CONTRASTIVE LINGUISTIC ANALYSIS OF TEXTS ON CLASSICAL MUSIC IN ENGLISH AND SERBIAN AND ITS POSSIBLE APPLICATIONS IN PROFESSIONAL ENVIRONMENT AND ESP

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Abstract. *In available linguistic literature, the linguistic aspects of texts on classical music have been discussed only in a small number of publications written in English. In this paper, a contrastive linguistic analysis of texts on classical music written in English and Serbian is done, based on the corpus of 400 texts (excerpts) in both languages (200 texts for each language). After the introduction, the corpus and its structure will be presented, together with an overview of the literature used as the theoretical basis for the analysis. After that, the contrastive analysis, based on two previously completed linguistic analyses of texts in both languages, is performed. It includes a contrastive overview of three aspects of texts: lexicogrammar, textualization and structural interpretation. Finally, at the end of the paper, some possible applications of the performed analysis and in the ESP tuition are presented, together with some general conclusions.*

Key words: *contrastive analysis, linguistic analysis, discourse analysis, texts on classical music, English, Serbian, ESP*

1. INTRODUCTION

Music is the art which uses sound and is expressed by it (Despić 2007: 11). The term *classical music* is used as an umbrella term for all musical works which have been created within the art music, acting as an opposition to popular music in terms of its artistic features (Plavša 1972: 617) and the continuity of written records in the form of sheet music, from the beginnings of musical notation to the present day. To describe, present or demonstrate different phenomena related to classical music, different theoretical disciplines developed parallel with the development of classical music itself, observing the music from different perspectives and presenting their results through different types of texts which are, in terms of their contents and the used terminology, primarily directed towards the community of professionals in the field of music. Among the phenomena discussed in texts on classical music, there are, primarily, musical works, sensed through listening, from scores (sheet music) or in a combination of the two options, and composers, their lives, education, compositional techniques and the positions they occupy within the periods (epochs) and

musical styles they belong to. The periods also have a significant place within the texts on music, with their characteristics, forms, genres and representatives. A special place in the texts on classical music is reserved for the performers playing different instruments, as well as for theoreticians and analysts of music. Finally, these texts include publications from the wide area of musical pedagogy used for various subjects related to classical music on all educational levels.

Both in English and Serbian, the texts make a large and growing body of literature on music, consisting basically of articles, papers and books with different purposes and topics. As such, they possess certain features related to linguistics, genre, contents and topics which make them unique and directed towards the discourse community of professional musicians. After an insight into the linguistic literature in English and Serbian, especially its part dealing with LSP, it has been determined that there are very few publications written in English which are related to the specific characteristics of texts on music, with only partial and limited scopes of analysis and research. On the other hand, there are no such publications written in Serbian. The absence of adequate literature dedicated to the issue, in both languages, prevents an objective overview of characteristic linguistic and genre features of texts on music, being specific and unique representatives of discourse on music, and, by means of that, it prevents the overview of their structural features as well. On the other hand, and due to the fact that in today's world English has been established as a communication standard in all areas of human activity, it is inevitable that the greatest part of texts on classical music is written in English, making the entire body of texts much bigger and larger than the body of those written in Serbian. For that reason, a music professional who is a native speaker of Serbian often has a need to read and use the vocational literature written in English to solve a problem or conduct a research, because of the absence of adequate and sufficient literature in the mother tongue. For publication purposes and the presentation of research results on a global level rather than within a local community, it is also often necessary for a music professional to be able to write texts (articles, papers, even books) in English. In both cases, it is necessary to know the basic linguistic and structural principles on the basis of which the texts on classical music are created in English, and, within that, to have an insight into the similarities and, especially, possible differences which exist between them and the texts on similar topics written in Serbian.

2. CORPUS STRUCTURE AND THEORETICAL BASIS FOR THE RESEARCH

In this paper, a contrastive overview of linguistic characteristic of texts on classical music in English and Serbian will be given, based on the corpus consisting of 200 excerpts taken from different texts on music in English and 200 similar excerpts written in Serbian, with a total of about 120000 words – approximately 60000 words for each language. At the selection of texts for the corpus, three types of parameters have been taken into account, with different degrees of generality and specificity. On the basis of the level occupied in relation to the degree of generality, these types can be characterized as the initial ones, corpus ones and content ones.

