

Original Research

The evolution of musical terminology: From specialised to non-professional usage

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The evolution of musical terminology is a dynamic process influenced by historical, linguistic and social factors. While initially confined to professional discourse, musical terms have been increasingly used in non-professional contexts, necessitating further investigation into this phenomenon. This study aims to analyse the development of English musical terminology, focusing on its transformation from specialised technical vocabulary to broader cultural and communicative usage. The research employs a combination of comparative-historical analysis, textual analysis and lexicographic examination. Drawing upon sources including seminal works by Charles Ives, Charles Stanford, John Mauceri and Norman Lebrecht, the study explores how musical terms function across genres and registers. The findings reveal three primary categories of musical terms: universal, unique and author. Universal terms maintain consistent meanings across musical traditions, unique terms emerge from specific musical schools and authorial terms reflect individual creativity. The research also highlights how determinologisation and dissemination processes influence the reinterpretation of musical terms in non-professional texts. The implications of this study emphasise the dynamic role of musical terminology as a bridge between professional and non-professional communication, implying its significance in both linguistic theory and global culture. The findings contribute to a deeper understanding of terminological adaptation in evolving communicative landscapes and pave the way to further research into the role of musical terms in interdisciplinary contexts.

KEYWORDS: musical term, non-professional usage, universal term, unique term, special vocabulary, determinologisation, adaptation

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1. INTRODUCTION

In every human activity and realm of knowledge there is an intricate web of interrelated concepts. These concepts are not only connected within their own field but also extend across various disciplines, accompanied by a multitude of terms defining these concepts. Felber (1984) states: *'Scientific knowledge and technological skills are scattered on different places of the world. The transfer of knowledge and skills is only possible if the*

terminologies in the respective languages are developed' (Felber, 1984, p. 17). This is especially true for such area of human intellectual activity as music and namely, classical music, for its theory and practice has been developing separately in various national and regional schools.

The study of musical terminology is an essential component of both linguistic and music research. Musical terms, functioning as precise lexical units, have historically been confined to

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professional communication among composers, performers and theorists. However, over time, many of these terms have transcended their specialised domain and entered public communication, acquiring broader meanings and become adapted for non-professional use. The transition of musical terminology from its original technical function to wider cultural and journalistic applications is a dynamic process influenced by historical, linguistic and social factors.

Since the emergence of terminology studies as a field of knowledge in the early 19th century, scholars have explored the principles governing the formation, evolution and standardisation of specialised vocabularies. Eugen Wüster (1963), who is regarded as the founder of modern terminology theory, emphasised the necessity of systematisation to eliminate ambiguity in professional languages. Later contributions further advanced the study of terminology, incorporating linguistic, cognitive and socio-communicative perspectives (Kockaert et al., 2015; Bowker, 2019; Faber & Montero-Martínez, 2019). Within this framework, musical terminology presents an intriguing case study, as it not only retains its specialised function within music theory but also permeates literary texts, journalistic writing and everyday speech.

One of the key aspects of musical terminology is its inherent interdisciplinary nature. Due to the historical development of Western music, English musical vocabulary has been significantly influenced by Latin, Italian, French and German. The process of borrowing and adaptation has resulted in a lexicon that is both rich and complex. Additionally, semantic shifts – wherein terms evolve in the meanings based on their contextual usage – play a crucial role in the integration of musical vocabulary into public use. The study of these processes provides valuable insights into the ways specialised knowledge disseminates beyond its original field and becomes part of general linguistic consciousness.

This research is aimed to analyse the evolution of English musical terminology, tracing its development from professional usage to wider cultural and communicative functions. The study focuses on the mechanisms of terminologisation, semantic change and borrowing, as well as the influence of modern media on the spread of musical terms. By examining the role of musical

terminology in both professional and non-professional contexts, the research seeks to bridge the gap between linguistic theory and musicological practice, highlighting the dynamic nature of terminology in a constantly evolving communicative landscape.

To provide a comprehensive analysis, this study examines a variety of written genres on music. These include musicological treatises, critical essays, opinion journalism and popular non-fiction. By analysing texts from different registers, the research aims to determine how music terms function in diverse communicative environments and how its meaning shifts depending on the context. The selected materials include works by prominent music practitioners and theoreticians, such as Charles Stanford, Charles Ives, John Mauceri and Norman Lebrecht. These texts offer valuable insights into the ways musical terms are employed both within professional circles and in broader cultural narratives.

The primary objectives of this study are: (i) to examine the historical and linguistic evolution of English musical terminology; (ii) to analyse the role of borrowing, adaptation and semantic shift in the development of musical vocabulary; (iii) to explore how musical terms function across different genres and registers of written texts; and (iv) to identify key trends in the contemporary usage of musical terminology in non-professional contexts.

