GÖTEBORGS UNIVERSITET
INST FÖR SPRÅK OCH LITTERATURER

JAPANSKA

An Analysis on the Linguistic Structure of Western Music Theory Terms in Japanese

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Kandidatuppsats
HT 2014

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Abstract

The aim of the present thesis is to conduct a linguistic analysis of the Western music theory terminology in Japanese with focus on word types (or "strata") and the semantic relation between components within compound words. The terminology of this field is relatively new to Japan as most of the terms were created in the Meiji period to translate the new concepts of Western music imported to Japan at the time. In the present study, technical terms were selected from a musical grammar textbook and analyzed based on the framework of Yamaguchi (2007). The results showed that the dominant word type was Sino-Japanese (漢語 *kango*) *kanji* compound words, and the dominant semantic relation pattern between the components in the compounds was where the first component modifies the second. Furthermore, the studies of Zhu (1998, 2011) has provided further information, leading the present study to conjecture that strata proportions could be roughly similar for the terminology of all fields that were introduced to Japan around the Meiji period, although internal semantic relationships within compound words may show greater contrasts between the different fields.

Romanization Method

The romanization method that is applied in this thesis is the Hepburn system, as it is found in Toshiko Yamaguchi's *Japanese Linguistics: An Introduction*.[1] An exception is made for when romanizing longer compound words, where the use of a separating hyphen will not be applied. (e.g. 親子電話 would be given as *oyakodenwa*). The same applies for words with the special consonant ん, where no hyphen will separate the vowel or consonant following ん. (e.g. 音韻論 would be given as *oninron*).

Japanese names will be presented following Western tradition, in the order of "name, surname".

[1] T. Yamaguchi, *Japanese Linguistics: An Introduction*, Continuum, London, 2007, pp. xiv-xvii.

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1. Introduction

In this study, I will examine the word structure of Western music theory terminology in Japanese, by doing a linguistic analysis of words extracted from a musical grammar textbook,[2] dividing the words into different strata, based on Toshiko Yamaguchi's framework on the Japanese lexicon.[3] The strata are Native-Japanese (和語 *wago*, henceforth NJ), Sino-Japanese (漢語 *kango*, henceforth SJ) and Foreign loanwords (外来語 *gairaigo*, henceforth FL). I will also include Hybrids (混種語 *konshugo*, henceforth H) to examine in the analysis. Furthermore, I will conduct an element relation analysis on the extracted nominal compounds (i.e. a word in Japanese constructed of two or more ideograms or *kanji*) to form a deeper understanding of the internal structure in the compound words from the material. This will also be done in accordance to Yamaguchi's framework, from her chapter about word structure.[4]

By doing this analysis it becomes possible to get a linguistic perspective on the lexical relations in Japanese terminology used in a Western music theory textbook, as well as to discover the patterns for the strata proportions and the semantic relations in the nominal compounds.

2. Previous Research

There seems to be relatively few researches made that are related to my subject. As for studies written in English, there appears to be no research made at all on the topic of the Japanese music lexicon or anything similar, and studies analyzing the Japanese vocabulary or its derivation seem to be somewhat scarce too. Likewise for studies in Japanese, I have yet to find any research like mine. However, there is indeed a greater supply of studies on music vocabulary. I have selected two studies to use as references and for comparison with the results of my analysis. Both studies are made by Jing-wei Zhu, and are written in Japanese.[5]

The first one, with the English title 'The Creation of Musical Terms in Modern Japan and its Influence on that in China',[6] is a study presenting the process of the making of new music terms in the Meiji period, from a historical viewpoint. Moreover, it provides some linguistic aspects on the

[2] M Ogyū et al., *Gakuten: Kiso to Ōyō (Musical Grammar: Foundation and Application)*, Ongaku no Tomo sha Corporation, Tokyo, 1998.
[3] Yamaguchi (2007), pp. 40-57.
[4] ibid., pp. 103-107.
[5] J. Zhu, 'Nihon no kindai ongaku yōgo no seiritsu to chūgokugo ni ataeru eikyō [The Creation of Musical Terms in Modern Japan and its Influence on that in China]' in *Meikai Nihongo: Meikai Japanese Language Journal*, No. 4, March 1998, pp. 27-47 and J. Zhu, 'Rangaku Shiryō no Yojikango ni tsuite no Kōsatsu: Gokōsei Patān to Goki no Seishitsu wo Chūshin ni [Four-Chinese-character Words in Written Documents of Dutch Studies]' in *NINJAL Research Papers 2*, Kokuritsu Kokugo Kenkyūsho Ronshū Henshūiinkai (eds), National Institute for Japanese Language and Linguistics, Tokyo, 2011, pp. 165–184.
[6] Zhu (1998).

music terms. It also comprises the circumstances of the importing of the Japanese music terms by China, though this is irrelevant to my study and will thus not be accounted for.

The second study by Zhu that will be used is an article with the English title 'Four-Chinese-character Words in Written Documents of Dutch Studies'.[7] As implied by the title, it is an analysis on four-*kanji* words, investigating different aspects of the words, such as part of speech of the elements within a word, the syntactical relation between these elements when put together and origin circumstances. Zhu's material consisted of seven documents in the fields of medicine and physics, written during 1798-1857. This article will be used for comparison to the results of my analysis. Although his research comprises words created before the Meiji period, a mutual point with my study is that his extracted words are technical terms made to describe new concepts. In addition, some of his analysis' parameters are similar to Yamaguchi's analysis methods, such as the element relation analysis.

3. Aim and Research Questions

3.1 Aim

The aim of the present study is to conduct a linguistic analysis of the Japanese terminology used in the field of Western music theory, with a focus on the strata proportions and the semantic relationship between the internal elements of compound words. Doing this analysis provides the means to view Japanese basic music vocabulary from a linguistic perspective. This is an important step which to my knowledge has not yet been made. Since Western music theory was introduced in Japan relatively recently, i.e. during the Meiji period, most of the concepts in the musical grammar textbook did not exist in the traditional Japanese lexicon. With the results of this analysis, it is expected that it will become possible to compare articles on the topic of the structure of historical or contemporary music language in Japanese. In such a comparison, it might be possible to extract new information, having the linguistic perspective of the music terms. The analysis of this paper would be a tool to more easily confirm if there are for example any terms of the pre-Meiji period music vocabulary still residual in the music vocabulary of today. This study will be a purely linguistic study, looking at music theory from a lexical perspective, meaning that I will not account for any purely musical aspects.

3.2 Research Questions

In my study of the material, I will mainly focus on the following research questions:

- What pattern can be found for the proportion of the three basic strata, i.e. NJ, SJ and FL?

[7] Zhu (2011).

- What can be said about internal semantic relationships within the words, i.e. for E(lement) 1 and E2?

4. Theoretical Framework

The theoretical framework that will be used in the present study is Toshiko Yamaguchi's *Japanese Linguistics: An Introduction*.[8] I will use the Japanese vocabulary strata classification provided in this framework, to categorize the extracted terms into the three strata. Moreover, I will use the nominal compound analysis method from the same framework, to look at the internal relations in the extracted compound words.

