



universität
wien

MASTERARBEIT

Titel der Masterarbeit

„The Language of Music Criticism: A Case Study in
Diachronic Genre Analysis“

Verfasserin

Katarina Jurik, BA

angestrebter akademischer Grad

Master of Arts (MA)

Wien, 2012

Studienkennzahl lt. Studienblatt:

A 066 812

Studienrichtung lt. Studienblatt:

English Language and Linguistics

Betreuer:

Univ.-Prof. Mag. Dr. Nikolaus Ritt

Non-Plagiarism Declaration

I hereby declare that the information on which my work is based has been collected by me personally and has not been plagiarised from any unacknowledged sources. I have properly credited the source of any and all quoted or paraphrased material.

Acknowledgments

There are many people who helped me during the time of writing - I am grateful to all of you.

Specifically, I would like to give thanks to the following people:

My supervisor, Prof. Dr. Nikolaus Ritt, for his patience, advice and help throughout the whole writing process

My parents, whose love and encouragement made it possible for me to study what I truly enjoy

My brother, who showed me how to see the fun side of life in any situation

My friends, especially Heidi, Anna, Ulli, Babsi, Verena and Dieter, who always managed to raise my spirits, no matter in which writing stage I was

My 'adopted' family, for their support and the celebrations of each completed step

And above all, I would like to thank my boyfriend, Sebastian, for his love, unfailing support, humour, sympathy and for being there for me always.

Table of Contents

1. Introduction.....	1
2. Research questions and approaches.....	3
2.1 What is music criticism from a linguistic point of view?	3
2.2 Which diachronic changes or linguistic trends are observable in the language of music criticism and what are their causes?	3
3. Literature review and theoretical background	5
3.1 Music criticism	5
3.1.1 Definition	5
3.1.2 Types of music criticism.....	6
3.1.3 Functions of music criticism.....	7
3.1.4 Audience	10
3.2 What is music criticism from a linguistic point of view?	12
3.2.1 Genre and register – a necessary separation of concepts	12
3.2.2 Specialised discourse	21
3.2.3 Developments in different genres and specialised languages.....	23
3.2.4 Democratisation of language	30
3.2.5 Summary of the theoretical background	32
3.3 Further studies in music criticism and their relevance	32
4. Hypotheses and test methods	34
4.1 Journalistic music criticism can be regarded as a genre	34
4.2 The language of music criticism has become more democratic	36
4.3 The language of music criticism has become more colloquial	37
4.4 The language of music criticism has become more informal	39
4.5 Journalistic music criticism has experienced popularisation	43
4.6 Journalistic music criticism has increased in its information density	44
5. Empirical study	47
5.1 Corpus	47
5.2 Method	48
5.3 Is journalistic music criticism a genre?	49
5.4 Features of democratisation and their development	53
5.4.1 Features with decreased frequency	54
5.4.2 Democratisation: summary and conclusion	56

5.5 Features of colloquialisation and their development	57
5.5.1 Features with increased frequency	59
5.5.2 Features with decreased frequency	61
5.5.3 Colloquialisation: summary and conclusion	62
5.6 Features of informalisation and their development	64
5.6.1 Features of personal involvement	65
5.6.2 Features of abstractness	69
5.6.3 Informalisation: summary and conclusion	73
5.7 Features of popularisation	74
5.7.1 Features with increased frequency or increase	74
5.7.2 Features with decreased frequency	79
5.7.3 Popularisation: summary and conclusion	83
5.8 Features of information density	83
5.8.1 Features with increased frequency or increase	84
5.8.2 Features with decreased frequency	85
5.8.3 Information density: summary and conclusion	87
6. The impact of linguistic trends on the language of music criticism	89
7. Conclusion	93
8. References	95
9. Appendix	98
9.1 List of figures and tables	98
9.2 German abstract	100
9.3 English abstract	102
9.4 Curriculum vitae	103

1. Introduction

Newspaper language is said to reflect the language use of the society to which the newspaper caters (Westin 2002: 1). However, this view appears to be held only in connection with certain newspaper genres, such as editorials or reports. Diachronic research regarding reviews in press publications, and especially regarding music criticism, is rare. Are music reviews so conventionalised that they resist linguistic change? Can they even be considered as a separate genre?

It is unlikely that music criticism has remained unaffected while other newspaper genres mirror societal developments. As society changes, so does its cultural life. Music as a part of cultural life is not exempt from this process. Therefore, it is valid to assume that music criticism and its linguistic presentation necessarily experienced certain changes in order to accommodate societal transformations which resulted in larger linguistic developments.

It was the aim of this thesis to consider several trends affecting English language and to relate them to developments observable in British music criticism. A second objective was to establish whether music criticism in newspapers can be regarded as one continuous genre.

Consequently, the research undertaken for this thesis can be termed a case study of diachronic genre analysis. More precisely, it is the linguistic development of newspaper music criticism from 1780 until 2010 which was examined. The material for this study derived from the British daily newspaper *The Times*.

Section two will present the research questions which formed the basis of this thesis. Furthermore, it will explain how these questions were approached and why these strategies were chosen.

A literature review in section three will describe the concept of music criticism, its types, functions and its audience while establishing the relevance of these aspects for the present study. This description will be connected to the results of this study during their analysis and provide a starting point for the interpretation of the findings. The literature review will also present studies which focus on the language of music criticism and incorporate their insights. Furthermore, a study on the historical development of language in newspaper editorials will be discussed because the music reviews under consideration have newspapers as their publishing medium. The study of editorials will serve as a frame of

reference with regard to diachronic change in newspaper language. Following the literature review, the hypotheses investigated in this study and the methods employed in their testing will be presented.

The description of the empirical study undertaken for this thesis, the analysis and the interpretation of the findings will form section five. A final summary will conclude this paper in sections six and seven.

2. Research questions and approaches

This section will briefly outline the research questions underlying this study and how they will be approached. A more detailed description of the strategies employed in formulating answers to these questions will be presented with the corresponding hypotheses in section four in order to avoid lengthy repetitions.

2.1 What is music criticism from a linguistic point of view?

Before music criticism is analysed further, it is necessary to establish if there is a linguistically meaningful concept through which it can be described. The question of whether music criticism can be defined as text type, specialised discourse, register or genre, through a different theory or even through a mixture of them, will be investigated by consulting existing studies of music criticism and their conclusions. Additionally, theoretical literature on the above-mentioned concepts in general will be examined in order to compare them as to their appropriateness in relation to the present study. It is important to define the parameters of each potentially relevant linguistic concept and to determine whether they can be transferred to the empirical research in this thesis. A comparison with other studies on music criticism will provide an opportunity to establish parallels or differences in the possible approaches to the linguistic classification of music criticism, as well as their reasons. The theoretical basis and the conclusions of other authors will then be related to the empirical research of this study in section five in order to explore whether they are applicable to its results.

2.2 Which diachronic changes or linguistic trends are observable in the language of music criticism and what are their causes?

This question forms the central part of this paper and will be split into several aspects, as illustrated by the hypotheses in section four. The empirical research in this paper serves as a case study. Generalising statements concerning music criticism overall will not be possible owing to the small and restricted nature of the corpus. However, the attempt will be made to explain the noticeable changes in the music criticism of *The Times* with reference to literature on historical developments regarding languages for special purposes on the one hand and newspaper language on the other hand, both of which will be discussed in section three.

Certain synchronic studies on music criticism undertaken in the past may also offer insights into diachronic development when compared to the more recent results of the empirical research in this thesis. In short, this research question aims at the discovery of historical changes or trends regarding the lexis, syntax, semantics and structure of the corpus of music criticism in this study, and at the presentation of potential reasons for these developments. The literature review and theoretical background included in the following section will present an overview of existing works which form a starting point for the formulation of hypotheses with regard to possible diachronic changes in music criticism.

3. Literature review and theoretical background

This section will serve as a basis for the present study and for the hypotheses which will be formulated in the subsequent part of this thesis. In order to clarify essential concepts, section 3.1 will explain what music criticism is and describe its types, functions and its audience. This is necessary in order to delineate the scope of this thesis and to highlight certain aspects of music criticism which may have a noticeable influence on its language. Section 3.2 will contain a description of literature addressing the research question of music criticism and its linguistic classification. This is relevant because it provides a theoretical framework within which the study undertaken for this thesis can be conducted. General linguistic theories and the particular findings of the authors of existing studies on music criticism, on newspaper language and on specialised languages will be considered and integrated in order to establish a basis for the empirical research. The final part of section three will present two further studies on music criticism and their insights.

3.1 Music criticism

3.1.1 Definition

In *The Oxford Companion to Music* contained in *Oxford Music Online*, Bujic (2012) offers a general definition of music criticism under the term “criticism of music” which shall be included to illustrate the scope of this field. According to him, music criticism is “the intellectual activity of formulating judgments on the value and degree of excellence of individual works of music, or whole groups or genres.” Bujic stresses the fact that it is not only the evaluation of live music performance that belongs to this definition, but also the critique of composers’ past works, musical scores, new compositions and recordings of music. He does, however, acknowledge that

it has become a popular convention to understand ‘music criticism’ to mean only one of the above activities – ‘reviews of concerts published in the daily press’ – and a ‘music critic’ is often understood to be a kind of journalist (Bujic, “criticism of music”, *Oxford Companion to Music*, 2012).

This more restricted point of view is employed by Schick (1996) as well, who formulates a narrow definition himself in which he mentions the specific intended audience, since his work does not concern academic music criticism. The specialised definition as presented

below is more appropriate here because this paper will not deal with scholarly music criticism.

Music criticism in the popular press is generally defined as writing about music for a lay audience or for a group of both lay people and professional musicians (Schick 1996: 3).

For an article to qualify as journalistic music criticism as opposed to music history or academic criticism, it also needs to possess what Schick (1996: 4) calls “timeliness”, or *actualité*. A mere discussion of the merits of a certain piano concerto, for instance, is not enough to be regarded as music criticism in a newspaper unless this concerto or maybe another musical work by the same composer was performed recently.

Schick (1996: 5) also emphasises that written pieces such as program notes, record jacket texts and liner notes cannot be viewed as music criticism because they are supposed to let the particular musical work which is their topic appear in the best light possible. Their authors are paid to write a decidedly positive description, which is not the case – or should not be – in music criticism, where an unbiased opinion of the musical piece is required. The present study will focus exclusively on music criticism in the popular press as defined by Schick (1996: 3) above. A detailed description of the corpus and the selection process regarding the individual reviews will be available in sections 5.1 and 5.2.