2. MATERIAL AND METHODS

In the present work, the terms of music are studied at the level of both language and speech. The material for study and analysis includes dictionaries of musical terminology: *The Oxford Dictionary of Musical Terms* (Latham, 2004), *A Dictionary of Electronic and Computer Music Technology* (Dobson, 1992), *An Early Music Dictionary* (Strahle, 1995), *Musical Terms, Symbols and Theory* (Thomsett, 1989). For the analysis at the level of speech, non-fiction works of music-related authors have been chosen, namely the American composer Charles Ives, the American conductor John Mauceri, the British composer and educator Charles Stanford and the British music journalist and author Norman Lebrecht. The selected corpus of texts includes seminal works by key figures in musical theory and practice (Ives, 1920; Mauceri, 2018; Stanford, 1922; Lebrecht, 2001).

The works chosen as the material for study and analysis represent the language of opinion journalism and can be called critical works, or essays, being highly personalised and opinion-based opuses. Works by Ives (1920) and Stanford (1922) were written by the music practitioners, that is composers who felt they needed to express their views either on their own music only or on the issue of music in general, from musical education, the art of conducting and the composition of music to the overview of English orchestras, the understanding of pace of Beethoven's Ninth symphony and the philosophical attitude to music and war.

Mauceri (2018), an American conductor, producer, educator and writer, is famous for his semi-biographical and semi-opinionated book *Maestros and Their Music*, in which, with candour

and humour, he makes clear that conducting is itself a composition: of heritage and tradition, techniques handed down from master to apprentice – and more than a trace of ineffable magic.

Lebrecht (2001) is widely known for his scandalous approach to reveal the hidden background of classical music world. His biographical critical work *The Maestro Myth* enthralls readers with an insightful look into the lives and careers of most celebrated maestros.

These authors represent the non-fictional discourse. This presupposes that these books do not belong to the professional type of writing, where only standard terms, which are registered in terminological dictionaries, are used, but to non-professional writing characterised by the abundance of professional jargonisms, play on words/terms and metaphor-based terms.

It should also be pointed out that the authors represent diverse views on the same topic: Mauceri (2018), being a music practitioner, tackles the issue of the art of conducting from behind the stage and uses both terminology and professional jargon, while Lebrecht (2001), revealing a journalistic approach to the subject, turns to highly evaluative language aiming influence the reader by his personal judgements. Ives (1962) and Stanford (1922), in their turn, although being composers, apply diverging approaches to talk about their professional field: the former uses a highly metaphoric language while the latter generally follows a more academic style satisfying the educational purposes.

Moreover, the authors chosen for this research represent both British and American regional variants of the English language, so some instances of regional variants of terms are expected to be found in the texts.

Thus, these materials provide a representative sample of how musical terminology is used by professionals in non-professional contexts. By examining these texts, the research aims to uncover patterns in the adaptation and dissemination of musical terms, contributing to a broader understanding of their role in cultural and linguistic development.

The study employs a combination of methods used in terminological studies, textual analysis and historical linguistics. The comparative-historical method is used to trace the origins and transformations of musical terms over time. The analysis allows for an examination of how these terms are used in different genres and communicative settings. Additionally, lexicographic analysis is applied to compare definitions of key musical terms across specialised dictionaries and general language reference works. These methods together provide a multi-dimensional perspective on the evolution of musical terminology and its integration into public use.

3. THEORETICAL BACKGROUND

3.1. Definitions and requirements

Musical terminology, as a specialised subset of language, is characterised by precision, systemic nature and functional significance in professional communication. According to Antipova et al. (2021) a term is a lexical unit of a specific language for special

purposes, denoting a general – concrete or abstract – concept of a theory within a specialised field of knowledge or activity. It is now universally acknowledged that a term is a lexical unit specifically used within a professional domain and distinguished from general vocabulary by its definability and contextual stability (Crystal, 2017).

The theory of terminology has been developing in two ways: structural, or linguistic (applied linguistics included) and cognitive (based on the notion of concepts). The cognitive approach, also known as the subject-oriented approach, as well as the philosophy-oriented way, views terminology as a multidisciplinary field of study of its own. This approach also deals with conceptual systems which condition the existence and functioning of the term. As Cabré Castellví (2023) puts it: *'The key to this position lies, it appears, in the supposition that a concept is universal, independent of cultural differences and that consequently the only variation possible is that given by the diversity of languages'* (Cabré, 2023, p. 167). Originally expressed by Wüster (1963) and his followers, the conceptual method was shared by a number of scholars (Laurén & Picht, 2006; Myking, 2020; Picht, 2011; Shelov, 2003).

