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## Amaral, Diana Travado

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### The Relation between Speech Acoustics and Music in Sung Speech

Language comprehension begins when the ear receives acoustic information. A musical note is a complex sound wave. Each note is associated with a distinct frequency. Vowels also have frequencies that differ among themselves. The group of three/four lowest formants determines its quality. In a song, how can we recognize a vowel, since its frequency is changed by musical notes? I collected a small corpus recording [i] (high), [e] (middle) and [a] (low) vowels, sung in distinct musical notes: the universal note (A/Lá444 Hz), a major chord (tonic –C/Do, sub-dominant –E/Mi and dominant –G/Sol) and Perfect Octaves (C/ Do256 Hz –C/Do512 Hz). I relied on formants' frequencies presented by Delgado-Martins (1974) for European Portuguese. Spectrogram analysis shows that the third formant frequency increases as we advance in the musical scale. If we compare [e] in C/Do 256Hz and in C/Do512 Hz, we find that the frequencies of the first two formants remain the same, around 500 Hz and 1200 Hz, while the frequencies of the third are noticeably different (3000 Hz to 4000 Hz). However, when a certain level is reached, it is the frequency of the second formant that changes, as in higher scales. The frequency of the first formant remains relatively stable, probably to allow the vowel to remain capable of being understood by the human ear. The ratio between vowels always remains; the difference between [i] and [e] in speech is the same when these vowels are sung.

### Razmerje med govorno akustiko in glasbo v pétem govoru

Razumevanje jezika se začne, ko uho prejme informacije o zvoku. Glasbena nota je kompleksen zvočni val. Vsaka nota je povezana z drugačno frekvenco. Tudi samoglasniki imajo frekvence, ki se med seboj razlikujejo. Skupina treh/štirih najnižjih formantov določa njeno kakovost. Kako lahko v pesmi prepoznamo samoglasnik glede na to, da je njegova frekvenca spremenjena zaradi not? Izbrala sem majhen korpus, za katerega sem posnela [i] (visoke), [e] (srednje) in [a] (nizke) samoglasnike, zapete v različnih glasbenih notah: v univerzalni noti (A/Lá440 Hz), v glavnem akordu (tonični – C / Do, subdominantni – E / Mi in dominantni – G / Sol) in oktave (C / Do256 Hz – C / Do 512 Hz). Oprla sem se na frekvence formantov, ki jih je za evropsko portugalščino predstavil Delgado-Martins (1974). Spektrogramska analiza kaže, da s tem, ko se pomikamo po glasbeni lestvici, tretja frekvenca formanta naraste. Če primerjamo [e] v C / DO 256Hz in v C / Do512 Hz, ugotovimo, da so frekvence prvih dveh formantov ostale enake, to je okoli 500 Hz in 1200 Hz, medtem ko so frekvence tretjega opazno drugačne (3000 Hz do 4000 Hz). Vendar pa, ko je dosežena določena stopnja, je frekvenca drugega formanta tista, ki se spremeni, kot pri višjih lestvicah. Frekvenca prvega formanta ostaja relativno stabilna, verjetno zato, da lahko samoglasnik ostane na ravni zaznavanja človeškega ušesa. Razmerje med samoglasniki se ohranja, razlika med [i] in [e] v govoru je enaka, ko so ti samoglasniki zapeti.

**Antović, Mihailo and Aleksandra Mičić**

University of Niš, Serbia

### **Words about the Ineffable: A Research Program into the Relationship between Music, Language and Meaning**

The relationship between music and meaning has been a subject of controversy in fields as disparate as aesthetics, semiotics, linguistics, musicology, and cognitive science. Opinions have ranged from the denial of meaning in music (Focht 1980), through the acceptance of affective responses as the foundation of a musical semiotics (Cooke 1959, Sloboda 2005), to the belief in a full-fledged musical semantics, comparable to its linguistic counterpart (Swayne 1997, Kühl 2008, Antovid 2009a). In the present paper, we describe two segments of an ongoing research program conducted by the music cognition group at the Center for Cognitive Sciences, University of Niš, Serbia, looking into connections between musicology and linguistic semantics, i.e. the possibility that some aspects of musical meaning can be expressed by words. The first one describes a series of studies targeting “natural” ways in which 10-year-olds of different cultural backgrounds and cognitive capacities conceptualize, and thus verbalize, basic musical elements (Antovid 2009b; Antovid, Bennett & Turner, 2013). The second looks into changes in the verbal interpretation of extramusical stimuli, such as short abstract animations, when background music is varied (Mičić, 2013; Mičić & Antovid, 2013). Results from both groups of studies suggest that musical meaning is a psychologically plausible construct, that it centers on phenomena such as metaphor, connotation, and conceptual integration, and that linguistic semantic approaches, such as Conceptual Metaphor and Conceptual Blending theories, may significantly assist in its explication.

### **Besede o neizrekljivem: Raziskovalni program o razmerja med glasbo, jezikom in pomenom**

Odnos med glasbo in pomenom je predmet polemike na tako različnih področjih, kot so estetika, semiotika, jezikoslovje, muzikologija in kognitivna znanost. Mnenja se gibljejo od zanikanja pomena v glasbi (Focht 1980), preko sprejemanja čustvenih odzivov kot temelj glasbene semiotike (Cooke 1959, Sloboda 2005), do prepričanja v popolnoma razvito glasbeno semantiko, primerljivo z njeno jezikovno ustreznico (Swayne 1997, Kühl 2008, Antovid 2009a). V tej znanstveni raziskavi opisujemo dva segmenta sedanjega raziskovalnega programa, ki ga vodi skupina za razumevanje glasbe v Centru za kognitivne znanosti na Univerzi v Nišu v Srbiji. Poglobili smo se v povezave med muzikologijo in jezikovno semantiko, tj. v možnost, da nekatere vidike glasbenega pomena izrazimo z besedami. Prvi segment opisuje vrsto raziskav, ki preučujejo »naravne« načine, na katere 10-letniki iz različnih kulturnih okolij in kognitivnih sposobnosti dojemajo in tako ubesedijo osnovne glasbene elemente (Antovid 2009b; Antovid, Bennett in Turner, 2013). Drugi segment se pogloblja v spremembe v besedni interpretaciji zunajglasbenih dražljajev, kot so kratke abstraktne animacije, ko se glasba v ozadju spreminja (Mičić, 2013; Mičić in Antovid, 2013). Rezultati obeh vrst raziskav kažejo, da je glasbeni pomen psihološko utemeljen konstrukt, da se osredotoča na pojave, kot so metafora, konotacija in konceptualna integracija, ter da jezikovni semantični pristopi, kot sta teorija konceptualne metafore in teorija konceptualne integracije, lahko bistveno pomagajo pri njegovi obrazložitvi.



**Barska, Joanna**

University of Warsaw

### **Bellini, Joyce and Desire: The problem of “double coding” in a literary text**

My paper will concern a problem of specific artistic “double coding”, that is a situation when a writer uses an operatic oeuvre – allusions to it, quotations – to define events that happen in his own text. Operatic libretto, therefore, is not only an interpretative context, but also an essential reference point; it is “a key” guiding the perception of the literary work. The musical oeuvre functions here as a tool that shapes our reading experience and structures our perception of a literary text. I would like to consider this issue with reference to the Sirens’ episode of *Ulysses* by James Joyce, where the writer employs allusions to Lyonel’s aria from the Friedrich von Flotow opera, *Martha, or The Market at Richmond*, Elvin’s aria from Vincenzo Bellini’s *La Somnambula*, and the minuet from Amadeus Mozart’s *Don Giovanni*. Using these allusions, Joyce creates symbolic relations between the protagonists of *Ulysses*: Bloom, his wife, Molly, and her impresario and lover, Boylan. Mozart’s minuet – which relates to the scene when Zerlina dances with Don Giovanni just a moment before she is unfaithful to his fiancé – includes specific frames in which we can read the Joycean heroes’ affair. The intertextual references to the particular musical compositions and their use to “code” certain meanings are tactics employed by other authors, such as Denis Dercourt in his film *La tourneuse de pages* or Miloš Forman in *Amadeus*. In this case a similar process takes place: music – or musical compositions – not only influences the spectator’s emotions, but also dictates in some ways the interpretation of particular scenes. Thus, one medium (music) defines the second one (literature), by participating in the continuous process of cultural recoding.

### **Bellini, Joyce in hrepenenje. Problem »dvojnega kodiranja« v literarnih besedilih**

Prispevek se nanaša na problem specifičnega umetniškega »dvojnega kodiranja«. To je situacija, ko pisatelj uporablja operni opus – namiguje nanj, ga citira – da bi opredelil dogodke v besedilu. Operni libreto torej ni le interpretativni kontekst, temveč tudi bistvena referenčna točka, je »ključ« do dojetja literarnega dela. Glasbeni opus tukaj deluje kot orodje, ki oblikuje našo bralno izkušnjo in strukturira naše dojetje literarnega besedila. Ta problem obravnavam v zvezi z epizodo Sirene iz *Uliksesa* avtorja Jamesa Joycea, kjer pisatelj aludira na Lyonelovo arijo iz opere Friedrich von Flotowa *Martha ali sejem v Richmondu*, Elvinovo arijo iz opere *La somnambula* Vincenza Bellinija in menuet iz Mozartovega *Don Giovannija*. Z uporabo teh aluzij Joyce ustvarja simbolne odnose med osebami iz *Uliksesa*: Bloomom, njegovo ženo Molly ter njenim impresarijem in ljubimcem Boylanom. Mozartov menuet, ki se nanaša na sceno, v kateri Zerlina pleše z Don Giovannijem tik preden je prevarala svojega zaročenca, predstavlja okvir, v katerih lahko beremo afero junakov v Joyceu. Medbesedilne navezave na posamezne skladbe in uporabo le-teh za »kodiranje« določenih pomenov uporabljajo tudi drugi avtorji, kot sta Denis Dercourt v filmu *La tourneuse de pages*, ali Miloš Forman v *Amadeusu*. V tem primeru poteka podoben proces: glasba – ali skladba – ne le da vpliva na čustva gledalca, temveč v nekaterih pogledih tudi narekuje interpretacijo posameznih prizorov. Tako en medij (glasba) definira drugega (književnost) v stalnem procesu kulturnega kodiranja.

## **Berazhny, Ivan and Pia Kiviaho-Kallio**

HAAGA-HELIA University

### **Music Moves: Embodying Music and Movement within A Vocational Learning Environment**

This paper resulted from the awareness that vocational curricula for tourism studies in HAAGA-HELIA University of Applied Sciences, Finland, list competences which inherently rely on the students' musicality and kinaesthetic awareness. Reaching such competences logically invites continuous and consistent use of music and movement in classroom as part of the learning environment. However, when looking at the institutional course descriptions, the space reserved for the arts in real classroom encounters seems to be non-existent in published course descriptions. This paper thus aims to measure whether there is such a gap by conducting a series of interviews with HAAGA-HELIA staff and to address it by designing and conducting several workshops that follow the current curriculum requirements in HAAGA-HELIA, yet are also based on the idea of reintroducing arts, music, and movement into the classroom. Additionally, the paper will share the feedback by the students on whether and to what extent such workshops are relevant and effective. The paper concludes that there is a variety of ways to integrate arts, music and movement into vocational curricula. For instance, contemporary dance pedagogy can be used to build well-functioning project teams, whereby art work can be used to enable higher literacy, a deeper understanding of the operational environment, and creative views on business processes. Yet such steps would require more awareness and commitment from the staff and administration. The authors also hope that the paper's initiative and examples can be helpful to various practitioners in education that share similar needs and concerns.

### **Glasbeni premiki: Utelesenje glasbe in gibanja v poklicnem ucnem okolju**

Izhodišče prispevka je zavedanje, da poklicni učni načrti za študij turizma na Univerzi uporabnih znanosti Haaga-Helia na Finskem navajajo kompetence, ki se po naravi zanašajo na glasbeno in kinestetično osveščenost učencev. Doseganje takšnih kompetenc predvideva stalno in dosledno uporabo glasbe in gibanja v učilnici kot del učnega okolja. A če beremo institucionalne opise predmetov, prostora, namenjenega pouku umetnosti, praktično ne najdemo. Namen te raziskave je ugotoviti, ali obstaja taka vrzel s pomočjo vrste intervjujev z osebje univerze Haaga-Helia, in z oblikovanjem in izvedbo več delavnic, ki sledijo trenutnim zahtevam učnega načrta univerze in temeljijo na ideji o ponovni uvedbi umetnosti, glasbe in gibanja v učilnico. Poleg tega raziskava upošteva povratne informacije študentov o tem, v kolikšni meri so te delavnice primerne in učinkovite. Raziskava kaže, da obstaja več načinov vključitve umetnosti, glasbe in gibanja v poklicne učne načrte. Na primer, pedagogika sodobnega plesa se uporablja za izgradnjo dobro delujočih projektnih skupin, pri čemer so lahko umetniška dela uporabljena za omogočanje večje pismenosti, globljega razumevanja operativnega okolja in ustvarjalnih pogledov na poslovne procese. Vendar bi ti ukrepi zahtevali večjo ozaveščenost in predanost zaposlenih in uprave. Avtorji upajo, da so lahko pobuda in primeri te znanstvene raziskave koristni različnim strokovnim delavcem v vzgoji in izobraževanju, ki imajo podobne potrebe in skrbi.

**Blake, Jason**

University of Ljubljana

### **The Ironic Musical Edge: Using Song Lyrics in Class to Present and Deflate Myths**

Survey courses are a problem for the teacher and a problem for the students. The reason for this is simple: there is never enough time to cover all of the literature one would like to examine. In courses focusing on general culture – that is, in courses that hubristically aim to consider a country's politics and geography and high and low culture, etc. – time is particularly precious. If the temptation in literature survey courses is to whittle the reading list down to a few canonical texts, the temptation in "culture courses" is to reduce "American Culture" or "Canadian Culture" to facts and figures about political systems, Important Dates in History, and so on. When education is reduced to bare information, thinking suffers and boredom reigns. This paper argues that comedy songs can economically introduce important information about a country's myths and sense of self, while simultaneously questioning those myths. Irony-laden songs by groups and artists such as The Arrogant Worms ("Me Like Hockey" and "Canada's Really Big"), Wendell Ferguson ("Rocks & Trees") and the immortal Frank Zappa (take your pick) introduce culture while dissecting it. Students learn about national myths and they learn to be suspicious of the same.

### **Ironija v glasbi: kako v razredu prek pesmi predstavimo in izničimo mite**

Predmeti s pregledno vsebino predstavljajo izziv tako za učitelje kot za študente. Razlog je preprost: nikoli nimamo dovolj časa, da bi predelali vso literaturo, ki bi jo radi obdelali. Pri predmetih, ki so osredinjeni na kulturo in tako obravnavajo politiko, geografijo ter visoko in popularno kulturo, je čas še bolj dragocen. Medtem ko pri poučevanju književnosti lahko seznam literature skrčimo na nekaj kanoničnih besedil, tak pristop pri kulturoloških predmetih pomeni, da 'ameriško kulturo' ali 'kanadsko kulturo' omejimo na dejstva o političnih sistemih, na pomembne zgodovinske datume in podobno. Ko izobraževanje zreduciramo zgolj na podatke, trpi kritično mišljenje, dolgočasnost pa postane neizogibna. Prispevek pokaže, da lahko s komičnimi besedili pesmi izpostavimo pomembne podatke o mitih in predstavah, ki jih obravnavane države gojijo o sebi, hkrati pa iste mite in predstave postavimo pod vprašaj. Ironično je, da skupine in posamezniki, kot so The Arrogant Worms ("Me Like Hockey" in "Canada's Really Big") ter Wendell Ferguson ("Rocks & Trees"), obenem predstavljajo in secirajo svojo kulturo. Študenti se prek njihovih pesmi seznanijo z nacionalnimi miti in se o njih naučijo tudi dvomiti.

## **Braček, Tadej**

Filozofska fakulteta Maribor, Osnovna šola prof. dr. Josipa Plemlja Bled

### **Metaphor in Slovenian Pop Music**

Since pop music is usually not associated with metaphor – for it were, it would be too difficult to comprehend and consequently not popular – it is rather difficult to single out songs that use any. However, the effort is rewarded, since analysis of such songs brings up fairly fresh metaphors that appeal even to the palate of a more demanding audience, say the ones who listen to chansons. In my talk the use of textual (words) and visual (videos) metaphors in contemporary Slovenian pop music will be presented. The songs and videos to be used are those performed by the contemporary Slovenian pop singers Nina Pušlar, Alya and Nika Zorjan. The first artist uses colour imagery, popular folklore and Slovenian sayings to demonstrate the emotions of the persona; the second one, in a duet with the singer Rudi, uses made-up mythology to express existentialist angst; and the last one, Nika Zorjan, uses a few verbal metaphors. The lyrics and video there are more concerned with the propriety of expressing the zeitgeist of the young, i.e. the so-called yolo lifestyle. At the end of the talk, the challenges of translating Slovenian sayings into English will also be presented. It will be asserted that, when talking about metaphor, it is better to translate literally, and not search for English equivalents and thus lose the vehicle of metaphor.

### **Metafora v slovenski pop glasba**

Pop glasbe načeloma ne povezujemo z metaforičnim izražanjem. Če bi jo, bi bila težko razumljiva in posledično ne več popularna. Zato je tudi težko poiskati pesmi, ki vsebujejo metafore. Če vztrajamo in jih kljub temu najdemo, smo nagrajeni z izvirnimi metaforami, ki so vseč tudi zahtevnejšemu občinstvu – recimo tistim, ki sicer poslušajo šansone. V predstavitvi bom predstavil besedne in vizualne metafore v sodobni slovenski pop glasbi na primeru pesmi, ki jih izvajajo Nina Pušlar, Alya in Nika Zorjan. Prva pevka uporablja barve, ljudsko slovstvo in slovenske pregovore, da bi predstavila različna občutja in počutja. Druga v duetu s pevcem Rudijem uporablja umetno ustvarjeno mitologijo, da bi izrazila eksistencialistični strah, ki je prisoten v sodobni družbi. Slednja pa ne uporablja veliko verbalnih metafor. Njeno besedilo in video se bolj ukvarjata s tem, kako na primeren način izraziti duh časa mladih, t. i. stil živiš-samo-enkrat. Ob koncu predstavitve bom nakazal nekaj izzivov pri prevajanju slovenskih rekov v angleščino, in sicer, da je primerno, da jih prevedemo dobesedno in ne iščemo njihovih angleških ustreznice, saj bi tako izgubili metaforično gonilo.

