg. Nach	<a href="http://www.forum-neues-miteinander.de/index.php/benjamin-herre">http://www.forum-neues-miteinander.de/index.php/benjamin-herre</a>	2013
1.01C	"contralto" umfasst den deutschen "Alt" wie "	Kontralt	", weshalb Beghelli begriffeicherweise nicht	<a href="http://www.act.uni-bayreuth.de/de/archiv/201203/06_Woyke_K_naus_et_al/index.html">http://www.act.uni-bayreuth.de/de/archiv/201203/06_Woyke_K_naus_et_al/index.html</a>	2013
1.02A	Bei Xylophon und Marimba sind die	Klangstäbe	aus Holz,	<a href="http://www.musikschule-mnning.de/unterrichtsangebote/instrumental_xylophon.html">http://www.musikschule-mnning.de/unterrichtsangebote/instrumental_xylophon.html</a>	2013
1.02B	038. Kneipentour machen durch mind. 5	Lokale		<a href="http://mary-april28.blogspot.fr/2013_01_01_archive.html">http://mary-april28.blogspot.fr/2013_01_01_archive.html</a>	2013
<b>Section 2 – Notation</b>					
2.01A	Augen. Während er so den Baß im 6/8	Takt	spielte, wurde er von seinen Musikern und denen	<a href="http://www.embryo.de/presse2008.htm">http://www.embryo.de/presse2008.htm</a>	2013
2.01B	Augen. Während er so den Baß im 6/8	Takt	spielte, wurde er von seinen Musikern und denen	<a href="http://www.embryo.de/presse2008.htm">http://www.embryo.de/presse2008.htm</a>	2013
2.01C	Bekanntlich haben sie nichts zu tun mit den	Taktstrichen	und sind zunächst keine Pausen, sondern	<a href="https://www.kirchengesangbuch.ch/index.php?PHPSESSID=q1196i21f3dju4hdo57rbvrd37&amp;na=1,7,1,0,d">https://www.kirchengesangbuch.ch/index.php?PHPSESSID=q1196i21f3dju4hdo57rbvrd37&amp;na=1,7,1,0,d</a>	2013
2.01D	in der Regel eine Zäsur vom Wert einer Note. Der	Doppelstrich	findet sich am Ende eines Stücks oder deutet	<a href="https://www.kirchengesangbuch.ch/index.php?PHPSESSID=q1196i21f3dju4hdo57rbvrd37&amp;na=1,7,1,0,d">https://www.kirchengesangbuch.ch/index.php?PHPSESSID=q1196i21f3dju4hdo57rbvrd37&amp;na=1,7,1,0,d</a>	2013
2.02A	übertrifft die Messe sogar sein Requiem in	C moll	, obgleich dies in anderer Beziehung ohne	<a href="http://www.koelnklavier.de/quellen/schumann/kr043.html">http://www.koelnklavier.de/quellen/schumann/kr043.html</a>	2013
2.02B	übertrifft die Messe sogar sein Requiem in	C moll	, obgleich dies in anderer Beziehung ohne	<a href="http://www.koelnklavier.de/quellen/schumann/kr043.html">http://www.koelnklavier.de/quellen/schumann/kr043.html</a>	2013
2.02C	- aber immerhin habe ich sie mal gehört. Bachs	H Moll	Messe fand ich dagegen großartig und auch sehr	<a href="http://www.hlf-forum.de/viewthread-197-394.html">http://www.hlf-forum.de/viewthread-197-394.html</a>	2013
2.02D	on Ludwig v. Beethoven und der Sinfonie Nr. 5	B Dur	von Franz Schubert vor	<a href="https://www.musikfreunde-lueneburg.de/vorschau.de.htm">https://www.musikfreunde-lueneburg.de/vorschau.de.htm</a>	2013
<b>Section 3 – Performance</b>					
3.01A	ihre Stimme wird noch eine	Nuance	lauter	<a href="https://www.autorenhof.de/meine-geschichten/martinsgeschichte-2012/">https://www.autorenhof.de/meine-geschichten/martinsgeschichte-2012/</a>	2013
3.01B	Diese Idee hat indes eine ungeheure	Dynamik	und Produktivität entwickelt:	<a href="http://gleisbaubarbeiten.blogspot.fr/2012/08/diojma-3-philosophie-ist-etwas-was.html">http://gleisbaubarbeiten.blogspot.fr/2012/08/diojma-3-philosophie-ist-etwas-was.html</a>	2013
3.01C	Wenn die	Einzelheiten	und der Umfang Ihres Projektes klar sind,	<a href="http://www.hu-rubi.ch/internetwebservices.php">http://www.hu-rubi.ch/internetwebservices.php</a>	2013
Source: New Sketch Engine - German Web 2013 (deTenTen13)					