The linguistic approach resorts to lexicographic methods (Cabré et al., 2023; Faber & L'Homme, 2014; Fóris, 2011). According to Reynolds (2015), linguistic-oriented way *'sometimes includes syntactical, grammatical and stylistic investigations of special languages, which are regarded as sublanguages of the common language'* that *'forms a bridge to special languages research'* (Reynolds, 2015, p. 278).

Since this study is based on the linguistic approach to terminology, it will be primarily focused on the term as a lexical unit. The demarcation line between terminology and the general language is unstable and the process of the transition of terms from the general vocabulary and vice versa is determined by functional needs. In this respect, terms are given a number of formal linguistic requirements, so that special vocabulary of a given language can be homogeneous and uniform.

There are certain requirements that are applied to a model which is known as an ideal term. Grinev-Grinevich (2008) proceeds from the proposition that terms as lexical units are viewed in syntactic, semantic and pragmatic aspects. This enables us to classify the requirements into three corresponding perspectives: the requirements to the form of the term, its meaning and functioning.

As far as the form of the term is concerned there are the following requirements: (i) conformity with the norms of literary language, (ii) conciseness, (iii) derivational capacity, (iv) invariance, and (v) motivation. From the point of view of the meaning of the term, the requirements are as follows: (i) consistency of the term and its semantics, (ii) unambiguity, (iii) its meaningfulness, (iv) absence of synonyms. The pragmatic requirements are the following: (i) the term should be recurrently used in professional communication, (ii) the term should be of international nature, (iii) its relevance and euphony are also of great importance.

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However, there are deviations from these norms in the terminology under study. Firstly, there are polysemantic terms, i.e., those which have more than one meaning within a given terminology. For example, the definition of the term *madrigal* states that it has 'two distinct meanings': (i) a poetic form, and (ii) its musical setting as a secular song (Latham, 2004, p. 103).

Secondly, there are a great number of synonymous terms in the terminology of music which replicate themselves in different national traditions. Modern musical glossaries and thesauri include Greek, Latin, Italian, French, German terms. For example, a musical work of a composer is internationally called *opus*. Still its synonymous variants are also possible: *opera* (It.), *oeuvre* (Fr.), *obra* (Sp.), etc.

Thirdly, the English musical terminology is sometimes characterised by derivational disability which is one of the reasons for a considerable number of borrowings. For example, English term *ayre* (a song or a melody) being productive on the level of word combination (*air à boire*, *air de cour*, *air* and variations) have not come to denote a concept which is known to be modern *aria* (It.) and its root-derived forms *arietta*, *arioso*, etc.

Finally, there is a deviation in the use of same-root variants of international terms which is inherent in music terminology. This often leads to variations in spelling: *accelerando* and *accelerato* ('becoming faster'); *a, à deux* and *a due* ('played in unison'); *bas*, *bass* and *basse* ('the lowest male voice'); *ben*, *bene* and *bien* ('well, much'); *missa* and *mass*; *moderatamente*, *modérément* and *moderately*, etc.

3.2. Historical development of music terminology

The systematic study of musical terminology dates back to the late 15th century when Tinctoris (1475) published *Terminorum Musicae Diffinitorium*, one of the first attempts to compile a dictionary of musical terms. Since then, the need for defining and refining musical terminology has persisted due to the ever-evolving nature of the art. Early music dictionaries were primarily focused on standardising terminology for professional use, but as musical practices diversified, lexicons had to adapt accordingly.

A crucial development in the 17th century was the divergence of English and French musical terminology, a subject explored in depth by Rousseau (2019). Her study highlights how

early-music terms underwent cycles of disappearance and re-appearance due to evolving musical practices and scholarly re-evaluations. The researcher quotes Simpson (1983) who, as she states, shows that 'many of the terms and concepts used by the authors for note values in use at the time and of the terms and concepts in use before their time, many of which had gone out of use or current use between 1700 and modern times in French (*maxime, longue, quarrée, brève, semibrève, minime or semiminime*), have nowadays regained current use amongst early-music performers, thus representing a case of terminological resurgence' (Rousseau, 2019, p. 657).

Additionally, Rousseau's (2019) work provides a comparative analysis of terms used in English and French treatises of the late 17th century, emphasising how scholars like Simpson (1983) and Loulié (1696) contributed to the stabilisation of musical terms. The re-emergence of these terms in modern musicology illustrates how historical contexts influence linguistic developments in specialised vocabularies. For example, the author argues that due to Loulié's (1696) invention of a time-measuring device called the term *chronometre* was 'to be used again to designate a different concept widely known and used nowa-days' (Rousseau, 2019, p. 659).

By the 19th century, with the increasing academic interest in musicology, comprehensive music dictionaries were published, marking a new phase in the formalisation of musical terminology. These reference works compiled terms from multiple languages – primarily Italian, French and German – reflecting the international nature of musical vocabulary. The inclusion of phonetic pronunciation guides and cross-referenced multilingual terms, as seen in later dictionaries, further underscored the complexity of musical terminology. The need for precision in defining musical concepts became more apparent as musicology developed as a formal academic discipline, requiring scholars to standardise the terminology used in analysis and education.