**Burnett, Lisa**

Stanford University

**Kim Jong II's *Gesamtkunstwerk*: Text, Music and Drama in the North Korean Revolutionary Opera *Sea of Blood***

Although North Korean music is not well known in the West, its endeavors in that field are both unique and worthy of scholarly attention. Even less widely known than the repertoire itself is that Kim Jong II is credited as the author of a series of aesthetic treatises setting forth the foundational principles of North Korean music and drama. Chief among these are *On the Art of Music* and *On the Art of Opera*. In them, Kim discusses the relationship between words, gesture, melody and harmony, the proper subject matter of post-revolution works of art, and the desired sociopolitical effects of such art on its audiences. Throughout the late leader's writings on music, the revolutionary opera *Sea of Blood* (*Pibada*) is held up as the paradigmatic example of how North Korean musical works should look and sound going forward.

Interestingly, and somewhat paradoxically, Kim advocates not only a smooth and total integration of music, text, and stage action in revolutionary opera, but also a fusion of both traditional Korean and foreign musical and dramatic traditions in order to create the new, avowedly nationalistic form. This paper combines a study of *Sea of Blood* with an examination of Kim Jong II's writings on the same to argue that it represents something quite revolutionary indeed: a distinctly North Korean vision of *Gesamtkunstwerk*.

***Gesamtkunstwerk* (Zbrana umetniška dela) Kima Jonga II: Besedilo, glasba in drama v severnokorejski revolucionarni operi *Sea of Blood* (Morje krvi)**

Čeprav severnokorejska glasba ni tako znana na Zahodu, so njena prizadevanja na tem področju edinstvena in vredna strokovne pozornosti. Še manj znano je dejstvo, da se Kimu Jongu II pripisuje avtorstvo niza estetskih razprav, ki v ospredje postavljajo temeljna načela severnokorejske glasbe in drame. Glavna med njimi sta *On the Art of Music* in *On the Art of Opera*. V njih Kim obravnava odnos med besedami, kretnjo, melodijo in harmonijo, pravo tematiko postrevolucionarnih umetniških del ter želene družbenopolitične učinke takšne umetnosti na svoje občinstvo. V vseh razpravah pokojnega voditelja o glasbi je revolucionarna opera *Sea of Blood* (*Pibada*) postavljena kot tipičen zgled, kako naj bi severnokorejska glasbena dela zvenela v prihodnje. Zanimivo in nekoliko paradoksalno je, da Kim zagovarja ne le nemoteno in popolno integracijo glasbe, besedila in odrske akcije v revolucionarni operi, temveč tudi zlitje tradicionalnih korejskih in tujih glasbenih in dramskih tradicij, zato da bi ustvarili novo, nacionalistično obliko. Ta raziskava združuje analizo opere *Sea of Blood* in pregled spisov Kima Jonga II, da bi dokazala, da je ta opera zares revolucionarna in predstavlja izrazito severnokorejsko vizijo *Gesamtkunstwerka*.

## Coffey, Stephen

Dipartimento di Filologia, Letteratura e Linguistica  
(Università di Pisa)

### **Of Byrds and Bee Gees: A study of the names of pop groups in the UK Hit Parades of the 1960s**

Groups of people who perform music together on a regular basis almost invariably have a communal name (e.g. *The London Symphony Orchestra*, *The Tallis Scholars*, *The Beatles*). Of particular interest are the names of small 'popular music' groups (folk, skiffle, pop, etc), since there appear to be very few rules governing the naming of such groups. In this paper, I look in particular at the names of pop groups who had at least some degree of commercial success in the UK in the 1960s. The period was chosen because of its recognized importance in the history of 'pop music', as well as the fact that a considerable amount of information is available for the period in question. The main purpose of the paper is to present the results of an analysis of the names of all 'groups' (defined as any set of three or more musicians) who appear at least once in the 1960s' weekly hit-parade data provided by the *Official Charts Company* (see <http://www.officialcharts.com>). More than 300 groups are involved. The description will include linguistic and semantic features of the names, examples of word play, the particular circumstances (known or conjectured) whereby a name was chosen, and, partly overlapping with the latter, intertextual references to literature and to musical compositions.

### **Of Byrds and Bee Gees<sup>2</sup>: Raziskava imen pop skupin v Združenem kraljestvu v šestdesetih**

Skupine ljudi, ki redno skupaj izvajajo glasbo, imajo skoraj vedno skupno ime (npr. *Londonski simfonični orkester*, *The Tallis Scholars*, *The Beatles*). Posebno zanimiva so imena manjših skupin »popularne glasbe« (folk, skiffle, pop itd.), saj se zdi, da obstaja zelo malo pravil, ki bi urejala poimenovanje takšnih skupin. V tem članku se posvečam imenom pop skupin, ki so imela vsaj nekaj komercialnega uspeha v Združenem kraljestvu v 60-ih letih 20. stoletja. To obdobje sem izbral zaradi pomena, ki ga ima v zgodovini »pop glasbe«, prav tako pa zaradi dejstva, da je za to obdobje na voljo velika količina informacij. Glavni namen članka je predstaviti rezultate analize vseh imen »skupin« (po definiciji skupek treh ali več glasbenikov), ki se vsaj enkrat pojavijo v tedenskih podatkih oddaje Hit-parade<sup>3</sup> iz šestdesetih let, ki jih je priskrbelo podjetje *Official Charts Company* (več na <http://www.officialcharts.com>). Vključenih je več kot 300 skupin. Opis vsebuje jezikoslovne in semantične značilnosti imen, primere besednih iger, posebne okoliščine (znane ali domnevne), ki so vplivale na izbiro imena, in, delno pokrivajoč se s slednjim, reference znotraj besedila, ki se nanašajo na književnost in glasbene kompozicije.

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<sup>2</sup> Besedna igra, ki se nanaša na angleški idiom *the birds and the bees*

<sup>3</sup> Oddaja, ki je predstavljala največje hite – pesmi, ki so se na lestvico uvrstile na 1. mestu.

## Čerče, Danica

University of Ljubljana

### Tracing Orality in the Poetry of Romaine Moreton

Although Australian indigenous poets are gaining increased attention in Australia, their position within Western critical discourse remains somewhat awkward. With Stuart Cooke, this is because literary critics have seldom rigorously engaged with indigenous *oral* poetic tradition in Australia, thereby failing to acknowledge the extensive cultural heritage of contemporary indigenous writing. Consequently, there exists a huge gap in Australian literary studies about the relationship between contemporary indigenous poetry and traditional forms of song lyrics, connected with a larger ignorance of the relationship between the *voice* of the poet and the *written word*. By discussing the work of Romaine Moreton as exemplary of Australian indigenous poetry that overtly undertakes political and social thought, and examining how it functions rhetorically and performatively on its audience, this paper aims to show that oral tradition, with its “dimension of performance and a specific attitude to the potency of the spoken word” has not been made “obsolete,” but continues to acquire new realizations in today’s Aboriginal poetry.

### Odkrivanje ustne tradicije v poeziji Romaine Moreton

Čeprav so v Avstraliji staroselski pesniki deležni vse večje pozornosti kritikov, je njihov položaj v zahodnem kritičnem diskurzu še precej neugoden. Stuart Cooke meni, da je to zato, ker se literarni kritiki niso dovolj resno ukvarjali s preučevanjem staroselske tradicije ljudskega petja v Avstraliji in spregledali obsežno kulturno dediščino v sodobni staroselski poeziji. V avstralskih literarnih študijah zato obstaja velika vrzel o povezanosti sodobne staroselske poezije s tradicionalnimi oblikami ljudskega petja, o odnosu med pesnikovim *glasom* in *zapisano besedo*. Z obravnavo poezije Romaine Moreton, ki v največji meri predstavlja avstralsko staroselsko poezijo kot medij neprikritega družbenokritičnega izraza, ter raziskovanjem njenega retoričnega in performativnega delovanja na naslovnika referat razkriva, da staroselska tradicija ljudskega petja s svojo »dimenzijo performansa in posebnim odnosom do izrazne moči govorjene besede« ni izginila, ampak se na novo realizira v sodobni aboriginski poeziji.

## Fusco, Carla

Univeristy of Macerata, Italy

### *Come Rain or Come Shine* Frank Sinatra and Kazuo Ishiguro: two Crooners in Comparison

When the microphone was invented, singers no longer needed to extend their voices to reach the rear seats of a theatre. The microphone let pop singers change their style, which became cosier and more confidential. These performers were called crooners. Consequently, the content of song lyrics was adapted for this new singing style. Songs turned out to be a sort of intimate declaration of love, pretending to whisper to a lover’s ear and not to a huge audience. “Come Rain or Come Shine” is a famous

blues song written in 1946 by Harold Allen with lyrics by Johnny Mercer and interpreted by many famous singers, not least by Frank Sinatra, who made the song a worldwide hit in the 60s. "Come Rain or Come Shine" is also the title of a short story by Kazuo Ishiguro from his volume: *Nocturnes*. Both the song and the short story share the lover's intentions to be together with his partner at all costs in the name of a love that can never end. Can Ishiguro's writing be considered *crooning*? The aim and also the challenge of my paper is to show similarities through an epistemological analysis of both texts.

### ***Come Rain or Come Shine* Frank Sinatra in Kazuo Ishiguro: primerjava dveh popevkarjev**

Z iznajdbo mikrofona pevcem ni bilo več trebna napenjati svojih glasov, da bi dosegli zadnje vrste dvoran. Mikrofon je pop pevcem omogočal spremembo njihovega stila, ki je postal bolj udoben in bolj zaupen. Takšne pevce so imenovali popevkarji. Posledično je bila vsebina pesmi prilagojena temu novemu pevskemu stilu. Pesmi so se izkazale za nekakšne intimne deklaracije ljubezni, ki so dajale občutek, da šepetajo zaljubljenecem v uho, ne pa da pojejo velikemu občinstvu. *Come Rain or Come Shine* je znana bluesovska pesem, ki jo je leta 1946 napisal Harold Allen, besedilo pa je prispeval Johnny Mercer. Številni slavni pevci so naredili priredbo pesmi, med njimi tudi Frank Sinatra, ki je zaslužen, da je pesem postala hit v šestdesetih. »Come Rain or Come Shine« je tudi naslov kratke zgodbe, ki jo je napisal Kazuo Ishiguro v svoji zbirki kratkih zgodb, imenovani *Noctunes*. Tako pesem kot kratka zgodba govorita o ljubimčevih namenih, da bi bil kljub oviram združen s svojo partnerico v imenu neskončne ljubezni. Ali lahko Ishigurovo pisanje opredelimo kot popevkarsko? Cilj in izziv mojega članka je prikazati podobnosti skozi epistemološko analizo obeh besedil.

### **Gabrovšek, Ljudmila**

Leiden University Centre for Linguistics, the Netherlands

### **Making Grammar Lovers' Ears Bleed: Grammatical mistakes and irregularities in song lyrics**

Exposure is one of the key concepts in language learning, and for one to be able to acquire a structure properly, encountering it repeatedly in a contextualized environment is essential. The process of language acquisition in modern-day classrooms aims to expose learners to authentic materials that contain everyday language as it is used by native speakers; one type of such learning materials is the category of popular songs/song lyrics. Saricoban and Metin (2000) state that the use of songs in language classrooms is beneficial because of their ability to positively motivate students and to contextualize the use of certain structures. More specifically, according to Sert (2006), the analysis of grammatical structures in song lyrics, among other types of discourse, "will heighten the grammatical awareness of the students" as well as improve their overall grammatical competence. But is that always the case? As the title suggests, many a grammar lover's ears have bled (or \*bleded, in the language of Justin Timberlake) when listening to the lyrics of English popular songs. This paper will dive into the lyrics of popular songs to which listeners-learners are exposed, shedding light on commonly occurring grammatical irregularities in song lyrics in an attempt to classify them based on their type and function. The function-



related categories suggested comprise grammatical irregularities occurring as a consequence of rhyme, genuine grammatical errors and grammatical irregularities applied to create a closer link between artist and audience.

### **Ko zabolijo ušesa: slovnične napake in nepravilnosti v besedilih pesmi**

Če želi posameznik uspešno usvojiti strukture tujega jezika, se mora z njim redno srečevati v različnih kontekstih, saj je zadostna izpostavljenost jeziku za proces usvajanja ključnega pomena. Proces usvajanja jezika v sodobni jezikovni učilnici se dandanes osredotoča na avtentični vsakdanji jezik maternih govorcev in na stik učencev z avtentičnim učnim gradivom, h kateremu spada tudi popularna glasba oz. popularne skladbe z besedili v jeziku, ki ga učenci usvajajo. Kot trdita Saricoban in Metin (2000), so pesmi v jezikovni učilnici zaželen učni pripomoček, ki ne le pozitivno motivira učence, temveč jim lahko tudi izdatno pomaga pri spoznavanju rabe določenih struktur predvsem s pomočjo sobesedila. Sert (2006) dodaja, da analiza slovničnih struktur v besedilih pesmi »slovnično ozavešča učence« in izboljša njihovo splošno slovnično kompetenco. Ob tem se zastavlja vprašanje, če raba besedil pesmi pri učenju slovnice vedno obrodi sadove, ali se morda pri omenjeni metodi lahko tudi zalomi. Prispevek se osredotoča na uporabo nepravilnih slovničnih struktur, kot jih najdemo v popularnih skladbah v angleškem jeziku. Analiza besedil je predstavljena s stališča pogosto pojavljajočih se slovničnih nepravilnosti v popularnih angleških skladbah, ki so jim učenci izpostavljeni. Omenjene nepravilnosti so razdeljene v kategorije glede na vrsto (npr. posledica rime ali želje po približevanju publiki) in vlogo, ki jo opravljajo v besedilu.

### **Gadpaille, Michelle**

Faculty of Arts, Maribor

### **Coltrane, Calypso and Castles: Music in Stories of Immigrant Experience**

American jazz, Caribbean calypso, Jamaican reggae and Canadian pop music—all meet in the work of Austin Clarke, a Canadian whose short stories of immigrant experience in Toronto are set to a rich and varied soundtrack. The paper explores the music, musicians and lyrics that permeate Clarke's 6 decades of writing, focusing on the function of music in negotiating the cultural transition of the Caribbean immigrants who populate his stories. What do Clarke's musical motifs reveal about the cultural thresholds for immigrants making the difficult transition from one imperial state of marginality to another? How can the sounds, words and images both create interiority for his characters and simultaneously mediate cultural understanding?

### **Coltrane, kalipso in gradovi: Glasba v zgodbah priseljskih izkustev**

Ameriški jazz, karibski kalipso, jamajški regi in kanadska pop glasba – vsi se srečajo v delu Kanadčana Austina Clarka, katerega kratke zgodbe o izkušnjah priseljencev v Torontu se odvijajo ob bogati in raznoliki spremni glasbi. Prispevek preučuje glasbo, glasbenike in besedila, ki pronicajo skozi šest desetletij Clarkovega pisanja, zlasti

vlogo glasbe pri doživljanju kulturnega prehoda karibskih priseljencev, ki naseljujejo njegove zgodbe. Kaj razkrivajo Clarkovi glasbeni motivi o kulturni meji priseljencev, ki gredo skozi težak prehod iz enega imperialnega stanja manjšinskosti v drugo? Kako lahko zvoki, besede in slike naekrat ustvarijo notranjost njegovih likov in hkrati posredujejo razumevanje kulture?

## **Gajšt, Nataša**

Faculty of Economics and Business, University of Maribor

### **Tying in Songs about Business with Business Topics in a Business English Course**

Language and culture are interrelated, which consequently also means that teaching a foreign language includes teaching culture-related topics and vice versa. This is true for general language courses as well as for the language for specific purposes courses, including Business English. In Business English courses from pre-intermediate to advanced levels, the students acquire both the vocabulary and knowledge about various business and economics related topics. The students learn this via different kinds of speaking, writing, listening and reading activities. Since songs present a combination of culture-related topics and language, they can also be used in a Business English course. The aim of this contribution is to show how popular songs in English related to the world of business can be integrated into Business English courses at various levels of language proficiency. In the introductory part of the contribution, an overview of various songs that address different areas from the world of business is presented. The main part then focuses on illustrating how these songs and song lyrics can be used in a Business English classroom for a range of purposes, such as teaching new vocabulary, teaching grammatical structures and teaching listening and reading skills. Apart from that, such songs may form the basis for a class discussion on business-related topics. Overall, this contribution strives to show that by using songs in the classroom, the students learn the language in a fun, relaxed and interactive way.