Figure 8 Russian corpus references					
Item №	Preceding collocation	Item	Following collocation	URL	Crawl Date
Section 1 – Instruments, players and voices					
1.01A	сопрано , mezzo-сопрано ,	альт	, тенор , бас	<a href="http://www.wikiznanie.ru">http://www.wikiznanie.ru</a>	2011
1.01A	soprano , mezzo-soprano ,	alt	, tenor , bas	<a href="http://ru-wz.index.php/Опера">/ru-wz/index.php/Опера</a>	
1.01A	soprano , mezzo-soprano ,	alto	, tenor , bass		
1.01B	Бетховен дуэт для	альта	, виолончели и двух obbligatных очкариков.	<a href="http://musicbravo.ru">http://musicbravo.ru</a>	2011
1.01B	Beethoven Duet for	alta	, violončelji i dvuh obligatnyh očkarkov.	<a href="http://category/afisha/">/category/afisha/</a>	
1.01B	Beethoven Duet for	Viola	and Cello and Two Eyeglasses Obligato		
1.01C	Глубокое богатое	контральто	glubokoe bogatoe	<a href="http://www.mir11.ru">http://www.mir11.ru</a>	2011
1.01C		contralto	kontral'to	<a href="http://massa.php">/massa.php</a>	
1.01C	Deep rich	contralto			
1.02A	высотой звучания. Представляет собой ряд деревянных	брусков	разной величины.	<a href="https://ru.wikipedia.org">https://ru.wikipedia.org</a>	2018-04-17
1.02A	увысотој звучања. Представља себиј рјед дрвјанућ	bruskov	разној величину		
1.02A	High pitched. It is a series of wooden	bars	of different sizes,		
1.02B	кафе с живой музыкой вечером.	бар	с караоке, казино.	<a href="http://santa-gvia.ru/country">http://santa-gvia.ru/country</a>	2011
1.02B	cafes s živoy muzykoy večerom.	bar	s karaoke, kazino.	<a href="http://uzbnaya-koreva.resorts/ochedzhudo">/uzbnaya-koreva.resorts/ochedzhudo</a>	
1.02B	cafes with live music in the evening.	bars	with karaoke, casino,	<a href="http://hotels/hyatt-regency-cheju-5">/hotels/hyatt-regency-cheju-5</a>	
Section 2 – Notation					
2.01A	в арии, включающей фразу в пятнадцать	тактов	при сдержанном темпе (12/8), с двумя периодами	<a href="http://belcanto.ru/norma.html">http://belcanto.ru/norma.html</a>	2011
2.01A	v ариј, укључујућеј фрази в пјатнаџаџ	taktoџ	при сдержанном темпе (12/8), s двумя периодами		
2.01A	in the aria, which includes a phrase of fifteen	bars	at a moderate tempo (12/8), with two periods		
2.01B	в арии, включающей фразу в пятнадцать	тактов	при сдержанном темпе (12/8), с двумя периодами	<a href="http://belcanto.ru/norma.html">http://belcanto.ru/norma.html</a>	2011
2.01B	v ариј, укључујућеј фрази в пјатнаџаџ	taktoџ	при сдержанном темпе (12/8), s двумя периодами		
2.01B	in the aria, which includes a phrase of fifteen	bars	At a moderate tempo (12/8), with two periods		
2.01C		Тактовая черта	(тактовой черте или черте доли такта).	<a href="https://ru.wikipedia.org">https://ru.wikipedia.org</a>	2018-04-19
2.01C		Тактовја сџџа	Ispol'zuetsja dlja otdelenija taktoџ		
2.01C		bar line	Used for separating bars		
2.01D		Двойная тактовая черта	Отделяет друг от друга два фрагмента произведения.	<a href="https://ru.wikipedia.org">https://ru.wikipedia.org</a>	2018-04-19
2.01D		двојнај тактовја сџџа	Otdeljaet drug oј druga два фрагмента произведења.		
2.01D		double bar	Separates from each other two fragments of the work.		
2.02A	Соната №7	до	минор БЕТХОВЕНА	<a href="http://www.tatphlharmonia.ru/1013">http://www.tatphlharmonia.ru/1013</a>	2011
2.02A	Sonata №7	do	minor BETHOVENA		
2.02A	Sonata №7	C minor	BEETHOVEN		
2.02B	Соната №7	до	минор БЕТХОВЕНА	<a href="http://www.tatphlharmonia.ru/1013">http://www.tatphlharmonia.ru/1013</a>	2011
2.02B	Sonata №7	do	minor BETHOVENA		
2.02B	Sonata №7	C minor	BEETHOVEN		