3.1.2 Types of music criticism

Schick (1996: vii) categorises the types of music criticism according to their intended audience, distinguishing academic music criticism which is written for a “scholarly audience” from music reviews in “newspapers and popular (non-technical) journals”. His work is concerned only with the latter type of music criticism, which rendered it especially suitable as a point of reference for this paper. Similar to Bujic’s subject entry of “criticism of music” discussed above, which states that music critics are compared to journalists in everyday language use and thought, Schick (ibid) also mentions that the kind of criticism on which his work is focused is sometimes called “journalistic music criticism” or “music journalism” in order to clarify the distinction to its scholarly counterpart. This does not mean that music journalists are regarded as less qualified, however. In fact, Schick (1996: 37- 50) argues in his chapter on the qualifications and training of a critic that a very solid knowledge of music which was acquired in an institutionalised context is a prerequisite for a newspaper music critic. According to Schick (1996: 37), music critics are usually not trained specifically for writing about, or reviewing music, yet they possess the necessary

musical knowledge through their education and work experience, since most of them have performed, taught or composed music before turning to criticism. Those who are not musicians per se come from the field of musicology or music history (Schick 1996: 37, 39). In short, Schick does not see a difference between the authors of academic and newspaper music criticism, only in the intended readership of their publications.

Beile (1997: 28-29) has a slightly different approach because she requires merely an expertise in the subject of music, independent of the manner through which this expertise was acquired. However, she does define the authors of journalistic music criticism as people with expert knowledge, in contrast to their very heterogeneous audience (Beile 1997: 31). It is possible that this kind of expertise can influence the type of language employed in music reviews, such as in the use of terminology or in the ease of creating new metaphors with which music experience can be illustrated better than with established figurative phrases. This knowledge asymmetry also raises the question whether any linguistic changes have taken place as an adaptation to the increased heterogeneity of the newspaper audience. The hypotheses in section four will describe how this question and its aspects will be approached.

One can also distinguish between types of music criticism by the focus of their descriptions. It is not only the performance of a musical work which can be analysed, but also the composition itself, or its score. Maus et al (2012) mention this difference of topic in their article on music criticism and state that while there is a clear focus on composition critique in scholarly music criticism as opposed to a concentration on performance critique in journalistic criticism, recent developments have shown that academic criticism has started to include performance analyses as well. Conversely, its journalistic counterpart has moved away from the discussion of compositions without the context of a performance (Maus et al 2012, Schick 1996: 27).

3.1.3 Functions of music criticism

As this section will demonstrate, music criticism may serve several functions. It is important to consider them because they, too, may form a perceivable influence on the language of music reviews. The following paragraphs will serve as a brief overview and contain only short references to the possible linguistic impact of the various functions. The analysis of the corpus in section five will integrate the functions of music criticism with the results of the empirical study in order to draw connections between theory and practice.

Schick (1996: 3) mentions several reasons why music criticism in newspapers and journals holds such an appeal to a fairly large and heterogeneous audience. Music criticism in these media serves to report and illustrate current music events, such as performances and recordings, as well as developments regarding music, be they about people or styles and genres. In contrast to scholarly criticism, it provides a more accessible description of music which is suitable for a far broader readership because it does not require as much specific music knowledge to be understood. According to Schick (*ibid*), newspaper music criticism exhibits a higher degree of clarity than its academic counterpart, its more poetic language and lack of technical terminology rendering it “fresher and more comprehensible”, though of course the actual style and amount of jargon varies from medium to medium.

The basic function of music criticism is to “inform the public about what happens in music”, which at first glance may suggest that the reporting function is most important (Schick 1996: 21). Schick proceeds to specify this rather general statement further, explaining that music criticism in printed press deals primarily with the kind of music available to the public, be it live performances or recordings and that it usually presents only the opinions of critics, except for articles in which musicians are interviewed. Music criticism should not simply be a description and a report, however, but contain evaluation and interpretation of the musical works at hand as well (Schick 1996: 22-23, Maus et al. 2012). This requirement illustrates the various content elements of a music review, which will be described in more detail during the discussion of existing studies on music criticism in section 3.2 in connection with genre markers of music criticism. It remains to be examined whether the occurrence of these elements has experienced any meaningful diachronic variation in the corpus of the present study or whether there are components which have been added or abandoned.

Bujic (2012) ascribes a deeper social responsibility to the role of the critic and thus to the function of music criticism. According to him, critics function as “mediators between the composer or performer and the public”. As such, he argues, they have the responsibility to present a well-founded opinion which goes beyond a superficial description of the experience which relies on the communication of feelings. Critics need to place their evaluation with a “consistently upheld set of musical criteria and an understanding of music as a social force rather than a pleasant social custom or pastime.” (*ibid*, 2012) This requirement implies the necessity of a thorough musical knowledge on the authors’ part, as demanded by Schick and described in section 3.1.2 of this paper.

Both Schick (1996: 26) and Maus et al. (2012) view critics as educators or teachers. Schick (ibid) argues further that this role is meant only in connection to the general recipient group of a music review and not as an opportunity to give detailed suggestions on improvement to the individual composers or performers of a piece of music. He thus regards the critic rather as an educator because his or her statements are meant for a large group of people, instead of a teacher who would speak to a smaller group or to individuals. However, he does add that reviews are useful for the involved musicians as well because they provide a feedback and can be used for publicity (Schick 1996: 34).

Thim-Mabrey (2001: 60) assigns the *informative* function of music criticism to this educator role, explaining it as an offer of additional information which goes beyond the specific musical event described in a review. For instance, text sections containing the mention of encyclopaedic data such as the birth and death dates of the relevant composers, or cultural, political and aesthetic contexts can be regarded as possessing an informative function. In order to examine the manifestation of the informative function of music criticism and its variation in the course of centuries, the structure and content of the music reviews in the corpus will be analysed in section 5.3.

Another function of music criticism is mentioned by Beile (1997: 32-33) whose approach is more linguistic-oriented. She argues that music reviews necessarily assume an *aesthetic* aspect, since one of their aims is to be interesting and appealing to their readers not only in their content, but also in their linguistic presentation. This particular function could affect some methods of expression, such as the use of figurative language.

While Thim-Mabrey (2001: 49) concedes that journalistic music reviews are primarily evaluative texts, even though not all of their parts necessarily have to include evaluative elements, she states that music criticism in newspapers is governed by a hierarchically higher-placed text function. Specifically, Thim-Mabrey (2001: 51-53) argues that music reviews are characterised by a *declarative* function because they are public and institutionalised instances of evaluation. By taking a specific music performance as its topic, a music review grants this musical event a relevance for the public, as well as a certain value or rank. In order to achieve this aim, it is necessary to include detailed descriptions and evaluative utterances, which is why the descriptive, reporting and evaluative components of journalistic music criticism are subordinate to the declarative text function. The informative function mentioned above is ranked below the declarative function as well (Thim-Mabrey 2001: 60). Since all music reviews possess the declarative

function by the mere fact that they describe a musical event and thus render it known to the public, the specific linguistic features associated with music criticism are more likely to be found in connection with the four subordinate functions (i.e. the informative, descriptive, reporting and evaluative function). A more detailed discussion of Thim-Mabrey's work in section 3.2 and 4.1 will exemplify her concept of these four functions of music criticism and describe through which linguistic features these functions are realised, thus setting a point of reference for the present study.

In summary, music criticism needs to present facts about a musical piece or performance, describe it in an accessible manner, evaluate it as objectively as possible and give a well-founded interpretation in order to educate the less knowledgeable members of the intended recipient group. Furthermore, its style of expression should be aesthetically pleasing and thus present an additional merit apart from an interesting content. The empirical research undertaken for this thesis will attempt to examine whether structural elements of music reviews have been subjected to any diachronic developments and if their functions have changed.

3.1.4 Audience

In the analysis of a corpus, the intended audience of the included texts should be considered because it may influence the linguistic features present in these texts. As described in section 3.1.3 with reference to the functions of music criticism, music critics need to communicate facts and opinions clearly and accessibly. The degree of clarity and accessibility is naturally dependent on the degree of specialised knowledge that the recipients of the music reviews can be assumed to possess. The use of specialised music terminology in connection with sound description and the structure of a musical piece will depend on the probable degree of music expertise of the audience. For instance, one can term the end of a musical movement as *the final part of the movement*, thus employing everyday language, or use the corresponding specialised term *coda* if it is reasonable to assume the readers will comprehend its meaning. In the present study, this aspect is relevant because possible changes in the language, structure and content of music reviews may be the result of a shift in audience and/or audience knowledge, as the hypotheses in section four will explain in more detail. Section 3.2.2 will employ linguistic theories as a basis for discussing whether music criticism in newspapers can be regarded as specialised discourse, thus requiring a specific discourse community which would share its code.

In her study of music criticism, Böheim (1987: 6) postulates that the readers of music reviews in newspapers are likely to form a very inhomogeneous group composed mostly of non-professionals with highly varying levels of musical knowledge. Thim-Mabrey (2001: 82) specifies the audience composition further, arguing that music criticism is important to three groups. One includes all persons who are directly connected to the music piece or performance, be it the composer, the musicians, their agents, the event organisers or the sponsors. The second group is the largest, comprising those readers who are not directly involved in the performance. However, Thim-Mabrey (ibid) cautions that this group does not simply include all of the general public interested in music or music criticism. Rather, it is only the people belonging to the habitual audience of the respective newspaper in any case, and possessing the additional characteristic of being interested in music as well, who are relevant. The third kind of target audience which is important in music criticism is formed by the media and the editorial offices of the newspapers which commission the reviews. A critic thus needs to balance the wishes, interests and expectations of three very different groups.

The inhomogeneity regarding the level of musical knowledge has not always been the case quite as extremely as today, since the audience of journalistic music criticism has changed in the course of centuries. Schick (1996: 27-28) mentions this while arguing why there are fewer musical scores reviewed in newspapers or magazines. He states that the part of the readership that performs music instead of just listening to it has decreased, as well as the “pianistic literacy of the public” (Schick 1996: 28). This could influence the development of music reviews towards a kind of simplification in content and in linguistic presentation.

It is also worth noting that although *The Times* is classified as an up-market newspaper, which addresses predominantly members of the middle middle class and upper middle class, “all papers are read by members of all the social classes” (Jucker 1992: 58). The percentages regarding the distribution of the socio-economic class of the readers vary from one newspaper to another, of course. Nevertheless, the inhomogeneous composition of the audience has to be considered. Throughout the second half of the 20th century, the percentage of *The Times* readers belonging to the middle and upper classes has moved between 50 and 60 per cent (Jucker 1992: 50; Seymour-Ure 1991: 124). This is very high, but it still follows that not quite half of the audience consists of people from the lower middle and working classes.