### **Vključevanje pesmi o poslovnem svetu v poslovne teme pri pouku poslovne angleščine**

Jezik in kultura sta med seboj tesno povezana, kar posledično pomeni, da učenje tujega jezika hkrati pomeni tudi učenje s kulturo povezanih tem. To velja tako pri pouku splošnega jezika kot pri pouku jezika stroke, kamor prištevamo tudi poslovno angleščino. Pri pouku poslovne angleščine študenti na nižjih, nadaljevalnih in višjih stopnjah pridobivajo tako besedišče kot tudi znanje o različnih temah, ki se navezujejo na ekonomijo in poslovanje. Študenti pridobivajo ta znanja preko različnih govornih, pisnih, slušnih in bralnih nalog. Ker pesmi predstavljajo kombinacijo s kulturo povezanih tematik in jezika, jih lahko uporabimo tudi pri pouku poslovne angleščine. Namen prispevka je predstaviti načine uporabe sodobnih pesmi v angleškem jeziku, ki se navezujejo na ekonomijo in poslovanje pri pouku poslovne angleščine na različnih jezikovnih stopnjah. V uvodnem delu predstavljamo pregled različnih popularnih pesmi, ki obravnavajo različne teme, vezane na poslovni svet. V osrednjem delu se prispevek nato osredotoča na prikaz, kako lahko te pesmi in

predvsem njihova besedila uporabimo pri pouku za različne namene, kot so poučevanje besedišča, slovničnih struktur, razvijanje slušnih in bralnih zmožnosti. Obenem lahko te pesmi uporabimo tudi kot iztočnico za razpravo o tematikah, ki so povezane s poslovnim svetom. S prispevkom tako želimo predstaviti načine, kako se lahko tudi s pomočjo pesmi študenti učijo jezika na zabaven, sproščen in interaktiven način.

## **Gradowski, Mariusz and Monika Konert-Panek**

University of Warsaw

### **A Cover as a Change in Musical and Linguistic Sounds: A case study of “Love is Blindness” by U2 and Cassandra Wilson**

The presentation constitutes an interdisciplinary (musicological and linguistic) stylistic analysis of the original version of the song “Love is Blindness” by U2 (*Achtung Baby* 1991) and its jazz cover by Cassandra Wilson (“New Moon Daughter” 1995). The authors first address the very notion of the cover in order to focus on the selected song and its two versions. The original and the copy, rock and jazz, a man and a woman – different musical and linguistic perspectives are subject to analysis, the common ground being the language. How are the lyrics interpreted vocally by Bono in comparison with Wilson’s interpretation? How is pronunciation related to the manner of their singing, and how is it reflected in the overall composition? The presentation first focuses on the phonetic, articulatory dimension, in particular on phonostylistic processes, with some reference to psycho- and sociolinguistics; subsequently, it addresses the musicological dimension: the interpretation, rhythm, the use of the vocal and its different emotional impact in the two versions.

### **Priredba kot sprememba glasbenih in jezikovnih zvokov: študija na primeru “Love is Blindness” skupine U2 in Cassandre Wilson**

Prispevek predstavlja interdisciplinarno (glasbeno in jezikovno) stilistično analizo originalne verzije skladbe »Love is Blindness« skupine U2 (»Achtung Baby«, 1991) in jazzovske priredbe Cassandre Wilson (»New Moon Daughter«, 1995). Avtorja najprej definirata koncept priredbe, da bi lažje predstavila izbrano skladbo in obe njeni verziji. Original in kopija, rock in jazz, moški in ženska – različne glasbene in jezikovne perspektive so podvržene analizi na podlagi jezika. Kako je besedilo vokalno interpretiral Bono v primerjavi z Wilsonovo? Kako je izgovorjava povezana z načinom njunega petja in kako se odraža v celotni kompoziciji? Prispevek se najprej osredotoči na fonetiko, dimenzije izgovorjave, še posebej na fonostilistični proces z referencami na psiho- in sociolingvistiko. Nato se posveti muzikološki dimenziji: interpretaciji, ritmu, uporabi vokala in različnih čustvenih učinkov v obeh verzijah.

## **Habe, Katarina**

Pedagoška fakulteta Univerze v Mariboru

### **Mozart's Music – A Universal Language for the Human Brain**

The aim of the following research paper is to present different perspectives in explaining why Mozart's music speaks so universally to the human brain. It seems that Mozart's music compared to other types of music carries a special code in itself, that every human brain understands it equally and also reacts to it universally. The results of various research studies give us many different answers to the question of what causes this unique effect; one of the main explanations lies in the frequency structure of Mozart's music and the other in the symmetric structure of Mozart's compositions.

The focus of our contribution will be on Mozart's effect – the influence of Mozart's sonata for two pianos in D-major K.448 on spatial-temporal reasoning. We will present the main outcomes of the three neurophysiological research studies that we conducted on Slovene students. If we sum up the main conclusions – there is a universal and specific effect of Mozart's music on the human brain. A universal effect could be recognized in binding different brain areas when listening to music, so that our brain works more synchronically and holistically. On the other hand, the specific effect is seen in enhanced mental concentration that results in better reasoning.

### **Mozartova Glasba – Univerzalni jezik za človeške možgane**

Namen prispevka je predstaviti različne perspektive, ki pojasnjujejo razloge, zakaj Mozartova glasba tako univerzalno »nagovarja« človeške možgane. Zdi se, da Mozartova glasba v primerjavi z ostalo glasbo v sebi nosi zapis, ki ga večina človeških možganov prepozna na enak način in se nanj tudi univerzalno odziva. Izsledki različnih raziskav nam ponujajo različne odgovore, kaj je razlog temu edinstvenemu vplivu; en izmed poglobitnih odgovorov naj bi se skrival v frekvenčni strukturi Mozartove glasbe, drugi odgovor pa v oblikovni simetričnosti Mozartove glasbe. Osrednji del našega prispevka bo namenjen Mozartovemu učinku – vplivu Mozartove sonate za dva klavirja v D-duru K.448 na prostorsko – časovno sklepanje. Predstavljeni bodo poglobitni izsledki treh nevrofizioloških raziskav, ki smo jih izvedli na populaciji slovenskih študentov. Ugotovili smo, da lahko govorimo o splošnem in specifičnem učinku Mozartove glasbe. Splošni učinek se kaže tako, da naši možgani pod vplivom glasbe delujejo bolj celostno in sinhrono, specifični učinek pa se kaže v povečani pozornosti pod vplivom Mozartove sonate, posledica česar je izboljšana sposobnost sklepanja.

## **Hempkin, Kirsten**

University of Maribor

### **Beyond “Flower of Scotland”: The Independence Question in Scottish Music**

For the second time since the 1707 Acts of Union politically united Scotland and England, the Scots are being asked to decide whether they wish to remain part of the United Kingdom. The first referendum was held in 1979; the second is taking place in 2014. Much has changed politically and socially in Scotland in this thirty-five year period, not least the granting of devolved powers to a Scottish government in 1997 and the establishment of a parliament in Edinburgh. This paper offers a comparative analysis of the pre-referendum music of the late 1970s and the present day in an attempt to assess the impact of the independence question on the Scottish music scene. More specifically, it considers the extent to which the independence theme is present in the music of the two periods in question, differences in the message conveyed by artists on that theme and the manner in which those messages are expressed. At the same time, the paper draws attention to the political parties' use of music in their campaigns to influence the electorate on the independence issue.

### **Onkraj 'Flower of Scotland': politična neodvisnost v škotski glasbi**

Drugič, odkar sta se leta 1707 na podlagi Sporazuma o združitvi Škotska in Anglija združili v skupno državo, se Škotje izrekajo o tem, ali bodo še naprej živeli v Združenem kraljestvu. Prvi referendum je potekal leta 1979, drugi je na vrsti letos. Škotska je v tem petintridesetletnem obdobju doživela globoke politične in socialne spremembe, nenazadnje tudi s prenosom dela zakonodajnih pooblastil na škotsko vlado in ustanovitvijo škotskega parlamenta v Edinburghu leta 1997. Pričujoči prispevek primerja predreferendumsko glasbo s konca sedemdesetih z današnjo in skuša na ta način izmeriti vpliv, ki ga imajo politične razprave o neodvisnosti na škotsko glasbeno sceno. Natančneje, ugotoviti skuša, kako močno je vprašanje politične neodvisnosti prisotno v glasbi iz omenjenih dveh obdobj, kakšne so morebitne razlike v vsebini sporočil na to temo in v načinu, kako je ta prenesena. V prispevku obenem analiziram poskuse posameznih političnih strank, da bi s pomočjo prebuditeljske glasbe na svojo stran pridobile kar čim več volivcev.

## **Jajić Novogradec, Marina**

Vocational School Buje-Istituto professionale Buie/Faculty of Humanities and Social Sciences, University of Zagreb

### **Effects of Song Lyrics on Developing Communicative Competence in a Foreign Language Classroom**

While the music-language relationship is receiving attention from many neuroscientists, it is an area which still generates relatively little interest among researchers in the field of second language learning (Gilleece, 2006). There has been little research on music and songs as a pedagogical tool in foreign language classroom, and using music in the classroom has often been regarded as an

entertainment vehicle rather than an instructional one. According to Li and Brand (2009), the language of songs, like real speech, is conversational, and lyrics are sung at a slower rate with more pauses between utterances. Therefore, authentic material presented to students through songs can be a good way of involving them in real life activities. The aim of this study is to show the effects song lyrics might have on the acquisition of English as a foreign language in terms of developing communicative competence. There will also be discussion of students' opinions about the use of songs in the classroom, as well as how much they are engaged in listening to English songs outside the classroom. The results obtained from the study will try to explain in what way various activities based on songs can help students to develop communicative competence, which is the main goal of every foreign language course, and at the same time can capture students' attention and increase their motivation to learn.

### **Vplivi glasbenih besedil na razvijanje sposobnosti sporazumevanja v tujejezični učilnici**

Čeprav je razmerje med glasbo in jezikom zanimivo za mnoge nevroznanstvenike, še vedno ostaja področje, ki ni pritegnilo posebne pozornosti na področju učenja tujih jezikov (Gilleece, 2006). Zelo malo je bilo raziskav glasbe in skladb kot pedagoškega orodja v tujejezični učilnici in na uporabo glasbe v učilnici se je vedno gledalo kot na zabavo namesto kot na poučevanje. Li in Brand (2009) sta mnenja, da je jezik pesmi podoben pravemu govoru, saj so besedila peta počasneje, z več pavzami med izjavami. Iz tega razloga je avtentični material, ki je predstavljen skozi pesmi, lahko dober način za vključevanje učencev v življenjske aktivnosti. Smisel te študije je prikazati učinke besedil skladb na usvajanje jezika angleščine kot tujega jezika v smislu razvijanja komunikacijskih sposobnosti. Vključena je tudi diskusija o mnenju študentov glede uporabe pesmi v učilnici in razprava o tem, koliko se ukvarjajo s poslušanjem pesmi v angleškem jeziku zunaj učilnice. Rezultati, pridobljeni s to raziskavo, bodo poskušali razložiti, kako lahko različne aktivnosti, ki temeljijo na skladbah, učencem pomagajo razvijati komunikacijske sposobnosti, kar je glavni cilj vsakega učenja tujega jezika, obenem pa pritegnejo pozornost učencev in povečajo njihovo motivacijo za učenje.

### **Jerenc, Jana**

University of Maribor

### **Cross-curricular Teaching**

Teachers try to convey knowledge to children in many different ways so children can acquire the necessary knowledge quickly and easily. Lessons should include all the senses, so the teacher must prepare for his or her lessons well. Many studies have demonstrated that music is very suitable for rapid and successful learning. Songs in the classroom are a good foundation for motivation and revision, as well as for learning new topics. With the help of music, children lose the fear of learning new things. They also gain a positive attitude to learning. Children are naturally curious and highly motivated for everything that takes place in a fun and exciting way, so the teacher must prepare varied, interesting activities that include a range of approaches and methods. Activities must be prepared according to the children's interests and capabilities. There must be activities that include movement

and playing. Learning is successful if it results from life situations that are close to children and already known to them. When I plan my lessons, I include music which is close to children, their world and their knowledge. Activities for children represent cognitive and linguistic challenges. I have recognized that learning through music encourages interaction. Activities enable the exchange of experiences and opinions. They are designed to encourage students to think and encourage them to be independent. Teachers use music because we know that children learn when having fun. When they use their bodies and are emotionally involved and included in dynamic groups or pairs, they acquire language more easily. I will present lessons in cross-curricular teaching (History lessons). I engage English songs (John Lennon's "Imagine", The Scorpions' "The Wind of Change", and Pink's "Dear Mr. President") in History classes to teach History. The entire History lesson is in English. The children learn new vocabulary, express opinions and talk about historical events in English.

### **Medpredmetno poučevanje**

Učitelji poskušamo prenesti znanje otrokom na več različnih načinov, saj želimo, da bi otroci pridobili znanje na lažji in hitrejši način. Izkušnje kažejo, da morajo učenci pri učenju vključiti vse čute, zato se mora učitelj na pouk dobro pripraviti. Številne študije so pokazale, da je glasba zelo primerna za hitro in uspešno učenje. Pesmi pri pouku so dobra osnova za motivacijo, ponovitev pa tudi za spoznavanje nove učne teme. Otroci s pomočjo glasbe izgubijo strah pred učenjem. Prav tako pridobijo pozitiven odnos do učenja, kar je dobro za njihovo samopodobo. Otroci so po naravi radovedni in motivirani za vse, kar se dogaja na zabaven in zanimiv način, zato mora učitelj pripraviti različne in zanimive dejavnosti, ki vključujejo različne pristope ter metode. Dejavnosti morajo biti pripravljene v skladu z interesi in zmožnostmi otroka. Obstajati mora veliko dejavnosti, ki vključujejo gibanje in igranje. Učenje je uspešno, če izhajamo iz življenjskih situacij, ki so otrokom blizu in jih delno že poznajo. Pri načrtovanju učnih ur zgodovine in angleščine vključujem glasbo, ki je blizu otrokom, njihovemu svetu in znanju. Takšne aktivnosti predstavljajo za otroke kognitivne in jezikovne izzive. Sama sem spoznala, da učenje skozi glasbo spodbuja interakcijo ter dejavnosti, ki omogočajo izmenjavo njihovih izkušenj in mnenj. Te aktivnosti so namenjene spodbujanju otrok k razmišljanju in neodvisnosti. Pri pouku torej uporabljam glasbo, saj vem, da se otroci učijo, ko se pri pouku zabavajo in uporabljajo svoje telo, so čustveno vpleteni in vključeni v skupinsko delo in delo v paru. Predstavila bom izkušnje in metode, ki jih uporabljam pri medpredmetnem poučevanju (pouku zgodovine). Pri pouku zgodovine uporabljam angleške pesmi (John Lennon – *Imagine*, Scorpio – *The Wind of change*, Pink – *Dear Mr President*). Včasih pouk zgodovine in angleščine združim z namenom spoznati zgodovinsko obdobje oz. dogodek ter hkrati učence naučiti novih besed in komunikacijskih sposobnosti. Namen je, da se otroci naučijo novih besed, da izrazijo svoja mnenja in da govorijo o zgodovinskih dogodkih v angleščini.

## **Jurančič Petek, Klementina**

University of Maribor

### **Can Phonetic Symbolism Contribute To The Musicality Of Song Lyrics?**

For decades linguists have made attempts to prove that sound symbolism is not just a minor exception to the rule of arbitrariness in the form of onomatopoeia, but that language is interwoven with a considerable number of recurring patterns and combinations of sounds in the form of alliteration, special rhythmic patterns, phonaesthemes, submorphemes, dynasomatic effects, magnitude sound symbolism, etc.), and that these patterns serve as a unifying factor evoking mutual psychological (emotional) reactions. Music seems to have a similar role in that, alongside combining language and melody in songs, it is unifying in the attempt to evoke universal emotional reactions. On the basis of analyzing sound symbolic phenomena in the lyrics of songs, this paper will establish to what effect phonetic symbolism is exploited in lyrics of English and Slovene songs, and how this affects the musicality of the lyrics.

### **Ali lahko fonetični simbolizem prispeva k muzikalnosti besedil pesmi?**

Jezikoslovci skušajo že desetletja dokazati, da zvočni simbolizem ni samo redka izjema, ki potrjuje pravilo samovoljnosti v obliki onomatopojije, ampak, da je jezik prepleten z velikim številom ponavljajočih se vzorcev in zvočnih kombinacij. Te se pojavljajo v obliki aliteracij, posebnih ritmičnih vzorcev, fonestemov, submorfemov, telesno-gibalnih učinkov, jakostnega zvočnega simbolizma, itd. Ti vzorci služijo kot združevalni dejavnik, ki izzove vzajemne psihološke (čustvene) odzive. Glasba ima očitno podobno vlogo, saj ima poleg združevanja melodije in jezika v pesmih, tudi združevalno vlogo zbujanja univerzalnih čustvenih odzivov. Na osnovi analize zvočnih simbolnih pojavov v besedilih pesmi, bo ta članek dokazoval do kakšne mere je fonetični simbolizem rabljen v besedilih angleških in slovenskih pesmi in kako to vpliva na muzikalnost besedil.

## **Jurišić, Borut**

University of Maribor

### **Music in Digital Journeys**

How do people learn about a place they have never visited? Travellers who have written accounts were once a vital source of information about near or far off lands. These accounts might have been monumental engravings in stone describing war campaigns or trading expeditions. Then there were itineraries, describing the journey as an ancient predecessor to the GPS. It could have been geographical description, like the one in which we first learn about the seven ancient wonders of the world. In short, people who have travelled have shared the experience of travel, and people who have not travelled (or have not travelled to a particular location) can learn from that experience. New media, naturally, have brought new opportunities and, with the development of tourism, there has been more advertisement for travel. It might be a bit misleading, but it still is informative. The computer, as a medium, can go beyond



that and allow us to digitally travel to other places and even other times. The *Pirates! Gold* games are an excellent journey to the 17<sup>th</sup>-century, pirate-infested Caribbean island, and *Merchant Prince* can take the player to Machiavellian Venice, from where he or she can explore the entire “old world.” Such digital journeys, either to historical periods and exotic locations, or just around the world in contemporary times, use local music as a tool to represent various parts of the world, taking the player on a digital journey.