In the chapter concerning the vocabulary strata classification, Yamaguchi defines the three strata for Japanese vocabulary; SJ, NJ and FL. In short, SJ words are defined as *kanji* words that are read with the Chinese reading "*onyomi*". NJ words are words that are read with the native Japanese reading "*kunyomi*". FL are words that originate from foreign languages such as English or German, and are borrowed into Japanese and are transcribed with the syllabic alphabet *Katakana*. The H category is not an independent stratum, as it only comprises combinations of two of the previously mentioned strata. H are thus words where two strata are combined, for example ドライブ旅行 *doraiburyokō*, 'travelling by car', where the FL ドライブ *doraibu* ('a drive') is combined with 旅行 *ryokō* ('travel'), a SJ word.[9]

The nominal compound analysis method is a way of explaining what relations the individual elements in a nominal compound have to each other. For example, the SJ nominal compound 花畑 *hanabatake*, 'flower field', has two elements; 花 *hana*, meaning 'flower' and 畑 *hatake*, meaning 'field'. Yamaguchi abbreviates these elements as E1 for element one and E2 for element two (in this case E1 would be 花 *hana* and E2 would be 畑 *hatake*). There are chiefly seven different patterns the element relations can take:

1. **E1 opposes E2**:[10] The semantic meaning of the elements are opposites, as in 親子 *oyako*, 'parent and child', where E1 (親 *oya*) means 'parent', and E2 (子 *ko*) means 'child'.
2. **E1 parallels E2**: The semantic meaning of the elements are similar or identical, as in 思考 *shikō*, 'thinking', where E1 (思 *shi*), meaning 'to think; to believe' is almost identical in meaning to E2 (考 *kō*) which also has the meaning 'to think; to consider'.

[8] Yamaguchi (2007), pp. 40-57 and 103-107.
[9] ibid., pp. 40-57.
[10] The titles in bold are directly transferred as quotes from ibid., pp. 104-107.

3. **E1 is repeated**: By means of either repeating the same *kanji* of E1 or by using the symbol "々" (an iteration mark that signifies the repetition of the preceding *kanji*), a word is formed that usually has a plural meaning, such as 人々 *hitobito*, meaning 'people'.
4. **E1 modifies E2**: This pattern has three different types.

   - In the first type, both E1 and E2 are nouns, where the first noun modifies the second, as in 花畑 *hanabatake*, 'flower field', where E1 (花 *hana*, 'flower') is a noun modifying E2 (畑 *hatake*, 'field'), which is also a noun.
   - In the second type, E1 is an adjective modifying a nominal E2, as in 青空 *aozora*, 'blue sky', where E1 (青 *ao*, 'blue') is an adjective modifying E2 (空 *sora*, 'sky').
   - In the third type, E1 is an adverb, modifying a verbal E2, as in 速読 *sokudoku*, 'reading rapidly', where E1 (速 *soku*, meaning 'fast', or in adverbial form 'rapidly') is an adverb modifying E2 (読 *doku*, 'to read'), which is a verb.

5. **E2 is part of E1**: E2 is included as a part of the concept indicated in E1, as in 山頂 *sanchō*, 'the summit of a mountain', where E1 (山 *san*) indicates 'mountain' and E2 (頂 *chō*, 'summit') is a part of that mountain.
6. **E1 acts on E2**: E1 is a verb and E2 is the target for the action of E1, as in 着陸 *chakuriku*, 'landing', where E1 (着 *chaku*) is a verb, meaning 'to arrive', and E2 (陸 *riku*, 'land') is the target of E1.
7. **E2 acts on E1**: As number 6, but reversed. That is, E2 is a verb and E1 is the target for the action of E2, as in 詩作 *shisaku*, 'creation of poem', where E1 (詩 *shi*, 'poem') is the target for the verb of E2 (作 *saku*, 'to make').[11]

5. Analysis

5.1 Material and Procedure

5.1.1 Material

The source material used in this study is the musical grammar textbook 楽典ー基礎と応用 *Gakuten: Kiso to Ōyō (Musical Grammar: Foundation and Application)*.[12] The main writer is Masao Ogyū. The book was first issued in 1974. Its purpose is to provide the very basics of Western music theory and to be used as a reference book for people aiming for college of music or as a

[11] ibid., pp. 103-107.
[12] Ogyū et al. (1998).

handbook for music lovers trying to learn about music.[13] All in all, it is a book briefly defining basic music theory terms, often explaining with examples.

There are twelve chapters. The heading of chapter one is 音 *oto*, or ”Sound” and it concerns such as the physics of sound and basics about musical notation. The contents presented in the following chapters of two to twelve are rather accurately described by their headings. The headings of each of these chapters are as follows:

- Chapter two: リズムと拍子 *rizumu to hyōshi*, or ”Rhythm and Time”.
- Chapter three: 音階 *onkai*, or ”Scales”
- Chapter four: 調 *chō*, or ”Key”
- Chapter five: 音程 *ontei*, or ”Intervals”
- Chapter six: 楽式 *gakushiki*, or ”Musical Forms”
- Chapter seven: 楽曲の種類 *gakkyoku no shurui*, or ”Types of Music Pieces”
- Chapter eight: 和音と和声 *waon to wasei*, or ”Chords and Harmony”
- Chapter nine: 装飾音 *sōshokuon*, or ”Embellishments”
- Chapter ten: 略記法 *ryakkihō*, or ”Abbreviations”
- Chapter eleven: 奏法記号 *sōhōkigō*, or ”Articulation Marks”
- Chapter twelve: 速度・強弱・発想に関する用語 *sokudo-kyōjaku-hassō ni kansuru yōgo*, or ”Terms for Tempo, Dynamics and Expression”

5.1.2 Procedure

The lexical analysis was performed by first extracting words from the musical grammar textbook 楽典ー基礎と応用 *Gakuten: Kiso to Ōyō (Musical Grammar: Foundation and Application)*.[14] In the table of contents of this textbook, the headings and subheadings are written for each of all the twelve chapters, which are presenting different parts of music theory. To achieve a relatively even distribution of words over the different fields of music theory, each unique word pertaining to music theory was extracted from this table of contents. A total of 161 words were extracted and out of these 153 words were selected for analysis. The exclusion of the 8 words was due to such as ambiguity of meaning or difficulty of classification. The selected words were then divided into the three strata with the addition of H, in accordance to the framework of the present study. I have used three dictionaries for definition of the extracted words; *Kenkyusha's New Japanese-English Dictionary* (5th edition), www.jisho.org and ejje.weblio.jp. As for determination

[13] ibid., p. 2.
[14] Ogyū et al. (1998).

of readings of the words and distinguishing between Chinese reading (*onyomi*) and native Japanese reading (*kunyomi*), the addition of the following dictionaries were used: *Shin Kangorin*, jisho.org/kanji and *Nihon Kokugo Daijiten* (*Seisenhan*). The definitions and/or readings of some words did not appear in either dictionary. For definitions of those words, I made free translations, based on the Japanese definition of the words as written in Ogyū's book. As for readings, most of the words, whose reading did not appear in any of the dictionaries, were *kanji* compound words. The reading of these words was determined by disassembling the compounds into semantically meaningful parts and then combining the readings of each part. (Further details can be found in the Appendix).

The element relations of the nominal compounds of the extracted words were analyzed conforming to Yamaguchi's framework. For this part of the analysis, I first examined the part of speech and the semantic meaning of the elements, using the dictionaries *Shin Kangorin* and www.jisho.org/kanji. Then the words were categorized in seven different patterns that the element relations can take (see Theoretical Framework, p. 5). For nominal compounds comprised of more than two *kanji*, the words were divided into semantically meaningful units, for example 大 + 譜表, *dai* ('big') + *fuhyō* ('a staff'), for the three-*kanji* word 大譜表 *daifuhyō*, 'the grand staff', or 拍子 + 記号, *hyōshi* ('time') + *kigō* ('symbol') for the four-*kanji* word 拍子記号 *hyōshikigō*, 'time signature'. Each independent unit in these compounds was set as the elements.

5.2 Results and Analysis

5.2.1 Strata Proportions

A total of 153 words were analyzed. The frequency of each word type is specified in Table 1.

Table 1, Strata Proportions.

Native-Japanese	Sino-Japanese	Foreign loanwords	Hybrids	Extracted words
2 (1%)	126 (82%)	19 (12%)	6 (4%)	153

5.2.1.1 Native-Japanese

The result of the strata distribution analysis shows that only two Native-Japanese (NJ) words were found, corresponding to approximately 1% of the extracted words. These two NJ words were 音 *oto*, 'sound' and 鈎 *kagi*, 'flag (note)'. 音 *oto* is a word with the general meaning 'sound', and is not limited as a Western music theory technical term. 鈎 *kagi*, on the other hand, has multiple meanings and other readings, but when meaning 'flag', the word seems to be used only as a technical term in music.