Within the initial parameters, at the most general level of selection it was necessary to include in the corpus the texts which meet three basic criteria: expertise and recognition of authors, relevancy and actuality. On the other hand, within the corpus parameters, that is in terms of the publications from which the excerpts have been used, the important features

were their types, quality (recognition and usability within the discourse community) and purpose, in the sense of the primary target group of readers. The excerpts of texts which have been included in the corpus were taken from different types of publications: books on classical music (theoretical studies, textbooks, historical overviews, dictionaries and encyclopaedias, collections of texts written by one or a few authors), scientific and professional papers (from proceedings and magazines) and forewords and afterwords to sheet music publications[1]. Only printed publications and digital publications in a format which completely resembles printed publication were used, while the various texts taken from the Internet, i.e. from different webpages, forums and social networks were not included.

Regarding the third, contents parameter, i.e. the texts included in the corpus and their contents, due to the fact that these texts are actually excerpts from bigger textual units, the primary criteria was that, in terms of terminology, text and contents, they were directly related to music, predominantly classical or art music, that is to one or more of its aspects (compositions, composers, phenomena, notions) in and to such a degree that they were not interwoven with other, more general or interdisciplinary contents present within a particular text. It was also important that the used excerpts, regardless of their lengths, were a thematically (relatively or completely) completed units which could be analysed both independently and within the entire texts they belong to, and that affected the length of particular excerpts.

In terms of the linguistic characteristics of texts in both languages, only the texts written originally in English or Serbian by native speakers have been used in the corpus. There are no translations of any kind.

The performed contrastive linguistic analysis had been preceded by two separate linguistic analyses performed for the corpuses of texts in both languages within a comprehensive genre analysis of texts on classical music in English and Serbian done by the author[2] based on the model suggested by Vijay Bhatia in his study *Analysing Genre: Language Use in Professional Settings* (1993). The linguistic analyses have been performed in accordance with the principles of discourse analysis and pragmatics stated by Brown and Yule (1988), McCarthy (2000), Halliday and Hasan (1976), Halliday (1985) Meyer (2009), Yule (1997) and Cutting (2002). On the other hand, the contrastive linguistic analysis itself presents one of the steps in the performed contrastive genre analysis of texts on classical music in English and Serbian done on the basis of methodology suggested by Connor and Moreno (2005) in which the concept of equivalence (or *Tertium Comparationis*) is taken as a basis and a vital component for the analysis.

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[1] The publications written in English, from which the excerpts have been taken, include eleven theoretical books, one encyclopaedic dictionary, one book containing chapters written by different authors, six issues of music magazines (from which nine articles were used), conference proceedings (of which 12 papers were used) and 13 sheet music publications, with forewords or afterwords.
The publications written in Serbian include five theoretical books, three textbooks with forewords and sheet music examples, one book whose chapters were written by different authors, one encyclopaedia, two collections of papers published by higher education institutions (from which thirty papers were used), one conference proceedings (from which thirteen papers were used), three issues of music magazines (from which three articles were used) and six sheet music publications, with forewords or afterwords.
[2] The author's doctoral dissertation, with the title: Kontrastivna analiza žanra u tekstovima o klasičnoj muzici na engleskom i srpskom jeziku (*Contrastive Genre Analysis of Texts on Classical Music in English and Serbian*), defended at the Faculty of Philosophy in Novi Sad, Serbia in 2016.

3. CONTRASTIVE LINGUISTIC ANALYSIS

As it has been mentioned in the previous chapter, the performed contrastive linguistic analysis is based on the contrasting of the results of linguistic analyses of the corpuses of texts on classical music written in English and Serbian. As such, it follows the text analysis steps suggested by Bhatia (1993: 25-29) (lexicogrammar, textualization and structural analysis).

4.1. Lexicogrammar

At the presentation of relevant lexicogrammatical features, there is an emphasis on two aspects: the characteristic use of certain verb tenses in text and the ways in which the nouns are modified within the texts by means of specifically 'musical' adjectives or other types of words performing the adjectival function[3]. The first aspect has been chosen to demonstrate how time is organized and the action, states and information are distributed in texts in both languages. On the contrary the second aspect, together with the terminology specific and characteristic for the discourse on music, presents a distinctive feature which contributes to the determination and establishment of the genre orientation of texts.