2.02C	Лист. Соната	си	минор Мусоргский, «Картины с выставки»	http://mout.ru/?action=py&id=510928	2011
2.02C	List. Sonata	si	minor Musorgskij, «Kartinki s vystavki»		
2.02C	Liszt. Sonata	in B	Minor Mussorgsky, "Pictures at an Exhibition"		
2.02D	гамма	си-бемоль	мажор и ее ступени: си-бемоль(I), до(II), ре(III)	http://www.lafamire.ru/index.php?option=com_content&view=article&id=562-2010-4-4-14-44-3&catid=14-2010-4-4-15-48-1&Itemid=71	2011
2.02D	gamma	si-bemol'	major i ee stupeni: si-bemol'(I), do(II), re(III)		
2.02D	scale of	B flat	major and its steps: B flat (I), C (II), D (III)		
<b>Section 3 – Performance</b>					
3.01A	концерта нужно предусмотреть все нюансы и динамику	тонкости	. Профессиональная видео и звуковая запись	http://www.soundprokat.ru/prochee/proekcionnoe-oborudovanie/aksessuary.html	2011
3.01A	koncerta nužno predusmotret' vse nuansy i dinamiku	tonkosti	. Professional'naja video i zvukovaja zapis'		
3.01A	concert should provide for all the nuances and dynamics	tonkosti dynamics	. Professional video and audio recording		
3.01B	что в этом случае, также, наряду с оценкой динамических значений показателей рентабельности,	динамики	значений показателей рентабельности, значения показателей рентабельности,	https://huh.ru/articles/documents/14733/	2011
3.01B	cto v etom slucaе, takze, narjadu s ocenкой dinamiki	dinamiki	znaczenij pokazatelej rentabel'nosti, znaczenij pokazatelej rentabel'nosti,		
3.01B	what in this case, also, in addition to the estimated dynamic values of profitability indicators,	dynamic	values of profitability indicators,		
3.01C	концерта нужно предусмотреть все нюансы	нюансы	и тонкости. Профессиональная видео и звуковая запись	http://www.soundprokat.ru	2011
3.01C	koncerta nužno predusmotret' vse nuansy	nuansy	i tonkosti. Professional'naja video i zvukovaja zapis'		
3.01C	concert should provide for all the nuances	nuances	and dynamics. Professional video and audio recording	http://www.soundprokat.ru/prochee/proekcionnoe-oborudovanie/aksessuary.html	
Source: New Sketch Engine - Russian Web 2011 (ruTenTen1)					

Figure 9 Chinese corpus references

Item N°	Preceding collocation	Item	Following collocation	URL	Crawl Date
<b>Section 1 – Instruments, players and voices</b>					
1.01A	wáng hǎi mǐn, lǐ xiǎng, liú yì rán, nán	zhōng yǎo	gē chàng jiǎ, gēng zhē, zhāng péng, nán dì yǎn,	http://dict.youdao.com	2018-05-31
1.01A	Wang Hamin, Li Xiang, Liu Yi Ran,	alto	(singers), Geng Zhe, Zhang Peng, bass (singers)	/search?q=cantoris&keyfrom=new-fanyi-smartResult	
1.01B	měinián shēngchǎn xiǎotiǎn	zhōngtiǎn	, diàoqín	http://www.sachina.edu.cn	2011-04-27
1.01B	every year produce violins	violins	, cellos	/htmldata/news/2008/11/4377.html	
1.01C	lǐkè gǎixiàng zài qiǎngōng zài xìnggǎn de	nǚ diǎnyīn	shuōdào " shìde, xiǎnsheng .....	*http://www.trzx.cn	2011-04-27
1.01C	immediately there is a change and a most demure and sexy	contralto voice	says "That's right, teacher,	/bookshop/f6/waiguo2/022.htm	
1.02A	mùqín	qínjiàn	de chángdù juéding yīnjǐ de bùtóng yīndiào	http://ce.linedict.com	2018-04-11
1.02A	the length of the	bars	of the xylophone determines the different notes of the scale	/#/?c=en/search?query=xylophone%20bar	
1.02B	zài yán jī shì hé nǎn jiē mǒu	jiǎ bǎ	nài	http://www.ybnews.cn	2011-04-27
1.02B	in certain	bars	in Henan Street, Yanji	/news/newsyb/201104/120893.html	
<b>Section 2 – Notation</b>					
2.01A	2 gē shàng jiàng hào yǐ nǐ : 4 – 8	xiǎo jié	; 2/4 huò 3/4 huò 4/4 pǎi	http://www.eol.cn	2011-05-02
2.01A	2 is marked crescendo	bars	4 – 8; two, three or four crotchet beats	/html/sitemap/404.shtml	
2.01B	2 gē shàng jiàng hào yǐ nǐ : 4 – 8	xiǎo jié	; 2/4 huò 3/4 huò 4/4 pǎi	http://www.eol.cn/html/sitemap/404.shtml	2011-05-02
2.01B	2 is marked crescendo	bars	4 – 8; two, three or four crotchet beats		
2.01C	shuāng	xiǎo jié xiàn	zé shǐ yòng zài qǔ zǐ de jié wǔ	http://bbs.sjtu.edu.cn/bbscon/board/classical/file_M.1201876533.A.html	2011-04-29
2.01C	the double	barline	used to end a song		
2.01D		shuāng xiǎo jié xiàn	zé shǐ yòng zài qǔ zǐ de jié wǔ	http://bbs.sjtu.edu.cn/bbscon/board/classical/file_M.1201876533.A.html	2011-04-29
2.01D	the	double bar	used to end a song		
2.02A	bèi duò fēn	C	xiǎo diào dì wǔ jiē xiǎng qǔ yǒu chéng zuò shén me jiē xiǎng qǔ	*http://www.anjan.cn	2011-04-27
2.02A	what name is given to Beethoven's Fifth Symphony in	C	minor?	/News/comanydynamic / 20091227084001.htm	