5.2.1.2 Sino-Japanese

As shown in Table 1, the stratum that by far contained the most words was Sino-Japanese (SJ). 126 words, that is, approximately 82 % of all the extracted words were found to be SJ. All of these SJ words are *kanji* compound words, such as 音符 *onpu*, 'a note', 派生音 *haseion*, 'an accidental', or 音部記号 *onbukigō*, 'a clef', except for two one-*kanji* SJ words 拍 *haku*, 'a beat', and 調 *chō*, 'a key'. There are totally four extracted one-*kanji* words, which means that half of these were SJ.

There may be various reasons as to why this stratum is so dominant. It is commonly known in Japanese that technical terminology often has many SJ words, due to the specificity of *kanji* compound words compared to NJ words. NJ words are commonly used in speech and are easily understood by Japanese speakers but are relatively general, while SJ words are more difficult to understand and are frequently used in academic texts and written language, but they are much more precise than NJ words. For example the NJ word 寝る *neru*, indicating lying down (possibly to sleep), is not very specific on where the subject lies or if the subject sleeps. On the other hand, the SJ word 就寝 *shūshin* indicates specifically that the subject goes to bed and sleeps.[15]

Furthermore, there is a historical reason for the abundance of SJ words in the source material. In the Meiji period (1868-1912), Japan was taking in new knowledge and new concepts from the Western countries. Western music theory was one of these concepts that came with the introduction of Western music, and when translating this to Japanese there emerged a need for new terms. Up until then, NJ technical terms from Japanese traditional music and SJ terms from Chinese traditional music were being used. Hence, when coining words for these completely new concepts, most of the words created were new-made SJ words. The exception would be that there are some words that were adopted from the ancient Chinese music terminology, although many of these were given a new meaning, instead of the old one. This historical perspective would explain to some extent as to why this stratum was dominant.[16]

5.2.1.3 Foreign loanwords

There were 19 Foreign loanwords (FL) found, corresponding to approximately 12% of all the extracted words. The words are shown in table 2.

[15] Yamaguchi (2007), pp. 47-48.
[16] Yamaguchi (2007), pp. 45-47 and Zhu (1998), p. 27.

Table 2, Extracted FL.

Word	Reading	Definition
Chapter one, ”Sound”		
スコア	*Sukoa*	A score
Chapter two, ”Rhythm and Time”		
リズム	*Rizumu*	Rhythm
シンコペーション	*Shinkopēshon*	Syncopation
Chapter six, ”Musical Forms”		
モチーフ	*Mochīfu*	A motif
テーマ	*Tēma*	A theme
Chapter seven, ”Types of Music Pieces”		
オペラ	*Opera*	An opera
ソナタ	*Sonata*	A sonata
Chapter eight, ”Chords and Harmony”		
カデンツ	*Kadentsu*	A cadence
Chapter nine, ”Embellishments”		
ターン	*Tān*	A turn
プラルトリラー	*Purarutorirā*	Tremblement
モルデント	*Morudento*	A (lower) mordent
トリル	*Toriru*	A trill
アルペッジョ	*Arupejjo*	Arpeggio
Chapter eleven, “Articulation Marks”		
レガート	*Regāto*	Legato
スタッカート	*Sutakkāto*	Staccato
フェルマータ	*Ferumāta*	A fermata
テヌート	*Tenūto*	Tenuto
グリッサンド	*Gurissando*	Glissando
タイ	*Tai*	A tie[17]

Most of the FL can be found in chapter eleven, ”articulation marks”, where six FL were found. Chapter nine, ”embellishments”, holds five FL. All of the FL from chapter one to eight had a synonymous SJ word, except for the two words リズム *rizumu*, ‘rhythm’ and ソナタ *sonata*, ‘a sonata’. There was also one word in chapter nine, ターン *tān*, ‘a turn’, that had a synonymous SJ

[17] A tie is not an articulation mark, but a rhythmic function. It is often confused with the articulation mark ”slur”, which looks like the tie. This seems to be a mistake made by the author.

word. Examples of such synonymous SJ words would be モチーフ *mochīfu*, 'a motif' (FL) and 動機 *dōki*, 'a motif' (SJ), or カデンツ *kadentsu*, 'a cadence' (FL) and 終止形 *shūshikei*, 'a cadence' (SJ). Some of these word pairs may have slightly different definition according to the dictionaries used in the present study, for example スコア *sukoa*, 'score' and 総譜 *sōfu*, 'a full score'. However, in Ogyū's book, these words are still presented as synonymous. It is worth noting that except for タイン *tān*, 'a turn' (with the SJ synonym 回音 *kaion*), all the FL from chapter nine and eleven, were without a synonymous counterpart. The words in chapter 9 are all names of different musical embellishments which are indicated with a certain symbol on the staff. All these embellishments are FL except for the grace notes, or different kinds of appoggiaturas and nachschlag (前打音 *zendaon* and 後打音 *kōdaon*). All the terms extracted from chapter eleven are FL and no SJ or NJ words were found. These words are indicators of articulation, or in what way something should be played. Similarly to the words of chapter nine, these indicators are presented in form of symbols on the staff.

5.2.1.4 Hybrids

There were 6 Hybrids (H) found, corresponding to approximately 4% of all the extracted words. These words are shown in table 3.

Table 3, Extracted H.

Word	Reading	Definition	Strata combinations
Chapter six, "Musical Forms"			
リート形式	*Rītokeishiki*	*Liedform*; a song form	FL + SJ
ソナタ形式	*Sonatakeishiki*	Sonata form	FL + SJ
ロンド形式	*Rondokeishiki*	A rondo form	FL + SJ
フーガ形式	*Fūgakeishiki*	Fugue form	FL + SJ
Chapter seven, "Types of Music Pieces"			
組曲	*Kumikyoku*	A suite	NJ + SJ
Chapter ten, "Abbreviations"			
オクターヴ記号	*Okutāvukigō*	Octave line	FL + SJ

Except for 組曲 *kumikyoku*, all the H words are a combination of a FL and SJ word. There are two different SJ words appearing in the combinations with the FL, either 形式 *keishiki*, 'form' or 記号 *kigō*, 'symbol'. The word 組曲 *kumikyoku*, 'a suite' is comprised of the NJ word 組 *kumi*,

meaning ‘to put together; to assemble’ and the SJ word 曲 *kyoku*, ‘a musical composition; a piece’. As can be observed, the dominant category for H words appears to be musical forms.

5.2.2 Element Relation Analysis

Table 4 shows the frequency of the seven different element relation patterns for all the extracted nominal compound words of this study. Below table 4 will follow sections presenting findings and examples on each pattern.

Table 4, Element Relation Analysis Results.