When verb tenses and forms are taken into account, the use of which characterizes certain situations in texts on music, there is a fact that a completely comparable matching in the verb tense systems of English and Serbian does not exist, because the system present in English includes much more tenses than the one in Serbian, together with the categories such as *continuous/progressive* and *perfect* (not identical to the Serbian *perfekat*) which do not exist in the Serbian language. The consequence of the mentioned is the fact that a few verb tenses from English have their translation equivalent in one tense in Serbian. However, due to the fact that both languages share similar concepts of past, present and future, and the fact that both analysed groups of texts are characterized by a relatively limited number of verb tenses in use, it is possible and purposeful to perform the comparison on the basis of this criterion.

The texts on classical music in English are characterized by the predominant presence of the following verb tenses*: Present Simple Tense*, *Present Perfect Tense*, *Past Simple Tense*, *Past Perfect Tense* and *will + infinitive* future. On the other hand, the texts in Serbian mostly contain *prezent*, *perfekat* and *futur prvi*. If these two sets of verb tenses are observed comparatively, on the basis of knowledge on their use and the established translation equivalency which exists between English and Serbian in terms of tenses, it is immediately possible to determine a direct equivalence in use between the *Present Simple Tense* and *prezent*, *Past Simple Tense* and *perfekat* and *will + infinitive* and *futur prvi* (Šestić 2002: 107-115; Mihajlović 2009: 115-122, 125-128). Of the two remaining English tenses, the *Present Perfect Tense* is translated into Serbian as either *prezent* or *perfekat*, depending on the situation it describes, while the *Past Perfect Tense* is mostly translated as *perfekat.* In the following text, there will be an emphasis on similarities and differences in use of the three pairs of verb tenses in which a direct matching exists.

When it comes to the comparison of presented and analysed situations in which the *Present Simple Tense* and *prezent* are used, within the bodies of texts in English and Serbian, there is an almost complete equivalence in terms of their use. Namely, both verb

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[3] 'Music' adjectives are the adjectives derived from nouns which define certain musical notions or phenomena.

forms are used to present and describe the facts and statements based on an action which happened in past, and also to express the assertions and statements observed as common, actual and valid in the time of speaking. They are also used for textual presentation of different types of musical analysis and analytical procedures related to musical works or their parts, as well as for a generalized description and presentation of different musical notions and phenomena. Finally, both forms have their use within a chronological narration on past events ('*historical' present*), being usually combined with the *Past Simple Tense/perfekat* in longer textual units.

Regarding the *Past Simple Tense* and *perfekat*, there is also a general congruence in the use of tenses in the analysed texts in two languages. They are used to express the actions and states performed or finished in the past, before the time of speaking, and also for a chronological presentation of past events, mostly in combination with the *Present Simple Tense/prezent* acting as '*historical' present*. As such, these verb forms can be found in the presentation of historical information related to the life and work of composers, their compositions and compositional techniques, development of particular musical periods, genres, forms, notions, harmonic language etc.

As a sort of opposition in relation to the two previously presented pairs of verb tenses, the use of *will + infinitive* future in texts in English is greatly different from the use of *futur prvi* in texts in Serbian. Namely, in texts on classical music in English, *will + infinitive* is used to announce something that will happen later, either in the text that follows or at some (later) point of musical work or form which is analysed or presented, and also to express the assumptions on a further development of a musical period, genre or music in general terms. In contrast to that, in texts in Serbian, *futur prvi* is primarily used to present the past actions which are determined as a relative future in relation to a moment from the past.

The use of the *Present Perfect Tense* in texts on classical music in English is related to the characteristic situations which are placed between the past and present on the timeline, while in texts in Serbian such actions are treated as either present (*present*) or past (*perfekat*). On the other hand, the *Past Perfect Tense*, used in English texts to denote the events in past which preceded some other past events, finds its equivalent in the Serbian *perfekat*, with the order of events determined by the contextual environment or adverbs/adverb phases of time.

In terms of noun modification by means of 'musica' adjectives, the only essential difference in its realization in analysed texts in both languages results from the fact that it is very common in English for a noun to perform the adjectival function in front of another noun, while it is not possible in Serbian. In all the other cases, forms of their appearance and types of modification are identical in both languages. Thus these adjectives appear as single ones, then as being modified by one or more modifiers, and finally, as complex adjectives made by joining two adjectives by means of a hyphen, where both adjectives preserve their meanings and equally contribute to the determination of the noun in front of which they are placed.