3.2 What is music criticism from a linguistic point of view?

3.2.1 Genre and register – a necessary separation of concepts

This subsection will illustrate the differences between the concepts of genre and register and describe their relevance to the topic of this thesis. The concept of style is not as important in this study, but it is mentioned as well in order to provide a better illustration of genre and register by means of direct contrast of the features characterising these three terms. Establishing which linguistic theory is suitable as a reference for the present study is necessary in order to define which linguistic features should be investigated, what their functions are and whether they experienced any historical changes. Whenever appropriate, the findings of authors who have explored the language of music criticism will be referred to, together with a brief summary of their respective work. The combination of linguistic theory and empirical research regarding the language of music criticism will aid in the formulation of research parameters for the present study.

Biber and Conrad (2009) compare the concepts of register, genre and style, elaborating on the main differences between the three perspectives. Their listing of the defining characteristics will be employed as a theoretical basis regarding genre and register. The reason for this choice is the two authors' clear delineation of the three concepts. As Biber and Conrad (2009: 21) describe, a commonly accepted demarcation of these concepts does not truly exist in previous studies. Although a full account on the terminological discussion will be omitted here due to space constraints, one can summarise Biber and Conrad's observations by stating that the terms *genre* and *register* have both been employed by different authors to designate the same concept in the past, namely "varieties associated with particular situations of use and particular communicative purposes" (ibid). Biber (1995: 9-10) himself mentions how his use of *register* in his work of 1995 is almost equivalent to his treatment of the term *genre* in his previous writings. While many authors choose only one of these expressions, there are studies where these two concepts are both employed and therefore defined differently, as in the theoretical framework of *Systemic Functional Linguistics*. In this context, Biber and Conrad (2009: 22) refer to Martin (1985), explaining that this framework regards *genre* as the 'content plane' of register while *register* is seen as the 'expression plane' of genre.

Swales (1990: 40) summarises this theory quite effectively by saying that "genres are realized through registers, and registers in turn are realized through language". Genres thus consist of registers and can therefore be viewed as the more appropriate, comprehensive

concept when dealing with complete texts, which resulted in the selection of genre analysis as the basis for the present study. One can thus interpret music criticism in newspapers as a genre and the use of scientific language when describing a piece of music as a register, for instance. A more detailed description of registers in music criticism will follow in section 3.3 with reference to Brandstätter (1990), since the register of scientific language is not the only one employed in this genre.

Biber and Conrad (2009: 22) highlight that the view of Systemic Functional Linguistics exhibits parallels to their own definitions of these two terms, since the genre aspect of Systemic Functional Linguistics concentrates on the conventional characteristics of texts while register studies within this framework focus on differing usage of linguistic features. This important distinction is at the heart of Biber and Conrad's separation of the two concepts, as the subsequent paragraphs will explain.

According to Biber and Conrad (2009: 16), four categories are relevant for the distinction between register, genre and style: textual focus, linguistic characteristics, the distribution of linguistic characteristics and the interpretation of their variation. The genre perspective concentrates on complete texts, whereas register and style usually refer to text excerpts. Complete texts are necessary for genre analysis because of its focus on rhetorical organisation, formatting and specialised expressions occurring only once in a text. These kinds of specialised expressions can be viewed as linguistic features marking the genre by convention. In contrast, both register and style perspectives can analyse any lexico-grammatical feature which is characteristic of a particular text variety. Consequently, Biber and Conrad (ibid) argue that mere text excerpts are sufficient for these two approaches. While the features under investigation and their differences serve specific communicative functions in register approaches, those relevant for the style perspective are not necessarily functional. Instead, the focus during the interpretation of stylistic differences is on the aesthetical value. In genre approaches, the variation of linguistic features can be functional, but need not be – as mentioned above, the language characteristics are often associated with the genre by convention only. The present study will examine the corpus with regard to both structural and linguistic characteristics, since diachronic variation may be detected in either. A detailed listing of the features examined in this study and the reasons for their selection will be presented in connection with the hypotheses in section four.

3.2.1.1 Genre: Definition and significance for this study

Turning specifically to the concept of *genre*, one may start with a general dictionary definition, which describes this term as a “particular style or category of works of art; esp. a type of literary work characterised by a particular form, style, or purpose” (Oxford English Dictionary 2009). However, this common view of genre does not include the linguistic dimension, which is why it needs to be expanded accordingly in order to serve as a basis for this thesis. Swales (1990: 33), for instance, focuses on genre from a linguistic point of view, arguing that it is “used to refer to a distinctive category of discourse of any type, spoken or written, with or without literary aspirations”. In linguistics, genres are viewed as “types of goal-directed communicative events” possessing schematic structures and differing from registers and styles (Swales 1990: 42).

Bhatia offers a very comprehensive definition of non-fictional genre, which is reproduced here in full because it describes the concept very clearly and concisely while including all relevant aspects. According to Bhatia (1993: 13), then, genre

[...]is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s).

Bhatia (1993:13) argues that the main aspect of characterisation of genres is their set of communicative purposes because it determines the internal structure of a genre. However, he also lists other aspects which can be employed when attempting to identify the genre of a text, namely the content, form, intended audience and medium/channel. Swales (1990: 52) explains that while communicative purpose is the decisive factor when defining genres, the other aspects listed above are employed when the prototypicality of a text is to be examined, i.e. how many expectations with regard to typical genre markers are met by a text belonging to a certain genre.

The structure of a genre and its conventions are determined by the specialist members of the community which uses the genre in question. Bhatia (1993: 14) explains that it is their “long experience and/or training within the specialist community” which leads to the establishment and continuation of structural conventions, since these specialist members are not only the recipients, but also the producers of the texts belonging to a particular

genre. This focus on conventional features corresponds to the above-mentioned genre definition given by Biber and Conrad (2009: 16).

These conventions place constraints on the authors of such texts. For a text to be accepted as belonging to a specific genre, there are certain rules and standards to which it has to conform. Section 3.1 described the features that music critics – who can be regarded as specialist members of the community in the sense of Bhatia's (1993: 14) requirements described in the preceding paragraph – commonly view as characteristic of non-scholarly music criticism. In short, a music review must include the description of music, a report on facts such as venue, performers and the composer, and a critical evaluation of a music performance. Information beyond facts about the music piece, as well as suggestions on the improvement of performance, appear to be secondary content features and are therefore not always present.

The sequence or mixture of these elements, as well as their linguistic realisation, may differ depending on the time period or even the personal style of the author. The analysis of the corpus at hand will show which rules have been observed in the music criticism of *The Times* and whether they have undergone any historical changes.

The last part of Bhatia's definition above offers an explanation for possible variations within a genre and for potential deviations from its conventions. Bhatia (1993: 15) points out that those with sufficient knowledge of the rules essential to a genre can utilise them to serve their private purposes or to create special effects. For instance, a music critic could impose his personal dislike of a performer or a music piece on the readers of his or her review in a very subtle manner, hiding a very subjective opinion behind seemingly objective formulations or technical expressions.

The concept of genre can be employed as the basis for the present study because it focuses on complete texts instead of excerpts. *Genre* does not only cover linguistic aspects of a text, but also offers the opportunity of including sociological and psychological factors in the description (Bhatia 1993: 11). According to Bhatia (1993: 18-19), genre analysis provides insights into how social reality is defined, organised and communicated in a genre. In connection to this characteristic, section 3.2.4 will offer theories regarding the kind of social changes which may be reflected in the linguistic development of the genre of music criticism.

3.2.1.2 Music criticism as a text type / genre

While this preceding discussion of genre from the linguistic point of view was essential to establish a theoretical foundation for this study, it is also important to refer to the authors who studied the language of music criticism. Thim-Mabrey (2001) and Beile (1997) include a section on the linguistic classification of music criticism in their works.

In Thim-Mabrey's *Grenzen der Sprache – Möglichkeiten der Sprache* (2001) music reviews are analysed as *text types*. Despite the fact that she focuses on German-language reviews synchronically whereas this study examines British music criticism from a diachronic point of view, her work may serve as a model for analysing the structure of music reviews, as the following paragraphs will demonstrate.

Thim-Mabrey (2001: 4) employs the term *Textsorte*, i.e. *text type* for music criticism when discussing whether music criticism should be classified as a text type, a sub-type of criticism or reviews in general, or whether it can be even viewed as both. According to her definition (2001: 36), a text type is a category of texts which are characterised by a typical textual pattern with certain markers in both content and form and by a particular text function common to all of them.

She presents several factors contributing to all three views regarding the classification but finally argues that music criticism can, in fact, be regarded as a text type in its own right because it possesses certain typical qualities in terms of content and form while being connected to a specific text function as well (Thim-Mabrey 2001: 12).

Thim-Mabrey's further explanations of this concept demonstrate that the meaning of this expression bears many similarities to the above-mentioned definition of genre. Therefore, one can argue that she regards music criticism as a genre-like type of writing, even though her terminology is different. She demonstrates that music criticism has highly recognisable content and language features in a very effective manner by including a parody of a music review in her introduction (Thim-Mabrey 2001: 2-3). That fact that it is possible to distil the essential features of music criticism in a parodic text in such an identifiable fashion illustrates that there are certain conventions and characteristics of music criticism which create a sense of similarity between music reviews, thus connecting them to one genre, or text type in Thim-Mabrey's (2001: 9) terms.

Her analysis of music criticism as a text type focuses on the recipients' view of music reviews, i.e. on the elements that render a text recognisable as music criticism to the

intended audience. The corpus in her study consists of reviews of classical concerts taken from several German and Austrian daily newspapers and one weekly newspaper in 1994. Thim-Mabrey assesses these articles with regard to structure, content and language, describing the interaction of these three levels of analysis with each other and with the text function (Thim-Mabrey 2001: 25). Her systematic treatment of the four levels of analysis mentioned above (structure, content, language and text function) serves as a helpful reference for the identification of the function of a particular word, clause or paragraph in the texts of the present corpus.

According to Thim-Mabrey (2001: 9-10), then, the following aspects are relevant for defining music criticism as a text type: content (topic and structure), form (all kinds of external and linguistic composition) and text function, with the former two being subordinate to the text function. The last aspect is thus the decisive one when determining whether a text can be regarded as music criticism. This is an especially relevant point with regard to the study in this thesis because it poses the question whether diachronic changes in text function result simply in one changed genre or in a division into several genres.