Element pattern	Number of Occurrences (%)	Word Examples
1 (E1 opposes E2)	3 (2%)	高低 *kōtei*, ‘pitch’, 強弱 *kyōjaku*, ‘loudness’, 長短 *chōtan*, ‘length’
2 (E1 parallels E2)	5 (4%)	回転 *kaiten*, ‘inversion’, 進行 *shinkō*, ‘progression’, (和音の) 配置 (waon no) *haichi*, ‘spacing’, (etc.)
3 (E1 is repeated)	0 (0%)	-
4 (E1 modifies E2)	103 (79%)	音符 *onpu*, ‘a note’, 平均律 *heikinritsu*, ‘a temperament’, 音部記号 *onbukigō*, ‘a clef’, (etc.)
5 (E2 is part of E1)	0 (0%)	-
6 (E1 acts on E2)	18 (14%)	休符 *kyūfu*, ‘a rest; a pause’, 移調 *ichō*, ‘transposition’, 装飾音 *sōshokuon*, ‘embellishments’, (etc.)
7 (E2 acts on E1)	1 (1%)	調号変更 *chōgōhenkō*, ‘change of key signature’
N/A	23	(words that are not nominal compounds, i.e. FL and one-*kanji* words)
Total number of words categorized: 130		

5.2.2.1 Element Pattern 1, E1 opposes E2

Three examples were found where E1 and E2 have semantically opposing natures. The first is 高 *kō* (‘high’), together with 低 *tei* (‘low’), meaning ‘pitch’ when combined. Secondly, 強 *kyō* (‘strong’) and 弱 *jaku* (‘weak’), means ‘loudness’ when combined, and thirdly, 長 *chō* (‘long’) combined with 短 *tan* (‘short’) signifies ‘length’. Yamaguchi states in her framework that words of

this pattern may have broader meaning than implied by the *kanji*,[18] which indeed seems to be the case for these three words. For example, if 高低 *kōtei* were to be a literal translation of its *kanji* it would be defined as 'high and low' (which is one definition of the word, when used in other contexts). Thus we can observe that 高低 *kōtei*, as well as the other two words, has an additional meaning. These three words have further in common that they are all used in other contexts other than music theory as well, and have other definitions depending on the context, and they are thus not uniquely technical terms of Western music theory. However, when used in music theory as a technical term they have these definitions as are shown in table 4.

5.2.2.2 Element Pattern 2, E1 parallels E2

The following five words were found to be of element pattern 2:

- 回転 *kaiten*, 'inversion'
- 進行 *shinkō*, 'progression'
- 重複 *jūfuku*, 'doubling'
- (和音の)配置 *(waon no) haichi*, 'spacing'
- (和音の)連結 *(waon no) renketsu*, 'voice leading'

E1 and E2 in these compound words are semantically identical, or similar to each other. While the elements in 回転 *kaiten* (E1: 回 *kai*, 'to turn; to rotate', E2: 転 *ten*, 'to turn; to rotate') are identical, the elements in 配置 *haichi* (E1: 配 *hai*, 'to distribute', E2: 置 *chi*, 'to put; to place') are not identical but somewhat similar. In the same way as for the three words of the previous section, all these five words are used in other contexts aside from music theory and are thus not unique music theory technical terms. Furthermore, similarly to the words of the previous section, all these words can change definition depending on the context, but in the context of music theory they hold these definitions.

5.2.2.3 Element Pattern 3, E1 is repeated

No words of this element pattern were found.

5.2.2.4 Element Pattern 4, E1 modifies E2

This element pattern was clearly dominant for the element relation analysis of this study. 103 words were classified into this pattern, corresponding to approximately 79% of all the analyzed words. A reason for the overwhelming frequency of this category could be that most of the words

[18] Yamaguchi (2007), p. 104.

extracted in this study are technical terms that indicates nominal concepts, (e.g. 倍音 *baion*, 'an overtone', 属調 *zokuchō*, 'dominant key', フーガ形式 *fūgakeishiki*, 'fugue form') and not so many technical terms in music theory are verbal. It is not unusual to use these nominal technical terms together with general verbs of everyday use. However there are still verbal technical terms, although scarce in the present study, but some do appear in other element patterns.

As mentioned, there are three types for this element pattern (see Theoretical Framework, p. 5). Examples of all these types were found in the analysis. Word examples of the first type, that is, when both E1 and E2 are nouns, are 音質 *onshitsu*, 'tone quality; timbre' (E1: 音 *on*, 'sound', E2: 質 *shitsu*, 'quality'), 器楽曲 *kigakukyoku*, 'an instrumental piece' (E1: 器楽 *kigaku*, 'instrumental music', E2: 曲 *kyoku*, 'a musical composition; a piece') and 教会旋法 *kyōkaisenpō*, 'the church modes' (E1: 教会 *kyōkai*, 'a church', E2: 旋法 *senpō*, 'a mode'). As for the second type, where E1 is an adjective modifying a noun as E2, some examples are 純音 *junon*, 'a pure tone' (E1: 純 *jun*, 'pure', E2: 音 *on*, 'sound'), 純正調 *junseichō*, 'pure temperament' (E1: 純正 *junsei*, 'pure; genuine', E2: 調 *chō*, 'a key; a tune') and 短前打音 *tanzendaon*, 'acciaccatura' (E1: 短 *tan*, 'short', E2: 前打音 *zendaon*, 'appoggiatura'). Lastly, no more than two examples was found of the third type, where E1 is an adverb and E2 a verb, namely 強起 *kyōki*, 'a music piece starting on the first beat' (E1: 強 *kyō*, 'strong; strongly', E2: 起 *ki*, 'to awake; to occur') and 弱起 *jakki*, 'anacrusis' (E1: 弱 *jaku*, 'weak; weakly', E2: 起 *ki*, 'to awake; to occur'). The scarceness of the appearance of the third type is likely again due to the nominal nature of the technical terms in music theory.

A characteristic for the words of this pattern is that almost all the words are technical terms uniquely used only in the field of Western music theory. A small number of words of this pattern can also be used in other fields, such as 主題 *shudai*, 'a theme' which can be used to mean 'a theme; a subject' in general contexts as well, or 基本形 *kihonkei*, 'root position' which is also used in *origami* terminology with a different significance. Nonetheless, the predominant quality of element pattern 4 words seems to be the sole usage as Western music theory technical terms.

5.2.2.5 Element Pattern 5, E2 is part of E1

There were no words categorized as element pattern 5. In Yamaguchi's framework, the examples given of words belonging to this pattern are all matter or concrete objects of some sort, and no examples are given where E1 is an idea or of an abstract nature. Subsequently, some of the words analyzed in this study were somewhat ambiguous, such as 楽式 *gakushiki*, 'musical form' (categorized as element pattern 4), where E1 (楽 *gaku*, 'music') is an abstract concept. When

considering if E2 (式 *shiki*, ‘form’) could be a part of E1 for this word, it becomes necessary to consider what exactly music is, and if it always has a form (cf. 山頂 *sanchō*, where E1 (‘mountain’) has to have a top (E2) to be a mountain). This would be rather a philosophical issue, thus implying that the present framework could be deficient as for the matter of music vocabulary and other terminology of abstract nature.

5.2.2.6 Element Pattern 6, E1 acts on E2

The second most frequent pattern was element pattern 6, with 18 words, which is approximately 14% of the analyzed words. Although E1 is a verb in this pattern, some words are nouns, such as 加線 *kasen*, ‘a ledger line’ (E1: 加 *ka*, ‘to add’, E2: 線 *sen*, ‘line’), while other can function as verbs, such as 移調 *ichō*, ‘transposition’ (E1: 移 *i*, ‘to move; to transfer’, E2: 調 *chō*, ‘a key’) with the addition of the verb する *suru*, ‘to do’, producing the verb 移調する *ichō suru*, ‘to transpose’.

Much like element pattern 4, this pattern also has the characteristic of the words being unique technical terms for Western music theory. With the exception of 動機 *dōki*, ‘a motif’, which also holds the additional definition ‘a motive; an inducement’, and 発想 *hassō*, ‘expression’, which also can mean for example ‘an idea; a concept’, all the remaining words of this pattern are used only in the field of music.

5.2.2.7 Element Pattern 7, E2 acts on E1

The only word of this pattern was 調号変更 *chōgōhenkō*, ‘change of key signature’. There is a possibility that this is an abbreviation of 調号を変更する *chōgō wo henkō suru*, ‘to change the key signature’, to get a concise expression in the table of contents. In the section where this word should appear within the textbook, the use of the latter, ‘to change the key signature’, is applied and the word as it appears in the table of contents is omitted.

