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THE ILLUSTRATED ENGLISH-SERBIAN DICTIONARY OF MUSICAL TERMS AND PHRASES WITH SERBIAN-ENGLISH INDEX – THE LEXICOGRAPHIC STRUCTURE
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Abstract. *The paper focuses on the basic lexicographic concepts underlying the structure of the Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index, a bilingual LSP (language for special purposes) single-volume dictionary published in 2015 by the Faculty of Arts – University of Niš. A record of more than 16,000 terms and phrases elaborated on 577 B5 pages in 9 pt Arial black and Ariel Unicode MS fonts, complemented with 580 illustrations, The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index is tailored to meet the requirements for both communication-related and knowledge-related user situation, i.e. to serve as a point of reference for a rather wide span of users, including music students, teachers, professional musicians, translators, as well as music enthusiasts. The authors attempted at promoting several crucial decisions regarding the mega-, macro-, meso-, and micro- structure of the dictionary, each detailed in the paper.*

Key words: *LSP dictionary, megastructure, macrostructure, microstructure, mesostructure*

1. INTRODUCTION

Lexicography is commonly described as the art and craft of compiling, writing and editing dictionaries, as well as the study and practice of the principles governing this process. By analogy, specialized lexicography is an academic discipline concerned with compiling, writing and editing specialized dictionaries, hence with the study and practice of theories and principles of designing, compiling, using and evaluating specialized, or LSP dictionaries.

As such, it covers a relatively restricted set of phenomena, usually within one or more subject fields.

Taking this generally accepted definition a step further, in the spirit of the functional theory of lexicography proposed by Bergenholtz & Tarp (1995), specialized lexicography is an area of social practice and independent science concerned with analyzing and designing dictionaries as tools with a highly relevant pedagogical dimension that aim at satisfying the needs of a specific user, as well as at solving a specific type of problems related to the specific type of situation. This approach points to the need of identifying the profile of the would-be users at an early stage of elaborating the dictionary.

This takes us to another important point of reference – the definition of a dictionary. According to the *Concise Oxford Dictionary of Current English* (1998), a dictionary is "a book that deals with the individual words of a language (or certain specific class of them) so as to set forth their orthography, pronunciation, signification and use, their synonyms, derivation and history, or at least some of these facts; for convenience of reference the words are arranged in some stated order, now in most languages, alphabetical, and in larger dictionaries the information given in illustrated by quotations from literature". More specifically, a special-purpose dictionary is a reference work "devoted to a relatively restricted set of phenomena; in contrast to the general dictionary which is aimed at covering the whole vocabulary for the "general" user, specialized (or "segmental") dictionaries concentrate either on more restricted information... or on the language of a particular subject field..." (Dictionary of Lexicography, 1998).

Starting from the above mentioned essential points, the paper focuses on the basic lexicographic structure underlying the authors' design of the dictionary, as well as on putting into practice certain rules observed on elaborating *The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index* – a bilingual LSP (language for special purposes) single-volume dictionary.

2. GENERAL VIEW: RANGE AND TARGET

The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index offers broad coverage of a wide range of musical categories spanning different areas, including important ancient, classical and modern musical trends, popular music, ethnomusicology, music analysis, various instruments and their technology. The idea behind such orientation was to design a dictionary that can meet the needs of an interdisciplinary set of potential users who can be roughly classified into five main groups:

- students of music and related areas who are expected to use the dictionary as a tool for both communication and improving their knowledge pursuits;
- experts in the subject matter with high cognitive competence in the field, yet lacking the necessary linguistic competence to adequately understand or produce a specialized text in English;

- semi-professionals, i.e. people with limited competence in the field of music, but willing to acquire certain or additional knowledge about the domain and its language by means of the dictionary;
- translators and interpreters traditionally oriented towards term-specific searches in the position of English to Serbian or Serbian to English translation;
- music enthusiasts with different educational background who, for one reason or the other need some kind of specialized knowledge, and who are more likely to search for the conceptual information provided by a definition, or the semantic field to which the term belongs, or a synonym for that matter.

A dictionary of the kind is supposed to meet requirements for both communication-related and knowledge-related user situation. These needs prompted several crucial decisions in the phase of its design generated, on the one hand, by the overall structure of the dictionary, and on the other by the lexical model to be adopted, i.e. the types, amount, sources, and relevance of the selected lexical units. Thirdly, the authors had to deal with the principles according to which such data were to be structured, connected and presented in order to facilitate their accessibility.