### **Kako ljudje spoznavajo kraje, ki jih še nikdar niso obiskali?**

Popotniki, ki so podajali pridobljena znanja s svojih potovanj, so bili od nekdaj pomemben vir informacij o bližnjih in daljnih krajih. Kot medij za posredovanje znanj pa jim je lahko služilo vse, celo monumentalni reliefi vklesani v kamen po povratku z uspešnega vojnega pohoda ali trgovske odprave. Seveda pa so pisali tudi itinerarije, ki jih je bilo moč (saj so v njih pot, kar se da natančno opisali) uporabljati kot nekakšen starodavni navigacijski sistem. Skratka, ljudje, ki so potovali, so svojo izkušnjo delili z drugimi, da so lahko ti izvedeli kaj več o krajih, ki jih sami niso obiskali. Dandanes pa lahko računalnik kot medij doseže še veliko več, saj nam omogoča digitalno potovanje v kraje, ki so od nas oddaljeni tako v prostoru, kakor celo tudi času.

*Pirates! Gold* predstavljajo izjemno potovanje po karibskih otokih sedemnajstega stoletja in piratih, ki so tedaj pluli po lokalnih vodah, medtem ko nas *Merchant Prince* popelje v makiavelistične Benetke, od koder se lahko podamo raziskovati katerikoli kotiček starega sveta. Tovrstna potovanja skušajo uporabiti glasbo kot orodje, s katerim pričarajo različne kraje in različna časovna obdobja ter skozi prikažejo svet, v katerem lahko potujemo tudi digitalno. Na tem digitalnem potovanju bom predstavil besedila, zvočne podlage ter pesmi, ki nas bodo popeljali od srednjeveške Evrope v igrar *Iron Lord* in komičnemu *Monty Python & the Quest for the Holy Grail*, kakor tudi v fantazijsko preteklost in prihodnost v igri *The Day of the Tentacle*.

### **Kalay, Faruk**

Muş Alparslan University

### **Politics in Leonard Cohen's Lyrics**

Leonard Cohen, who has received a great number of awards for his achievements in music and literature such as the Hall of Fame, the Order of Canada and the Prince of Austrias Award, is an acclaimed musician, songwriter, singer, novelist, and poet. Among his artistic abilities, he can be regarded as one of best rock singers in the world. On the other hand, his songs “create razor-sharp images, combine improbable elements, and deal with themes laced with both emotional and intellectual richness” (Wetherell, 1973: 551-2). This richness necessitates a worldview. Indeed, Cohen is concerned about the themes of war and social justice in his songs. Cohen, who happens to be Jewish, moves away from sentimentality, and his later songs are more connected with policy. For instance, American immigration policy is one issue the songwriter addresses. Derrian briefly clarifies “Not least, immigrants who have fled conditions of suffering brought on by the disintegration of states are unlikely to embrace any movement that challenges the American state's authority, nationalized or

not" (1998: 39). In this sense, Cohen writes these lines in his song *Democracy* for the situation:

I'm sentimental, if you know what I mean:  
I love the country but I can't stand the scene.  
And I'm neither left or right, I'm just staying home tonight,  
Getting lost in that hopeless little screen

### **Politika v besedilih Leonarda Cohena**

Leonard Cohen, dobitnik mnogih nagrad za svoje dosežke na področju glasbe in književnosti, kot so Halls of Fame, Order of Canada in Prince of Austrias Award, je priznani glasbenik, pisec pesmi, pevec, romanopisec in pesnik. Med njegove umetniške vrline štejemo tudi dejstvo, da velja za enega najboljših rock pevcev na svetu. Po drugi strani pa njegove pesmi »ustvarjajo podobe, ostre kot britev, združujejo neverjetne elemente in se ukvarjajo s temami, bogatimi z čustvenim in intelektualnim nabojem« (Wetherell, 1973: 551 – 2). Takšno bogastvo ustvari nujno po svetovnem nazoru. Cohen v svojih pesmih opozarja na teme vojn in družbene pravičnosti. Cohen, ki je judovskega porekla, se odmika od sentimentalnosti in se v kasnejših pesmih vse bolj posveča politiki. Tako se v svojih pesmih ukvarja z ameriško priseljensko politiko. Derrian pravi: »Nenazadnje, priseljenci, ki so bežali pred trpljenjem, ki ga je povzročilo razpadanje držav, se najverjetneje ne bodo udeležili nobenega gibanja, ki bi omajalo avtoriteto ameriške države, nacionalizirane ali ne« (1998: 39). V tem smislu Cohen napiše te vrstice v pesmi *Democracy*:

Sem sentimental, če veste kaj mislim:  
Ljubim deželo, a ne prenesem scene.  
Nisem ne levi ne desni, ostal bom doma nocoj,  
Izgubljal se bom v tem brezupnem majhnem ekranu.

### **Kaloh Vid, Natalia**

University of Maribor

### **Translations Of Robert Burns`s Songs In The Soviet Union**

Robert Burns's achievements as a song-writer indicate extraordinary gifts of sympathy, humour, sentiment and emotion, combined with a great mastery of expression. Burns followed the authentic mode of folk poetry with all its stylistic peculiarities. Scarcely any known author has succeeded as well in combining his work with folk material, or in carrying on with such continuity of spirit the tradition of popular song. Among Burns's songs are 'Fair Eliza', 'Comin' Thro' the Rye', 'Scots Wha Hae', 'A Red, Red Rose', 'The Banks o' Doon', 'John Anderson, My Jo', 'What Can a Young Lassie Do Wi' An' Old Man', 'Wha is That at My Bower Door' and 'Green Grow the Rashes, O''. These are purely lyrical pieces, which Burns claims as his own, though they are suggested by older Scottish folk songs. The extraordinary expressiveness of Burns's songs was achieved through careful choice of words, endless fantasy in the choice of rhymes and special rhythmic organization. This paper examines translations of Robert Burns' poetry in the Soviet Union where Burns achieved extraordinary cultural assimilation. Burns's songs in Russian translations can be heard in famous films, on TV and on the radio and have been so popular that

most people know them by heart. Close reading reveals that Burns's most famous Soviet translator, Samuil Marshak, took many liberties working with Burns, including numerous substitutions and changes of words or transposition of whole lines. In other words, in Marshak's translations Burns's poems underwent ideological adaptations as new ideological propaganda established in the Soviet Union after the October revolution dictated harsh restraints on literary production, aiming to purge Soviet society of all expressions regarded as destructive to the new order, while the influence of censorship was severe. As one of the most prominent Soviet translators, Marshak had to follow the official guidelines as closely as possible, if he wanted to see his works ever published. Though songs in Marshak's translations were not ideologically adapted to the same extent as poems were, several significant ideologically motivated changes occurred. I will analyze these changes and try to answer the question of how Marshak's ideologically adapted lyrics could become so popular and beloved.

### **Prevodi Burnsovih pesmi v Sovjetski zvezi**

Dosežki Roberta Burnsa kot pisca pesmi kažejo izreden dar sočutja, humorja, sentimentalnosti in čustev, v kombinaciji z odličnim obvladovanjem izražanja. Burns se je držal pristnega načina ljudske poezije z vsemi njegovimi stilskimi posebnostmi. Redki znani avtorji tako uspešno združujejo svoje delo z ljudskim materialom ali tako zvesto nadaljujejo tradicijo popularnih pesmi. Nekatere izmed njegovih pesmi so: »Fair Eliza«, »Comin' Thro' the Rye«, »Scots Wha Hae«, »A Red, Red Rose«, »The Banks o' Doon«, »John Anderson, My Jo«, »What Can a Young Lassie Do Wi' An' Old Man«, »Wha is That at My Bower Door« in »Green Grow the Rashes, O'«. To so povsem lirski dela za katere Burns trdi, da so njegova, čeprav izvirajo iz starejših škotskih ljudskih pesmi. Posebno izpovednost svojih pesmi je dosegel s skrbno izbiro besed, z neskončno domišljijo in izbiro rim, ter s posebno ritmično razporeditvijo. Članek proučuje prevode Burnsove poezije, ki so nastali v Sovjetski zvezi, kjer je dosegel izjemno stopnjo kulturne asimilacije. Ruski prevodi njegovih pesmi se pojavljajo v znanih filmih, na televiziji ter na radiu in so tako popularni, da jih večina ljudi zna na pamet. Natančen pregled razkriva, da si je najslavnejši sovjetski prevajalec Burnsovih del, Samuil Marshak, dovolil veliko prevajalske svobode pri prevajanju njegovih del, vključno z ogromno nadomestki in spremembami besed, ter premeščanjem celotnih vrstic. Če se izrazimo drugače, lahko rečemo da so Marshakovi prevodi Burnsa doživeli ideološke spremembe, saj je po Oktobrski revoluciji sovjetska ideološka propaganda narekovala literarni produkciji stroge omejitve, namenjene čiščenju vseh izrazov iz sovjetske družbe, ki so jih pojmovali kot škodljive novemu redu, vpliv cenzure pa je bil izredno močan. Kot eden najbolj uglednih sovjetskih prevajalcev se je moral Marshak natančno držati uradnih smernic, če je želel, da njegovo delo sploh kdaj objavijo. Čeprav pete pesmi v Marshakovih prevodih niso bile tako zelo prilagojene kot poezija, so se ideološko obarvane spremembe kljub temu pojavile. Sama bom analizirala te spremembe in skušala odgovoriti na vprašanje, kako so lahko Marshakova ideološko prilagojena besedila postala tako priljubljena.

**Kaznowski, Jan**

University of Warsaw

### **Balzac and Music: “Preserving Idealism” and “Transcending Sensualism”**

Among the many themes that abound in *La Comédie humaine*, music has its important place in the work of Honoré de Balzac. In theory, the French writer considered himself a dilettante, but his main interest was not focused on theory alone. Above all, music for him was an expression of the human heart and mind, an extraordinary psychological problem. Balzac’s interest in music was so important (for his writing he conscientiously consulted specialists on the matter) that recently Mireille Labouret suggested that the whole *Human Comedy* could even be read as “*quasi una fantasia*”. Two novels were especially dedicated by Balzac to the question of music: *Gambara* and *Massimilla Doni*. Written in the middle of a great quarrel that divided critics and music lovers in the 1830s and 40s between Italian and German musical conceptions represented by Rossini and Meyerbeer, they also express Balzac’s opinion. Nevertheless, the writer goes much further than this. He poses more essential (and still relevant) questions and tries to answer them: What is the process of artistic conception and its development in the mind of the creator? Can a composer and performer express in their real lives the emotions they express through their art, and if yes, how? Or, on the contrary, is an artist condemned to the “destructive power of thought” (René Guise)? Is it possible to unite at the same time “preserving idealism” and “transcending sensualism” (J.-P. Barricelli)?

### **Balzac in glasba: »Ohranjanje idealizma« in »Prehajanje senzualizma«**

Med mnogimi temami v *Človeški komediji* ima tudi glasba pomembno mesto v delu Honoréja Balzaca. Francoski pisec se je imel za diletanta v teoriji, toda njegov glavni interes ni bila le teorija. Zanj je bila glasba predvsem izražanje človeškega srca in misli, nenavaden psihološki problem. Balzacovo zanimanje za glasbo je tako pomembno (za svoja pisanja se je vestno posvetoval s strokovnjaki na tem področju), da je pred kratkim Mireille Labouret predlagala, da naj bi celotno *Človeško komedijo* brali kot »*quasi una fantasia*«. Dve Balzacovi noveli sta bili v celoti posvečeni vprašanju glasbe: *Gambara* in *Massimilla Doni*. Napisani v času velikega prepira, ki je razdvojil kritike in ljubitelje glasbe v 1830ih in 40ih na italijansko in nemško pojmovanje glasbe, ki sta ju zagovarjala Rossini in Meyerbeer, kažeta Balzacovo mnenje. Kljub temu gre pisatelj še dlje. Postavi bolj bistvena (toda še vedno relevantna) vprašanja in poskuša na nanje odgovoriti: Kakšen je proces umetniškega pojmovanja in njegovega ustvarjanja v umu avtorja? Lahko skladatelj in nastopajoči v resničnem življenju izražajo čustva, ki jih izražajo skozi umetnost, in če lahko, kako? Ali nasprotno, je umetniku usojena »destruktivna moč misli« (Rene Guise)? Je možno združiti »ohranjanje idealizma« in »prehajanje senzualizma« (J. –P. Barricelli)?

**Kefala Kerr, John**

University of Sunderland

**"Chords Blur like Polaroids in Reverse": Reading *Thimio's House* — a novelistic symphony in seventy chapters (and four movements)**

In his recent book (*Thimio's House Perfect Edge* 2013), composer John Kefala Kerr appropriates the literary form of the novel in pursuit of a form of 'creative musicology' that challenges traditional word-music paradigms. In this presentation John combines extracts from his "symphonic" novel with passages of his music in order to explore the limits of music's narratology and the extent of language's musicality.

**“Chords Blur like Polaroids in Reverse”:** Branje Thimiove hiše – novelistična simfonija v sedemdesetih poglavjih (in štirih gibanjih)

V svoji novejši knjigi (*Thimiova hiša Popolni rob* 2013), skladatelj John Kefala Kerr prilagaja literarno obliko romana iskanju oblike “kreativne muzikologije”, ki je izziv tradicionalni besedno-glasbeni paradigmi. V svoji predstavitvi John združi izvlečke iz svojega »simfoničnega« romana z odlomki svoje glasbe z namenom raziskati meje glasbene pripovednosti in obseg glasbenosti jezika.

**Keiper, Hugo**

Karl-Franzens University, Graz

**'The Windmills of Your Mind': Notes towards an aesthetic of the pop song**

Focusing on the example of "Windmills of Your Mind", Noel Harrison's English megahit version of Michel Legrand's originally French song "Les moulins de mon cœur", and its various covers and contexts, intermedial and otherwise, I propose to take a close look at some of the underlying aesthetic and structural principles and elements of (many) pop and rock songs, such as hook lines, chorus, bridge, verse and their interrelations, in terms of the conception, but especially the reception of such songs. As a further important background, I will use various rules and precepts of commercial songwriting, which form an important background to the use and function of such structural features that is little known (and hardly ever acknowledged) in the scholarly analysis of pop songs. In terms of the reception – and fans' expectations – of such songs, I will also include some remarks on Roberta Flack's hit "Killing Me Softly ...". My overall aim in combining such observations is to arrive at some suggestions towards a general aesthetic of pop songs in terms of their 'ideal' elements and intended impact on 'the reader'.

**'The Windmills of Your Mind': Zapisi o estetiki pop skladb**

Na primeru angleške skladbe Noela Harrisona “Windmills of Your Mind”, izjemno popularne priredbe originalno francoske skladbe “Les moulins de mon cœur”, njenih njenih različnih priredb in kontekstov pojavljanja, predstavljam nekatera temeljna

estetska in strukturna načela in elemente, vsebovane v mnogih pop in rock skladbah, kot so npr.: fraze, ki pritegnejo pozornost, refren, prehod, kitica. Pri tem se osredotočam na medsebojno povezanost teh elementov in njihovo učinkovanje z vidika zasnove skladb, zlasti pa še z vidika sprejetja takšnih skladb. Kot okvir bom uporabil različna pravila in smernice komercialnega pisanja pesmi, ki tvorijo pomembno ozadje pri opredeljevanju uporabe in funkcije takšnih strukturnih lastnosti; ozadje, o katerem je v splošni akademski analizi pop skladb malo znanega in še manj priznanega. Glede sprejetja in pričakovanj publike takšnih skladb bom v razpravo vključil tudi nekaj komentarjev o hitu Roberta Flacka "Killing Me Softly...". Namen kombiniranja takšnih opazovanj je priti do novih spoznanj o splošni estetiki pop skladb z vidika njihovih "idealnih" elementov in zaželenega učinka na 'bralca'.

## **Kennedy, Victor**

University of Maribor

### **Expressive Contrasts in Traditional and Modern Murder Ballads**

Music and songs have always been able to express the high and low points of culture, as well as the best and worst of human nature. Folk music has historically incorporated stories of love, injustice and crime. Martin Simpson's 1976 debut album, *Golden Vanity*, invites a mixed reaction from its listeners. Although not technically a "folk revival" album, it speaks to its listeners by combining traditional and modern songs, some that go as far back as the fifteenth century, with a common theme: *Golden Vanity* is a collection of dark ballads of injustice, betrayal, murder, revenge, and punishment. From this collection, we can see how folk songs operate as an outlet for dissatisfaction with life, and perhaps as a catalyst for social change. In the end, we are able to understand the sacrifice of the cabin boy in the title song "Golden Vanity" when he chooses not to take revenge on his vile captain because of his feelings of fellowship and brotherhood with his shipmates. *Golden Vanity* shows us the full range of human responses to crime and injustice, both strength and weakness, a composite picture from both sides.

### **Ekspresivna nasprotja v tradicionalnih in sodobnih baladah umora**

Glasba in pesmi so od nekdaj izražale viške in padce kulture, najslabše in najboljše v človeški naravi. Ljudska glasba je v zgodovino vključevala zgodbe ljubezni, krivice in kriminala. Prvenec Martina Simpsona *Golden Vanity* iz leta 1976 vabi svoje poslušalce k različnim odzivom. Čeprav strogo gledano ne gre za album "ljudskega prebujanja", vseeno nagovarja poslušalce z združevanjem tradicionalnih in modernih skladb, med katerimi so tudi takšne, ki segajo celo v petnajsto stoletje, vse pa imajo skupno temo: *Golden Vanity* je zbirka temnih balad krivice, izdaje, umora, maščevanja in kazni. Iz te zbirke je razvidno, kako ljudske skladbe delujejo kot sproščanje nezadovoljstva nad življenjem in morda celo kot sprožilec družbenih sprememb. Na koncu razumemo žrtev dečka, ki je služil na ladji, iz naslovne pesmi '»Golden Vanity'« (zlata nečimrost), ko se odloči, da se zaradi občutkov bratstva in kolegialnosti do somornarjev ne bo maščeval okrutnemu kapitanu. *Golden Vanity* nam kaže celotno razsežnost človeških odzivov na kriminal in krivico, moč in šibkost, sestavljeno sliko obeh strani.