6. Discussion and Conclusion

6.1 Discussion

From the results of the analysis, we can see that the clear pattern for the strata proportions in Western music theory terminology, is that the SJ words are overwhelmingly dominant, while FL and NJ words are less frequent, NJ being almost absent all together. Based on what Zhu points out in his study on the music terminology, it is possible to conjecture that most of the SJ words are likely to be newly created words of the Meiji period, made to translate a new concept imported from the West.

Nevertheless, as implied by Zhu, there is still one small part of the words that are directly transferred from the traditional Chinese music vocabulary, although given new meanings (see section 5.2.1.2 SJ, p. 9).[19] To determine the origin of all the terms in the contemporary music vocabulary with greater certainty, I believe that further research is necessary.

Concerning the results on the FL, it seems that words of this stratum are put to use mostly for names of embellishments (装飾音 *sōshokuon*), different articulations and playing techniques (奏法記号 *sōhōkigō*). Moreover, examining the contents of chapter twelve in Ogyū's book,[20] it contains a considerable amount of FL for example as tempo instructions (速度標語 *sokudohyōgo*), indications of tempo change (速度変更標語 *sokudohenkōhyōgo*), dynamics marks (強弱記号 *kyōjakukigō*), expression marks (発想標語 *hassōhyōgo*) and as articulation marks (奏法記号 *sōhōkigō*), although these words were not extracted for analysis. There may be a reason that these words were imported as loanwords and not translated into new SJ words. Words such as ”allegro”, ”meno mosso” or ”staccato”, deriving from Italian, are used as indicators in the score, or to indicate playing techniques, all over the world and are often left untranslated in most languages. Accordingly, they are not simply Italian words, meaning ”cheerful”, ”less moving” or ”detached”, but words possessing strong associations. That is, the word ”allegro” is associated to many different music pieces with the tempo allegro, and it has little significance what the original Italian meaning of the word was. Consequently, it is possible to assume that this is the reason as to why these terms were adopted as FL; the associations would be lost if the terms were to be translated into SJ words.

Perhaps these arguments above also explain the phenomenon of FL having a synonymous SJ word. As the FL describing more general concepts are without the above mentioned associations, e.g. スコア *sukoa*, 'score' (synonymous SJ word: 総譜 *sōfu*, 'a full score'), シンコペーション *shinkopēshon*, 'syncopation' (synonymous SJ word: 切分音 *setsubunon*, 'a syncopated sound'), or テーマ *tēma*, 'a theme' (synonymous SJ word: 主題 *shudai*), there would seemingly be no particular reason not to have a SJ synonym for these FL. If we exclude the words of chapter nine and eleven (the words with strong associations), all but two of the extracted FL have a synonymous SJ word. One of the exceptions, ソナタ *sonata*, 'a sonata', is likely the same as the words of chapter nine and eleven. As for リズム *rizumu*, 'rhythm', however, I have yet to find any reason as for why the pattern of having a SJ synonym does not apply for this word as well.[21]

[19] Zhu (1998), p. 27.
[20] Ogyū et al. (1998), pp. 68-74.
[21] Concerning the FL オペラ *opera*, 'an opera', this is also an exception to the pattern mentioned above, as it has the SJ synonym 歌劇 *kageki*, '(an) opera', even though opera would be considered a word with strong associations. This word

Looking at music theory terms from a different, but still linguistic perspective, Zhu hypothesizes in his study on the music terminology,[22] that in the word structure of the music terms there are groups of *kanji* compound words, where one certain *kanji* in the compound is the same for every word in the group, and this certain *kanji* holds no real semantic meaning, but functions as a sort of systematic element for the technical terms. He states that the other *kanji* in the compound works as the factor distinguishing between different concepts, that is, determines the meaning. Some examples are presented of such word groups, of which some coincides with words extracted in the analysis of the present study, and those examples will be provided in the list below. The examples are two-*kanji* words with their first *kanji* as either 音 *on* or 楽 *gaku*:

音 *on*:

- 音域 *oniki*, 'a range; a register'
- 音階 *onkai*, 'a scale'
- 音質 *onshitsu*, 'tone quality; timbre'
- 音程 *ontei*, 'an interval'
- 音符 *onpu*, 'a note'
- 音名 *onmei*, 'a pitch name'

楽 *gaku*:

- 楽音 *gakuon*, 'a musical sound'
- 楽曲 *gakkyoku*, 'a composition; a piece'

As for two-*kanji* words with their second *kanji* as 音 *on*, Zhu provides further examples, such as, 倚音 *ion*, 'an appoggiatura', 主音 *shuon*, 'the tonic; the keytone' and 導音 *dōon*, 'a leading tone'. The following are some of the examples found from the present study, of two-*kanji* words with their second *kanji* as 音 *on*:

- 純音 *junon*, 'a pure tone'
- 倍音 *baion*, 'an overtone'
- 幹音 *kanon*, 'a natural tone; tone that is not sharp or flat'
- 和音 *waon*, 'a chord'
- 回音 *kaion*, 'a turn'

Evidently, as Zhu points out, the addition of the *kanji* 音 *on* seems to indeed be a frequent occasion for the extracted words of the present study as well. However, as for the *kanji* 楽 *gaku*, there were only two examples coinciding with those of Zhu's, and another two examples could be found in the present study (楽式 *gakushiki*, 'musical form' and 楽語 *gakugo*, 'words used to describe tempo,

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also requires further investigation, but it could be possible to speculate that 歌劇 *kageki* has roots in traditional Chinese or Japanese music or culture, and is thus transferred to Western music theory terminology to mean "opera".

[22] Zhu (1998), pp. 43-44.

dynamics, etc. in music; musical terminology'), which concludes that words with this *kanji* as a reappearing character are less affluent in the extracted words of the present study.

These groups of words exist for three- and four-*kanji* compounds as well. An especially frequent *kanji* to appear in three-*kanji* music theory technical terms is 曲 *kyoku*, with the meaning 'a musical composition; a piece'.[23] The following examples of such groups of words can be given from the extracted words of the analysis of the present study:

- 声楽曲 *seigakukyoku*, 'a vocal piece'
- 合唱曲 *gasshōkyoku*, 'a choral piece; a chorus'
- 器楽曲 *kigakukyoku*, 'an instrumental piece'
- 交響曲 *kōkyōkyoku*, 'a symphony'
- 協奏曲 *kyōsōkyoku*, 'a concerto'

According to Zhu, when it comes to the area of musical form, the most frequent three-*kanji* words with the same last *kanji* are the words ending with either 曲 *kyoku*, or 楽 *gaku*, (e.g. 交響楽 *kōkyōgaku*, 'a symphony', 室内楽 *shitsunaigaku*, 'chamber music'). He says that when the meaning becomes ambiguous with just two *kanji* in a word, it is a natural progress for the words to expand to a three- or four-*kanji* word, which is what has happened with these three-*kanji* words that have got the addition of 曲 *kyoku* or 楽 *gaku*. As for the words ending with 曲 *kyoku* in the analysis of the present study, the three-*kanji* words were indeed most frequent. However, no words ending with 楽 *gaku* were extracted from the source material. Furthermore, in comparison to how many three-*kanji* words ending with 曲 *kyoku* there were found, relatively many two-*kanji* words were also found (舞曲 *bukyoku*, 'dance music', 序曲 *jokyoku*, 'a prelude; an overture' and 組曲 *kumikyoku*, 'a suite'). In addition, one four-*kanji* word of the same sort could also be found (芸術歌曲 *geijutsukakyoku*, 'an art song'). This word structure pattern of having the same *kanji* appear in multiple words is what Zhu calls a characteristic of the terms created in the Meiji period, when translating Western concepts.[24]

For these words constructed of one systematic element and one semantic element, it is possible to hypothesize that these frequently reappearing *kanji* are affixes. According to Yamaguchi in a section on affixation,[25] affixes are bound morphemes, that is, morphemes that cannot be used on their own. These bound morphemes are frequently used in various words (also called that they