Thim-Mabrey (2001: 49-51) states that the main function of music criticism is a declarative one, arguing that it is a public and institutionalised assessment of music. As established in section 3.1.3, music criticism cannot consist of mere factual reporting, but must contain evaluation as well. Yet journalistic music criticism is more than just the combination of facts and opinion. The newspaper which publishes music reviews functions as an institution which possesses a certain authority in the eyes of the recipients, thus lending more credibility to the evaluations presented within. This elevates these reviews from mere personal opinions of individual writers to officially authorised judgements. However, the authors of music criticism must be regarded as qualified by the community of writers and readers of music criticism. In short, Thim-Mabrey (2001: 53, 60) presents music criticism as a text type which ascribes public relevance to a music event while being lent authority by its medium, the institution of the press. She also defines sub-functions of the declarative text function of music criticism, namely description, information, reporting and evaluation. These functions will be analysed for each music review in the corpus in order to determine historical changes which would indicate genre-internal developments.

3.2.1.3 Concept of genre moves

Another factor suggests that Thim-Mabrey (2001: 36) treats music criticism as a genre, namely the fact that she examines the rhetorical structure of the music reviews in her

corpus. These individual units of the rhetorical and cognitive structure of a text are termed *moves* by Swales (1990: 140) and Bhatia (1993:30).

Bhatia (1993: 30) compares a move to the concept of genre, explaining that

[j]ust as each genre has a communicative purpose that it tends to serve, similarly, each move also serves a typical communicative intention which is always subservient to the overall communicative purpose of the genre.

Going into further detail, Bhatia describes how an author can employ various strategies in order to implement these communicative intentions. Moves are parts of generic structure which differ from each other in their function, while strategies are alternatives within a move with no functional difference between them. There are, however, certain rules regarding the kind of strategies that may be selected within a move (Bhatia 1993: 32).

Thim-Mabrey's findings, which will be detailed in the paragraphs below and in section 4.1 will show which strategies and content features may be present in the moves of a music review.

While Thim-Mabrey does not employ the term *move*, she allocates the term *text function* to complete texts and the term *Textteilstfunktion*, or *text component function*, to individual parts of the texts. Thus, complete texts carry the main communicative function while text components possess what Thim-Mabrey (2001: 36) terms *text-internal* functions, which are subordinate to the main function. These text components with their particular functions can be regarded as moves. As explained further above, Thim-Mabrey (2001: 51-53, 60) regards the declarative function as the primary one, to which the descriptive, reporting, informative and evaluative functions are subordinate.

According to Thim-Mabrey's (2001: 90-91) study of music critics' view of their work and its content, the five journalistic elements of WHO, WHEN, WHERE, WHAT and HOW are essential, i.e. in the case of music criticism the performer(s), the date of the performance, its location, the music pieces performed, and a description and evaluation of the performance. With regard to the musical works and the performance, the following categories need to be included in a review from the authors' perspective, as listed by Thim-Mabrey (2001: 91), presented in their English translation here:

- Musical works (or their parts) performed, with added explanations if they are little known
- Programme constellation, interpretation, instrumentation, enactment
- Mistakes (although their mention is always undesirable in some newspapers)
- Noteworthy elements in the performance of solo players and conductors

- Atmosphere as a whole

Thim-Mabrey's investigation into recipients' opinions on music criticism gave result to the content elements which should be present in a review from the readers' point of view, although some of them do not need to occur in every instance of music criticism. The following list is translated from Thim-Mabrey (2001: 98-99), but only the elements not mentioned by the authors in the list above are cited here in order to avoid repetition:

- Information about the composer and/or the origin of the musical work (not always)
- Information about the career history of the performers, such as recordings or other performance locations (not always)
- Opinion and evaluation by other competent music critics
- Reaction of the audience

A music review should thus consist of moves containing a description of the musical work performed, the participants in the performance, an evaluation of the quality of the performance and a description of the audience reaction. A more detailed description of the respective moves will be provided in section four in connection with the first hypothesis in order to define the research parameters necessary for a validation of the hypothesis that the music reviews in this corpus can be regarded as belonging to one genre.

In summary, one can observe that Thim-Mabrey's concept of music criticism as a text type conforms to the view of music criticism as a genre very well, except for the difference in terminology. In order to determine whether her theory is applicable to the present study, it will be necessary to investigate if the texts in the present corpus possess a certain move structure and any of the content elements described above. Since this is a diachronic study, another objective is to determine if the distribution of these structural and content elements has experienced any noticeable changes throughout the centuries.

3.2.1.4 Music criticism as a specialised text type

Beile (1997) explores music criticism from a slightly different angle than Thim-Mabrey in her work *Gesangsbeschreibung in deutschen und englischen Musikkritiken*:

fachsprachenlinguistische Untersuchungen zum Wortschatz, analysing reviews in special interest magazines on opera and music recordings. Her synchronic corpus consists of opera, concert and record reviews from several German and British magazines from the year 1991 and her linguistic analysis focuses on the specialised lexicon and metaphors of vocal music.

Yet despite her examination of music reviews from the aspect of language for special purposes, she treats music criticism as a text type, like Thim-Mabrey. More specifically,

Beile (1997: 34) regards music reviews as a specialised text type because of a certain quality she terms *bivalent*. This term signifies that non-scholarly music criticism cannot be truly categorised as either *field-internal* or *field-external* communication. Field-internal communication takes place between professionals of the same field, while field-external communication refers to interactions between professionals of a field and laypeople (Möhn & Pelka 1984: 26, as cited in Beile 1997: 36). Texts consisting of field-external communication are classified as popularising text types while those dominated by field-internal communication are viewed as specialised text types. Beile (1997: 37-38) argues that because of the heterogeneous audience consisting of both laypeople and professionals, the music reviews in her corpus are a form of bivalent specialised communication, which is characterised by containing field-internal as well as field-external elements. It is, of course, necessary to point out that Beile's corpus differs from the one in this study in its sources. While she analyses reviews from special interest magazines, the corpus at hand derives from a daily newspaper. One can thus assume that even lay readers of such magazines will have more specialised music knowledge than most of the laypeople reading a daily newspaper. Consequently, the music reviews in Beile's study are likely to contain a far higher number of field-internal features. The difference in specialisation levels, however, does not hide the fact that Beile's approach is based on the view of music criticism as a text type, and thus, parallel to the reasoning in connection with Thim-Mabrey's work further above, one can argue that Beile's approach is very similar to genre analysis as well. Her description of the subtypes of opera criticism and recording criticism and a general characterisation of music criticism as a form of review (German: *Rezension*) all include a discussion of content, form and function and, most importantly, a focus on complete texts (Beile 1997: 38-48). Since the description of genre by Biber and Conrad (2009) requires the inclusion of all of these elements, Beile's treatment of music criticism can be regarded as conforming to the concept of music criticism as a genre.

Thim-Mabrey's and Beile's writings serve to demonstrate that it is valid to classify music criticism as a genre in the sense of Bhatia's (1993) and Biber and Conrad's (2009) definitions further above. Building on this foundation and following the first research question described in section 2.1, this study will show how the structure, content and text function of the reviews in the corpus reflect their classification as one genre and which changes have occurred in the past 230 years.

3.2.2 Specialised discourse

As mentioned above, Beile (1997) investigates music criticism from the aspect of specialised genre. In order to establish the degree of relevance of specialised communication for this thesis, it was deemed appropriate to discuss the theory of specialised discourse separately and to relate it to the corpus created for the study at hand. Gotti's (2003) work on this topic forms the basis of this section because he describes the features of specialised discourse in a very detailed and comprehensive manner while also investigating the historical development of several types of specialised discourse. Since his work shares the diachronic focus with this thesis, it may be possible to detect useful insights in his findings.

In the classification of specialised discourse, one needs to be conscious of two dimensions. The horizontal dimension refers to the disciplinary domain forming the basis of a specialised discourse, such as economic, legal or scientific discourse, while the vertical domain relates to the "sociological 'layer'", which is determined by the level of formality and the functional style (Gotti 2003: 21). However, Gotti (2003: 23) stresses that specialised discourse is different to the concept of special languages because it employs the specific linguistic rules that do not occur in general language in a far greater quantity and pragmatic specificity than special languages do. According to Gotti (2003: 24), three factors of specialisation need to be present for the development of specialised discourse, namely a certain "type of user and the domain of use, as well as the special application of language in that setting".

Gotti (2003: 25-26) argues further that for a discourse to be regarded as specialised, the mere fact that it is produced by a specialist is not enough, since he or she may not necessarily use language in a specialised manner. There are three communicative situations in which an expert can speak or write about an issue in connection with his or her discipline. In the first situation, the specialist communicates with other experts about topics from his or her professional field. One can assume a high degree of language specialisation here, since the participants in this kind of communication usually share a similar level of knowledge. Language becomes less specialised in the second type of situation, however, when an expert needs to describe concepts of his or her discipline to non-experts. Specialised terminology is explained in order to raise the recipients' level of knowledge, as for instance in academic textbooks or instruction manuals.

In contrast to these two cases, the expert needs to describe aspects of his or her field in everyday language in the third communicative situation. The aim in this case is to reach a broad audience, as for instance in newspapers or magazines and to relay scientific or technical facts in a language which is comprehensible to the layman. The degree of specialisation in the language employed in these three situations differs markedly and according to Gotti (2003: 27), “only the first two involve a truly ‘specialist’ use of language”.

Widdowson (1979, as cited in Gotti 2003: 27) distinguishes these three cases of specialised language use by describing them as *scientific exposition*, *scientific instruction* and *scientific journalism*. This hierarchy of specialisation is applicable to discourse within the field of music as well, even to the narrower field of music criticism. Academic music criticism encompasses the first categories because it is written by music specialists for either their peers with a similar level of knowledge, or by experts explaining specialised concepts to other scholars without this particular knowledge. Similarly to scientific journalism, journalistic music criticism addresses a wide audience with varying levels of expertise, and thus needs to render technical concepts and terminology more accessible to laypeople, be it through explanation or through substitution of technical terms with everyday language and concepts. Therefore, the kind of music criticism which is the subject of this thesis cannot be defined as specialised discourse, although it does contain elements of specialisation, such as certain specialised terms, which will be discussed in more detail in section 5.7.

Gotti (2003: 53) also mentions the concept of metaphor in scientific discourse. Metaphors in specialised discourse may be employed in order to “popularise knowledge” (Gotti 2003: 58) by describing a certain specialised concept in figurative terms, as Gotti (ibid) shows through the example of “an atom is a tiny solar system”.