**Kiš, Tomislav**

University of Maribor

### **Teaching Acceptance and Diversity by Using Songs and Lyrics**

It is a common misunderstanding among teachers of English that the curriculum is set and can therefore do little to support strong topics like those of tolerance or, more importantly, acceptance of diversity of, say, sexual minority rights, women's rights, religions, and so on. My goal is to show otherwise: to promote teaching or educating children of all ages in the realm of acceptance of differences between people, not only by having embraced other races in the existing course books, but also by giving them food for thought through engaging them in deeper and more meaningful guided cultural meditation, with the aim of bringing them to embrace other lifestyles and developing human values. I will give you a taste of how this is possible within an EFL classroom. By the use of carefully selected songs and their lyrics, a teacher of English can achieve more than is currently being realised by the existing school curriculum. The insertions of classes like this would be extremely beneficial for any school, so that the children grow up to have a social awareness of the versatility of people and lifestyles, once having broken through the silent treatment of certain topics. That is truly the future of education: to realise a person as a conscious individual in a diverse, globalised society.

### **Poučevanje sprejemanja vseh oblik različnosti z uporabo pesmi in besedil**

Zmotno prepričanje, ki velja kot splošno nenapisano pravilo med učitelji angleščine, je, da je učni načrt določen in da ne morejo narediti veliko, da bi obravavali pomembne teme, kot so strpnost, sprejemanje raznolikosti, pravice spolnih manjšin, žensk, religije in podobno. Moj namen je pokazati, da je, nasprotno, mogoče spodbujati poučevanje in izobraževanje otrok vseh starosti v duhu sprejemanja razlik med ljudmi, ne le skozi vizualno vključevanje likov drugih ras v šolskem učbeniku, pač pa tudi s tem, da jih preko vključevanja v globlje in pomensko smiselno vodeno kulturološko premišljevanje približujemo in usmerjamo v sprejemanje drugačnih življenjskih stilov ter razvijamo njihov socialni čut in človeške vrednote. Prispevek prikazuje, kako je to izvedljivo pri pouku angleščine kot tujega jezika. Z uporabo skrbno izbranih popularnih napevov in njihovih besedil lahko učitelj angleščine doseže več, kakor je trenutno predvideno v obstoječem učnem načrtu in obstoječih učbenikih za tuji jezik. Takšne občasne učne ure bi bile izjemno koristne za katerokoli šolo, zato ker bi otroci tako pridobili družbeno zavedanje o raznolikosti ljudi in življenjskih slogov in bi s tem prekinili s tihim spregledom določenih tem. In v tem pravzaprav vidim pravo prihodnost izobraževanja: razvijati in uresničiti človeka kot zavestnega posameznika v raznoliki globalni družbi.

### **Klepuszewski, Wojciech**

Institute of English, German and Communication Studies, Koszalin University of Technology, Poland

#### **‘Had I a Song’ – Ivor Gurney’s War Poetry**

Ivor Gurney was a composer and poet who was wounded during the Battle of Passchendaele and later confined to a private mental hospital, where he died in 1937. Writing about Gurney’s poetry, Thornton observes that ‘Gurney is attempting the impossible: to find the words that recreate the experience of noise’. This article focuses on the intersection of music and poetry, as expressed in Gurney’s talent within the context of the Great War.

#### **‘Če imel bi pesem’ – Medvojna poezija Ivorja Gurneya**

Ivor Gurney je bil skladatelj in pesnik, ranjen med tretjo bitko za Ypres v Belgiji in kasneje zaprt v privatno umobolnico, kjer je umrl leta 1937. V pisanju o Gurneyevi poeziji Thornton opaža da “poskuša Gurney doseči nemogoče: najti besede, ki bi poustvarile izkustvo hrupa”. Ta članek se osredotoča na stičišče glasbe in poezije, ki ga s svojim talentom izraža Gurney v kontekstu prve svetovne vojne.

### **Klobčar, Teja**

University of Ljubljana

#### **The Correlation of Textual and Musical Elements and Their Function in the Songs of Slovenian Singer-Songwriters**

In contrast to most popular music, lyrics by (Slovenian) singer-songwriters usually have a leading role. Through the text, the story is introduced; the words have the ability to reveal the author’s intimate thoughts, and the lyrics can most clearly express the idea of the song. With the music as a mediator, such lyrics have the potential to reach the widest possible audience. However, in some cases the premise of the lyrics’ ascendancy can come into question. Selected examples of songs will reveal that lyrics and music vary from simple to complex structures, and that the correlation of both elements of the song sometimes unveils another meaning. The hierarchy of the elements is therefore much more complex than it seems at first glance. The comparison of several songs by Slovenian singer-songwriters will show that not only the lyrics, but also the music and the combination of the two can bear the meaning of the song. The interaction of lyrics and music is essential for the function of the song. Sometimes, the slightest lyrical or musical element can shift the song’s function from entertaining to serious – or vice versa. The songs of Slovenian singer-songwriters are heterogeneous in structural and functional aspects, and yet, the whole picture shows the same basis for all singer-songwriters’ songs: the importance of the interrelation of lyrics and music.



### **Povezava besedilnih in glasbenih elementov in njihove funkcije v pesmih slovenskih kantavtorjev**

Za ustvarjalnost (slovenskih) kantavtorjev je v primerjavi z večino popularne glasbe običajno značilna prvenstvena vloga besedila. Skozi tekst nam avtor predstavi zgodbo; besede so zmožne razkriti njegove intimne misli, besedilo pa lahko kar najjasneje izrazi idejo same pesmi. Preko glasbe kot posrednika imajo taka besedila moč, da dosežejo najširše občinstvo. V nekaterih primerih pa lahko premiso besedilne nadvlade vseeno postavimo pod vprašaj. Na izbranih pesemskih primerih bom prikazala, da se lahko besedila in glasba razpenjajo od preprostih do kompleksnih struktur ter da povezava obeh elementov v pesmi včasih prinese nek tretji pomen. Hierarhija elementov je torej kompleksnejša, kot bi se morda zdelo na prvi pogled. S primerjavo nekaterih pesmi slovenskih kantavtorjev bom pokazala, da je nosilec pesemskega pomena lahko ne le besedilo, marveč tudi glasba in kombinacija obojega. Glasbeno-besedilna interakcija je bistvena tudi za funkcijo posamezne pesmi. Včasih lahko namreč neznamenit besedilni ali glasbeni element spremeni ton pesmi iz zabavnega v resnega – ali obratno. Pesmi slovenskih kantavtorjev so heterogene tako v strukturnih kot funkcijskih aspektih; kljub temu pa širša slika pokaže njihovo skupno osnovo: preplet besedila in glasbe.

#### **Kočan Šalamon, Kristina**

University of Maribor

#### **Jennifer Egan's Great Rock and Roll Pauses**

Jennifer Egan's book *A Visit from the Goon Squad* is a highly contemporary and complex work that won the Pulitzer Prize for Fiction in 2011. In her novel, or rather, collection of stories, Egan thematically calls our attention to several changes: to music, to time, to relationships, and to technology; yet, initially and continuously, she turns the reader's attention to music. On the one hand, music, especially punk rock and rock and roll, is paramount as a subject matter. Most characters in the book are connected to music in one way or another, either by producing records, playing and writing music, or trying to sell it as publicists. On the other hand, music is manifested also through language, which is perhaps even more intriguing for the reader. Egan introduces a whole chapter about "Great Rock and Roll Pauses," something that one of the characters is obsessed with, entirely written as a PowerPoint presentation. The pauses are from famous rock and roll songs, and the PowerPoint allows the author to depict these pauses in music as well as other pauses that occur in illustrative visual terms. The paper explores the ways Egan excels in investing in a new significance and how the PowerPoint helps to establish a special communication between the text and the reader, especially through music.

#### **'Great Rock and Roll Pauses' pisateljice Jennifer Egan**

Knjiga Jennifer Egan *A Visit from the Good Squad* je zelo sodobno in kompleksno delo, za katerega je leta 2011 prejela Purlitzerjevo nagrado za najboljšo leposlovno delo. V svojem romanu oziroma zbirki zgodb Eganova tematsko preusmeri našo pozornost k številnim spremembam: h glasbi, času, odnosom in tehnologi, vseeno pa

prvotno in vedno znova usmerja bralčevo pozornost h glasbi. Po eni strani je glasba, še posebej punk rock in rock and roll, poglavitna tema. Večina likov je na takšen ali drugačen način povezanih z glasbo; ali producirajo glasbo, igrajo inštrument, skladajo ali pa jo skušajo prodajati kot publicisti. Po drugi strani pa je glasba vidna tudi v jeziku, kar je za bralca morda še bolj privlačno. Eganova celo poglavje, ki je v celoti napisano v obliki elektronskih prosojnic PowerPointa, posveti »premorom v rock and roll glasbi«, s čimer je obseden eden izmed likov. Premori so iz slavnih rock and roll pesmi, pri čemer PowerPoint avtorici omogoča ilustrativen vizualni prikaz teh glasbenih in drugih premorov. Članek raziskuje načine na katere se Eganova odlikuje v oblikovanju novih pomenov in kako PowerPoint pomaga pri tem, da ustvari posebno komunikacijo med besedilom in bralcem, še posebej skozi glasbo.

### **Koletnik, Mihaela and Alenka Valh-Lopert**

Univerza v Mariboru

#### **Dialectical Imagery in Murske Balade & Romance**

In Slovenia, as elsewhere in Europe, dialects have been enjoying a resurgence in popularity. This tendency could be interpreted as a response to the processes of globalization and the ever-more influential Anglo-Saxon mentality as well as cultural and language practices, and is primarily based on a language's need to preserve identity. Of late, and despite being - first and foremost - a spoken form of language and accordingly defined as a social, non-literary register, dialects have also been increasingly used in written form. This particularly holds true in relation to *Prekmurje* dialects, typical of the region of that name in the far northeast of Slovenia. This study focuses on the use of *Pannonian Prekmurje* and the *Prlekija* dialectal features of fourteen songs by musicians, lyricists and writers Feri Lainšček, Vlado Žabot, Milan Vincetič, Dušan Šarotar, Štefan Kardoš, Marko Kočar, Vlado Kreslin and Vlado Poredoš. These songs pay tribute to *Pomurje*, a region straddling the Mura river in northeast Slovenia, a land that their authors consider home and with which they feel closely connected. Performed by the *Murska Banda* instrumental ensemble and local vocalists, the fourteen romantic ballads were especially written for the *Murske Balade & Romance* music and literary project as part of the *2012 Maribor European Capital of Culture*. Premiering in September 2012 at the *Murske Balade & Romance* festival in Murska Sobota, these ballads have since been released on CD. The lyrics fairly closely imitate the spoken dialect, particularly at the phonological, morphological and lexical levels, while at the same time they pay due attention to the possibilities of musical expression (e.g. rhythm). The stress is generally not indicated and neither are the quantity and quality of vowels. The transcription system of vowels incorporates the dialectal grapheme /ü/ for the standard /u/, /u/ for the syllabic /l/, and the dialectal diphthongs /ej/ for the Proto-Slavic vowel /jat/, and /ou/ for the continuous long /o/ as well as the nasal /o/. The consonant transcription system features /j/ written and pronounced as /j/, /g/, /k/ or /dž/, and the sonorant /v/ - typically pronounced as /f/ before voiceless consonants or at the end of a word - mostly recorded as /v/. The lexicon features mostly Pannonian but also some German loan words (Pannonisms and Germanisms).

### **Narečna podoba Murskih balad in romanc**

Tako kot drugod v Evropi je tudi v Sloveniji popularnost narečij močno narasla, kar lahko razumemo kot odgovor na procese globalizacije, zlasti še na vedno večjo prevlado anglosaške miselnosti, kulture in jezikovne prakse, pri čemer je osnovno vodilo je težnja po ohranjanju identitete. Čeprav je narečje kot neknjižna socialna zvrst slovenskega knjižnega jezika izrazito govorni jezik, se v zadnjih letih v narečju vedno več tudi piše, še zlasti v prekmurščini. Prispevek se osredinja na rabo panonskega prekmurskega in prleškega narečja v štirinajstih avtorskih pesmih, s katerimi so se pisatelji Feri Lainšček, Vlado Žabot, Milan Vincetič, Dušan Šarotar, Štefan Kardoš, prleški pesnik Marko Kočar ter glasbenika Vlado Kreslin in Vlado Poredoš poklonili Pomurju, pokrajini na severovzhodu Slovenije ob reki Muri, iz katere izhajajo in s katero so močno povezani. Štirinajst izvirnih uglasbenih balad in romanc je nastalo v okviru glasbeno-literarnega projekta Murske balade in romance v okviru Evropske prestolnice kulture 2012. Skladbe, ki jih izvajajo člani instrumentalne zasedbe Murska banda ter pevci iz Pomurja, so izšle na istoimenski zgoščenki in bile prvič javno predstavljene na festivalu Murskih balad in romanc v Murski Soboti 15. septembra 2012. Zapisana besedila, ki se morajo nekoliko ozirati tudi na možnosti glasbenega izražanja (npr. ritem), so zlasti na glasoslovni, oblikoslovni in besedni ravni dokaj natančen posnetek govornega narečja. Mesto naglasa v besedilih praviloma ni označeno, tudi kvantiteta in kvaliteta samoglasnikov ne. Zapisana so s samoglasniškim sistemom, ki vsebuje tudi narečne grafeme *ü* za slovenski knjižni *u*, *u* za zlogotvorni *l* ter prekmurska dvoglasnika *ej* za *jat* in *ou* za stalno dolgi *o* in nosni *o*. V soglasniškem sistemu se *j* zapisuje in tudi izgovarja kot *j*, *g*, *k* ali *dž*, zvočnik *v*, ki se pred nezvenečimi soglasniki ali na koncu besede izgovarja kot *f*, pa se največkrat zapisuje z *v*. V besedju prevladujejo panonizmi, najti pa je tudi nekaj germanizmov. Murske balade in romance, ki se naslanjajo na tradicijo obmurske panonske glasbe in ljudske pesmi, s svojo izpovedno močjo in emocionalno živostjo bogatijo slovensko kulturno zakladnico.

### **Koletnik, Mihaela and Melita Zemljak Jontes**

University of Maribor

#### **Styrian in Popular Music by Slovenian Styrian Bands**

In the last two decades writers and performers of Slovenian popular music have increasingly included dialectal features in their songs. The reasons for this phenomenon can be found (1) in the globalization of society, forcing the individual to use his/her mother tongue, the dialect, with which he/she most easily identifies, (2) within the importance of the Slovenian language becoming the state language after Slovenian independence, and (3) in the use of the dialect as a means of semantic marking in comparison to the literary language. The dialect seems to be never fully integrated into the song, but is usually included with certain phonetic, morphological and lexical elements. Most dialectisms of Slovenian popular music bands – and singer-songwriters – derive from the Pannonian, Carinthian, Littoral and Styrian dialectal groups. The paper focuses on the use of the Styrian dialectal elements in the lyrics of selected Styrian bands (Nude, Mi2, Orlek etc.). Although band members

originate from various Styrian dialectal areas, they nevertheless show common dialectal characteristics, identified mostly as phonetic, morphological and lexical. The paper focuses on the bands' original lyrics, the notation of accentuation marks, information on quantity and quality of vowels, modern vocal reduction, pronunciation of stressed diphthongs and on consonant pronunciation changes; morphological characteristics, especially in verb and noun ending changes; dialectal lexical characteristics, with an emphasis on loanwords adopted into the Slovenian language mostly from German.

### **Štajersko v popularni glasbi slovenskih štajerskih skupin**

Izvajalci v zadnjih dvajsetih letih v popularno glasbo na Slovenskem vse pogosteje vnašajo narečne značilnosti. Razloge za to lahko najdemo v (1) globalizaciji družbe, ki zaradi svoje razsežnosti sili posameznika v svoje nasprotje, to je v rabo svojega maternega jezika, narečja, s katerim se najlaže identificira, (2) v pomenu slovenskega jezika kot državnega jezika z osamosvojitvijo Slovenije, (3) v rabi narečja kot sredstva za pomensko zaznamovano izražanje v primerjavi s knjižnim jezikom. Ugotovimo lahko, da narečje nikoli ni v celoti preneseno v pesem, ampak so vanjo običajno preneseni le določeni glasoslovni, oblikoslovni in leksikalni elementi. Večino dialektizmov v slovenski popularni glasbi izhaja iz panonske, koroške, primorske in štajerske narečne skupine. Prispevek se osredotoča na rabo štajerskega narečja v pesmih štajerskih glasbenih skupin (Nude, Mi2, Orlek idr.). Skupine izhajajo iz različnih štajerskih narečij, vendar s skupnimi izstopajočimi narečnimi značilnostmi, ki zadevajo predvsem glasoslovne, oblikoslovne in leksikalne značilnosti. Prispevek se osredotoča na izvorna, avtorska besedila skupin, njihove oznake mesta naglasa, na podatke o kvantiteti in kvaliteti samoglasnikov, izpuste nenaglašanih samoglasnikov (moderno vokalno redukcijo), izgovarjavo naglašanih dvoglasnikov in na izgovorne spremembe soglasnikov; na oblikoslovne značilnosti, še posebej na glagolske in samostalniške končniške spremembe; na narečne leksikalne značilnosti s poudarkom na prevzetem izrazju, ki je bilo v slovenski jezik pridobljeno predvsem iz nemškega jezika.

### **Križan, Agata**

University of Maribor

### **The Language in British and Slovene Football Anthems**

Football is probably the world's most popular game, with a huge number of fans. There are many ways in which football fans express their dedication to the club, their feelings, and their differences with other clubs such as, for example, wearing certain colours, waving banners and flags, and singing. Football anthems are thus nothing new to football fans, and many have established a long tradition. The paper addresses and compares the language in some popular British and Slovene football anthems, and attempts to explain its contribution to the creation of an identity as a fan, a sense of belonging and unity, and motivation. The linguistic analysis thus helps identify the linguistic resources used in football anthems to construe attitudes, and to form bonds and identities.