3. DICTIONARY MEGASTRUCTURE

In order to meet such diversified cognitive needs and fulfill the intended pedagogical function for all identified types of would-be users, the authors opted for a dictionary model that would contain both the function-related data and the use-related data aimed to provide information on the dictionary as well as assistance in using it. The outcome is a lexicographic megastructure of the dictionary fitting the principle of lexicographic trichotomy, in which the central English-Serbian word list, as the core element of the dictionary, is complemented by several lexicographic components constituting either the *front* or *fore matter* or the *back* or *end matter*:

Dictionary Megastructure

Front/Fore matter	Core	Back/End matter
▪ List of Contents ▪ Preface ▪ User's Guide (with the list of abbreviations)	English-Serbian word list	Serbian-English index

In this context, the list of contents provides reference to the organizational structure of the dictionary, while the Preface presents the authors' explanatory remarks about the function, scope and application of the dictionary.

The User Guide, given in the form of an explanatory chart, is tailored to explain to the user the macro-, micro-, and meso-structural relationships in the dictionary.

Finally, the Serbian-English index offers to the users a practical tool for their searches in the opposite direction. Instead of taking the usual strategy of complementing a one-directional bilingual dictionary with another dictionary that goes "in the opposite direction", the authors opted for a more rational solution, meeting the users' diverging needs in a single edition which makes this dictionary a "two-in-one" lexicographic project.

4. Dictionary Macrostructure

The macrostructure of the dictionary applies to the organization of its core part, in this case the English-Serbian word list.

With over 16,000 terms and phrases elaborated on 577 B5 pages in 9 pt Arial black and Ariel Unicode MS fonts, *The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index* offers broad coverage of a wide range of musical categories spanning different eras and areas including important ancient, classical and modern musical trends, popular music, music analysis, various instruments and their technology. It also includes a wide spectrum of internationalisms typical for the language of music with their English and Serbian translations, a vast range of abbreviations commonly used in musical scores and writings, as well as 580 illustrations.

The first important principle regarding the English-Serbian list, as the central part of the dictionary, concerns the specific vocabulary model capable of reflecting the needs of its potential users. The vocabulary model that the authors opted for comprises three general categories:

- the music-specific terms, or highly specific lexical units used more or less exclusively by the community specialized in the field of music, and characterized by singularity and accurateness, such as: adiaphon, piangendo, festivo, horrorcore, magadis, mandolinetto, obokano, pianola, pizzicato, growl, etc.;
- the so-called "border terms" between the music-specific language and the general language, i.e. lexical terms that come from the general language but have acquired one or more different meanings when used in the area of music (terms subject to polysemy because of the extension of meaning through processes of analogy): pick, manual, hammer, harmony, key, dot, meter, note, table, flag, cent, etc.;
- the general terms of frequent use in music that contribute to a better and more comprehensive understanding of the basic concepts of the specialized field: model, phrase, performance, production, line, etc.

The authors basically relied on two main types of lexicographical resources: archives, monographs, textbooks, articles and texts on music (compiled over years of teaching English to students in general and students of music in particular) as primary resources, and other dictionaries and encyclopedias as secondary resources. Aside from serving as a valuable source of the so-called naturally occurring language allowing rich selection of the musical terms stock, the primary resources were also instrumental for cross-checking, validating and complementing the material obtained from the secondary resources.

The list of words is organized in two columns, and the list of headwords, as in most dictionaries of the Western languages, is ordered alphabetically, starting with the first letter of the headword.