The 20th century witnessed significant transformations in musical lexicography, particularly with the development of jazz, electronic music and experimental composition techniques. The expansion of musical styles necessitated the incorporation of new terminologies, which led to the revision and enlargement of existing dictionaries as well as the publication of specialised glossaries. As noted in a dictionary preface: 'It is the aim of this Dictionary of Musical Terms to furnish an accurate and concise explanation of any technical word or phrase which the student is apt to meet with' (Baker, 1907, p. 3). This highlights the necessity of continued revision and adaptation in musical lexicography to keep pace with evolving musical practices and terminologies.

These historical shifts demonstrate how musical terminology, while initially designed for specialised use, has evolved into a dynamic linguistic system that reflects cultural and artistic progress. The evolution of musical terminology underscores the interplay between linguistic stability and change, where terms may be preserved, adapted, or redefined according to shifts in artistic practice and scholarly discourse.

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4. RESULTS AND DISCUSSION

There are various aspects according to which terms can be classified, including subject fields, the languages, the approach, and the degree of abstraction (Reynolds, 2015; Anisimova & Tikhonova, 2021). Felber (1984) describes the development of conceptual classifications, while Grinev-Grinevich (2008) includes the following criteria to classify terms: (i) parts of speech, (ii) chronology, (iii), form, (iv) type of concepts they name, (v) degree of abstraction, (vi) subject, (vii) hierarchy (generic, specific and subordinate terms), (viii) semantic structure and overlap (Grinev-Grinevich, 2008, p. 58). This list of aspects is non-exhaustive and can be broadened further on.

From the point of view of functional characteristics of terms, it is possible to classify them according to the sphere of their application (either in language or in speech), recurrence of use (international, national, regional, local terms), frequency (common terms, terms belonging to a particular school of thought, author terms; frequent, rarely-used, non-frequent, occasional terms), standardisation (standardised, recommended, preferential, admissible, deprecated, etc. terms).

This functional classification outlined in Grinev-Grinevich's (2008) work is also shared by other scholars. Thus, according to their functioning, terms can be classified into universal (concepts used in multiple musical traditions (e.g., *tempo*, *harmony*, *melody*), unique (terminology specific to musical schools or stylistic periods (e.g., *sprechstimme* in expressionism, *blue note* in jazz) and coined terms (coined by individual composers, theorists, or critics to describe specific phenomena (e.g., Charles Ives' *tone roads*)).

The analysis of the use of terms in written speech of non-professional texts has shown that the transition of specialised terminology into general use can be accounted for cultural and social factors, which results in meaning shifts and adaptation to new contexts. In professional use, musical terms ensure precision in analysis and in performance instructions. However, in journalistic and non-fictional contexts, they often acquire metaphorical meanings.

As widely acknowledged among those who study classical music terminology, outside the framework of professional musical communication, terminological units related to music often

undergo the process of determinologisation. Thus, for example, Aleshinskaya (2008) gives a number of reasons for this, namely, potentially expressive components in the term – e.g., prefixation in terms *upbeat* and *downbeat* 'gives a terminological unit a shade of meaning that can subsequently create the basis for determinologised use' (Aleshinskaya, 2008, p. 21) – and extralinguistic associations, especially when the term is coined by means of onomatopoeia (e.g., *jingle* is associated with the sound of small bells). As a result, through the process of determinologisation, a term may:

(i) maintain its status as a term while also acquiring a non-terminological meaning that is recognised in general dictionaries (e.g., *tempo* as a musical term refers to the speed or pace of a piece, such as *allegro* or *largo*, whereas in general usage, it denotes the rate or rhythm of activity, as in *the tempo of city life*);

(ii) develop an occasional non-terminological meaning alongside its established definition (e.g., *crescendo* in music refers to a gradual increase in volume, but in broader usage, it can signify a climax or peak, as in *the debate reached a crescendo*);

(iii) lose its specialised status and become fully integrated into general language (e.g., *riff*, originally a musical term referring to a repeated instrumental phrase in jazz or rock, has also come to mean an improvised or witty commentary, as in *a comedian's riff on politics*).

Thus, a term can be used not only by experts and practitioners. It may be adopted by related fields or industries. Moreover, there are cases when musical terms are used within the discourse of music, but in non-professional texts. This is where the process of dissemination comes to the core.

Dissemination can lead to the term being used in broader contexts, although its specialised meaning is retained. Thus, terminology in a fictional text performs a function different from that which it performs in a non-fictional text. The main function of any terminology is to serve the sphere of professional communication, but in a fictional work, terms are called upon to have an emotional impact (Kozlovskaya et al., 2020). This means that terms used in fiction become a part of the imagery system of a literary work without undergoing the process of determinologisation.