## **Jezik v britanskih in slovenskih nogometnih himnah**

Nogomet je verjetno najbolj priljubljena igra na svetu, z velikim številom navijačev. Nogometni navijači izražajo svojo pripadnost klubu, čustva in razlike med klubi na različne načine, na primer z različnimi barvami, zastavami, transparenti in petjem. Nogometne himne navijačem tako niso tuje, in mnoge imajo dolgo tradicijo. Članek obravnava in primerja jezik v nekaterih priljubljenih britanskih in slovenskih nogometnih himnah, ter skuša razložiti njegov prispevek k oblikovanju identitete navijača, občutka pripadnosti in enotnosti ter motivacije. Jezikoslovna analiza tako pomaga opredeliti jezikoslovne vire, uporabljene v nogometnih himnah, ki izražajo odnose, oblikujejo vezi in identitete.

## **Majcenovič-Kline, Barbara**

University of Maribor

### **Does »Vanilija« Really Translate As “No One”? Or Slovene Songs at the Eurovision Song Contest**

The Eurovision Song Contest is an annual event, at which most European Union member countries perform and compete with a song entry, as well as cast votes in order to select the winning artist / country. As purely instrumental music is not allowed, the language used in these songs becomes an issue, especially with smaller countries and their “musically less pleasant” or less accepted languages. The rules regarding language have changed several times since the song contest began in 1956, shifting from requiring artists to sing in their own mother tongue to allowing them to sing in any language, and back to restricting the performers to one of the official languages of the participating countries. Slovenia entered the competition for the first time in 1993. Since then, we have gone from singing in Slovene (11 performances) to singing in English (8 performances). As the local qualifying competition requires Slovene lyrics, some of our entries at the Eurovision song contest finals were therefore translated in English. In this paper I focus on the comparison between the original - Slovene - lyrics and their English translations, both in terms of linguistic analysis and differences in meaning and form. I am particularly interested in the faithfulness of the translation, possible translation shifts, how necessary these changes were in the translation of the lyrics and how much freedom the translators used in order to make the competing songs simply sound more pleasant.

### **Se »Vanilija« res prevede kot »No One«?: slovenske pesmi na tekmovanju za izbor pesmi Evrovizije**

Tekmovanje za izbor pesmi Evrovizije se odvija vsako leto in na njem evropske države udeleženke predstavijo svoje tekmovalne skladbe. Na koncu tekmovanja vsaka država prispeva svoj glas za izbrano pesem, s čimer se izbere zmagovalno pesem. Ker zgolj instrumentalne skladbe niso dovoljene, se izkaže, da lahko jezik v posameznih skladbah postane ovira, še posebej v primeru manjših držav, katerih “manj zveneči jeziki” ne gredo v ušesa poslušalcev. Pravila, ki se nanašajo na rabo jezika, so se od začetka tekmovanja leta 1956 večkrat spremenila. Včasih je veljalo, da morajo izvajalci peti zgolj v svojem maternem jeziku, nato so smeli peti v katerem

koli jeziku, ali pa so bili omejeni na izvedbo v enem od uradnih jezikov držav udeleženk. Slovenija se je tekmovanja prvič udeležila leta 1993. Od takrat so različni slovenski izvajalci 11 skladb odpeli v slovenščini, 8 pa v angleščini. Ker je na domačem predizboru izvedba v maternem jeziku pogoj za udeležbo, je bilo torej 8 skladb, ki so se uvrstile naprej na popevko Evrovizije, prevedenih v angleščino. V tem prispevku se posvečam razlikam med izvornim slovenskim besedilom in angleškimi prevodi, tako v smislu jezikovne analize, kot tudi pomenskim razlikam in razlikam v obliki. Še posebej je zanimiva zvestoba prevoda, možni prevodni premiki, kako nujne so te spremembe v prevodu besedila in koliko svobode si je privoščil prevajalec z namenom, da napravi pesem prijetnejšo na posluh.

### **Marecki, Mateusz**

University of Wrocław

#### **Compression and Extension, Tension and Release: Communicating Nostalgia in Two Musical Settings of James Joyce's *Rain Has Fallen***

Joyce's *Chamber Music* (1907), which encompasses thirty six untitled poems, each of them illuminating a different aspect of love, is uneasily poised on the border between modernism and romanticism. Grounded in the romantic tradition, it depicts nature as a reflection of internal feelings; yet in line with modernist tendencies, it foregrounds the faltering, dissonant, ununified self. Although Joyce's poetic cycle has been eclipsed by the writer's mature works, and thus suffered under-representation in the critical discourse, it prompted two prominent composers, Karol Szymanowski and Samuel Barber, to create musical settings of selected poems from the cycle. One of the poems included in both song settings is "Rain Has Fallen". Portraying a "beloved" woman standing by "the way of memories" against the backdrop of a rainy day, it emanates the emotion of nostalgia. A cognitive analysis of the poem reveals that such a mood is triggered by subtle deictic projections, lexical choices and what I call covert bimodality. The purpose of this paper is twofold. First, by drawing on assumptions made within cognitive psychology and neuroaesthetics, it seeks to explore how the emotion of nostalgia is communicated in Szymanowski's condensed and Barber's extended renditions. Second, by borrowing insights from gestures studies, the paper examines ten selected performances of Barber's setting with a view to determining (1) whether the singers make use of any kinesthetic analogs to communicate nostalgia and (2) whether their gestures coincide with the lyrics or with the music.

#### **Krčenje in raztezanje, napetost in sprostitvev: Podajanje nostalgije v dveh uglasbitvah pesmi James Joycea *Rain Has Fallen***

Joyceov cikel pesmi *Chamber Music* (1907), ki obsega šestintrideset nenaslovljenih pesmi, vsaka izmed katerih osvetljuje drugačen vidik ljubezni, nelagodno niha na meji med modernizmom in romantiko. Ukoreninjen v tradiciji romantike slika naravo kot odsev notranjih občutenj in čustev; a vseeno vzporedno z modernističnimi nagnjenji v ospredje postavlja negotovo, disonantno, neenotno 'bit'. Čeprav je bila Joyceova poetičnost zasenčena z njegovimi zreli deli in je bila zaradi tega doživela manj kritiške pozornosti, je spodbudila dva pomembna skladatelja, Karola Szymanowskega in Samuela Barberja, da sta uglasbila izbrane pesmi in cikla. Ena izmed pesmi, ki sta

jo uglasbila oba, je *Rain Has Fallen*. Pesem z upodabljanjem »ljubljene« ženske, ki stoji ob »poti spominov« na deževen dan, izžareva čustvo nostalgije. Kognitivna analiza pesmi razkrije, da je takšno razpoloženje sproženo z neznatnimi deiktičnimi projekcijami, leksikalnimi odločitvami in tistim, kar imenujem prikrita bimodalnost. Namen tega članka je dvoplasten. Najprej skuša na podlagi različnih predpostavke kognitivne psihologije in nevroestetike raziskati, kako je čustvo nostalgije posredovano v Szymanowskijevi strnjeni uprizoritvi v primerjavi z Barberjevo razširjeno interpretacijo. Nato na podlagi različnih študij kretenj predstavi raziksavo deset izbranih primerov izvedb Barberjeve priredbe z namenom presoditi, (1) ali pevci uporabljajo kakšne kinestetične analogije pri posredovanju občutja nostalgije in (2) ali se njihove kretnje ujemajo z besedilom oz. z glasbo.

### **Medina, Nuria**

Universitat de Vic, (Barcelona) Spain

#### **Rap Music in the Primary English Class: A Cross-Curricular Way to Enhance Young Learners' Motivation**

Interdisciplinary strategies have gained popularity among educators during the last decade. Research studies seem to indicate that children grasp reality in a global way, and interdisciplinary teaching techniques help students see connections between concepts and specific competencies of each subject area. In our study we endeavour to highlight the advantages of teaching Music and English together in Primary education. Our work aims to set an array of creative tasks in which L2 learners (aged 12) compose their own Rap lyrics. We understand that Rap has become a forceful mechanism which can be very useful to motivate students to learn a language, while empowering them to communicate their own emotions. Indeed, using Rap music to write poems in English in the 6th Year of Primary may constitute a key element in engaging young learners. The second axis of our proposal is motivation. Over the past 20 years, numerous studies have analyzed the impact of language attitudes, self-confidence and particularly motivation on student's achievement. Gardner (1979) states that success in second or foreign language learning depends on the learner's attitudes towards the linguistic cultural community of the target language. According to Dörnyei's theory of "The L2 Motivational Self System" (2005), of vital importance is our self perception as speakers of a particular language; that is why it is necessary to expose learners to stimuli that provoke that motivation. Dörnyei and Csizér (1998) have elaborated the "Ten commandments for motivating language learners" which offer empirical ways to systematize motivation. We will explore the validity of these commandments and the influence of interdisciplinary work on motivation among children. Eventually, we will provide some insight into the characteristics that a motivating EFL classroom should display.

#### **Rap glasba pri pouku angleščine v osnovni šoli: medpredmetni način krepitev motivacije mladih učencev**

Interdisciplinarne strategije so v zadnjem desetletju postale med pedagogi vse bolj popularne. Raziskave kažejo, da otroci dojemajo realnost na globalen način in da interdisciplinarne tehnike poučevanja pomagajo učencem prepoznati povezave med

koncepti in specifičnimi kompetencami posameznega predmetnega področja. V naši raziskavi poskušamo osvetliti prednosti skupnega poučevanja angleščine in glasbe v osnovnem šolanju. Naše delo je usmerjeno v ustvarjanje palete različnih kreativnih nalog, s katerimi 12-letni učenci sestavljajo svoja lastna besedila za rap. Menimo, da je postal rap močan mehanizem, ki je lahko zelo uporaben za motiviranje učencev, da se (na)učijo jezika, medtem ko jim istočasno omogočamo sporočanje lastnih čustev. Morda lahko ravno upraba rap glasbe za pisanje pesmi v 6. razredu OŠ pri angleščini predstavlja ključni element za pritegnitev mladih učencev k sodelovanju. Druga os tega članka je motivacija. V zadnjih 20 letih so številne študije analizirale učinke oz. vpliv jezikovnih odnosov, samozavesti in zlasti motivacije na dosežke učencev. Gardner, R. (1979) pravi, da je uspeh učenja drugega oz. tujega jezika odvisen od učenčevih stališč do jezikovne kulturne skupnosti ciljnega jezika. Glede na Dörnyeijevo teorijo motiviranja («The L2 Motivational Self System»(2005)) je ključnega pomena naše dožemanje nas samih kot govorcev nekega jezika in zato je treba učence izpostavljati dražljajem, ki spodbujajo to motivacijo. Dörnyei and Csizér (1998) sta izdelala »10 zapovedi za motiviranje učencev, ki se učijo jezikov«, ki ponuja empirične načine sistematiziranja motivacije. Prepričali se bomo o veljavnosti teh zapovedi in raziskali vpliv interdisciplinarnega dela na motivacijo med učenci. Sčasoma bomo prišli tudi do vpogleda v nekatere bistvene značilnosti motivirajočega pouka angleščine kot tujega jezika.

## **Mohar, Tjaša**

University of Maribor

### ***Is Emma as Musical as Pride and Prejudice?***

At the first Words and Music conference I presented the results of an analysis of the musical world of Jane Austen's novel *Pride and Prejudice*, using a computer aided approach. For the second Words and Music conference, I have decided to explore *Emma*, another of Jane Austen's novels, in a similar way and then compare the results of the analyses of the two novels. I will first analyse the frequency of words related to music in *Emma*, such as *sing, play, instrument* etc. and their distribution through the novel. Then I will look at the most frequent collocations in which these words appear and analyse the situations in the novel in which music plays an important part. Finally, I will compare the results of this analysis with the results of the analysis I have done for *Pride and Prejudice*, in order to be able to answer the question which of the two novels is more musical and why. Presumably the comparison of the two novels will give similar quantitative results, as both novels are of similar length, they were written in the same period, have a similar setting and deal with a similar topic – young accomplished ladies in pursuit of a husband. However, the comparison will probably reveal some differences in the situations in which music related words appear.

### ***Je v Emmi toliko glasbe kot v Prevzetnosti in pristranosti?***

Na prvi konferenci Words and Music sem predstavila rezultate elektronske korpusne analize pojavnosti glasbenega besedišča v romanu Jane Austen *Prevzetnost in pristranost*. Na drugi konferenci Words and Music bom na podoben način analizirala



*Emmo*, še en roman Jane Austen, in primerjala rezultate obeh analiz. Najprej se bom osredotočila na pogostost z glasbo povezanih besed v *Emmi*, kot so *peti*, *igrati*, *glasbilo* itn., in njihovo razporeditev v romanu. Nato bom raziskala najpogostejše besedne zveze, v katerih se te besede pojavijo, in analizirala prizore v romanu, v katerih igra glasba vidno vlogo. Rezultate te analize bom primerjala z rezultati analize romana *Prevzetnost in pristranost* in s tem odgovorila na vprašanje, kateri od obeh romanov vsebuje več glasbe in zakaj. Primerjava obeh romanov bo gotovo prinesla podobne kvantitativne rezultate, saj sta romana podobne dolžine, napisana sta bila v istem časovnem obdobju, postavljena sta v isto okolje in obravnavata podobno tematiko – omikane mlade dame, ki si iščejo moža. Primerjava pa bo gotovo pokazala tudi na razlike v situacijah, v katerih se z glasbo povezane besede pojavijo v obeh romanih.

## **Nobili, Claudio**

Matej Bel University

### **Love in Italian Opera. The process of language comprehension by Slovak learners**

This experimental research deals with the process of comprehension of some Italian lyric texts about love by Slovak learners who study Italian as a foreign language at the Faculty of Performing Arts of the Academy of Arts in Banská Bystrica, Slovakia. The theoretical background in which this research needs to be inserted is represented by the works of Tullio De Mauro about linguistic comprehension (*Capire le parole*, Laterza 2002; *Appunti e spunti in tema di (in)comprensione*, in *Minisemantica dei linguaggi non verbali e delle lingue*, Laterza 20048, pp. 169-187). This research aims to investigate the applicability of the ideas about language comprehension as a multidimensional process to a foreign context of Italian language and opera learning. It will pay particular attention to specific dimensions of the process of language comprehension such as, for example, the con-textual, co-textual, semantic and cultural dimensions. The relationship between language and culture is fundamental to understand the Italian tradition. It will also take account of the interaction between the verbal skills (oral speech, reading and listening).

### **Ljubezen v italijanski operi. Proces jezikovnega razumevanja slovaških učencev**

Eksperimentalna raziskava se ukvarja s procesom razumevanja nekaterih italijanskih lirskih besedil o ljubezni pri slovaških učencih, ki se učijo italijanski jezik kot tuji jezik na Fakulteti za uprizoritveno umetnost na Akademiji za umetnost v Banski Bystrici na Slovaškem. Teoretično ozadje raziskave je predstavljeno v delih Tullia De Maura o jezikovnem razumevanju (*Capire le parole*, Laterza 2002; *Appunti e spunti in tema di (in)comprensione*, in *Minisemantica dei linguaggi non verbali e delle lingue*, Laterza 20048, pp. 169-187). Cilj raziskave je raziskati uporabnost zamisli o jezikovnem razumevanju kot večdimenzionalnem procesu v tujem okviru učenja italijanskega jezika in učenja o operi. Posebna pozornost je namenjena dimenzijam procesa jezikovnega razumevanja, kot so kon-tekstne, so-tekstne, semantične in kulturne dimenzije. Odnosi med jezikom in kulturo so temeljnega pomena za razumevanje italijanske tradicije. Upoštevane so tudi interakcije med jezikovnimi veščinami (govorjenje, branje in poslušanje).

**Onič, Tomaž**

University of Maribor

### **Dulcamara, the Don Draper of the 19<sup>th</sup> Century: an Opera Libretto Analysis**

In *The Elixir of Love* (It. *L'Elisir d'Amore*), premiered in 1832, the Italian librettist Felice Romani and composer Gaetano Donizetti created one of the most memorable characters in the Italian opera buffa: the “great physician and encyclopaedic doctor” Dulcamara. Even though he is not a doctor but rather a travelling charlatan selling all kinds of “healing products”, he is not perceived as a negative character. He sells his potions and creams with great enthusiasm, and at the end of the opera, he even honestly believes that it was his magic potion of Queen Iseult that brought the two protagonists together. This paper focuses on Dulcamara’s famous opening aria “Attention! Attention! You country folk!” (It. “*Udite, udite, o rustici!*”), in which he praises his most precious product – a miraculous potion good for practically any medical issue, from minor nuisances to serious diseases. After a brief analysis of his persuasion methods and a comparison to modern advertising and marketing principles, the focus will shift to a stylistic analysis of the original aria libretto as well as to an exploration of how successfully these have been transferred into English and Slovene.