Table 1 Contrastive overview of lexicogrammatical features

LEXICOGRAMMAR	
TEXTS IN ENGLISH	**TEXTS IN SERBIAN**
Use of verb tenses	
Present Simple Tense	*prezent*
Presentation and description of facts or personal views based on the actions or states that happened or occurred in the past. Presentation of assertions or opinions observed as general, current and valid in the moment of speaking. Textual presentation of different types of musical analysis and analytical procedures related to musical works and their particular parts. Chronological narration on past events ('historical' present).	
Past Simple Tense	*perfekat*
Presentation of actions and states performed or executed in the past, before the time of speaking. Chronological presentation of past events, mostly in combination with the 'historical' present. Presentation of historical information related to the lives and works of composers, their composition and compositional techniques, development of particular musical styles, genres, forms, notion and harmonic language.	
will + infinitive future	*futur prvi*
Announcing of something that is going to happen, either in the text that follows or in the continuation of the musical work or form which is being analysed or presented	Presentation of past actions which are determined as a relative future in relation to a moment or situation from the past
Present Perfect Tense	prezent/perfekat
Presentation of situations, states or events placed between the past or the present	
Past Perfect Tense	perfekat
Presentation of past events which preceded some other past events	
Noun modification	
'Musical' adjectives single modified by one or a few modifier(s) complex	
nouns as modifiers	

4.2. Textualization

The analysis of textualization (the act or process of achieving textuality) in texts in both languages is performed through the ways of achieving grammatical and lexical cohesion, and through characteristic speech acts which occur in the texts. After an insight

into the texts on classical music from the corpus written in both languages, it can be said that both grammatical and lexical cohesion are realised in a very similar way and pursuant to the same principles of textual organization. Namely, in both groups of texts, grammatical cohesion is, essentially, achieved by means of reference, ellipsis and conjunction. In texts written in English, substitution also occurs, while it does not appear in texts in Serbian.

In most cases, in both languages, reference is established by means of possessive or demonstrative pronouns or adjectives. There is a dominating presence of endophoric references, mostly anaphoric ones, directed towards something that has already been mentioned or named in the text, such as the names of composers, analysts or theoreticians, names of opuses, cycles or compositions, musical genres or forms, and different musical phenomena or notions. On the other hand, ellipsis occurs when the elements which can be observed as obvious on the basis of previous context or contents are omitted from the text. In the analysed texts, such elements are related to certain musical works, genres, forms or composers. Finally, conjunction is also performed in the similar way in texts in both languages, with the use of four possible types of conjunctions (additive, adversative, causal and temporal), which makes possible the establishment of different relations within a text.

Table 2 Contrastive overview of textualization

TEXTUALIZATION	
TEXTS IN ENGLISH	**TEXTS IN SERBIAN**
Grammatical Cohesion	
reference	
endophoric references – anaphora	
possessive pronouns/adjectives demonstrative pronouns/adjectives	
elypsis	
conjunction	
additive conjunctions adversative conjunctions causal conjunctions temporal conjunctions	
substitution	
Lexical Cohesion	
reiteration	
repetition of a certain term repetition of a few nouns and/or adjectives which are connected thematically, morphologically or semantically use of synonyms, hypernyms and hyponyms use of 'related' terms	

As a difference from grammatical cohesion, lexical cohesion is achieved by the choice of vocabulary, and the type of lexical cohesion which mostly appears within the texts on classical music in English and Serbian is reiteration, and this type of cohesion is exactly what makes

the analysed texts 'musical' in terms of register and genre. In both groups of texts, reiteration is achieved by the same means, which primarily include the repeating of a certain term (mostly a noun or an adjective) related to classical music and the change in type of the word, where the words derived from the same basis occur repeatedly within a textual unit. Reiteration also occurs as the repetition of a few thematically, morphologically or logically connected nouns and/or adjectives, as the use of synonyms, hyponyms and hypernyms, and also as use of related terms. The related terms are the musical terms which are not in clearly defined relations of hyponymy and hypernymy, such as a whole and its parts (of different types and levels, observed either from the perspective of a whole or from the perspective of mutual relations), and also the different notions and expressions introducing and presenting some aspects of a musical genre, movement, form or work. There are also the names of tonalities, chords and their variants, musical intervals, different symbols commonly used in sheet music or for formal or harmonic analysis, etc.

4.2.1. Speech Acts

Regarding the speech acts which occur in the corpus, two of them are the most significant: representatives and expressives. Directives appear in texts in English to a certain degree, usually suggesting or directing the course of further research, studying or analysis which should be conducted by the reader or pointing out to the necessity of accepting and adopting certain conclusions which result from the preceding text. However, they are not present in texts in Serbian.