In this context, Störel’s *Metaphorik im Fach: Bildfelder in der musikwissenschaftlichen Kommunikation* (1997) can be considered as a useful reference work. Störel investigates metaphor use in music criticism as specialised communication while including a wide range of sub-types of music criticism in his corpus. Most of the texts in this corpus can be classified as rather specialised because they occur in special interest magazines, music journals or in academic books on the subject. Only a small percentage of the corpus is taken from daily newspapers. Störel examines the semantic areas on which the metaphors are based, and also the subjects of music criticism which are frequently described through

metaphors, such as the musical work itself, the instrument or voice or the musical themes or motifs (Störel 1997: 60). He analyses the significance of these metaphor areas by relating them to the historical development of specialised communication in the field of music and to music history. Exploring the tradition of metaphor areas in connection with music, Störel also compares their use in music criticism with their occurrence in literary texts. His work is likely to be helpful in determining which music-related metaphors found in the corpus of the present study could be regarded as new or original, in contrast to dead or conventionalised metaphors. A more detailed description of Störel's listing of metaphor fields in music criticism will be available in section five together with the analysis of metaphor occurrence in the present study.

3.2.3 Developments in different genres and specialised languages

3.2.3.1 Popularisation in specialised discourse

In connection with the development of specialised languages, Gotti (2003: 293ff) discusses the concept of popularisation. This process occurs in situations where specialist knowledge needs to be presented for “education or information purposes” (Gotti 2003: 293). Contrary to specialised texts, their popularised counterparts do not include discussions on new, non-established concepts of a particular field.¹ However, Gotti (ibid) highlights that the most relevant difference between popularised and truly specialised texts is their respective target audience. While specialised texts are aimed at experts of a field, the main target group of popularisations is composed of non-specialists. This division demonstrates parallels to section 3.1.2, where the difference between the types of music criticism was described. While the target audience of academic music criticism consists of music scholars, the readers of journalistic music criticism are far more diverse and mostly non-specialists. In this sense, one can regard journalistic music reviews as popularisations of scholarly music criticism.

The issue of popularisation raises another question, however: In the past two centuries, did the genre of journalistic music criticism experience any popularising tendencies itself, reflecting possible changes in audience composition? Naturally, the small size of the corpus used in the present study prevents the formulation of generalised statements, but it may be possible to observe certain tendencies regarding popularisation in newspaper music

¹ Gotti (2003: 293) does, however, mention that not all kinds of specialised texts necessarily include advancements in the theoretical base of a scientific field, e.g. review articles, abstracts, or comparisons of methodology.

criticism. In order to detect such indications, it is first necessary to establish the linguistic markers of popularised texts.

According to Gotti (2003: 294), popularised texts contain fewer specialised terms and consist mostly of a “language close to general discourse”, referring to “the layman’s everyday experience”. This is partly true for journalistic music criticism, which contains far fewer instances of specialised terminology than academic music criticism, although it does not dispense with it completely. Gotti (2003: 296) also mentions that metaphor and simile are frequently employed in popularised texts because they facilitate the readers’ comprehension by relating their content to the audience’s general knowledge. Therefore, the present study will attempt to determine if the amount of figurative language such as metaphor or simile in the music reviews in the corpus can be regarded as striking and whether its frequency of use has experienced any changes. Other features of popularised texts include a lower lexical density than specialised texts (i.e. the ratio of content words and the total word count of a text) and less, or even a complete lack of, “explicit authorial reference to the illocutionary value of utterances” (Gotti 2003: 296). In other words, popularised texts place less importance on informing the reader about the originator of a particular argument. Instead, they are focused on conveying the content of these arguments in a manner accessible to the laypeople.

3.2.3.2 Developments in newspaper language

Apart from general descriptions of diachronic change in specialised discourse such as Gotti’s work, studies of specific specialised languages may contain useful information on possible tendencies of historical developments. Westin (2002) investigates such developments in the language of English newspaper editorials. Her study was deemed relevant because the journalistic music criticism which is the focus of this thesis shares the medium of publication with these editorials and both genres belong to newspaper language in its widest sense. Therefore, music reviews in the present corpus may be subject to similar linguistic trends. Westin examined the linguistic variation and change in three English newspapers, one of which (*The Times*) also formed the basis for the present study. Her study focused on the frequency analysis of certain linguistic features in a corpus of over 800 editorials, covering every decade of the 20th century. Westin’s selection of these features was based on a study by Biber (1988), who examined linguistic variation in different genres along specific textual dimensions, namely involved/informational production, narrative/non-narrative concerns, explicit/situation-dependent reference, overt

expressions of persuasion, abstract/non-abstract information, and on-line informational elaboration (Westin 2002: 14). Since not all of Biber's dimensions were relevant for Westin's corpus, she chose to investigate only linguistic features marking personal involvement, information density, narrative discourse, argumentative discourse, abstract discourse, as well as explicit reference (Westin 2002: 16).

Prompted by Westin's work, Biber's textual dimensions were chosen to be included in the present study in order to establish a basis for comparison. Furthermore, his dimensions seemed appropriate because Biber (1988) examines the genre of press reviews in his work as well. His findings may offer further insights into the linguistic features of music reviews, which can be regarded as a sub-genre of press reviews. Not all of Biber's textual dimensions are likely to be significant for the present study, but it is not necessarily Westin's exact choice of dimensions which needs to be adopted, since the functions of newspaper editorials are different than the aims of music reviews.

In order to determine the relevant textual dimensions and the corresponding linguistic features, the newer, 1991 edition of Biber's work of 1988 was used because it was more readily available. The following paragraphs will explain briefly which textual dimensions were deemed important for this thesis and what Westin's corresponding findings were, while section four will describe the linguistic features characterising each dimension in more detail and which of these features were chosen to be investigated in the present study.

Biber (1991) compares several spoken and written text genres along so-called dimensions of linguistic variation. Each dimension describes a continuum where text genres can be placed according to their co-occurring linguistic characteristics. After a frequency count of different linguistic features in several genres, Biber employed statistical techniques to examine co-occurrence relations and then interpreted these relations in order to determine the function of these sets of features.

The first textual dimension identified by Biber (1991: 107) refers to a continuum between texts with "very high informational density and exact informational content" and those with "affective, interactional, and generalized content". Since Biber (1991: 128) includes both written and spoken texts in his study, all of the written genres he examines exhibit linguistic features of highly informational instead of what he terms *involved* text production. The genre of press reviews is characterised as a highly elaborated informational discourse which is "explicit in its nominal reference", i.e. its references are

independent of the context, in contrast to situation-dependent genres such as face-to face or telephone conversations (Biber 1991: 145). The second part of this description refers to Biber's third textual dimension, which he calls *Explicit versus Situation-Dependent Reference*. However, it is essential to bear in mind that this textual dimension as described by Biber does not refer to word meaning, synonymy or culturally-dependent semantic references, but only to morphological and syntactic features.

The medium of communication of newspaper music reviews has not changed in the period under investigation, remaining written and non-interactive. Neither has the main topic of music reviews which this corpus focuses on, namely live music performances which have already taken place. One can thus assume that the syntactic and morphological degree of explicitness in music reviews needs to remain largely the same throughout time because of the unchanged kind of informational requirements on the part of the audience as far as these two levels of language are concerned. Consequently, this particular textual dimension is unlikely to be relevant in terms of diachronic developments and will therefore be disregarded here. However, the first dimension may have experienced changes over time due to variation in audience composition and will therefore be included in the present study.

In the context of Biber's first textual dimension, Westin (2002: 84) observed that the information density of newspaper editorials increased, mostly through a growing complexity of noun phrases and through a more diverse and specific lexis. However, sentence length decreased markedly due to a lower frequency of subordination and relative clauses. Westin argues that this may indicate an attempt to render the texts more reader-friendly, since a lower sentence complexity facilitates comprehension. Also, it is less necessary to include further information in subordinate or relative clauses since it is often present in the noun phrases, thus increasing noun phrase complexity.

According to Westin's results, English newspaper editorials have become more involved in the sense of 'informal' on the one hand because markers of conversational discourse, such as present tense verbs, have increased in frequency. On the other hand, the editorials seem to have become denser with regard to information, as mentioned above (Westin 2002: 62-63, 145). Both developments contribute towards reader-friendliness because they lead to easier and faster processing than highly formal language while providing the reader with information in an efficient fashion.

Biber's (1991: 108ff) second textual dimension refers to narrative vs. non-narrative discourse. While he places press reviews at the lower end of the scale, i.e. towards the non-narrative end (Biber 1991: 136), this classification may not be entirely accurate with regard to music reviews if one considers Biber's description of this particular textual dimension. According to Biber (1991: 109), narrative discourse is active, event-oriented and "marked by considerable reference to past time, third person animate referents, reported speech, and depictive details". Since music reviews usually describe a past musical event with frequent reference to musicians, i.e. third person animate referents and their actions during this event, one can ascribe a certain narrative component to this genre after all. While reported speech may not be a characteristic feature, depictive details certainly are, as one of the functions of music criticism is to describe the musical experience to the audience. Considering that both this function and past musical events as the particular topic of newspaper music criticism are integral for classifying an article as a music review, one may argue that the genre of journalistic music criticism is unlikely to have experienced significant changes with regard to this textual dimension. Contrary to Westin's (2002) study described above, this thesis will therefore not consider diachronic developments regarding narrative/non-narrative discourse.

English newspaper editorials seem to have become slightly less narrative in style since they started to contain fewer instances of narration markers, such as past tense. However, just as it is the case with music reviews and their function of reporting on past music events, the main function of editorials, i.e. reporting on past and current events, has not changed in the course of time, either. Therefore, the frequency of many markers of narrative discourse remained largely the same in Westin's diachronic corpus (Westin 2002: 99).

The fourth textual dimension introduced by Biber (1991: 111) is called *Overt Expression of Persuasion* and characterised by linguistic features that mark the speaker's opinion explicitly, as well as by argumentative discourse which includes several points of view and presents one of these as the best, thus attempting to persuade the audience. Biber (1991: 151) argues that press reviews are not persuasive because they are not argumentative. While they do present the author's opinion explicitly, they do not claim that this opinion is superior to all others. By contrast, newspaper editorials are ranked very high on Biber's persuasiveness scale, which is why Westin (2002) included this dimension in her work. Her results indicate that little historical change took place in connection with the textual

dimension of argumentative discourse in English newspaper editorials (Westin 2002: 116). Since music reviews are not classified as persuasive, however, the present study will not investigate this dimension further.