[23] Although Zhu does not mention it, three-*kanji* words ending with the *kanji* 音 *on* were also very frequent in the present study's analysis. Excluding 三和音 *sanwaon*, ('a triad'), which comprises the two-*kanji* word 和音 *waon*, 'a chord', with the addition of 三 *san*, 'three', a total of eight three-*kanji* words ending with 音 *on* were found.
[24] Zhu (1998), p. 44.
[25] Yamaguchi (2007), pp. 110-111.

are ”productive”), and they are often attached to independent words. The criterion that applies for Zhu’s groups of words is the productivity. However, Yamaguchi also provides examples of ambiguous words where not all these criteria applies, such as for the bound morpheme 帳 *chō*, (with the meaning of ‘book’) which can be put together with the bound morpheme 通 *tsū*, forming the compound 通帳 *tsūchō*, ‘account book’. Thus is 帳 *chō* not always attached to an independent morpheme, indicating that there could be some exceptions for defining affixes.[26]

When deciding if Zhu’s words are likely to be constructed by adding an affix to a morpheme or a word, one can argue that the productivity of for example 音 *on* is too prominent in music terms not to be an affix. The systematic function that Zhu speaks of for these reappearing *kanji* is very similar to the function of an affix, only that Zhu perhaps puts a little less emphasis on the semantic meaning of the affix. I believe that it would be an exaggeration to claim that the affix holds no meaning, as 音 *on* specifies the area or field of the word, that is, the field of music or sound.

Another characteristic of the music terms made in the Meiji period, when looking at words from a semantic perspective, is the difference between words describing a superordinate concept and words describing a subordinate concept. Zhu has found that words that are semantically general tends to be made of two *kanji* characters, while the words of subordinate concepts usually have a two-*kanji* character base, with an addition of one or two *kanji* as a modifying element. Accordingly, the superordinate concept words tend to be two-*kanji* words, while the subordinate concept words are three- or four-*kanji* words. Below follow examples of this characteristic. The presented words are examples taken from the analysis of the present study, of which some words coincide with the examples from Zhu's example list in his study. (The examples that appear in both Zhu’s and the present study will be marked with an asterisk).[27]

Superordinate concept words:	**Subordinate concept words:**
- 音符 *onpu*, ‘a note’*	- 連音符 *renonpu*, ‘a group of notes (whose stems are joined together), e.g. triplets’
- 音階 *onkai*, ‘a scale’*	- 長音階 *chōonkai*, ‘the major scale’*
	- 短音階 *tanonkai*, ‘the minor scale’*
	- 半音階 *hanonkai*, ‘a chromatic scale’*
	- 全音音階 *zenononkai*, ‘the whole-tone scale’
	- 嬰種長音階 *eishuchōonkai*, ‘major sharp scales’
- 音程 *ontei*, ‘an interval’*	- 複音程 *fukuontei*, ‘compound intervals,

[26] ibid.
[27] Zhu (1998), p. 44.

(i.e. intervals larger than an octave)
- 協音程 *kyōontei*, ‘consonant interval’
- 不協音程 *fukyōontei*, ‘dissonant interval’

- 和音 *waon*, ‘a chord’
- 三和音 *sanwaon*, ‘a triad’
- 副三和音 *fukusanwaon*, ‘a secondary triad’
- 主要三和音 *shuyōsanwaon*, ‘a fundamental triad’

As we can see with 嬰種長音階 *eishuchōonkai* and 主要三和音 *shuyōsanwaon*, the subordinate concept words can be further specified by the addition of more *kanji* or whole words. Further, as shown in the list above, there were many examples found which Zhu’s theory applies for, which would make this theory likely to be legitimate, as far as can be seen within the extent on the present study.

Concerning the element relations of the extracted words in the analysis of this study, it would perhaps have been possible to predict such results, considering the nominal nature of so many of the extracted words (see section 5.2.2.4 Element Pattern 4, E1 modifies E2, p. 13). However, it appears the outcome of analyzing technical terms is not always in the same manner, as can be seen in the results of Zhu’s study on four-*kanji* words extracted from documents of Dutch studies dating from 1798-1857.[28] In Zhu’s paper, he investigates the internal relationships between two word bases, i.e. each independently meaningful unit within a four-*kanji* word, by determining the part of speech. When looking at the word bases separately as 2 + 2 (two-*kanji* word bases), he concludes that the most dominant part of speech is noun for the first two-character base and verb for the second, for example 体温 *taion*, ‘body temperature’ + 減却 *genkyaku*, ‘decrease’, or 物体 *buttai*, ‘object’ + 燃焼 *nenshō*, ‘burning’. This is a great contrast to my results, as there were remarkably few verbal elements found at all in the element relation analysis.

It would of course take much more research on the music theory vocabulary, as well as comparisons with other similar studies on Japanese technical terms before one could draw any conclusions, but on this early stage, it could be possible to lightly conjecture that some aspects, such as the strata proportion might be roughly similar for technical terms of all fields that were introduced in Japan around the Meiji period, but on other aspects, such as internal semantic relationships within the words, there may be great contrasts between the different fields. If such a conjecture would be true, then this further proves the need for a continuation of studies with a linguistic approach, not only on the Western music theory terminology, but other fields as well.

[28] Zhu (2011), pp. 167-169.

6.2 Conclusion

In this study, 153 Japanese terms pertaining to Western music theory were selected for analysis, from the table of contents of the musical grammar textbook *Gakuten: Kiso to Ōyō (Musical Grammar: Foundation and Application)*.[29] With a framework of Yamaguchi,[30] the present study performed a linguistic analysis in order to attain a linguistic perspective on the lexicon of this field. The analysis focused on the following two steps: Examination of the word distribution over the three strata Native-Japanese, Sino-Japanese and Foreign loanwords, also including Hybrids, and examination of the internal semantic relationships (i.e. for E(lement) 1 and E2) within the extracted nominal compounds.

The results from the strata analysis showed that the Sino-Japanese words were overwhelmingly dominant. This is assumed to be due to the Sino-Japanese words being more semantically specific than Native-Japanese words and frequently used as technical terms in various fields. As another reason, Zhu states in one of his studies that Western music theory was a new concept imported to Japan in the Meiji period, and that new Sino-Japanese terms were made to translate the words of this concept.[31] To further determine the origin of all the terms, I believe that further research is necessary.

As for the results of the element relation analysis, it showed that the dominant element pattern was the pattern where E1 modifies E2, where in most cases the first element is a noun modifying the second element which is also a noun. The likely explanation for the dominance of this pattern was found to be that most terms in music theory are describing a nominal concept, and there are not as many verbal terms. When comparing this result to another study by Zhu,[32] on pre-Meiji technical terms, a contrast was found in that Zhu's words contained a far greater frequency of verbal elements, concluding that the element relation patterns may differ depending on the field.

The present study also performed a comparison to the previously mentioned study by Zhu,[33] on some linguistic aspects that he brought up in his study. By doing this comparison, it has become possible to conjecture that there is a structure characteristic from the Meiji period left in some words. The characteristic is the reappearance of the same *kanji*, i.e. 音 *on* or 曲 *kyoku*, in several of the extracted words of the present analysis, though Zhu's examples contained 楽 *gaku* among others, as such a *kanji* as well. The present study concludes that this reappearing *kanji* could have the function of an affix, used in a systematic way when creating new terms in the Meiji period. Further

[29] Ogyū et al. (1998).
[30] Yamaguchi (2007), pp. 40-57 and 103-107.
[31] Zhu (1998), p. 27.
[32] Zhu (2011).
[33] Zhu (1998), pp. 43-44.

discovered was the likeliness of the pattern suggested by Zhu,[34] that words of semantically superordinate concepts tends to be two-*kanji* words, while words of semantically subordinate concepts tends to be three- or four-*kanji* words, or more, by the addition of more *kanji* or whole words, thus further specifying the meaning.