Lobanov (2003) classifies the texts of fiction according to the functioning of terminological units which are used there. The first type is a literary text that attempts to preserve the systematicity and differential features of a scientific text (e.g., science-fiction and popular science). The second type is a text where terms are relevant to the specialised scientific content, but do not form a system of concepts. In such texts, terms can partially lose their terminological characteristics. The third type is a text, 'devoid of any semblance of the terminology of a scientific text' (Lobanov, 2003, p. 185). Here terms do not reflect any system of concepts and are often used metaphorically.

The same approach can be applied to the analysis of the functioning of terms in non-professional texts belonging to non-fiction. The study of the characteristic features and functioning of musical terms in non-fiction works written by both the music

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practicians (Ives, 1962; Stanford, 1922; Mauceri, 2018) and the music journalist (Lebrecht, 2001) has demonstrated that all types of terms outlined by can acquire additional meanings and characteristics in the selected texts. This can be accounted for by the fact that, on the one hand, the non-professional communication can imply the use of both special and general topics and corresponding language thus embracing both musicians and general readers within one communicative situation outside professional activities per se. On the other hand, the genre in question (non-fiction/ journalism) enables the authors to express their subjective view through lexical units applied to convey the aesthetic function.

At the same time, non-fiction writing presupposes the use of such units of specialised vocabulary as terms, which traditionally form the core of vocabulary of another genre – academic writing. However, these words of special vocabulary are apprehended differently when they appear in formal discourse (academic language) and in journalism since the latter results in using terms with various highly expressive stylistic means, including metonymy, metaphor, comparison, etc. This conditions the types of terms found in use here, as the term undergoes certain and considerable, changes due to the pragmatic aspects of the non-fiction text. Such terms are *'determined by the global purport of the speech event and the author's aesthetic strategy'* (Gvishiani, 2010, p. 59).

Let us consider some examples of terms belonging to each group (universal, unique, coined). The term *movement* is used *'in connection with musical forms that consist of a number of substantial sections'* (Latham, 2004, p. 119), usually self-contained and separated from each other by a pause. Another meaning of this term is broader and means the *'motion of melody, or of parts'* (Strahle, 1995, p. 298). This is a consubstantial term whose meaning is derived from the general language word: The Oxford Dictionary of Musical Terms includes the definition of the French variant of this term describing it *'either in the sense of motion, or in the derived sense of a section of a composition'* (Latham, 2004, p. 118). However, the term in a musical sense preserves the common sense with the lexical unit of the general use (progress, change of ideas or behaviour).

At least three of the five regional variants of *movement* have an additional meaning (which the English term does not have) and, consequently, are given individual articles in the dictionary:

Satz (Ger.) – a term most commonly used to denote 'movement', for example of a sonata or symphony. It can also mean 'theme' or 'subject'; Hauptsatz (literally 'head-theme') is the main theme or first subject, Seitensatz or Nebensatz the second subject. Satz can also mean phrase or period, or structure, style, or texture; Freire Satz, 'free style'. A Schlusssatz is a finale or a coda' (Latham, 2004, p. 118).

Mouvement (Fr.) – 'movement' either in the sense of motion, or in the derived sense of a section of a composition. The term is sometimes used to imply a return to the original tempo after some deviation, such as a rallentando. Mouvement perpétuel, the same as perpetuum mobile' (Latham, 2004, p. 118).

The essence of 'the original tempo' is to be compared with the Italian equivalent of *movement*: *'tempo primo – 'at the first tempo'; an instruction to preserve the original tempo after a passage departing from it'* (Latham, 2004, p. 184).

Analysis has shown that there are forty-six instances of using of the word *movement* in Mauceri (2018). Most of them are used in their terminological meaning, like: *'pages of the first movement'* (Mauceri, 2017, p. 40); *'melody of the first movement'* (noun + of + movement) (Mauceri, 2017, p. 14); *'movements of symphonies'* (movement + of + noun) (Mauceri, 2017, p. 22); *'symphonic movement'* (Mauceri, 2017, p. 61); *'a quiet slow movement'* (adj. + movement) (Mauceri, 2017, p. 47); *'play the first movement again'* (verb + movement) (Mauceri, 2017, p. 40).

The second-large group of examples are non-terminological and are predominantly used to describe the actions of musicians and other stage artists, like:

'Throughout rehearsal, I occasionally suggested things to the orchestra, like asking them to conserve the movement of their bows so that they could give more bow at the end of a phrase' (Mauceri, 2017, p. 114).

'Anyone brave enough to conduct dance is also a hero, made even more so because so little is understood of everyone's willingness to create the grand illusion of human beings defying gravity through movement and precisely synchronised sound' (Mauceri, 2017, p. 126).