Biber's (1991: 112-113) fifth textual dimension is termed *Abstract versus Non-Abstract Information* and is determined by the degree of abstractness, technicality and formality of a text. Abstract discourse is primarily characterised by a frequent occurrence of passive constructions, conjuncts and adverbial subordinators. Biber also remarks that abstract technical discourse possesses a lower type/token ratio than non-technical informational discourse. Gotti's (2003: 294) research into the process of popularisation suggests that the decrease of linguistic features marking abstractness, technicality and formality can be regarded as an indicator of popularisation, which is why this textual dimension will be considered during the analysis of the corpus.

While only one linguistic feature marking abstract discourse showed significant changes in her study, Westin (2002: 130-131) argues that it can still be interpreted as a move towards less abstractness since the feature in question, the agentless passive, is especially characteristic for abstract discourse. The significant decrease in the use of the agentless passive in Westin's corpus can thus be interpreted as a "drift away from more abstract discourse" (Westin 2002: 131).

The sixth and last textual dimension discussed in Biber's (1991: 113) study is labelled *On-line Informational Elaboration*, i.e. "informational elaboration that is produced under strict real-time constraints". Owing to its nature, this dimension is primarily relevant to informal and unplanned discourse, such as speech and certain kinds of digital communication, i.e. in chat rooms or instant messengers. Since newspaper language can be regarded as a relatively formal, written and highly planned discourse type, this textual dimension was not included in Westin's work and will not be relevant for the present study, either.

Another work by Biber (2003) will be mentioned briefly here because it investigates the structure of noun phrases in newspaper prose. Biber (2003: 169) explains that during the 18th and 19th centuries, newspaper prose exhibited a tendency towards a more elaborate style, just as academic prose experienced in the course of these centuries, characterised by a higher frequency of passive verbs, relative clause constructions and complex noun phrases. However, this trend reversed roughly at the end of the 19th century and continued to intensify in the 20th century. According to Biber (2003: 170) and a study by Hundt and

Mair (1999) which he mentions, an increasing frequency of oral language elements in newspaper prose can be observed. These elements include first and second person pronouns, contractions, sentence-initial conjunctions, phrasal verbs, and progressive aspect. Biber (ibid) compares this trend to the 18th-century change in the writing style of popular written registers, such as letters, fiction and essays, which started to include a growing number of oral register elements at that time. The reason for this development is, in both cases, the change in audience structure. During the 18th century, the members of the middle class became more literate and more writers from this social class emerged, who wrote mainly for their own peers. The mass schooling available in the 19th century resulted in an even larger and more heterogeneous reading public. As a result, written texts designed for such a wide audience needed to become more accessible in order to ensure comprehensibility (Biber 2003: 169). Therefore, Biber (2003: 170) argues, newspaper started to include characteristics from spoken registers in order to adapt to the changed requirements of the variety of readers. As described further above, Westin (2002) arrives at a similar conclusion when she observes that newspaper editorials have become more colloquial, informal and less abstract, thus becoming more accessible to a wider audience as well. This development can be related to changes in the audience of journalistic music criticism. As mentioned in section 3.1.5, the audience of newspaper music reviews has become wider as well, resulting in a higher inhomogeneity with regard to the level of musical knowledge (Schick 1996: 28).

However, Westin (2002: 84) also noted that the information density of newspaper editorials increased because of more elaborate noun phrases and a more diverse and specific lexis. Biber's (2003: 170, 179) work shows parallels to Westin's results, demonstrating that the frequency of nouns and the complexity of noun phrases (such as noun-noun sequences, several subsequent post-modifiers or long *to*-noun complement clauses) increased noticeably. The reason for this trend is the striving towards an economical presentation of an extremely large amount of information which is available in the present times. Therefore, newspaper prose attempts to include as much information in as little space as possible, thus rendering information processing more efficient. Westin's observations that newspaper editorials have become more explicit conform to this economising tendency in the presentation of information. A more detailed description of noun complexity as an indicator of information density will be presented in section four

together with the respective hypothesis in order to avoid lengthy repetitions of characteristic language features.

The preceding paragraphs have demonstrated that Gotti's findings regarding the popularisation of scientific discourse, Biber's investigation into the colloquialisation of newspaper prose as well as Westin's results of a growing informality, increased explicitness and decreasing abstractness in the language of newspaper editorials all point towards the same direction. It appears that the rising growth and heterogeneity of the reading public resulted in a tendency of rendering a discourse more reader-friendly and thus accessible to a broader audience with different levels of education and knowledge. This trend is, in fact, part of a larger recognised linguistic change which has been observed in several studies during the past decade. The linguistic change in question is called *democratisation* and will be outlined in the following section.

3.2.4 Democratisation of language

Farrelly and Seoane (2012, *forthc.*)² outline the concept of the democratisation of language in their forthcoming article. Their main points will be summarised briefly, since they not only include parallels to Gotti's and Westin's results, but may also offer further explanations for the findings in the present study.

Farrelly and Seoane (2012) cite Leech et al. (2009: 259) in their description of democratisation, explaining that it is a discourse-pragmatic process which, by necessity, involves the "reflection, through language, of changing norms in personal relations". This implies the conviction that societal changes can be regarded as an influential factor on the developments in the use of language. According to Fairclough (1992: 201-207), three large linguistic trends of particular significance can be identified within the concept of democratisation. *Democratisation proper* refers to the increased use of linguistic features with the connotation of equality and solidarity, such as gender-neutral pronouns and verbs which do not imply a power imbalance between the interlocutors. *Colloquialisation* is described as "the tendency for written language to incorporate features of the spoken language", such as progressives, the *going to*-future form, contractions and inflectional genitives. This can be regarded as a result of the growing informality in interpersonal relationships (Mair 1997: 203-205, as cited in Farrelly and Seoane 2012). The third large trend is termed *informalisation*, but the difference between colloquial and informal

² Since Farrelly and Seoane's 2012 article was not yet printed when this thesis was finalised, it was not possible to include references to page numbers. Therefore, only the year will be cited.

language is stressed by Farrelly and Seoane (2012). They argue that the inclusion of speech-like features which defines colloquialisation should be distinguished from informalisation because the latter is a “process whereby the distance between addresser and addressee is shortened, probably in order to make the text more engaging, accessible and reader-friendly”(Farrelly and Seoane 2012). Furthermore, they highlight the fact that colloquialisation appears to be rather a feature of popular written registers (e.g. letters and fiction), while informalisation can also be observed in academic as well as scientific discourse and in newspaper language. The possible reason for this trend is “the pressure to be a competitive writer” (Farrelly and Seoane 2012). This pressure is the result of two particularly developed qualities of the current society, namely the extremely large quantity of data which is accessible to those seeking specialised information, as well as the necessity of delivering precise information in a concise manner which should be understandable to a broad audience (Mair and Leech 2006: 332; Seoane 2006: 206; forthcoming, as cited in Farrelly and Seoane 2012).

In short, authors need to render their texts more reader-friendly and informative in order to attract more readers and to place their own writings above others in the same specialised field. However, one can observe that Biber’s (2003) and Westin’s (2002) studies described in the preceding sub-section do indicate that colloquialising tendencies are present in newspaper prose as well. In order to consider the general linguistic development towards democratisation, the present study will thus include an exploration of the three trends of democratisation proper, colloquialisation and informalisation.

Both of the selected textual dimensions by Biber mentioned further above (*Involved vs. Informational Production* and *Abstract vs. Non-Abstract Information*) can be related to informalisation, since more personal involvement and less abstract discourse can be regarded as indicators of less formal language according to Westin (2002: 151, 156). To avoid repeating long descriptions, however, the linguistic features which need to be analysed in order to arrive at any conclusions regarding these developments will be detailed in section four in connection with the hypotheses.

3.2.5 Summary of the theoretical background

The subsequent paragraphs will serve as a short summary of section 3.2 in order to present the theory-based preliminaries of this thesis in a concise manner.³

Drawing upon research from the fields of genre analysis, one can regard newspaper music criticism as a genre, since it possesses a specific, conventionalised structure as well as distinctive linguistic features throughout complete texts, such as the inclusion of music terminology and the creative use of figurative language for sound description. The concept of specialised discourse can be included in the theoretical basis because certain features of music criticism can be interpreted as a part of specialised discourse and may be subject to certain linguistic trends, such as popularisation. This trend can also be connected to other linguistic developments, i.e. the democratisation of language.

The present study will therefore begin with an examination of genre markers in the articles contained in the corpus in order to determine any historical changes regarding genre characteristics. Following that, the linguistic processes forming the trend of democratisation (democratisation proper, colloquialisation and informalisation) will be subject to analysis, with the help of the appropriate textual dimensions as developed by Biber (1991). As mentioned in the preceding paragraph, the trend of popularisation may also be observable and will therefore form a part of this thesis as well.

The detailed listing and description of the individual linguistic features to be analysed will be presented in section four together with the hypotheses. Since they represent the parameters used for the testing of these hypotheses, it was deemed practicable to place their description chronologically closer to the section containing their analysis.

3.3 Further studies in music criticism and their relevance

Another work on the language of music criticism is Gabriele Böheim's *Zur Sprache der Musikkritiken* (1987), in which she investigates how music critics express their descriptions and evaluations of music performances in language. Her study is based on a corpus of five Austrian daily newspapers, covering three consecutive summers (1980-1983). Böheim's work was used as a reference text regarding the general functions of music criticism and when trying to determine the function of certain word in a music

³ This summary does not include detailed references to authors and their works, since these are available in the immediately preceding subsections.

review, since her main objective was to create a comprehensive description of the lexis employed by the authors of music reviews and the reasons for its particular use.

A general characterisation of registers used in music criticism can be found in Brandstätter's *Musik im Spiegel der Sprache* (1990). Brandstätter (1990: 42) describes three important types of language used in music criticism: scientific, poetic and everyday language. Although she does not call them registers, they can be regarded as such because they apply to text excerpts, are identified by specific lexico-grammatical features and they can be interpreted functionally. Explaining that language creates two kinds of relationships, namely one between the speaker and the object of his or her utterance and one between the people communicating with each other, Brandstätter (ibid) argues that these two aspects – the aspect of object and of communication, respectively – determine the linguistic expression, i.e. lexis, syntax and content. She specifies this argument by comparing the different influence of the object relationship in scientific and poetic language. As science strives to offer objective insights into a matter, scientific language attempts to present a topic in a neutral and objective manner. Therefore, this kind of language entails certain normed features in order to achieve a higher degree of unambiguity and precision in its expressions. The scientific register as described by Brandstätter (1990: 46) is characterised by the use of specialised terminology, passive constructions, nominalisations and the substitution of subordinate clauses through participial or infinitival constructions. As such, it appears to constitute the part of journalistic music criticism which could be termed specialised language, which is why an investigation into popularisation as described by Gotti (2003) further above, may show that historical change has taken place. In fact, Brandstätter (1990: 45) refers to the concept of *language for special purposes* in connection with her concept of scientific register, describing it as a type of language used for communication between experts in a field when dealing with a topic of this specific field.