Finally, the present study conjectures that strata proportion might be roughly similar for technical terms of all fields that were introduced in Japan around the Meiji period, but on other aspects, such as internal semantic relationships within the words, there may be great contrasts between the different fields.

[34] ibid., p. 44.

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Appendix

The Chinese readings (*onyomi*) are typed in *katakana* and the native Japanese readings (*kunyomi*) are typed in *hiragana*. FL are romanized except when integrated in a H, then the whole reading of the H is typed out in *katakana* or *hiragana*, including FL. A romanized reading is provided for all the words.

Words followed by one asterisk (*): Words with no English definition found in any of the dictionaries used in this study, or words lacking the right definition as a music theory technical term (e.g. 回転 *kaiten* that is lacking the definition 'inversion'). These words are free translations made after reading and interpreting the Japanese definition of the word as written in Ogyu's book. This means that there are possibilities of the word being a made-up word by the author(s), an abbreviation, or an existing word but with the English definition missing in the dictionaries.

Words followed by two asterisks (**): Words where no English definition and/or readings were found in the dictionaries used in this study. Most of these words do not appear in dictionaries simply because they are very specific compounds, often composed of several words (e.g. 速度+変更+標語 *sokudo+henkō+hyōgo*). The reading of these words was determined by disassembling the compounds into semantically meaningful parts and then combining the readings of each part.

The words in the following table are listed in the order as they appear in the table of contents of the source material, beginning from chapter one.

Analysis Compilation

Japanese term	Reading	Definition of term	Element pattern	Strata
Chapter one, "Sound"				
音	*おと Oto*	Sound; note	N/A	NJ
純音	ジュンオン *Junon*	A pure tone	4	SJ
楽音	ガクオン *Gakuon*	A musical sound	4	SJ
雑音	ザツオン *Zatsuon*	Noise	4	SJ
高低	コウテイ *Kōtei*	Pitch	1	SJ
強弱	キョウジャク *Kyōjaku*	Loudness	1	SJ
音色	オンショク *Onshoku*[35]	Tone color; timbre	4	SJ
音質	オンシツ *Onshitsu*	Tone quality; timbre	4	SJ
長短	チョウタン *Chōtan*	Length	1	SJ

[35] This word can also be read as ねいろ *neiro*, but when used as a technical term, the Chinese reading *onshoku* is more common.

音符	オンプ *Onpu*	A note	4	SJ
休符	キュウフ *Kyūfu*	A rest; a pause	6	SJ
連符	レンプ *Renpu*	A group of notes (whose stems are joined together), e.g. triplets	6	SJ
連音符	レンオンプ *Renonpu*	A group of notes (whose stems are joined together), e.g. triplets	6	SJ
音名	オンメイ *Onmei*	A pitch name	4	SJ
階名	カイメイ *Kaimei*	A syllable name (for a note in the tonic sol-fa system)	4	SJ
幹音	カンオン *Kanon*	A natural tone; tone that is not sharp or flat	4	SJ
派生音	ハセイオン *Haseion*	An accidental	4	SJ
倍音	バイオン *Baion*	An overtone	4	SJ
部分音	ブブンオン *Bubunon*	Partial tones	4	SJ
平均律	ヘイキンリツ *Heikinritsu*	A temperament	4	SJ
純正調	ジュンセイリツ *Junseichō*	Pure temperament	4	SJ
異名同音	イメイドウオン *Imeidōon*	Enharmonic	4	SJ
譜表	フヒョウ *Fuhyō*	A staff; a score	4	SJ
五線	ゴセン *Gosen*	A (five line) staff	4	SJ
加線	カセン *Kasen*	A ledger line	6	SJ
音部記号	オンブキゴウ *Onbukigō*	A clef	4	SJ
大譜表	ダイフヒョウ *Daifuhyō*	The grand staff	4	SJ
総譜	ソウフ *Sōfu*	A full score	4	SJ
スコア	*Sukoa*	A score	N/A	FL
Chapter two, ”Rhythm and Time”				
リズム	*Rizumu*	Rhythm	N/A	FL
拍	ハク *Haku*	A beat	N/A	SJ
拍子記号	ヒョウシキゴウ *Hyōshikigō*	A time signature	4	SJ
小節	ショウセツ *Shōsetsu*	A bar; a measure	4	SJ
縦線	ジュウセン *Jūsen*	A bar line	4	SJ
複縦線	フクジュウセン *Fukujūsen*	A double bar line	4	SJ
強起*	キョウキ *Kyōki*	A music piece starting on the first beat	4	SJ

弱起	ジャッキ *Jakki*	Anacrusis[36]	4	SJ
完全小節**	カンゼンショウセツ *Kanzenshōsetsu*	(A complete measure, containing all the beats indicated by the time signature)	4	SJ
不完全小節**	フカンゼンショウセツ *Fukanzenshōsetsu*	(An incomplete measure, containing less than the beats indicated by the time signature)	4	SJ
シンコペーション	*Shinkopēshon*	Syncopation	N/A	FL
切分音	セツブンオン *Setsubunon*	A syncopated sound	6	SJ
Chapter three, "Scales”				
音階	オンカイ *Onkai*	A scale	4	SJ
長音階	チョウオンカイ *Chōonkai*	The major scale	4	SJ
嬰種長音階**	エイシュチョウオンカイ *Eishuchōonkai*	Major sharp scales	4	SJ
変種長音階**	ヘンシュチョウオンカイ *Henshuchōonkai*	Major flat scales	4	SJ
短音階	タンオンカイ *Tanonkai*	The minor scale	4	SJ
嬰種短音階**	エイシュタンオンカイ *Eishutanonkai*	Minor sharp scales	4	SJ
変種短音階**	ヘンシュタンオンカイ *Henshutanonkai*	Minor flat scales	4	SJ
半音階	ハンオンカイ *Hanonkai*	A chromatic scale	4	SJ
全音音階	ゼンオンオンカイ *Zenononkai*	The whole-tone scale	4	SJ
教会旋法	キョウカイセンポウ *Kyōkaisenpō*	The church modes	4	SJ
Chapter four, ”Key”				
調	チョウ *Chō*	A key	N/A	SJ
調号	チョウゴウ *Chōgō*	A key signature	4	SJ
属調**	ゾクチョウ *Zokuchō*	Dominant key	4	SJ
下属調**	カゾクチョウ *Kazokuchō*	Subdominant key	4	SJ
平行調	ヘイコウチョウ *Heikōchō*	A relative key	4	SJ
並行調	ヘイコウチョウ	A relative key	4	SJ

[36] The dictionary definition is ”anacrusis”, but according to Ogyū's definition it would be more accurate to say ”a music piece starting on any but the first beat”.