'More important, Wagner's staging and the very specific movements that coincided with his music were also generally removed, making the operas less specific in time and less specific in physical synchronisation' (Mauceri, 2017, p. 148).

'And when all is said and done, the composite effect is precisely what an audience was supposed to experience when Wagner was staging his operas and insisted that the movements of the actors were precisely synchronised to his music' (Mauceri, 2017, p. 180).

The third group is used in the general language meaning of changing position, with neither semantic nor contextual connection with music.

At the same time, among thirty-one instances in the journalistic work by Lebrecht (2001) there are examples of using the general word *movement* in a greater variety of dictionary meanings. For instance:

'In 1919 he stood for parliament as a candidate of the embryonic Fascio di Combattimento, whose manifesto was modelled on Lenin's. This localised movement did not win a single seat, and socialists jubilantly carried Mussolini's coffin through Milan in an election night mock-funeral' (Lebrecht, 2001, p. 79).

Here, the word is used in the meaning of a group of people sharing the same ideas.

There are at least seven instances of using of the word *movement* in Ives (1962). Consider the following examples of these occurrences.

(1) *'The first and last movements [of parts of the C. Ives' sonata Concord, Mass., 1845] do not aim to give any programs of the life or of any work of either Emerson or Thoreau but rather composite pictures or impressions'* (Ives, 1920, p. 1).

(2) *'A critic may say that a certain movement [of any musical piece] is not inspired. But that may be a matter of taste – perhaps the most inspired music sounds the least so – to the critic'* (Ives, 1962, p. 6).

(3) *'This excess of enthusiasm at the inception of a movement [of the early days of R.W. Emerson as a general lexical unit], causes loss of perspective; a natural tendency to undervalue the great in that which is being taken as a base of departure. A 'youthful sedition' of Emerson was his withdrawal from the communion'* (Ives, 1962, p. 21).

(4) *'In these manifestations, by reason of tradition, or the bad-habit part of tradition, the hog-mind of the few (the minority), comes in play. The possessors of this are called leaders, but even these 'thick-skins' are beginning to see that the movement [of a group of people as a general lexical unit] is the leader, and that they are only clerks'* (Ives, 1920, p. 43).

(5) *'This fundamental part of Hawthorne is not attempted in our music (the 2d movement [in a clearly musical sense] of the series) which is but an 'extended fragment' trying to suggest some of his wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms'* (Ives, 1962, p. 49).

(6) *'The first movement [in a clearly musical sense] of the music, which is the cause of all these words, was first thought of (we believe) in terms of a large orchestra, the second (Hawthorne) in terms of a piano or a dozen pianos, the third (Allcotts) – of an organ (or piano with voice or violin), and the last (Thoreau), in terms of strings, coloured possibly with a flute or horn'* (Ives, 1962, p. 100).

(7) *'The unity of a sonata movement [of the motion of the musical piece] has long been associated with its form, and to a greater extent than is necessary. A first theme, a development, a second in a related key and its development, the free fantasia, the recapitulation, and so on, and over again'* (Ives, 1962, p. 120).

It is evident that this term functions as the universal one and is primarily (five of seven instances) used in line with its direct meaning given in the dictionary: examples 1-2, 5-6 in a sense of 'substantial sections' and example 7 meaning 'the motion of a musical piece'. In the examples 3 and 4, the term is used in the meaning of the word of the general language and has no common sense with the term *movement*.

The same process of the metaphoric broadening of the meaning of a universal term can be illustrated by the term *organ*. Originating from the Greek 'ὄργανον' 'instrument, tool, sense organ', the term originally meant 'an implement, instrument, or piece of mechanism for any purpose. Hence, it came to be applied to any musical instrument' (Strahle, 1995, p. 328). The modern terminological unit is most exclusively applied to an instrument. However, the metaphor-based use of this word can be preserved like in the following example from Stanford (1922):

'A singer has to make the notes in his head, before he can produce them with his voice. It is the duty of the composer to do all in his power to facilitate rather than to thwart this endeavour. Some composers have written for the voice music which will ruthlessly destroy that most delicate of organs' (Stanford, 1922, p. 64).

In this paragraph, the quality of producing a sound of music is transferred from a musical instrument to a natural instrument of a human's body, namely, voice.