Table 3 Contrastive overview of speech acts

SPEECH ACTS	
TEXTS IN ENGLISH	**TEXTS IN SERBIAN**
representatives	
assertions related to different aspects of classical music	
expressives	
personal standpoints of different authors of texts on certain musical phenomena, issues or questions	
directives	
Suggesting or directing the course of further research, studying or analysis which should be conducted by the reader. Pointing out to the necessity of accepting and adopting certain conclusions which result from the preceding text.	

The use of representatives and expressives, as well as the grammatical framework for their realization, are very similar in both languages. Thus, representatives are used to express the assertions related to different aspects of classical music, which can be checked and confirmed by insight into the adequate literature or similar and relevant resources, or into a musical score or recording of a certain musical composition. They are mostly written in third person singular or plural (*Present Simple Tense/present* is commonly used for that, rarely *Past Simple Tense/perfekat*), with a balanced use of both active and passive voice, depending on whether the emphasis is on the realisation of an

action or a state or on the general fact that the action or the state have been realised within the assertion. On the contrary, expressives are used to express personal standpoints of different authors of texts on certain musical phenomena, issues or questions. As such, they inevitably contain an amount of author's subjectivity and personal relation with the topic. In terms of tenses, they mostly appear in the active voice of the *Present Simple Tense/present*, being narrated in third person singular or plural.

4.3. Structural Interpretation

After the structural analysis conducted on both groups of texts on music, it has been noticed that there are two general types of texts, which are closely related to the types of speech acts (representatives or expressives) by which their content is conditioned and predetermined, as well as to the ways in which the content is represented. The two mentioned types are the overview and the standpoint, and share similar features both in English and Serbian texts on music.

The overviews appear as analytical, historical and descriptive, but there are also the texts in which two of these three types are combines or permeated, making analytical-descriptive and historical-descriptive overviews. Depending on what has been presented in them, the overviews may be related to a musical work/part of musical work, a few musical works connected on the basis of a criterion (author, genre, form, period, etc.), a musical phenomenon, notion, form or genre, and to the life and opus of a composer.

Analytical overviews are used to present different types of musical analyses. Such analyses may be harmonic, formal, melodic-rhythmic and combined, and are mostly found within the papers, textbooks, studies and books dealing with analysis of some kind. An analytical overview usually begins with a representative, whose accuracy can be checked in literature, relevant sources or in a direct contact with a piece of music. In analytical overviews written in Serbian, an expressive may be found at the beginning of an analysis, if the author wants to give the analysis a personal tone. After such a beginning, there is often an additional explanation in the form of a representative or an expressive, depending on whether the emphasis is on the objective or subjective impression. Finally, there is the text of the analysis, following the score of a musical work which is the subject of the analysis on the basis of parameters included in the analysis. In that, it is a common assumption that a reader of the analysis has the access to the score (sheet music) of the analysed musical work. After the analysis, representatives or expressives may appear again, as a conclusive addition to the ones from the beginning, and there are also the cases when, at the analysis of a few mutually related musical units, an overview ends with the description of the last unit.

Regarding the verb tenses, the *Present Simple Tense/prezent* is the most commonly used tense in the third person singular or plural. Both active and passive voice can be found in the texts. The active voice is present when the particular musical elements included in the analysis are emphasized and treated as the performers of actions or causes of states, while the passive voice is used for emphasizing the actions or states related to the presented musical elements.

On the other hand, descriptive overviews include various ways of describing musical notions, genres, forms or compositional techniques. Similar to the analytical overviews, they are used to describe musical works, their parts and groups of works, but in the situations when the emphasis is on the characteristics which are not related to a direct analytical description of a score, such as the style or genre. In most cases, descriptive overviews begin with representative utterances, which are further elaborated and complemented in the text that follows. In the texts written in Serbian, they may also start with an expressive utterance.

The verb tense which mostly characterizes the descriptive overviews in both English and Serbian is the *Present Simple Tense/present*. If the content of an overview is situated in the past, the *Past Simple Tense* also appears in the texts in English, while in texts in Serbian past is mostly in the form of the *historical present*. The third person singular or plural is mostly used, and both active and passive voice can be found in this type of the overview, depending on whether the focus is on the subject of the overview (work, notion, genre, form) or the actions and states in relation to the subject are being emphasized.