2.02B	bèi duò fēn what name is given to Beethoven's Fifth Symphony in	C	xiǎo diào dì wǔ jiǎo xiǎng qǐ yòu chéng zuò shén me jiǎo xiǎng qǐ minor?	*http://www.anian.cn/News/companydynamic/20091227084001.htm	2011-04-27
2.02C	Franz Liszt ( 1811 - 1886 ) zuò jiǎ shēng píng zuò pǐn Franz Liszt ( 1811 - 1886 ) the composition of his life:	B	xiǎo diào gǎng qín zòu míng qǐ minor piano sonata	*http://www.jnsz.cn/Portals/0/yinyuecheng/xiyangzhuming.htm	2011-04-27
2.02D	shuāng huáng guǎn hé dān huáng guǎn tóng shí zòu chū de double reed instruments and clarinets are played in	jǐng B yǎn B flat		http://bbs.ustc.edu.cn/cgi/bbscon?bj=ClassicMusic&fn=M319BFBD5&num=499	2011-04-29
<b>Section 3 – Performance</b>					
3.01A		lǐ dù dynamics	shí zhǐ yòngdù de qiángdù refers to the degree of loudness	http://www.360doc.com/content/16/0102/20/15266668_524895136.shtml	2018-05-20
3.01B		shēng qì hò hò dynamic	de gǎnjué feeling	*http://lyh.vip.oldkids.cn/new_page_48.htm	2011-04-27
3.01C	duō cǐ xūn wèn huì bào nǐ róng guests have been made for a report with	xì jié details	wèn tí of the content	*http://www.sdwfh.org.cn/2011/0210/273	2011-04-27
Source: New Sketch Engine - Chinese Web 2011 (zhTenTen11, Stanford Tagger)					

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## Neki primjeri korpusnoga istraživanja potencijalno zbunjujućih polisema i lažnih prijatelja u glazbenome nazivlju usredotočeni na engleski i francuski s ekvivalentima iz pet drugih jezika

### Sažetak

Ovaj rad *predstavlja tekuće istraživanje* elemenata glazbene terminologije koji se čine sličnima na engleskom i francuskom jeziku, ali zapravo imaju drugačija značenja. Svi termini također su dani na talijanskom, njemačkom, španjolskom, ruskom i kineskom jeziku. Korištenje pojmova na svim jezicima koji su obuhvaćeni opravdano je uzorcima teksta *preuzetima* iz priznatih zbirki uključenih u “New Sketch Engine”, ali kritički komentari bitno su ograničeni na engleski i francuski.

Studija je u osnovi sinkronizirana: prioritet se daje ispitivanju trenutačne upotrebe. Dijakronijska razmatranja također su uključena gdje je bilo moguće predložiti kako je došlo do semantičke varijacije između pojmova čija je etimološka izvedba slična.

**Keywords:** music terminology, false friends, English-French, ambiguity, semantic restriction

**Ključne riječi:** glazbena terminologija, lažni prijatelji, engleski-francuski, dvosmislenost, semantičko ograničenje