Within the second group of terms which are not widely recognised and are used regionally, there are some examples of unique use of the terms that have later become terminologised. An example of this kind is the term *anthem* (Old English *antefn*, *antifne* from Latin *antiphona* meaning 'harmonies', *antiphōnos* meaning 'responsive' (Oxford Learner's Dictionary)). This word was adopted by the English Church (that time being catholic) for denoting 'a short Latin plainchant used before a psalm, or a longer one at the end of a daily offices of Lauds, Compline, and Vespers, especially sung in a praise of the Virgin Mary, or other saint' (Latham, 2004, p. 10). This term is classified as the unique one since it belongs only to an 'Anglican' musical tradition: 'an English-language choral piece of moderate length for use in worship, typically on a prose text selected from the Bible or the liturgy' (Latham, 2004, p. 9). The meaning of the term has been extended beyond the solely church use and now denotes a national anthem or a 'solemn, hymn-like song' (Latham, 2004, p. 10).

There is only one instance of using the term *anthem* in Ives (1962):

'These tunes have, for him, a truer ring than many of those groove-made, even-measured, monotonous, non-rhythmed, indoor-smelling, priest-taught, academic, English or neo-English hymns (and anthems) – well-written, well-harmonised things, well-voiced, well-counterpointed, well corrected, and well O.K'd, by well corrected Mus. Bac. R.F.O.G.'s – personified sounds, correct and inevitable to sight and hearing – in a word, those proper forms of stained-glass beauty, which our over-drilled mechanisms – boy-choirs are limited to' (Ives, 1962, p. 95).

Here, the term is clearly musical (similar to *hymn* – a Latin or vernacular Christian song, which is closer to another genre of this kind – *psalm*) and is not used in the meaning of a song of a special importance for a country, organisation or any other group. The term *hymn*, being more widely used worldwide than the term *anthem*, which is mostly English and, more specifically, it is Anglican Church musical phenomenon, occurs more often in the text (six times) but both in the terminological and more

common meaning ('a song of praise, especially one praising God and sung by Christians' (Oxford Learner's Dictionary)): 'a Gospel hymn of simple devotion comes out to him' (Ives, 1962, p. 37); 'or something to do with the old hymn tune that haunts the church' (Ives, 1962, p. 50); 'the family hymns that were sung at the end of each day' (Ives, 1962, p. 54); 'this kind of a man who plays all hymns literally' (Ives, 1962, p. 73); 'simple but acute 'Gospel Hymns of the New England camp meetin'', of a generation or so ago' (Ives, 1962, p. 95); 'English or neo-English hymns' (Ives, 1962, p. 95).

The same is observed in Stanford (1922). There are only two instances of the term *anthem* in the text (within one paragraph), where both have a clear reference to an English-language choral piece:

'On your composing an anthem for Commencement Sunday to be performed in St. Mary's Church, I have reason to believe that the University will grant you the degree of Doctor of Music' (Stanford, 1922, p. 202-203).

'So, Bennett wrote an anthem for double choir in several movements, and this was the first of a series of such works which he wrote for Cambridge or at the request of University friends' (Stanford, 1922, p. 203).

At the same time, the term *hymn* appears in 'multinational', i.e., not exclusively English-speaking, contexts. Consider the following examples:

'The symphonies by which he [Mendelssohn] is best remembered are the Scotch and the Italian: both picturesque as he always was (Wagner called him a perfect landscape-painter). The 'Hymn of Praise' is more a sacred cantata with a symphonic introduction than a Symphony' (Stanford, 1922, p. 85).

'In the next three years he devoted holidays to the study of German Hymnology' (Stanford, 1922, p. 203).

The demarcation line between international and unique terms can be vague. For example, the term *maestro* denoting the 'conductor'. This term of the Italian origin has entered the professional lexicon of musicians worldwide, thus having entered the group of international universal terms. It is not often used in the plural form, although it is grammatically correct to say *maestros* (Oxford Learners Dictionary). There are, for example, eleven instances of using this form in the work by Mauceri (2018). Lebrecht (2001), for his part, uses Italian grammar to form the plural form – many *maestri*, thus highlighting the word, expressing his personal attitude and attributing this form of the word to the group of unique terms exclusive for Italian music discourse.

Lebrecht's (2001) expressiveness also manifests itself with the use of old-fashioned unique and author terms:

'Only Liszt, who premiered *Lohengrin* at Weimar while its composer was on the run, was exempted from his strictures. He spouted theories about energy and intelligence in conductors, the essential relation of tempo to melos (song) and the inability of Jews to appreciate either' (Lebrecht, 2001, p. 16).

The term *melos* is given neither in Latham (2004), nor in Dobson (1992). The term is, however, listed in the dictionary containing old music terms from the early British sources. There,

the term is related to *canor*, *canticum*, *cantion*, *harmony*, *phrygium melos* (Strahle, 1995, p. 220) – the terms of the Latin origin which are not used anymore (except for *harmony*). The first dictionary refers to *melos* as to the author term which has become the unique one, while the second reveals its origin, international nature and the assumed reason for Wagner to use it.