Each entry includes one or more senses. Each sense represents a distinct meaning of the headword and is distinctly marked with numerals to facilitate visual identification:

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collegium musicum /kəˈlɪdʒiəm ˈmjuzɪkəm; *Lat.* koˈlegiˌʊm ˈmusɪˌkʊm/ [n] kolegijum muzikum:

[1] (*istorijski*) termin koji se u 16, 17. i 18. veku koristio u germanskim zemljama, odnosno u 18. i 19. veku u Severnoj Americi za udruženja ili esnafe muzičara amatera;

[2] (*danas*) muzičko udruženje, muzičko društvo, ustanova za sistematsko negovanje muzičke kulture;

[3] grupa muzičara koji izvode muziku određenog perioda/stila (najčešće rane muzike)

Wherever applicable, an entry includes subentries, i.e. blocks containing a lemma and its definition (typically compounds and phrases based on the headword (e.g. *bebop scale* as a subentry under *scale* as headword), as well as subentry's subentries (e.g. *bebop dominant scale* under the subentry *bebop scale*), or, in quite a few cases sub-subentry's subentries (e.g. *C bebop dominant scale* as a sub-sub-subentry under the sub-subentry *bebop dominant scale*), all distinctly marked with appropriate symbols: (●) for a subentry, (▶▶) for a sub-subentry, and (⇒) for a sub-sub-subentry:

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scale /skeɪl/ [n]
    [1] lestvica, skala: niz uzlaznih ili silaznih tonova poređanih po nekom konvencionalnom redu, npr. po polutonovima /hromatska lestvica/, celim tonovima /celotonska lestvica/ ili sa prazninama /npr. pentatonska lestvica/; **foreign to the ~/key** – vanlestvični; **proper to the ~/key** – pripadajući datoj lestvici:
    ···············
    ●   **bebop ~s** – bibap skale; javljaju se u okviru džez improvizacije tokom 1960-ih kao vid intenziviranja fleksibilnosti durske skale radi ostvarenja melodičnijeg, interesantnijeg i složenijeg zvuka:
      ▶▶ **bebop dominant ~** – dominantnᴚ bibap skala:
      ⇒   **C bebop ~ ~ (C D E F G A B♭ B C)** – C dominantna bibap skala

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Although this *nesting* or grouping under the headword affects the principle of alphabetical ordering, the authors favored it as a model for achieving morpho-semantic relatedness, i.e. assembling of word families.

Relatively minor compounds are treated as subentries under the first element, while more significant compounds appear as entries in their own right, especially if the compound has several meanings, or if it has a history distinct from that of its component parts.

Homographs are treated as separate entries and distinguished by superscript numbers. An example is the word *piano* (as a dynamic marking, or as a keyboard instrument), Although etymologically related, they are treated as separate entries: piano[1] [adj, adv] and piano[2] [n], just like *range* as a noun and *range* as a verb, appearing as: range[1] [n] and range[2] [v].

The British/US synonymous counterparts, frequently present in the language of music, are treated as separate items appearing either as headwords or subentries, always with clear cross-referral indications of semantic equivalency:

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note /nəʊt/ [n] nota, simbol pomoću koga se na linijskom sistemu zapisuje trajanje i visina tona
    ⇔ **tone**:
    ●   **thirty-second ~** - *Am.* tridesetdvojka, tridesetdvojina (note) ⇔ **demisemiquaver;** *quaver* ▶ **quadruple quaver** ① *see illus.: Note and Rest Value Names and Symbols*

demisemiquaver /ˈdemɪˌsemɪˌkweɪvə/ [n] *Br.:* trideset dvojka [nota] ⇔ *NOTE* ▶ **thirty-second note;** *QUAVER[1]* ▶ **quadruple quaver** *see illus.: Note and Rest Value Names and Symbols*

quaver[1] /ˈkweɪvə/ [n] *Br.* osmin[k]a note; najkraća notna vrednost u kontrapunktu ⇔ *NOTE* ▶ **eighth note** ① *illus.: Note and Rest Value Names and Symbols*:
    ●   **quadruple ~** – (nota) trideset dvojka ⇔ **demisemiquaver;** *NOTE* ▶ **thirty-second note**

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5. Dictionary Microstructure

The art of bilingual lexicography has developed throughout the history of dictionary writing, and it seems that the creators of the concept of the entry and the ideas of its composition in a bilingual dictionary have acquired different viewpoints over time. Thus, Zgusta (1971, 343) summarizes the criteria for the construction of the entry in a bilingual dictionary in the following way: presence of the entry word in its canonical form; grammatical information; indication of pronunciation; equivalents in the target language in their canonical form; indication of the whole lexical meaning of the entry word by partial equivalents of the target language; encyclopedic information; etymology of the entry words; the lexicalized and the verbatim meaning of different morphemic and word combinations.