### **Dulcamara, Don Draper 19. stoletja: analiza opernega libreta**

Italijanski libretist Felice Romani in skladatelj Gaetano Donizetti sta v *Ljubezenskem napoju* (It. *L'Elisir d'Amore*), ki je doživel premiero spomladi 1832, ustvarila eno najvidnejših dramskih osebnosti italijanske komične opere (It. *opera buffa*), »velikega zdravnika in enciklopedičnega doktorja« Dulcamaro. Kljub temu, da Dulcamara ni zdravnik, ampak je v resnici le potujoči zdravilec, predvsem pa trgovec, ki prodaja zdravilne izdelke vseh vrst, ga občinstvo vidi kot pozitivno osebo. Res je šarlatan, a šarlatan s srcem, ki svoje napitke in mazila prodaja z iskrenim navdušenjem, in na koncu opere celo verjame, da gre prav njegovemu čarobnemu napoju kraljice Izolde za sluzga, da se življenjski poti obeh protagonistov združita. Prispevek se najprej posveti Dulcamarini uvodni ariji »Zdaj čujte, zdaj čujte, kmetiči vsi!« (It. “*Udite, udite, o rustici!*”), v kateri na vse pretege hvali svoj osrednji tržni izdelek – čudodelni napoj, ki pomaga praktično pri vsakršni zdravstveni težavi – od manjših nadlog do resnih bolezni. Po kratki analizi prodajalčevih tržnih oz. oglaševalskih pristopov in primerjave le-teh z načeli sodobnega oglaševanja in marketinga se prispevek posveča slogovni analizi izvirnega besedila arije, nato pa ugotavlja, če so se potencialni učinki le-tega ohranili tudi v angleškem in slovenskem prevodu.

**Plemenitaš, Katja**

University of Maribor

### **Song Lyrics as an Element in the Generic Structure of Different Subgenres of Musical Theatre**

The paper focuses on the characteristics of different subgenres of musical theatre, such as musical, musical comedy, rock opera and operetta. Their dramatic structure is examined in terms of generic elements that constitute the progression of the story expressed through the combination of spoken dialogue, songs and dance in a film musical. Special attention is given to the role of songs in the unfolding of the dramatic story. Based on the systemic-functional theory, consideration is given to whether song lyrics belong to the evaluative, interpersonal function of the dramatic story, or if they actively propel the progression of the dramatic story. The functions of song lyrics as generic elements in the progression of the dramatic story of musical theatre are then illustrated with examples from a film musical.

### **Besedilo pesmi kot element v žanrski strukturi različnih podžanrov glasbenega gledališča**

Prispevek se osredotoča na razvoj različnih podžanrov glasbenega gledališča, kot so muzikal, glasbena komedija, rok opera in opereta. Njihova dramska struktura je osvetljena z vidika žanrskih elementov, ki poganjajo zgodbo skozi kombinacijo govornega dialoga, pesmi in plesa. Posebna pozornost je posvečena vlogi pesmi v razvoju dramske zgodbe filmskega muzikala. V okviru sistemsko-funkcijskega koncepta predstavnice in medosebne jezikovne funkcije je predstavljena vloga besedila pesmi kot medosebnega elementa dramske zgodbe ali kot elementa, ki dejavno poganja dramsko zgodbo. Različne funkcije besedila pesmi v žanrski strukturi glasbenega gledališča so ilustrirane s primeri iz filmskega muzikala.

**Schreiner, Maja**

University of Maribor

### **Music, Song and Dance in Neil Gaiman's *The Graveyard Book***

Music, song and dance are an important part of folklore and tradition as represented in Neil Gaiman's coming-of-age novel for young readers *The Graveyard Book*, which was published in 2008. Chapter 5, entitled "Danse Macabre", illuminates the significance of tradition – the dance of death, where the world of the dead is coupled with the world of the living through music and dance. The paper explores the Gothic tradition of music, song and dance as central to the character development of the protagonist, a boy named Nobody Owens (Bod), and also of Silas, Bod's nondescript guardian. In the novel, the episode of *Macabray* not only literally juxtaposes the two worlds between which Bod is caught, but also helps him understand his position in his everyday world – the world of ghosts in the graveyard – and the world about which he is gradually learning – the normative world of living people. The paper will address the significance of Bod's experience of attending the uncanny dance of death and the

issue of self-awareness and identity in connection to the overall theme of maturing and the concept of existence.

### **Glasba, pesem in ples v *Pokopališki knjigi* Neila Gaimana**

V razvojnem mladinskem romanu Neila Gaimana z naslovom *Pokopališka knjiga*, ki je bil izdan leta 2008, so prikazani pomembni deli folklore in tradicije: glasba, pesem in ples. Peto poglavje, z naslovom *Mrtvaški ples*, ponazarja pomen tradicije – plesa smrti, kjer se preko plesa in glasbe združita svet mrličev in svet živih. V prispevku je raziskana gotska tradicija glasbe, pesmi in plesa, kar bistveno vpliva na značjski razvoj literarnega junaka, dečka po imenu Noben Mali (Ben) in Silasa, Benovega neopredeljivega varuha. V romanu »*mrtvaški*« dogodek ne le dobesedno postavi ob bok oba svetova, med katera je Ben ujet, ampak mu prav tako pomaga razumeti njegov lastni položaj v vsakdanjem svetu, t.j. v svetu duhov na pokopališču in v svetu, ki ga počasi spoznava, t.j. v normativnem svetu živih ljudi. Prispevek se bo dotaknil pomena Benove izkušnje prisostvovanja na skrivnostnem plesu smrti ter problematike osebnega zavedanja in identitete v povezavi s splošno prevladujočo temo odraščanja in konceptom obstoja.

### **Singh, Danny**

Freelance, Rome, Italy

### **The Power of Music in Learning**

Music is one of the most powerful instruments we have at our disposition. When we have our strongest emotional experiences (good and bad), we never forget, even if we want to. We not only remember the event itself (whatever it might be), but all the trivialities that in other circumstances we would normally forget. That is the effect of emotion on memory. Music and emotion are inextricably linked. When we hear a song or a piece of music several times, we start humming it in our minds. If we like it, all the better. Frustratingly, even if we can't stand it, the sound regurgitates in our heads until we go crazy. This makes music a potent tool available for use in the classroom. It makes learning more accessible to all, if we can use it competently. In this presentation, I will demonstrate with a series of activities, how we can use music to foster learning. Aligned with music and memory, we have images, dance, song, movement, sound, film and drama--hence the sphere is unlimited. Those of you with a deeper and more specialized knowledge of any of these sectors, will of course be able to take your students to a higher plane; however, my aim is to demonstrate interactively some of the things we can do, which you can then adapt to your own needs and requirements.

### **Moč glasbe v učenju**

Glasba je eden izmed najmočnejših instrumentov, ki jih imamo na voljo. Ko enkrat doživimo najmočnejše čustvene izkušnje (dobre in slabe), jih nikoli ne pozabimo, tudi če jih želimo pozabiti. Ne samo, da se spomnimo samega dogodka (kakršen koli naj

bi že bil), temveč tudi vse podrobnosti, ki bi jih v drugačnih okoliščinah običajno pozabili. Takšen je vpliv čustev na spomin. Glasba in čustva so neločljivo povezani. Ko velikokrat slišimo pesem ali skladbo, si jo začnemo mrmrati v glavi. Če nam je všeč, toliko bolje. Četudi pesmi ali skladbe ne prenesemo, njen zven frustrirajoče izbruhne v naših možganih, dokler ne znorimo. S tem postane glasba kot močan instrument dostopna za uporabo v razredu. S tem postane učenje vsem bolj dostopno, če ga ustrezno uporabljamo. V tej delavnici bom praktično prikazal, kako lahko glasbo uporabimo za spodbujanje učenja. Povezani z glasbo in spominom so slike, ples, gibanje, pesem, film, dramo; področje je skratka neomejeno. Tisti, ki imate globlje in strokovno znanje iz kateregakoli od omenjenih področij, boste lahko svoje učence popeljali na višjo raven. Moj cilj je interaktivno prikazati nekaj možnosti, ki jih lahko nato prilagodite svojim potrebam in zahtevam.

## **Sovič, Anja**

Filozofska fakulteta Maribor, Filozofska fakulteta Ljubljana; Gimnazija Jožeta Plečnika Ljubljana

### **The Use of Music in History Lessons**

Music has invisible power; it can bring us to a state of relaxation, in which our brains are most open to new learning. We also have to realize that in around 35% of our students, the auditory system is the main perceptual system. If we consider these facts, we realize that using music during lessons is to be recommended. Music can be used for introductory and intermediate motivation and as learning material. In my presentation I will demonstrate some music which can be used during history lessons. As introductory/intermediate motivation, music from the Paleolithic period and the music of the troubadours from the Middle Ages will be examined. Some songs also describe historical events or people, so they can be used as learning materials. I chose two such songs: one by the popular singer Lady Gaga, in which she sings about the French revolution, and a Mahatma Ghandi song in rap version. At the end of the talk. I will show you the songs' lyrics and explain how they can be combined with a school curriculum. What is more, listening to English songs during History lessons is very interesting, new and motivating for students, and above all, it also presents a good interdisciplinary connection between English, History and Music; this is the future of teaching.

### **Raba glasbe pri pouku zgodovine**

Glasba ima skrivno moč; lahko nas popelje do stanja sproščenosti v katerem so naši možgani najbolj odprti za učenje. Zavedati se moramo tudi, da je pri 35 % učencev auditorni sistem glavni sistem zaznavanja. V kolikor upoštevamo ta dejstva, hitro ugotovimo, da je raba glasbe pri pouku priporočljiva. Glasbo lahko uporabimo kot uvodno in vmesno motivacijo ter kot učno gradivo. V svoji predstavitvi bom pokazala glasbo, ki jo lahko uporabimo pri pouku zgodovine. Kot primer glasbe, ki je primeren za uvodno in vmesno motivacijo, bo obravnavana glasba iz paleolitika in trubadurska glasba iz srednjega veka. Nekatere pesmi opisujejo tudi zgodovinske dogodke ali osebnosti in jih zato lahko uporabimo kot učni material. Izbrala sem dve takšni pesmi: eno od priljubljene pevke Lady Gaga, v kateri opeva francosko revolucijo ter pesem

Mahatme Ghandija v obliki rapa. Na koncu bom pokazala besedila pesmi in razložila, kako jih lahko združimo z učnim načrtom. Pomembno je tudi to, da je poslušanje angleških pesmi pri pouku zgodovine še posebej zanimivo, novo in vzpodbudno za učence, predvsem pa predstavlja dobro medpredmetno povezavo med angleščino, zgodovino in glasbo - to je prihodnost poučevanja.

### **Stojilkov, Andrea**

Belgrade University

#### **Sting: A Poet Who Sings, a Singer Who Reads**

This paper examines the border between high and popular art, or rather what today is called popular culture. When juxtaposed to “high” art, the term “popular” art inevitably assumes an undesirable connotation of products which appeal to the masses because of their simplicity and shallowness, and the absence of any quality which would deserve a more profound interpretation. Thus the worthy is a category allegedly reserved for literary classics found in textbooks and for classical music, whereas contemporary authors’ novels and popular music have primarily been characterised as goods sold in thousands of copies in no time, but of an equally short fame. Poetry has suffered a major blow in consumer society, whose main virtues are being hasty and handy. Being a poet is no longer a profession. Poets are considered to be unrealistic daydreamers and idlers, meeting at poorly visited literary gatherings, publishing collections of poetry which no one will buy. However, there still exist poets who earn a living by writing; it is only that their image is somewhat different. Many singer-songwriters from all genres of popular music write lyrics for songs which eventually become well-known hits. This is how lyrics became a hybrid art form placed in the liminal area between poetry and music. Accompanied by a suitable melody and a carefully chosen and effective arrangement, these lyrics can sometimes achieve the status of true poetic masterpieces. Gordon Sumner, building his professional career under the pseudonym Sting, is a prime example of a modern poet, or a renaissance-like versatile scholar. A teacher by profession, a musician by vocation, a Roman Catholic by birth, a Buddhist by personal commitment, a philosopher-cum-adventurer, Sting joins all these experiences and interests in his work. The corpus for this study consists of twenty-five songs from various stages of his career, those created in the 21<sup>st</sup> century and credited to him exclusively, or others dating back to the age of rising rock and roll, reggae and punk subcultures in England, when he was the front man, bass player and lead vocalist of the famous band The Police. Like any other literary discourse, his lyrics are analysed on the level of themes, motifs, techniques, dynamics, and intertextuality. In addition to the songs, the author of the paper referred to published and broadcast interviews and Sting’s memoirs.

#### **Sting: pesnik, ki poje, pevec, ki bere**

Prispevek raziskuje mejo med visoko in popularno umetnostjo, oziroma to, kar se danes imenuje popularna kultura. Ko jo primerjamo z »visoko« umetnostjo, izraz »popularna« umetnost neizogibno prevzame nezaželene konotacije izdelkov, ki ugajajo množici zaradi svoje preprostosti in plitkosti, in odsotnost kakršne koli

kakovosti, ki bi si zaslužila globljo razlago. Kategorija z vrednoto je domnevno namenjena literarnim klasikom, ki jih najdemo v učbenikih in klasični glasbi; nasprotno pa so romani sodobnih avtorjev in popularna glasba v prvi vrsti označeni kot blago, ki se v trenutku proda v tisoč izvodih, ampak s kratko slavo. Poezija je utrpela velik udarec v potrošniški družbi, katere glavne vrline so prenagnjenost in priročnost. Pesnik ni več poklic. Pesniki so obravnavani kot neživljenjski sanjači in lenuhi, ki se sestajajo na slabo obiskanih literarnih srečanjih in izdajajo pesniške zbirke, ki jih nihče ne bo kupil. Vendar še vedno obstajajo pesniki, ki se preživljajo s pisanjem, a je njihova podoba nekoliko drugačna. Veliko kantavtorjev iz vseh žanrov popularne glasbe piše besedila za pesmi, ki sčasoma postanejo znane uspešnice. Tako postanejo besedila hibridna oblika umetnosti, postavljena v obrobno območje med poezijo in glasbo. Skupaj s primerno melodijo in skrbno izbranim in učinkovitim aranžmajem lahko ta besedila dosežejo status prave pesniške mojstrovine. Gordon Summer, ki svojo poklicno kariero gradi pod psevdonimom Sting, je odličen primer sodobnega pesnika, ali renesančnega vsestranskega učenjaka. Po izobrazbi učitelj, po poklicu glasbenik, po rojstvu rimokatoličan, po osebni zavedanosti budist, filozof-pustolovec, Sting združuje vse te izkušnje in interese v svojih delih. Korpus za tukaj predstavljen raziskavo je sestavljen iz petindvajsetih pesmi iz različnih faz njegove kariere, ki jih je ustvaril v 21. stoletju kot samostojni avtor ali v preteklosti v obdobju rastočega rock-and-rola, reggaeja in punkovske subkulture v Angliji kot basist in vodilni vokal slavne skupine The Police. Kot vsak literarni diskurz, so tudi njegova besedila analizirana na ravni teme, motiva, tehnike, dinamike in medbesedilnosti. Poleg pesmi se avtor članka navezuje tudi na objavljene in televizijske intervjuje in Stingove spomine.

## **Sokolov, Cvetka**

University of Ljubljana

### **Pop Songs as Secondary Supports in Paragraph Development**

The presentation will demonstrate teaching paragraph development by encouraging students to use pop songs as secondary supports. To begin with, the students are divided up into groups and given the following topic sentence: *For students, listening to music is an important leisure activity*. Each group's task is to list primary and secondary supports developing the topic sentence. One of the primary supports could be that music is important for students because it makes it possible for them to express their frustration over failing an exam. At the following stage, students think of the titles of pop songs (such as "Another Brick in the Wall" by Pink Floyd) which could be used as secondary supports (specific details) developing the primary support further. Groups report on their choices, justifying them on the basis of lyrics, message or any other aspect of the songs. Finally, the "supports" or parts of "supports" are played in class. Students write full-length body paragraphs based on the outlines which they have come up with for homework. The approach has proved to be very effective with first-year students of practical English classes at the Faculty of Arts, University of Ljubljana.

### **Popevke kot drugotne podkrepitve pri oblikovanju odstavka**

Predstavitev bo prikazala poučevanje oblikovanja odstavka s spodbujanjem študentov k uporabi popevk kot drugotnih podkrepitev. Na začetku dijak/študente razdelimo v skupine in na tablo napišemo naslednji ključni stavek: *Za študente je poslušanje glasbe pomembna pristočasna dejavnost*. Naloga vsake skupine je pripraviti seznam prvotnih in drugotnih podkrepitev, ki ključni stavek razvijajo. Ena od primarnih podkrepitev bi lahko bila, da je glasba za študente pomembna, ker jim omogoča, da preko nje izrazijo negativne občutke, če denimo niso uspešno opravili izpita. V naslednji fazi študentje razmišljajo o naslovih popevk (na primer »Another Brick in the Wall« skupine Pink Floyd), ki bi bile primerne kot drugotne podkrepitve (specifične podrobnosti), ki bi prvotno podkrepitev dodatno pojasnile in razvile. Po opravljeni nalogi skupine poročajo o svojih odločitvah, ki jih utemeljujejo na podlagi besedil pesmi, njihovega sporočila ali katerega koli drugega vidika. Na koncu dijaki/študentje »podkrepitve« ali dele »podkrepitev« poslušajo. Na podlagi pripravljenih osnutkov za domačo nalogo napišejo celotne odstavke. Obravnavani pristop se je v prvem letniku študentov Oddelka za anglistiko in amerikanistiko Filozofske fakultete Univerze v Ljubljani pri predmetu Jezik v rabi izkazal za zelo učinkovitega.

### **Stawiarski, Marcin**

Université de Caen

### **Eccentric Voices, or the Representation of Vocal Virtuosity in Fiction**

This paper aims to examine the representation of vocal virtuosity in fiction. It focuses on the role of the voice as it is represented in works of fiction through musical eccentricity. The paper centres on three novels: James McCourt's *Mawrdew Czegowchwz* (1971), Joshua Cohen's *Cadenza for the Schneidermann Violin Concerto* (2007), and James Chapman's *How Is This Going to Continue?* (2007). James McCourt's novel tells the story of an opera singer, Mawrdew Czegowchwz. In the novel, the voice is related to extravagance and fanaticism, so that it echoes violence, conflict or even dictatorial regimes. In Cohen, vocal performance replaces the instrumental concert that has just drawn to a close. Instead, the public is proffered an eccentric logorrhoea by one of the musicians, so that the voice acts as a substitute for the virtuoso part of the concerto cadenza and, here too, symbolizes an authoritarian act of vocal usurpation. Chapman's novel constitutes a performative work, presenting itself as the score of a requiem for multiple composers and musicians. The paper aims to demonstrate that (a) the notion of eccentricity is a fundamental mode of representing music in literature based on musical curiosity; (b) eccentricity rubs off on the very structure of the text, so that it leads to singular forms of biographical writing. In McCourt's novel, the stylistic features of the text show a hyperbolic use of language resorting to lists, foreign vocabulary, neologisms, or nonce-words, which create tongue-twister cornucopia effects of linguistic musicality. In Cohen, while the voice is made up of scraps and pieces, the text itself presents us with a fragmentary and chaotic monologue. In Chapman, the specificity of biographical writing is countered by the text's performative and intersemiotic nature. Hence, this presentation highlights the notion of eccentricity at once as theme and structure.