Finally, historical overviews are used in texts on classical music in English and Serbian for a chronological presentation of different past events related to the life, opus and compositional work of composers, and also in relation to the occurrence and development of musical genres, styles, forms, opuses and notions in general. In terms of tenses, in texts written in English, the two most often combinations are the ones which involve the *Past Simple Tense* and *Past Perfect Tense* or the *Past Simple Tense* and *Present Simple Tense*, while the combination mostly used in texts written in Serbian involves the *perfekat* and *prezent* (acting as *historical present*). Regarding the use of active and passive voice, everything that has been stated about that in relation to the analytical and descriptive overviews can be applied to the historical overviews.

If an analytical overview is enriched with additional information, which is outside the scope of the analysis or interwoven with it, the analytical-descriptive overviews occur. On the other hand, the historical-descriptive overviews occur when, within a single textual unit, historical data are complemented with additional descriptions. In the analysed corpus, observed as a whole, such overviews generally appear more often than standalone historical or descriptive overviews. As such, in terms of their content, they are a bit wider than the other stated types of overview and oriented towards consideration of musical works, persons or phenomena within a more general historical or multidisciplinary plan, being often complemented with subjective comments and opinions of authors themselves. In terms of tenses, in both languages, the overviews created in this way preserve and combine different features of the types of overviews contained within them.

Regarding the standpoint, in texts in both languages they occur in the form of assertions, personal judgements and authors' views on the issues from the domain of music. Similar to overviews, standpoints may be related to the lives and works of composers, musical works/their parts, musical phenomena, forms and genres, but they cannot be classified into different types on the basis of their content. The essential structure of a standpoint is based on the *presentation - explanation* model, where the presentation of a standpoint is an expressive as a speech act, which is later explained from the author's perspective. In that, it is also possible for a presented initial presentation (expressive) to be clarified by another expressives which makes it clearer and more understandable, before its actual explanation occurs. On the other hand, the explanation itself, if necessary, may also contain a type of overview. The verb tenses which can be found within standpoints are, mostly, the *Present Simple Tense/prezent* and, in some situations, the *Past Simple Tense/perfekat*. Both passive and active voices are used. Standpoints are mostly in the third person singular or plural.

Table 4 Contrastive overview of text types identified within structural analysis

STRUCTURAL INTERPRETATION	
TEXTS IN ENGLISH	**TEXTS IN SERBIAN**
OVERVIEW	
Analytical overviews	
Content	
Different types of analysis of musical works or their parts	
Structure	
assertion – representative | assertion – representative/expressive additional clarification – representative/expressive text of analysis description of the last analysed unit/conclusive addition – representative/expressive	
Person	
third person singular/plural	
Tenses	
Present Simple Tense	prezent
Voices	
Active/passive	
Descriptive overviews	
Content	
Different types of describing musical notions, genres, styles, forms or compositional techniques	
Structure	
assertion – representative | assertion – representative/expressive elaboration and complementation	
Person	
third person singular/plural	
Tenses	
Present Simple Tense, Past Simple Tense	prezent
Voices	
active/passive	
Historical overviews	
Content	
Chronological presentation of different past events related to the life, opus and compositional work of composers, and also in relation to the occurrence and development of musical genres, styles, forms, opuses and notions in general	
Person	
third person singular/plural	
Tenses	
Past Simple Tense & Past Perfect Tense Past Simple Tense & Present Simple Tense	perfekat and prezent
Voices	
active/passive	

Analytical-descriptive overviews
Contents
Analytical overviews enriched with additional information, outside the scope of the analysis or interlacing with it
Historical-descriptive overviews
Contents
Historical overviews with additional descriptions added
STANDPOINT
Contents
Assertions, personal judgements and attitudes of authors regarding different issues in the domain of classical music
Structure
presentation (clarification) explanation (overview)
Person
third person singular/plural
Tense

Present Simple Tense, Past Simple Tense	prezent, perfekat

Voice
active/passive

5. POSSIBLE APPLICATIONS OF THE ANALYSIS AND CONCLUSIONS

Through the performed analysis and the conclusions arising from it, it is possible to derive numerous principles of construction in relation to texts on classical music in both languages, in terms of their grammatical realization, textual patterns which make them specifically 'musical' in terms of genre and finally, in the field of their structural organization and patterns.