Similarly, Haensch and Omenaca (2004, 240) present the following structure of a word entry in a general bilingual dictionary: statement of the headword; indication of orthographical variants; indication of the part of speech; indications about the pronunciation and accentuation; indications about gender, formation of the feminine or neuter, irregular plural forms, characteristics of verbs as transitive, intransitive, reflexive, impersonal and defective and, in the ideal case, about verbal valences, etc.; lexicographical marks; remarks about usage restrictions; examples of application (much less frequent in bilingual dictionaries than in monolingual ones); illustrations.

From the list above the authors emphasize the indispensability of several elements, according to which the entries in *The Illustrated English-Serbian Dictionary of Musical Terms and Phrases with Serbian-English Index* were tailored:
- presence of the headword in its canonical form,
- variant spelling(s),
- pronunciation and accentuation in the source language with variants, particularly in the case of internationalisms,
- the 'forms' section listing irregular inflections, plurals, comparison, etc.,
- equivalents in the target language in their canonical form,
- encyclopedic information where it contributes to a better understanding of the lexical unit in the context of music;
- examples of application,
- illustrations

All entries begin with the graphically highlighted headword that essentially reflects the standard modern spelling of the word. In case of two standard modern forms (e.g. British and U.S. spellings), the entry has dual headwords, separated by a vertical bar (metre | meter). By convention, the British spelling is given first.

Variant spellings show all the ways in which a word has been written, over time and in different regions (e.g. flexatone, flex-a-tone).

Indications about the pronunciation are given in the International Phonetic Alphabet with variants, particularly in the case of internationalisms, i.e. words "attested in a number of languages or language families, sharing a similar orthographic or phonetic shape and a partial or identical semantic field" (Wexler 2009, 77). The language of music is abundant with internationalisms springing out of its trans-national, or rather universal nature, not to mention the fact that many Western musical conventions have Italian origins. Also, the number of musical terms taken from French, German, Latin or Spanish is not negligible at all, not to mention specific pronunciation of some terms in British or American English. As time has passed, the pronunciation of these words has become anglicized, so the authors made all efforts to provide the users with both the original and anglicized/americanized pronunciation.

Being that grammatical information is only an auxiliary item in a dictionary of musical terms it is restricted to crucial extent and contains indications of the part of speech, origin (mainly for internationalisms), irregular plural forms, irregular verb forms, comparisons, etc.
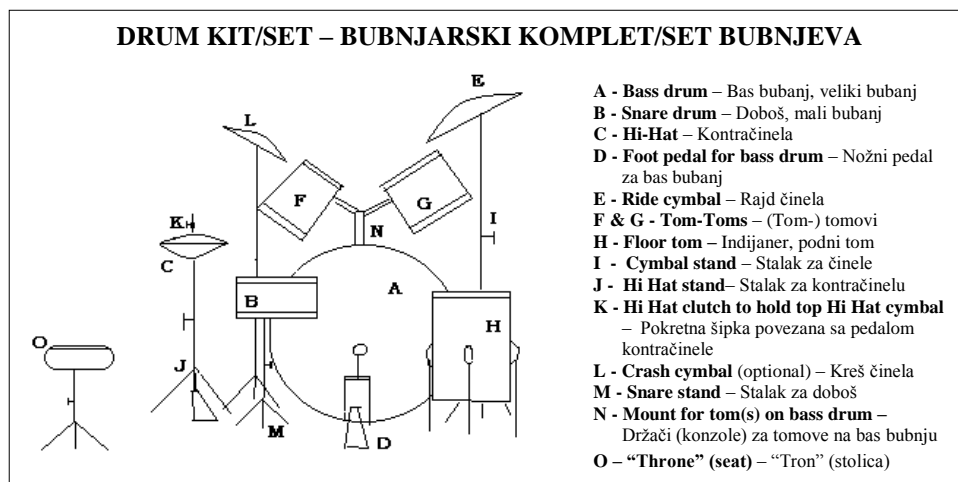
In compiling the dictionary the authors started from the premises that a good bilingual dictionary should be a correct combination of translation and interpretation aspects, with the translation aspect dominant, hence the equivalent must always be a precise translation. Terms or phrases that cannot be literally translated, e.g. names of some specific musical items or concepts from the non-Western musical tradition, are taken into the target language in their original form followed by a reasonably informative explanation:

