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Řeč hudby a řeč o hudbě*

FRANTIŠEK DANEŠ

The speech of music and speech about music

ABSTRACT: This essay discusses several topics concerning the relations between language (linguistics) and music (musicology). The first section deals with the problems of the semiotic interpretation of music (instrumental and absolute) and finds that the difficulties in arriving at clear-cut solutions to them follow from the problematic and unclear status of the *signatum* of musical works. In the following section, the question of “musical content” is discussed on the basis of two classically opposing standpoints: aesthetic autonomy and aesthetic heteronomy. A further issue examined is the existential mode of musical works (with emphasis on their interpretive essence) and the position of “text” in musical discourse. A small set of established Italian and Czech terms indicating the manner of execution are examined and their semantic vagueness and heterogeneity stated. The final section briefly comments on the various manners and genres of talking and writing about music. In particular, several texts from sleeve notes are critically examined and the usefulness as well as the problematic musicological status and mixed linguo-stylistic qualities of various concert guides, program booklets, etc. are examined.

SUMMARY

The speech of music and speech about music

This essay discusses several topics concerning relations between language (linguistics) and music (musicology). The first section deals with the problems of the semiotic interpretation of music (instrumental and absolute) and finds that the difficulties in arriving at clear-cut solutions to them follow from the problematic and unclear status of the *signatum* of musical works. In the following sections, the question of “musical contents” is discussed on the basis of two classically opposing standpoints: aesthetic autonomy and aesthetic heteronomy (in recent wording). According to the author, music does not, *sensu stricto*, express emotions etc., but rather, evokes them, and not them alone. It simply activates the entirety of the listener’s psychological and spiritual faculties, life experiences, momentary dispositions, and stimulates his or her imagination and creativity. This is all in integral unity with the corresponding physical responses. Thus the process of musical comprehension has an outspoken synesthetic character. In this context, the evasive nature of the phenomenon of emotion has also been touched upon. A further issue discussed is the existential mode of musical works and the position of “text” in musical discourse. The author agrees with Jiránek’s (1988a) statement that it is the live performance and perception of musical works which represent the musical text itself, and that music is an interpretive kind of art. This approach implies two relevant points. The first is that identity of a musical composition is realized through the set of all possible various interpretations (by particular performing artists), and the second is that the features in the rather complex structure of a composition enable the performer to interpret it, in a creative way, rather freely (within the limits given by a relatively few fixed values at the core). In this essay, a small set of established Italian and Czech terms indicating the manner of execution are examined and their semantic vagueness and heterogeneity stated. The final section only briefly comments on the various manners and genres of talking and writing about music. In particular, several texts from sleeve notes are critically examined and the usefulness as well as the problematic musicological status and mixed linguo-stylistic qualities (esp. immoderately emotional and metaphorical style) of various concert guides, program booklets, etc., are examined.

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Limity (nejen jazykovědného) strukturalismu

RADEK ČECH

The limits of (not just linguistic) structuralism

ABSTRACT: This paper deals with structuralism, its roots, general principles and limitations. It follows the evolution of the main structuralist notions (structure, system) in Schleiermacher's and Humboldt's theories of language and tries to explain the causes of the Saussurean langue-parole dichotomy. It argues that the ambiguous Saussurean concept of the sign offers interpretations and theories of natural language which differ from one another entirely. The development of the Prague School and Glossematics demonstrates modalities of solutions to important structuralist problems, in particular that of the relationship between an autonomous language system (or its theory) and the reality of dynamic speech. Philosophical structuralism stems from a "strong" interpretation of some passages from *Course in General Linguistics* and represents a kind of reaction to the development of natural science. Unlike natural science, structuralism aimed to discover invariant components of reality and aspired toward a complete explanation of the Universe. Neostructuralism has redefined some of the main structuralist notions and offered two very different ways of developing structuralist approaches. The first of these, represented by Deleuze, looks to "empty" basic structuralist notions. The second, represented by Derrida, leaves the main ideas of classical structuralism in the background of their radical interpretations.

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Jazyk československý na českých a slovenských středních školách mezi učebními osnovami z let 1919 a 1927

The Czechoslovak language in Czech and Slovak secondary school curricula 1919–1927

ABSTRACT: The official attempt to introduce the “Czechoslovak language” as a common state language with two literary varieties, Czech and Slovak, influenced the overall concept of teaching the mother tongue, and its application in schools caused strained relations between Czech and Slovak secondary schools shortly after the birth of the Czechoslovak state. The first curricula for the teaching of the “Czechoslovak language” during this period revealed a marked imbalance in the scope of the subject matter between its Czech and Slovak variants. The demands for the knowledge and skills in the second variety of the literary language were higher for Slovak students than for the Czech students, which was considered unjust by much of the Slovak public as well as in Czech professional circles. This was the main impetus for the creation of the new curricula drafted following extensive discussions in a special committee headed by Jaroslav Vlček and the correction of the deficiencies which had been the object of criticism. The process of creating these new curricula thus revealed not only the efforts to eliminate the imbalanced situation, but also the close connections between secondary and post-secondary school education, linguistics and school administration in the Czechoslovak Republic prior to World War II.

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