Same as in all fields of human activity, it is necessary for professionals in the field of classical music to have a wide range of different textual materials on the basis of which they can improve their knowledge or get some new, but also to able to participate in their creation, according to their needs and preferences. Such textual materials truly exist, in a great number, due to the fact that they were made and developed together and simultaneously with the development of music, and that is a process which is still and continuously in progress, so it can freely be said that their number increases on a daily basis, together with a number of experts professionally involved in different aspects of classical music (musicologists, analysts, performers, pedagogues, theoreticians, etc.). For a professional musician to be able to write a text (article, paper, chapter, book) to present, discuss and elaborate a musical issue, give new information on something already familiar or offer a solution for a problem, it is, above all, necessary to possess some basic linguistic skills necessary for a coherent, grammatically and stylistically correct expression in the form of writing. However, the linguistic analysis performed in this paper gives additional, more specific information on the texts on classical music in terms of their grammatical characteristics, textual patterns and the possibilities of

structural organization of their content. Pursuant to the fact that, as it has already been mentioned, the texts included in the corpus have been taken from longer textual units on the basis of the criteria denoting them as the 'musical' ones, the results of the performed analysis offer a kind of possibility of upgrading the existing (general) linguistic knowledge and skills, which the persons professionally involved in different aspects of classical music possess, in such a way that they may indicate and emphasize the features of texts which can be observed and used as specifically 'musical', that is the elements in grammar, text, content and structure which may separate 'musical' texts from the other, general ones. In that, it is very important to know the musical terminology and be able to use the terms properly, which is something that should characterize every professional in the field.

On the other hand, the performed contrastive analysis of linguistic features of texts on classical music in English and Serbian is primarily useful for music professionals which speak Serbian as their mother tongue. Namely, it is generally known that English has been a standardized language of professional communication on an international level for a long time, and that implies the fact that the number of publications written in that language (in accordance with the number of active speakers and users) is much bigger than the number of similar publications written in Serbian, both quantitatively and qualitatively. Due to that, it is almost inevitable for a person professionally involved in some aspects of classical music to consult and use the literature written in English sooner or later. Of course, the knowledge of English in terms of grammar and vocabulary is individual for every person and depends on the previous knowledge, efforts and personal affinities, being a precondition necessary for a successful use of professional literature in that language. However, the performed analysis presents an opportunity for the expansion of the existing linguistic knowledge and the facilitating of correct understanding of texts on classical music from the perspective of a Serbian language speaker, through the demonstration of similarities and differences which exist between the texts between the two languages within the genre, in this case including lexicogrammatical features, characteristic textual patterns and the ways in which the texts have been organized structurally.

Regarding the ESP tuition within the higher education institutions in the field of classical music in the Serbian language speaking area, it is directly associated with the mentioned facts, with the emphasis on enabling future professional musicians to read, understand and use different textual and audio-visual materials on classical music written in English, as well as to translate them. Due to the fact that this paper is based on linguistic (text) analysis, its contribution in the domain of vocational English for musicians is primarily realised in the domain of reading, using and writing of textual materials in English, and their translation into Serbian. In other words, the knowledge of basic principles of text structuring and construction, complemented with adequate linguistic and terminological knowledge possessed by a student, native speaker of Serbian, who acts and is educated within the discourse community of music professionals in which the communication occurs in the Serbian language, can significantly contribute to the understanding of similar texts written in English and their proper use for professional purposes.

The other possible contribution of the performed to the ESP tuition at higher education institutions dealing with classical music is related to the corpus of texts included in the research, that is the criteria on the basis of which the texts have been selected and the methodological approach to different aspects of their analysis. Namely, in every area, including the area of music, ESP requires constant topicality of textual materials which are used in work with students, as well as a certain degree of universality expected from the texts

in order for them to be equally adequate and usable for all students, regardless of their narrower field of interest within classical music (theory, analysis, pedagogy, performance, history, conducting, musicology, etc.). Besides the other already mentioned criteria, the texts included in the corpus which has been the basis of the analysis in this paper have been selected pursuant to their universality in relation to different areas of classical music and, as such, they present a wide and current set of textual resources which can be used in the ESP tuition in numerous different ways, due to objective needs, available time and possibilities. On the other hand, the methodology used in the linguistic analysis, together with the parameters analysed within that, presents a stable basis for different ways of practical work with text within the ESP tuition, but also for the improvement of practical realization (writing) of new textual units on classical music in English.

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