Another author term used by Lebrecht (2001) is given in the following passage:

'Stravinsky ridiculed his 'tempo di hoochie-koochie' in the penultimate passage of the *Rite of Spring*; he never attempted the complex cross-rhythms of Janacek and Ives' (Lebrecht, 2001, p. 127). This particular term is not explained in any way in the text of the original, although there is a footnote given to it in the Russian translation.

Thus, the selected non-fiction works belonging to the non-professional discourse have proved to include the elements of professional language not only in their direct terminological use, but also in their expressive realisation.

Proceeding from the functional classification introduced by Grinev-Grinevich (2008), the research has found out a whole variety of musical terms, specifically universal, unique and author ones, in the works chosen to study the terminology in question. The classification has allowed for the differentiation between the functions that the terms of music can fulfil within the texts of the genre of non-fiction/journalism.

Among the universal terms, both international terms and the terms of most general concepts have been selected and studied. The group of unique terms has proved to consist of items belonging to only few linguistic traditions or music schools. Finally, the third group has appeared to be comprised of the terms used by the authors in an individual, not terminologically direct way, or metaphorically.

Terminological studies of English terminology of music have resulted in the appearance of various criteria of semantic modifications for many concepts in this field. The issue of semantic modifications is one of the unsolved at the moment, insufficiently studied in modern linguistics. Thus, modern linguists, studying the lexical transformations in different spheres, are aware that an integrated model of learning terms conversions has not been worked out. This issue has been addressed in this research. It can form the basis for future studies of the analysis of semantic modifications of terms to facilitate the process of their understanding and use. At the same time, the main task of researchers is not to understand the final model of terms transformations of English terms of music, but to develop a complex system to analyse terminological conversions.

Another problem and the task of the systematisation rules as fixed patterns to simplify and accelerate the process of communication. Thus, transterminologisation is an important phenomenon of modern linguistics which is a process when a term belonging to one field of knowledge can be borrowed into another professional sphere. The emergence of transterms is possible due to the need to define a great number of concepts and objects.

The analysis of terms borrowed into another terminological system signals that, although certain tendencies of transterminologisation can be traced, in general, transterminologisation is largely unsystematic and inconsistent. Such discrepancy can be accounted for by the fact that the early stage of the development of music terminology occurred during the period of transterminologisation. The most common model of transterminologisation in this area is a semantic shift. Transterminologisation also takes place when the terminology of music adopts an approach developed by another discipline. In this case, a term or a system of terms is borrowed and applied along with the approach. This practice is quite common.

The reverse process of transterminologisation should also be pointed out: the borrowing of music terms by the terminologies of other fields of knowledge.

Nowadays, studying author terms of different fields of knowledge is a topical issue. The status of this category of terms remains ambiguous. Taking author terms of music as an example, the authors have made an attempt to single out the main functions of author terms in the field under analysis and to demonstrate their functioning and role in contexts. Among future studies in this area, the study of author terms from other fields of knowledge, a detailed study of possible reasons for the transition of certain terms to universal and unique ones, as well as a study of the problems of translation of author terms can be mentioned.

5. CONCLUSION

The study of music terminology and its evolution from specialised professional discourse to broader non-professional usage has revealed significant linguistic and cultural dynamics. Through historical analysis, it has been demonstrated that musical terms, which were initially confined to specific professional contexts, undergo processes of borrowing, adaptation and semantic change. These processes contribute to the integration of

musical terminology into wider public use, reflecting shifts in cultural, technological and artistic landscapes. By applying a functional classification of musical terms, this research has studied three primary categories: universal, unique and author terms. Universal terms maintain their core meaning across different musical traditions, while unique terms are specific to certain schools or regional traditions. Author terms, on the other hand, emerge from individual creativity and often extend beyond their original meaning through metaphorical or expressive usage. The comparative analysis of texts by composers, conductors and music critics has demonstrated how these categories operate in non-professional discourse, highlighting the interplay between technical precision and rhetorical expression.

Furthermore, the investigation into determinologisation and dissemination has shown that musical terms frequently acquire new connotations beyond their dictionary definitions. This phenomenon is particularly evident in non-fiction writing, where authors employ musical terms metaphorically to create vivid imagery and engage a broader readership. The analysis of works by Charles Ives, Charles Stanford, John Mauceri and Norman Lebrecht has demonstrated the varied ways in which musical terminology is employed outside strictly academic or professional settings, reinforcing its role as a dynamic linguistic and cultural tool.

This study contributes to a deeper understanding of the mechanisms governing the evolution of musical terminology. It emphasises the importance of on-going research into the unconventional realisations of music terms in various types and genres of texts. Further studies in the field may explore the role of music terminology in emerging genres, interdisciplinary applications and its adaptation to new technological contexts. The findings of this research affirm that music terminology is not a static system of classification but an evolving component of language that bridges both professional and non-professional communication.

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