	Heikōchō			
同主調	ドウシュチョウ *Dōshuchō*	Parallel keys	4	SJ
同名調	ドウメイチョウ *Dōmeichō*	Parallel keys	4	SJ
近親調	キンシンチョウ *Kinshinchō*	Related keys	4	SJ
近親関係調	キンシンカンケイチョウ *Kinshinkankeichō*	Related keys	4	SJ
五度圏[37]	ゴドケン *Godoken*	The circle of fifths	4	SJ
移調	イチョウ *Ichō*	Transposition	6	SJ
転調	テンチョウ *Tenchō*	Modulation	6	SJ
調号変更**	チョウゴウヘンコウ *Chōgōhenkō*	Change of key signature	7	SJ
臨時記号	リンジキゴウ *Rinjikigō*	An accidental	4	SJ
旋律	センリツ *Senritsu*	Melody	6	SJ
三和音	サンワオン *Sanwaon*	A triad	4	SJ
Chapter five, ”Intervals”				
音程	オンテイ *Ontei*	An interval	4	SJ
全音階的音程**	ゼンオンカイテキオンテイ *Zenonkaitekiontei*	Diatonic interval	4	SJ
半音階的音程**	ハンオンカイテキオンテイ *Hanonkaitekiontei*	Chromatic interval	4	SJ
複音程**	フクオンテイ *Fukuontei*	Compound intervals, (i.e. intervals larger than an octave)	4	SJ
回転*	カイテン *Kaiten*	Inversion	2	SJ
協音程**	キョウオンテイ *Kyōontei*	Consonant interval	4	SJ
不協音程	フキョウオンテイ *Fukyōontei*	Dissonant interval	4	SJ
Chapter six, ”Musical Forms”				
楽式	ガクシキ *Gakushiki*	Musical form	4	SJ
楽曲	ガッキョク *Gakkyoku*	A composition; a piece	4	SJ
動機	ドウキ *Dōki*	A motif	6	SJ
モチーフ	*Mochīfu*	A motif	N/A	FL

[37] In Ogyū's book, this word is written as 5度圏, with the Arabic numeral “5”. However, to make the word easier to analyze, I have decided to change the number 5 to the *kanji* equivalent, that is, 五 *go*, 'five'.

小楽節*	ショウガクセツ *Shōgakusetsu*	Phrase	4	SJ
大楽節	ダイガクセツ *Daigakusetsu*	Period	4	SJ
主題	シュダイ *Shudai*	A theme	4	SJ
テーマ	*Tēma*	A theme	N/A	FL
唱歌形式	ショウカケイシキ *Shōkakeishiki*	Song form	4	SJ
リート形式	リートケイシキ *Rītokeishiki*	*Liedform*; a song form	4	H (FL+SJ)
一部形式*	イチブケイシキ *Ichibukeishiki*	A composition consisting of one period	4	SJ
二部形式	ニブケイシキ *Nibukeishiki*	Binary form	4	SJ
三部形式	サンブケイシキ *Sanbukeishiki*	Ternary from	4	SJ
複合三部形式	フクゴウサンブケイシキ *Fukugōsanbukeishiki*	Compound ternary form	4	SJ
ソナタ形式	ソナタケイシキ *Sonatakeishiki*	Sonata form	4	H (FL+SJ)
ロンド形式	ロンドケイシキ *Rondokeishiki*	A rondo form	4	H (FL+SJ)
変奏形式**	ヘンソウケイシキ *Hensōkeishiki*	Variation form	4	SJ
フーガ形式**	フーガケイシキ *Fūgakeishiki*	Fugue form	4	H (FL+SJ)
Chapter seven, ”Types of Music Pieces”				
声楽曲	セイガクキョク *Seigakukyoku*	A vocal piece	4	SJ
芸術歌曲	ゲイジュツカキョク *Geijutsukakyoku*	An art song	4	SJ
合唱曲	ガッショウキョク *Gasshōkyoku*	A choral piece; a chorus	4	SJ
歌劇	カゲキ *Kageki*	(An) opera	4	SJ
オペラ	*Opera*	An opera	N/A	FL
器楽曲	キガクキョク *Kigakukyoku*	An instrumental piece	4	SJ
舞曲	ブキョク *Bukyoku*	Dance music	4	SJ
序曲	ジョキョク *Jokyoku*	A prelude; an overture	4	SJ

組曲	くみキョク *Kumikyoku*	A suite	6	H (NJ+SJ)
ソナタ	*Sonata*	A sonata	N/A	FL
交響曲	コウキョウキョク *Kōkyōkyoku*	A symphony	4	SJ
協奏曲	キョウソウキョク *Kyōsōkyoku*	A concerto	4	SJ
交響詩	コウキョウシ *Kōkyōshi*	A symphonic poem	4	SJ
Chapter eight, ”Chords and Harmony”				
和音	ワオン *Waon*	A chord	4	SJ
和声	ワセイ *Wasei*	Harmony	4	SJ
主要三和音	シュヨウサンワオン *Shuyōsanwaon*	A fundamental triad	4	SJ
副三和音	フクサンワオン *Fukusanwaon*	A secondary triad	4	SJ
基本形*	キホンケイ *Kihonkei*	Root position	4	SJ
進行	シンコウ *Shinkō*	Progression	2	SJ
一声部**	イッセイブ *Isseibu*	One voice part; one voiced (e.g. progression)	4	SJ
二声部**	ニセイブ *Niseibu*	Two voice parts; two voiced (e.g. progression)	4	SJ
音域	オンイキ *Oniki*	A range; a register	4	SJ
重複	ジュウフク *Jūfuku*	Doubling	2	SJ
省略音**	ショウリャクオン *Shōryakuon*	Omitted note	6	SJ
重複音**	ジュウフクオン *Jūfukuon*	Doubled note	6	SJ
声部	セイブ *Seibu*	A voice (part)	4	SJ
(和音の)配置*	ハイチ *Haichi*	Spacing	2	SJ
(和音の)連結*	レンケツ *Renketsu*	Voice leading	2	SJ
終止形*	シュウシケイ *Shūshikei*	A cadence	6	SJ
カデンツ	*Kadentsu*	A cadence	N/A	FL
Chapter nine, ”Embellishments”				
装飾音*	ソウショクオン *Sōshokuon*	Embellishments	6	SJ
前打音	ゼンダオン *Zendaon*	Appoggiatura	6	SJ
長前打音	チョウゼンダオン	Long appoggiatura	4	SJ

**	*Chōzendaon*			
短前打音**	タンゼンダオン *Tanzendaon*	Acciaccatura	4	SJ
複前打音**	フクゼンダオン *Fukuzendaon*	Multi note appoggiatura; double/triple appoggiatura	4	SJ
後打音*	コウダオン *Kōdaon*	Nachschlag	4	SJ
ターン	*Tān*	A turn	N/A	FL
回音	カイオン *Kaion*	A turn	6	SJ
プラルトリラー*	*Purarutorirā*	Tremblement	N/A	FL
モルデント	*Morudento*	A (lower) mordent	N/A	FL
トリル	*Toriru*	A trill	N/A	FL
アルペッジョ	*Arupejjo*	Arpeggio	N/A	FL
Chapter ten, ”Abbreviations”				
略記法	リャッキホウ *Ryakkihō*	Abbreviation	6	SJ
鉤	かぎ *Kagi*	A flag	N/A	NJ
音形	オンケイ *Onkei*	A figure	4	SJ
オクターヴ記号**	オクターヴキゴウ *Okutāvukigō*	Octave line	4	H (FL+SJ)
Chapter eleven, “Articulation Marks”				
奏法記号	ソウホウキゴウ *Sōhōkigō*	Articulation mark	4	SJ
レガート	*Regāto*	Legato	N/A	FL
スタッカート	*Sutakkāto*	Staccato	N/A	FL
フェルマータ	*Ferumāta*	A fermata	N/A	FL
テヌート	*Tenūto*	Tenuto	N/A	FL
グリッサンド	*Gurissando*	Glissando	N/A	FL
タイ	*Tai*	A tie	N/A	FL
Chapter twelve, ”Terms for Tempo, Dynamics and Expression”				
速度	ソクド *Sokudo*	Tempo	4	SJ
発想	ハッソウ *Hassō*	Expression	6	SJ

速度標語	ソクドヒョウゴ *Sokudohyōgo*	A tempo instruction	4	SJ
速度変更標語**	ソクドヘンコウヒョウゴ *Sokudohenkōhyōgo*	Indication of tempo change	4	SJ
強弱記号	キョウジャクキゴウ *Kyōjakukigō*	Dynamics mark	4	SJ
発想標語	ハッソウヒョウゴ *Hassōhyōgo*	Expression mark	4	SJ
楽語	ガクゴ *Gakugo*	Words used to describe tempo, dynamics, etc. in music; musical terminology	4	SJ