> **koru** /ˈkɔrə/ [n] kora, dugovrata zapadnoafrička harfa-lauta sa 21-om žicom i rezonatorom preko koga je razapeta kravlja koža; žice su za vrat prikačene kožnim prstenovima; svira se vertikalno oslonjena na zemlju, tako što svirač koji sedi okida žice samo palcem i kažiprstom obe ruke

Bearing in mind the fact that the meaning of a word is contextual, and that any study of meaning should include the context in which the word appears, wherever the authors found it useful and appropriate the dictionary entries include examples, as well as other relevant lexicographic information such as related terms, additional defining elements and synonyms:

> **mumble** /ˈmʌmbəl/ [v] mumlati, nerazgovetno govoriti/pevati (polu)zatvorenih ustiju: *I love it when people mumble the parts of the song they don't know (.... mumlaju delove pesme koje ne znaju)* ⇔ **grumble[1], hum[2] [2], murmur[2]**

Illustrations are placed in connection with individual dictionary articles as *middle matter*, i.e. before, after or beside the lemma that they refer to. They are selected mainly to depict unusual or unfamiliar concepts, or to contribute to in-depth knowledge-related searches about certain crucial concepts (parts of orchestral instruments, more specialized notational signs, etc.):

DRUM KIT/SET – BUBNJARSKI KOMPLET/SET BUBNJEVA

A - Bass drum – Bas bubanj, veliki bubanj
B - Snare drum – Doboš, mali bubanj
C - Hi-Hat – Kontračinela
D - Foot pedal for bass drum – Nožni pedal za bas bubanj
E - Ride cymbal – Rajd činela
F & G - Tom-Toms – (Tom-) tomovi
H - Floor tom – Indijaner, podni tom
I - Cymbal stand – Stalak za činele
J - Hi Hat stand – Stalak za kontračinelu
K - Hi Hat clutch to hold top Hi Hat cymbal – Pokretna šipka povezana sa pedalom kontračinele
L - Crash cymbal (optional) – Kreš činela
M - Snare stand – Stalak za doboš
N - Mount for tom(s) on bass drum – Držači (konzole) za tomove na bas bubnju
O – "Throne" (seat) – "Tron" (stolica)

6. DICTIONARY MESOSTRUCTURE

In order to enhance the functionality of the dictionary, to put it as close to the targeted linguistic reality and to boost accessibility as one of the most important features of any dictionary, the authors have committed their efforts to provide for rich cross-referencing within the lexical scope of the dictionary. This mesostructure, or mediostructure, as it is sometimes called in related literature, interconnects the linguistic or cognitive elements of a dictionary to form a reliable network. Thus the user, guided by a clearly and properly adopted set of reference markers, can visit and revisit the dictionary contents with a chance of contextualizing or adding up to the retrieved information.

Basically, cross-referencing, either implicit or explicit:

- aims at additional information retrieval and, in that context, invites a new dictionary consultation procedure,
- repairs decontextualization as a typical shortcoming of alphabetical ordering by creating a network of semantic relations between entries,
- enables textual cohesion and interaction among different components of a dictionary (front matter, central part, back matter) or between various articles functioning as subtexts in the central wordlist (Alberts, 2007).

The authors opted for a rather simple, common and easily understandable set of reference markers, trying to stimulate the users of all profiles to use this powerful instrument of dictionary search:

- (⇔) as a synonym marker, with (↔) as a variant if the synonym appears within the same lexical unit;
- (ⓘ *see:*) as a general reference relation marker;
- (→) a »mesomarker« closely associated with knowledge searches, typically used *within* the explanations of certain relatively uncommon or complex musical concepts and aimed at guiding the user to the dictionary articles »falling within the scope« of that particular concept, thus giving him/her a chance to form a big picture of the given phenomenon, as shown in the following example:

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gaita /ˈgaɪtə/ [n] gaita: stil narodne muzike u Venecueli, baziran na instrumentima poput *marakasa* (→ **maracas**), *kvatra* (→ **cuatro**) i *tambore* (*drum* → **tambora drum**); stekao popularnost širom Venecuele 1960-ih, da bi se 1970-ih stopio sa ostalim stilovima poput *salse* (→ **salsa**) i *merengea* (→ **merengue**)