4. Hypotheses and test methods

The following section will describe all hypotheses which were generated on the basis of the theoretical background and past studies as presented in section three. Each hypothesis presentation will include a listing of the relevant indicators for the particular linguistic development. The corpus of the present study will be examined for the occurrence and frequency of these indicators. The results will be analysed in section five with regard to the following hypotheses and the conclusions will be presented in sections six and seven. It is quite possible that not every linguistic feature listed in the following subsections will have experienced significant historical developments. However, an observable change in all relevant indicators is not an absolute requirement. For instance, Westin (2002) researches parameters for several of Biber's textual dimensions and in each case, her results show that while the frequency of some linguistic markers increased, other features have gradually lost their importance and some did not experience any changes. Therefore, it will be essential to consider the significance of each feature when comparing the frequencies in order to determine whether a hypothesis is valid.

4.1 Journalistic music criticism can be regarded as a genre

Sections 3.2.1 and 3.2.2 described the markers of genre and specialised discourse in order to determine which concept is best suited for the application to music criticism. A comparison of linguistic theories and past studies on music criticism demonstrated that one can regard music criticism as a genre. In order to verify whether this assumption is valid for the present study as well, it is necessary to examine the corpus for specific genre markers.

It has already been established in section 3.2.1 that Thim-Mabrey (2001) treats music criticism as a genre in her work, even though her terminology is a little different since she calls it a *Textsorte*, i.e. a text type. Similarly, she examines *Textteildfunktionen*, i.e. text component functions, which can be related to the concept of genre moves. In order to define music criticism as a text type, three aspects need to be considered: content (i.e. topic and structure), form (layout and linguistic composition), and text function (Thim-Mabrey (2001: 9-10).

According to Thim-Mabrey (2001: 9-10), the most important aspect is the text function. As a whole, a music review must have a declarative function, i.e. serve as a public and institutionalised assessment of music. Its parts must contain elements that fulfil the functions of identification, information, reporting/description and evaluation, the latter including both the declaration of an opinion and its justification (Thim-Mabrey 2001: 53, 109).

Thim-Mabrey's (2001: 36) examination of the rhetorical structure of music criticism shows parallels to the concept of genre moves and will be used as a basis for determining whether the texts contained in the corpus of the present study can be regarded as belonging to the genre of music criticism. Furthermore, possible diachronic changes in structure and function of the moves will be examined. The following paragraph will list the moves of music reviews and their function summarised according to Thim-Mabrey's (2001: 91, 98-99, 154) findings. They do not necessarily appear in a strict order, however.

Table 1: Genre moves of music reviews, based on Thim-Mabrey (2001)

Move	Function
Name of musical work performed, composer, performer(s), conductor, location and date of the performance	Identification
Programme constellation, interpretation, instrumentation, enactment	Reporting/description
New knowledge going beyond the musical event, e.g. encyclopaedic information on the work or the composer, cultural, political or aesthetic references (Thim-Mabrey 2001: 60)	Information (not always present)
Quality of the performance, including interpretation of the musical work, tempo, phrasing, dynamics, pauses, technical and performing skills of the performers, emotions transported by the performers (Thim-Mabrey 2011: 136ff)	Evaluation
Effect on the audience/the critic	Reporting/description, evaluation

The aim with regard to this hypothesis will be to determine whether all of the reviews contained in the corpus display a recognisable music criticism structure such as the one summarised above. It is possible that certain functions changed in their significance or

distribution over time, or that some moves have been abandoned or added in the course of centuries.

4.2 The language of music criticism has become more democratic

With regard to English language, the development of democratisation in its narrow meaning seems to have taken place in the 19th and 20th centuries and entails a declining use of “unequal and face-threatening modes of interaction” (Fairclough 1992: 203; Leech 2004: 75; Leech et al 2009: 259, as cited in Farrelly and Seoane 2012). Since it appears to be a general linguistic development, it is quite possible that it has influenced the language of music criticism as well. If one considers the development of newspaper audience, which has become larger and more heterogeneous, it is likely that newspaper language has adapted to this change by becoming more democratic, so as not to exclude any specific groups.

The following linguistic features can be regarded as indicators of the democratisation of language and will therefore be included in the analysis of the corpus on which the present study is based:

- The substitution of the modal verbs *shall*, *must* and *should* through *gonna*, *got to*, *have to* and *ought to*, which started in the mid-19th century, signalises democratisation because the latter four verbs do not possess such connotations of hierarchical power relations as the former three modals do. Instead, they indicate “the individuality of and solidarity between interactants” (Myhill 1995: 202, as cited in Farrelly and Seoane 2012). However, Myhill (1995) researched this indicator for American English only, so it might not be such a powerful indicator in the corpus of the present study, which consists of British English. Furthermore, the modal verbs *gonna* and *got to* seem rather colloquial and may not occur in written texts like newspaper music reviews. Nevertheless, these features will be investigated in this study in order to discover their relevance.
- The substitution of the modal verb *must* with the less face-threatening *should* and *need to*, which began in the mid-20th century, is also regarded as an indicator of democratisation (Leech et al. 2009: 88-89, as cited in Farrelly and Seoane 2012). At first glance, it seems to be a contrary development to the first indicator of democratisation described above, but since this trend started a century later, it can still be seen as valid. Therefore, the frequencies of all of the above-mentioned

modal verbs (*shall, must, should, gonna, got to, have to, ought to* and *need to*) will be compared and examined for any noticeable tendencies during the 230 years covered by the corpus of music reviews used for the present study.

- Democratisation is also marked by the less frequent use of sexist linguistic features such as the generic *he* and the term *man* in words like *fireman* and *man-made*. Instead, the singular *they* is substituted for the generic *he* and gender-neutral words such as *firefighter* or *artificial* for the latter two terms. Furthermore, a decreasing number of personal titles (*Mr, Mrs, Miss, Ms*) in a text may also signalise a trend towards democratisation, since one of the functions of titles is to express social and gender differences (Graddol and Swann 1989: 101-110; Fairclough 1992: 205-207; Mair and Leech 2006: 336-337; Leech et al. 2009: 259-261, as cited in Farrelly and Seoane 2012).

The table below summarises the function of the above-mentioned linguistic features with regard to the process of democratisation. If the results of the present study exhibit a rise in the features indicating democratisation, then one can regard this hypothesis as valid with regard to the corpus at hand. It is possible, however, that not all of these features will show any changes. If that is the case, it will be necessary to consider the significance of the features which did undergo a noticeable diachronic development. Subsequently, one can decide whether their development had enough impact on the language of music criticism in the corpus to argue that a trend of democratisation can be observed.

Table 2: Linguistic features as indicators of democratisation and power imbalance

Indicating democratisation – increase expected	Indicating power imbalance – decrease expected	Both interpretations possible
modal verbs <i>gonna, got to, have to, need to</i> and <i>ought to</i>	modal verbs <i>must</i> and <i>shall</i>	modal verb <i>should</i>
singular <i>they</i>	generic <i>he</i>	
gender-neutral terms	gender-specific terms	
	titles	

4.3 The language of music criticism has become more colloquial

As described in section 3.2.3, Biber (2003: 170) mentions a study by Hundt and Mair (1999), who observe an increasing frequency of oral language elements in newspaper prose in the 20th century. Since journalistic music criticism belongs to newspaper prose, it is possible that this development can be observed in the language of music reviews as well.

Farrelly and Seoane (2012) refer to several different studies (Leech 2004, Mair 2006, Mair and Leech 2006, Leech et al 2009) when listing indicators of colloquialisation in non-expository genres, i.e. essays, diaries, drama, fiction and letters. As the section describing the functions of music criticism demonstrated, this genre possesses characteristics of both expository and non-expository genres, since it aims to inform and describe on the one hand and to engage the feelings and imagination of the reader on the other hand. Consequently, the features listed by Farrelly and Seoane (2012) will also be analysed in the present study and are therefore included in the following paragraphs.

The elements signalling colloquialisation which will be considered in the analysis consist of first and second person pronouns (i.e. *I, my, me, myself, you, your, yourself, yourselves, we, our, us, ourselves*), contractions of negative forms and verb forms (i.e. *I'm, you're, he's, she's, it's, we're, they're*, the contraction *'d* with all pronouns in the subjective case for *had* and *would*, the contraction *'s* for *has*, the contraction *'ve* for *have*, and the negative contractions *isn't, aren't, wasn't, weren't, don't, doesn't, didn't, hasn't* and *hadn't*), certain sentence-initial conjunctions (*and, but, or*), phrasal verbs, the progressive aspect and passive constructions with the verb *get*. Examples for phrasal verbs would be *break down, find out, give in, get on* or *bring up* (Quirk et al. 1995: 1152-1153).

Farrelly and Seoane (2012) also observe that colloquialised texts contain more negation formed with *not* instead of *no*-negation. *Not*-negation or analytic negation is formed with the negative adverb *not* and an indefinite term (i.e. *a, an, any anybody, anyone, anything, one, ever, anywhere*, and *either*), while *no*-negation or synthetic negation may be expressed either through the determiner *no*, or through the pronouns *nobody, none, neither, nothing* or the adverbs *never* and *nowhere* (Tottie 1991: 106; 1988: 245-246, as cited in Westin 2002: 23).

Furthermore, Farrelly and Seoane (2012) list the decreased use of *wh*-relative clauses compared to *that*-relative clauses and zero counterparts and the lower frequency of pied-piping constructions in comparison with preposition stranding as indicators of colloquialisation. *Wh*-relative clauses begin with either of the terms in brackets (*who, whose, whom, which*), while *that*-clauses are introduced with the term *that* and zero counterparts are relative clauses which omit the relative pronoun completely (Westin 2002: 133, 135). In pied-piping constructions the preposition precedes the pronoun introducing the relative clause, while preposition stranding indicates that the respective preposition is

placed towards the end of the relative clause and is usually considered to be less formal than pied-piping (Westin 2002: 136-137).