### **Ekscentrični glasovi ali predstavitev vokalne virtuoznosti v leposlovju**

Namen tega članka je preučiti zastopanost vokalne virtuoznosti v leposlovju. Osredotoča se na vlogo glasu v fiktivnih delih z glasbeno ekscentričnostjo. Članek se osredotoča na tri romane: *Mawrdew Czgowchwz* (1971) Jamesa McCourta, *Cadenza for the Schneidermann Violin Concerto* (2007) Joshue Cohena in *How Is This Going to Continue?* (2007) Jamesa Chapmana. Roman Jamesa McCourta govori o opernem pevcu Mawrdewu Czgowchwzu. V romanu je glas povezan z ekstravaganco in fanatizmom, tako da odseva nasilje, spore ali celo diktatorski režim. Pri Cohenu vokalno izvedbo nadomesti instrumentalni koncert, ki se je pravkar iztekel. Namesto tega je javnost izpostavljena ekscentričnemu govornemu izbruhu enega izmed glasbenikov, tako da glas deluje kot nadomestek za virtuozi del koncerta, kadenco in simbolizira avtoritarno dejanje vokalne uzurpacije. Chapmanov roman predstavlja izvedbeno delo, ki se predstavlja kot zapis za rekviem za več skladateljev in glasbenikov. Namen članka je pokazati, da je (a) pojem ekscentričnosti temeljni način za predstavljanje glasbe v literaturi, ki temelji na glasbeni radovednosti, (b) ekscentričnost vpliva na samo strukturo besedila, tako da vodi do svojevrstne oblike biografskega pisanja. V McCourtovem romanu kaže slogovna značilnost besedila hiperbolično uporabo jezika, ki se zateka k seznamom, tujemu besednjaku, neologizmom, ali nesmiselnim besedam, ki ustvarjajo težko izgovorljive besede v jezikovni glasbenosti. Pri Cohenu je glas sestavljen iz zapiskov in kosov, samo besedilo pa se kaže skozi fragmentiran in kaotičen monolog. Pri Chapmanu je posebnost biografskega pisanja postavljena nasproti izvedbeni in intersemiotični naravi besedila. Zato prispevek izpostavlja pojem ekscentričnosti hkrati kot temo in strukturo.

**Šabec, Nada**

University of Maribor

### **Expressing Ethnic and Cultural Identity through Music and Song Lyrics: the Case of Slovene Americans and Canadians**

The article draws on the immigrant experience of Slovenes and their descendants in the United States and Canada. Data from several Slovene communities (Cleveland, Toronto, Washington, D.C. and Vancouver) were analyzed in order to determine what role the immigrants attribute to music in terms of maintaining their ethnic and cultural identity. Participants in the study varied according to generation, age and gender. In addition to exploring the social, ethnic and cultural aspects of music, we were also interested in the linguistic aspects of music, in particular song lyrics. We analyzed both their structure and their message, paying particular attention to those lyrics that were written/sung partly in English and partly in Slovene. In addition to the code switching and borrowing featured in such lyrics, we examined the influence of English on the Slovene vocabulary and syntax when the lyrics were written and sung exclusively in Slovene. As regards the message, we examined the songs' themes, comparing them to those in similar genres in Slovenia. Our analysis focuses on the lyrics and songs themselves as well as on the immigrants' attitudes toward them, the

aim of which is to determine to what extent their music and lyrics are still reminiscent of the homeland and how much they have absorbed from the new environment.

### **Glasba in besedila pesmi kot izraz etnične in kulturne identitete pri ameriških in kanadskih Slovencih**

Avtorica obravnava izseljenske izkušnje Slovencev in njihovih potomcev v ZDA in Kanadi. Na podlagi podatkov, zbranih v več izseljenskih skupnostih (Cleveland, Toronto, Washington, D.C., Vancouver), skuša ugotoviti kakšen pomen pripisujejo predstavniki različnih generacij, starosti in obeh spolov glasbi v smislu ohranjanja svoje etnične in kulturne identitete. Zanimajo jo družbeni, etnični in kulturni vidiki glasbe, pa tudi jezikovne značilnosti glasbenih besedil. Analizira tako njihovo strukturo kot vsebino, pri čemer posebno pozornost posveča tistim besedilom, ki so napisana delno v slovenskem in delno v angleškem jeziku. Poleg kodnega preklapljanja in leksikalnega sposojanja v omenjenih besedilih jo zanima tudi vpliv angleščine na slovensko besedje in skladnjo v primerih, ko so besedila napisana izključno v slovenščini. Kar se tiče sporočilnosti besedil, primerja teme izseljenskih pesmi s podobnimi žanri v Sloveniji. Analiza se torej osredinja tako na same pesmi in besedila kot tudi na odnos izseljencev do njih, saj je njen namen ugotoviti, v kolikšni meri je izseljenska glasba odsev spominov na staro domovino in v kolikšni meri črpa iz novega okolja.

#### **Ursulesku, Oana**

Faculty of Philosophy, Novi Sad, Serbia

### **In Between the 'Brows': The Influx of Highbrow Literature into Popular Music**

The global phenomenon of popular music from the middle of the twentieth century on was one factor in the merging of what had traditionally been deemed high and low culture. Performers of popular music started including in their songs references to literary works traditionally thought of as belonging to highbrow literature. This paper looks at several distinct examples from different popular musical genres that make direct references to or were inspired by works from the Anglo-American literary canon. Perhaps one of the most famous examples is Kate Bush's 1989 single "The Sensual World" originally meant to quote the exact words from the soliloquy of Molly Bloom in James Joyce's *Ulysses*; however, since permission from the Joyce estate was not granted, the song was recorded only with lyrics that Bush wrote herself inspired by Molly Bloom's words on the page. Other famous examples include Bowie's 1974 album *Diamond Dogs*, based on George Orwell's *1984*; bands *The Smiths*, *The Cure* and *Iron Maiden* and their use of highbrow literature or references to it in songs, song titles, album titles etc. This paper analyzes how the ideas from the original literary work get transposed and adapted in the lyrics of the popular song, giving credit to the musicians as not only innovative creators of a new work of art, but creators of an adapted work of art that can be read intertextually in the context of the artist's cultural heritage.

### **Med »standardi«: dotok visoko standardne književnosti v popularno glasbo**

Globalni fenomen popularne glasbe iz sredine dvajsetega stoletja je bil eden od dejavnikov spajanja tega, kar je pojmovano kot visoka in nizka kultura. Izvajalci popularne glasbe so v svoje pesmi začeli vključevati navedbe književnih del, za katere tradicionalno menimo, da pripadajo visoki književnosti. Ta prispevek analizira več primerov različnih popularnih glasbenih žanrov, v vsebujejo neposredne reference iz del anglo-ameriške književnosti ali pa jim ta služijo kot inspiracija. Najverjetneje je eden najbolj znanih takšnih primerov pesem »The Sensual World« izvajalke Kate Bush 1989, ki naj bi v originalu točno citirala besede iz samogovora Molly Bloom iz *Ulyssesa* Jamesa Joycea, a tega imetniki Joyceovih pravic niso dovolili. Pesem je Busheva naposled posnela, a z verzi, ki jih je napisala sama po navdihu besed Molly Bloom. Drugi znani primeri vključujejo Bowiejev album *Diamond Dogs* iz leta 1974, ki temelji na delu Georga Orwella *1984*; skupine The Smiths, The Cure in The Iron Maiden in njihovo uporaba visoke književnosti ali reference nanjo v pesmih, naslovih in albumih. Članek analizira, kako so ideje iz originalno literarnih del preoblikovane in prilagojene v verze popularnih pesmi in pri tem dajejo zasluge glasbenikom, ne le kot inovativnim ustvarjalcem novega umetniškega dela, ampak tudi kot ustvarjalcem adaptiranih del, ki so lahko intertekstualno brana v kontekstu umetnikove kulturne dediščine.

### **Vaxelaire, Jean-Louis**

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### **The Rhetorical Use of Translation in Laibach's Songs**

While Laibach used their mother tongue Slovene for their first records, this was dropped when they signed with UK's Mute records in 1987. Though English was the obvious international choice, Laibach first chose German, even when they were covering English songs. I will show that, combined with their imagery and reorchestration, the choice of German reinforced their provocative aim: a Queen's song about Martin Luther King or the popular song "Live is Life" by Opus looked like Nazi marching anthems in their German translation. This play with language can be seen on other records (and with the name of the band), *Volk*, for instance, is interesting because the songs are inspired by national anthems: everybody will think the record's name is the German word, but Laibach are in fact using Slovene (*volk* meaning *wolf* and sheep are drawn on the record cover). It is interesting to see that until Žižek publicly defended them, Laibach was considered as a Nazi band in France, and that German was seen as a proof. We will conclude that the choice of language constitutes part of Laibach's artistic project.

### **Retorična uporaba prevodov v pesmih skupine Laibach**

Medtem ko je skupina Laibach uporabljala slovenščino, svoj materni jezik, pri svojih prvih ploščah, je to opustila, ko so prepevali za britanski *Mute records* leta 1987. Čeprav je bila angleščina očitna mednarodna izbira, so Laibachi najprej izbrali

nemščino, tudi za prirejanje angleških pesmi. Pokazal bom, da je izbira nemščine v kombinaciji s podobami in reorkestracijo okrepila njihov provokativen namen. Pesem *Queen* o Martinu Luthru Kingu ali popularna Opusova pesem "Live is Life" sta v njihovem nemškem prevodu videti kot nacistični himni s prizvokom koračnice. To igro z jezikom lahko vidimo tudi na ostalih ploščah, kakor tudi pri imenu same skupine. Ploščča *Volk* je na primer zanimiva zaradi pesmi, ki so jih inspirirale državne himne. Vsi mislijo, da je ime plošče nemška beseda (ljudje), v resnici pa skupina Laibach uporabi slovensko besedo volk, na platnici plošče pa je podoba ovac. Zanimivo je videti, da je Laibach veljala za nacistično skupino v Franciji, pri čemer je bila nemščina dokaz temu, dokler jih Žižek ni javno branil. Na koncu pridemo do zaključka, da je izbira jezika del umetniškega projekta skupine Laibach.

## **Vekić, Saša**

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### **Popular Music Autobiographies: Reconstructing the Context and Challenging (Pop) Mythologies**

Although contemporary popular music autobiographies reach wide audiences and the catalogue is considerable, there is relatively little scholarship about their significance. While examining some of the most important aspects of popular music autobiographies, the following questions may be considered: What are the musicians' motives for writing personal histories? How do the musical genre and the voice of the narrator influence the readers' perception of the text? What transformations and models of identity are represented? How are historically specific socio-cultural contexts reconstructed in musicians' life narratives? This paper explores some key characteristics of popular music autobiographies with special emphasis on John Lydon's *Rotten: No Irish, No Blacks, No Dogs* published in 1993. The author's comments on individuality, identity and social structure in Great Britain and an inside view of (subcultural) life in the 1970s as given in this book could still be relevant to some contemporary analyses of the period.

### **Popularne glasbene avtobiografije: rekonstrukcija konteksta in izzivalne (pop) mitologije**

Čeprav sodobne glasbene avtobiografije zajemajo široko občinstvo in je njihov nabor ogromen, je dokaj malo študij o njihovi pomembnosti. Med proučevanjem nekaterih najpomembnejših vidikov popularnih glasbenih avtobiografij lahko obravnavamo naslednja vprašanja: Kaj so motivi glasbenikov za pisanje osebnih zgodovin? Kako glasbeni žanr in glas pripovedovalca vplivata na bralčevo dojetje besedila? Kakšna preobrazba in model identitete sta predstavljena? Kako so zgodovinsko specifični socialno-kulturni konteksti rekonstruirani v pripovedi življenja glasbenikov? Ta prispevek raziskuje nekatere ključne karakteristike popularnih glasbenih avtobiografij s posebnim poudarkom na John Lydonovi knjigi *Rotten: No Irish, No Blacks, No Dogs*, ki je bila izdana leta 1993. Avtorjevi komentarji o individualnosti, identiteti in socialni strukturi Velike Britanije ter vpogled v (subkulturno) življenje v sedemdesetih letih prejšnjega stoletja, ki so podana v tej knjigi, bi lahko bili še zmeraj relevantni za nekatere sodobne analize današnjega časa.

**Vidović, Ester**

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**Music and Early Language Development**

Music plays a very important role in a child's life, and children are exposed to music even in their mother's womb. Research indicates that listening to music can be very beneficial for a child's intellectual development. This paper explores its importance for the linguistic development of children, i.e. the role of music in the acquisition of a foreign language at an early age. Nursery rhymes act as a facilitator in the process of acquiring new vocabulary--primarily because of their rhythm, rhyme and suitable content. Combined with movement, such rhymes help children develop their language skills through fun and play. This work will place particular emphasis on the principles of the Total Physical Response Method, as it is one of the principal methods when it comes to teaching a foreign language at an early age. Much attention will also be given to the role that is assigned to music, in particular rhymes that are used in teaching English to young learners.

**Glasba in zgodnje razvijanje jezika**

Glasba igra zelo pomembno vlogo v življenju otrok, saj so ji izpostavljeni že v maternici. Raziskave nakazujejo, da je poslušanje glasbe lahko zelo spodbudno za intelektualni razvoj otroka. Članek preučuje pomen glasbe pri jezikovnem razvoju otrok, torej vlogo, ki jo ima glasba pri pridobivanju tujega jezika v zgodnjem otroštvu. Rime delujejo kot posredniki pri procesu pridobivanja novega besedišča – prvotno zaradi ritma, rime in primerne vsebine. Rime, povezane z gibi, pomagajo otrokom, da razvijajo jezikovne spretnosti skozi zabavo in igro. Članek še posebej poudarja načela metode popolnega fizičnega odziva, saj je to načelo eno izmed glavnih pri poučevanju tujega jezika v zgodnjem otroštvu. Veliko pozornosti bo namenjeno tudi vlogi glasbe pri poučevanju angleščine pri mlajših učencih, zlasti vlogi nekaterih rim pri takšnem poučevanju.

**Vujin, Bojana**

University of Novi Sad

**Once More, With Analysis: The Whedonian Musical**

Joss Whedon's status as a television guru and geek culture proponent who all but reinvented genre television has only increased in recent years, with his equal interest in both the blockbuster *The Avengers* and a small production of *Much Ado About Nothing* in 2012 alone rightfully earning him the title of auteur. The paper focuses on two of his musical endeavours – “Once More with Feeling” (2001), the musical episode of the critically acclaimed series *Buffy the Vampire Slayer* and *Dr Horrible's Sing-Along Blog* (2008), an Emmy award-winning web musical. The analysis will concentrate upon the role of music and words in both an already established programme known for its experimentation with expression (e.g. the silent episode “Hush”), and a new work whose very premise rests upon the musical genre, with even its audio commentary being a musical. Special attention will be given to the nature of

melodrama, where musical conceit serves as a means of expressing larger-than-life emotions for which ordinary dialogue is insufficient. Characterisation through songs, both regarding their musical style and the lyrics used, will be explored, and parallels drawn between characters' development and the directorial and musical choices used. Finally, intertextual connections with both famous mainstream musicals like *Singin' in the Rain* (1952), *West Side Story* (1961) and the Disney musical and cult classics like *The Rocky Horror Picture Show* (1975) will be made, thus creating a larger context for the Whedonian musical.

### **Še enkrat, z analizo: Whedonski muzikal**

Status Jossa Whedona kot televizijskega guruja in zagovornika piflarske kulture, ki je tako rekoč ponovno izumil žanrsko televizijo, se je v zadnjih letih, ko je pokazal enako zavzetost za filmsko uspešnico *The Avengers* kot za majhno produkcijo iz leta 2012 *Much Ado About Nothing*, samo okrepil in mu zasluženno prinesel naslov edinstvenega avtorja. Članek se osredotoča na njegova dva glasbena dosežka – »Once More with Feeling« (2001), glasbeno epizodo kritiško dobro sprejete serije *Buffy the Vampire Slayer*, in *Dr Horrible's Sing-Along Blog* (2008), z Emmyem nagrajen spletni muzikal. Analiza se osredotoča na vlogo glasbe in besed v uveljavljeni seriji, znani po svojem eksperimentiranju z izražanjem (npr. nema epizoda »Hush«), in pa v novem delu, katerega predpostavka sloni na glasbeni zvrsti, pri kateri so celo zvočni komentarji muzikal. Posebna pozornost bo posvečena naravi melodrame, kjer muzikal služi izražanju veličastnih čustev, za katera običajen dialog ne zadostuje. Analiza pokaže karakterizacijo v pesmih z vidika uporabljenega glasbenega stila in besedila, ter z vidika vzporednic med razvojem likov in uporabljenimi režiserskimi in glasbenimi izbirami. Na koncu raziskava vzpostavi še medbesedilne povezave s slavnimi muzikali kot so *Singin' in the Rain* (1952), *West Side Story* (1961), Disneyevimi muzikali in kulturnim klasičnim muzikalom *The Rocky Horror Picture Show* (1975), ki kažejo na širši kontekst za Whedonski muzikal.

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