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maracas /məˈrækəz/ [n] marakasi, perkusioni idiofoni instrument koji se svira u paru; u svom originalnom obliku sastoji se od drvenih čaura ili velikih tvrdih i šupljih voćnih plodova u obliku malih polulopti ispunjenih zrnima i učvršćenih na kratkoj drvenoj dršci, mada se izrađuju i od drveta, metala ili plastike; pokreću se na različite načine i proizvode različite ritmove, tipične za narodnu i popularnu muziku Brazila, Venecuele, Kolumbije i drugih latinoameričkih zemalja, ali se lako prilagođavaju i džezu i drugim muzičkim stilovima ⇔ **Cuban rattles, rumba shakers**

cuatro /ˈkwɑːtrəʊ/ [n, *pl.* -ros] kvatro, latinoamerički instrument iz porodice gitara, obično sa četiri ili pet parova žica, posebno prisutan u muzičkoj tradiciji Portorika, Venecuele, Jamajke, Meksika, Kolumbije, Surinama, itd.

tambora drum – tambora (bubanj), veliki dominikanski bubanj prisutan u merenge i banda muzici, sa dve opne i činelom fiksiranom na ramu

salsa[1] /ˈsælsə, *Sp.* ˈsɑlsɑ/ [n] salsa (doslovno: *sos*) vrsta živahne, poletne latinoameričke muzike i plesa; termin se inicijalno pojavio u Njujorku tokom 1970-ih, kada se koristio za ceo spektar raznih karipskih muzičkih stilova (són montuno, mambo, cha-cha, danzón, plena, bomba,

merengue, itd.), da bi se kasnije vezao za novonastali ples u kome se stapaju karipski ritmovi sa elementima džeza, roka i soula; muzičku osnovu čine udaraljke (posebno bubjevi), gitare i klavir; postoje mnogi stilovi salse: kubanski, portorikanski, kali, N.Y., L.A. i drugi

merengue /məˈreŋɡeɪ/ [n] merenge, živahni ples i muzički stil Dominikanske Republike, vrlo popularan na Karibima i u Južnoj Americi; tradicionalno se svira na tambori, guiri i harmonici, ali danas i na punoj ritam sekciji, kongama, alt saksofonima i trubama

7. CONCLUSION

If we start from the postulate that the usefulness of any lexicographical work is only justified by its capacity to cover its users' needs, we can only say that time will judge if this particular dictionary managed to serve its purpose. At this point we can only assert that its creation was a result of our genuine effort to do so in the spirit of the major requirements of modern lexicography. We, the 'harmless drudges', as dr. Samuel Johnson called lexicographers in his seminal 18th century dictionary, have attempted a strong pedagogical touch that would make this bilingual dictionary a valuable instrument for the users interested both in music and in learning English.

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ILUSTROVANI REČNIK MUZIČKIH TERMINA I IZRAZA SA SRPSKO-ENGLESKIM INDEKSOM – LEKSIKOGRAFSKA STRUKTURA

U radu se razmaztraju bazični leksikološki koncepti koji se nalaze u osnovi strukture Ilustrovanog rečnika mizičkih termina i izraza sa srpsko-engleskim indeksom samih autora, dvojezičnog specijalizovanog jednotomnog rečnika koji je objavljen 2015. godine kao izdanje Fakulteta umetnosti Univerziteta u Nišu. Sa preko 16000 termina i fraza razrađenih na 577 stranica B5 formata, propraćenih sa 580 ilustracija, Ilustrovani rečnik mizičkih termina i izraza sa srpsko-engleskim indeksom je struktuisan tako da odgovori kako na jezičko-komunikološke, tako i saznajne zahteve i potrebe svojih korisnika u relativno širokom obuhvatu počev od studenata i nastavnika muzike, preko širokog spektra profesionalaca u svetu muzike i prevodilaca, do muzičkih entuzijasta različitih profila i interesa. Ovakva orijentacija uslovila je niz suštinskih opredeljenja u definisanju mega-, makro-, mezo- i mikro- strukture rečnika koja je primarni predmet detaljnog razmatranja u samom radu.

Ključne reči: *specijalizovani rečnik, megastruktura, makrostruktura, mezostruktura, mikrostruktura*