Section five will describe all of these features in more detail during the analysis of the frequencies of these linguistic elements. In a fashion similar to section 4.2, the following table shows a brief overview of the linguistic features signalling colloquialisation and a more written language style. If an increase of the frequency of the features indicating colloquialisation can be observed in the corpus, this hypothesis can be regarded as plausible. It is of course quite possible that not all of these features will have experienced observable change. As argued at the beginning of this section, this may not necessarily mean that the hypothesis is not valid, since certain features may be more significant than others.

Table 3: Linguistic features as indicators of colloquialisation

Indicating colloquialisation – increase expected	Indicating written language style – decrease expected
1 st and 2 nd person pronouns	<i>no</i> -negation
contraction of negative forms and verb forms	<i>wh</i> -relative clauses
sentence-initial conjunctions	pied-piping constructions
phrasal verbs	
progressive aspect	
passive constructions with <i>get</i>	
<i>not</i> -negation	
<i>that</i> -relative clauses	
zero relative clauses (<i>that</i> -deletion)	
preposition stranding	

4.4 The language of music criticism has become more informal

Drawing on results of the above-mentioned study by Westin (2002), this hypothesis was established under the assumption of a potential parallel development to that of newspaper editorials, which have become more informal. Since the music reviews in this study and Westin's editorials share newspapers as the source of publication, it is possible that they may also show similar linguistic developments relating to change in newspaper language in general. Furthermore, research by Farrelly and Seoane (2012) described in 3.2.4 demonstrates that the trend towards an informalisation of language is observable on a large scale in several genres and can be regarded as a part of the larger trend of democratisation in its broader sense.

The subsequent listing of features indicating informalisation is based on Biber (1991) and his textual dimensions which are described in section 3.2.3 as well as the relevant sections of Westin's (2002) study since she examines these dimensions with regard to newspaper editorials. As discussed before, she finds that linguistic features indicating personal involvement and those signalling less abstract discourse can both be regarded as factors contributing to informalisation. Therefore, the dimensions of *Involved vs. Informational Production* and *Abstract vs. Non-Abstract Information* as described by Biber (1991) and employed by Westin (2002) are relevant for this section. Westin (2002) split the first of these two dimensions, concentrating on personal involvement and information density separately. Since these two aspects are not necessarily mutually exclusive in newspaper language, as Biber's (2003) article demonstrated, both will be examined. It is true that Westin's and Biber's studies regarding newspaper language suggest that a decline of information density is unlikely, but since there are no diachronic studies of journalistic music criticism which deal with this aspect, it will be investigated nonetheless and discussed in section 4.6 with the respective hypothesis, since it is not an indicator of informalisation.

Biber (1991: 102) lists 25 linguistic features indicating personal involvement according to their relevance as indicators. Some of the features enumerated in Biber's work in connection with personal involvement have already been classified as indicators of colloquialisation by Farrelly and Seoane (2012) in the preceding section - a development that Biber does not separate from informalisation as these two authors do. Therefore, the colloquialisation markers of *that*-deletion in relative clauses, contractions, 1st and 2nd person pronouns, *not*-negation and preposition stranding will not be included here. The following table will thus list the remaining features which indicate personal involvement according to Biber (1991: 89) in the order of relevance, since they do not all possess the same indicative strength. The analysis of the corpus which will be presented in section five will show which of these features increased in their frequency. Based on the results, it may be possible to determine whether the language of music criticism as represented by the corpus has become more informal through intensified personal involvement.

Table 4: Linguistic features indicating personal involvement according to Biber (1991)

Feature indicating personal involvement	Explanation/Examples
private verbs	Verbs which refer to intellectual states or non-observable

	intellectual acts, e.g. <i>assume, believe, know, notice, realize, see, show, think, understand</i> (Biber 1991: 242).
present tense verbs	Present simple and present progressive
<i>do</i> as a pro-verb	<i>Do</i> is used instead of an entire clause, e.g. <i>the cat did it</i> , which leads to lower informational density (Biber 1991: 226).
demonstrative pronouns	<i>That</i> (not if used as a relative pronoun), <i>this, these, those</i> (Biber 1991: 226)
general emphatics	Emphatics “mark the presence (versus absence) of certainty” (Biber 1991: 241), e.g. <i>for sure, a lot, such a, real + adjective, so + adjective, do + verb, just, really, most, more</i>
pronoun <i>it</i>	<i>It</i> as a substitute for any referent from animate beings to abstract concepts or as a substitute for nouns, phrases or whole clauses (Biber 1991: 226).
<i>be</i> as a main verb	<i>Be</i> is used in connection with a determiner, possessive pronoun, address title, preposition or adjective (Biber 1991: 229), e.g. <i>This is ours</i> .
causative subordination	During this kind of subordination, subordinate clauses are introduced by the adverbial <i>because</i> , and in certain cases also with <i>as, for</i> or <i>since</i> (Biber 1991: 236).
discourse particles	These particles occur mostly in conversational genres and are used to “maintain conversational coherence” (Biber 1991: 241), e.g. <i>well, now, anyway, anyhow, anyways</i> after a clause or sentence.
indefinite pronouns	They are used for “generalized pronominal reference” (Biber 1991: 226), e.g. <i>anybody, everybody, nobody, nowhere, somebody</i> , etc.
general hedges	Terms such as <i>at about, something like, more or less, almost, maybe, sort of</i> or <i>kind of</i> , which are used to indicate probability or uncertainty (Biber 1991: 240).
amplifiers	Amplifiers are adverbs indicating certainty and conviction, e.g. <i>absolutely, completely, extremely, highly, totally</i> or <i>very</i> (Biber 1991: 240).
sentence relatives	These relative clauses refer to a whole clause instead of a noun phrase and are introduced by <i>which</i> , as in <i>Bob likes fried mangoes, which is the most disgusting thing I’ve ever seen</i> . (Biber 1991: 235)
<i>wh</i> -questions	Questions introduced by any of the following words: <i>what, where, when, how, whether, why, whoever, whomever, whichever, wherever, whenever, whatever, however</i> (Biber 1991: 223).
possibility modals	Modal verbs marking possibility are <i>can, may, might, could</i> and their respective contractions (Biber 1991: 241).
non-phrasal coordination	Two independent clauses are connected with <i>and</i> (Biber 1991: 245).
<i>wh</i> -clauses	Clauses introduced by any of the words listed for the entry of <i>wh</i> -questions above which function as complements to verbs, e.g. <i>I believed what he told me</i> (Biber 1991: 231).

Westin (2002: 131) also observes that newspaper editorials have become less abstract and relates this development to the process of informalisation. As music reviews are also part of newspaper discourse, it is possible that they have experienced a similar development. Westin's (2002: 118) listing of indicators of abstract discourse is based on Biber (1988), whose 1991 edition of the book will be used for the following table summarising these indicators. Since it is expected that the level of abstractness will decrease in the corpus at hand, the frequency of the linguistic features in the table beneath is expected to decline, except for type/token ratio, which is likely to rise.

Biber (1991: 112) mentions that abstract discourse possesses a lower type/token ratio than non-abstract discourse. This is a consequence of a high degree of technicality, where the required exactness of expression results in a comparatively low lexical variety. Therefore, one can expect to find an increase in the type/token ratio in the corpus over the years because it would indicate a falling level of abstractness.

Table 5: Linguistic features indicating abstract discourse according to Biber (1991)

Feature indicating abstract discourse	Explanation/Examples
Conjuncts	Conjuncts are employed to express logical relations between clauses, e.g. <i>alternatively, consequently, hence, however, namely, rather, similarly</i> (Biber 1991: 239).
Agentless passives	In these passive constructions, the agent is not mentioned, e.g. <i>It was done yesterday</i> (Biber 1991: 228).
Past participial clauses	Biber (1991: 233) counts detached past participial clauses functioning as adverbs as this feature, e.g. <i>Built in a single week, the house would stand for fifty years.</i>
By-passives	In these passive constructions, the agent is connected to the clause through <i>by</i> , e.g. <i>It was done yesterday by Martin</i> (Biber 1991: 228).
Past participial <i>whiz</i> -deletions	This feature describes past participial clauses which function as reduced relatives, e.g. <i>the solution produced by this process</i> (Biber 1991: 233).
Other adverbial subordinators	This category includes adverbial clauses marking informational relations in a text which have multiple functions, not just as single one such as causative, concessive or conditional. Examples include <i>since, while, whilst, so that</i> or <i>as soon as</i> (Biber 1991: 236).
Type/token ratio	The type/token ratio is formed by dividing the number of types (i.e. specific words in a text)

	by the number of tokens (i.e. the total of words in a text) (Westin 2002: 77).
--	--

4.5 Journalistic music criticism has experienced popularisation

Section 3.2.3 has described Gotti's (2003) findings regarding the popularisation of specialised discourse. As established in 3.3, only parts of newspaper music criticism can be regarded as specialised, namely the scientific register as described by Brandstätter (1990: 46). Since both the developments of democratisation, colloquialisation and informalisation point towards an adaptation of newspaper language towards an increasingly broader audience, it is possible that the scientific register contained in journalistic music reviews has experienced popularisation in order to adapt to a more heterogeneous and thus potentially less musically knowledgeable or less formally educated audience. This trend can be connected to Biber's dimension of *Abstract vs. Non-Abstract Information*, texts with a higher degree of technicality are likely to contain more abstract information. Therefore, one indicator of popularisation in journalistic music criticism could be a trend towards less abstract discourse. The indicators of abstractness were listed in the preceding subsection in table 5 and will therefore not be repeated here.

Further indicators of popularisation were mentioned by Gotti (2003: 294-296), namely a decreased frequency of domain-specific terms, a lower lexical density, an increased frequency of metaphor and simile in connection with specialised concepts and a lack of authorial reference. Lexical density refers to the "percentage of content words within a text" (Gotti 2003: 81).

All of these features will be examined in the present study. The identification of metaphors with regard to music-specific concepts will be explained in detail in the respective section of the analysis further below with regard to Störel (1997), so as to avoid lengthy repetitions. For the same reason, the process of identifying domain-specific terminology, together with corpus examples, will be explained in more detail in section 5.7.

The following table will list Gotti's features of popularisation. Together with the development of Biber's (1991) markers of abstract discourse, these features and their historical change will show whether music criticism has undergone popularisation.

Table 6: Linguistic features indicating popularisation and technicality according to Gotti (2003)

Feature indicating popularisation – increase expected	Feature indicating discourse with higher degree of technicality – decrease expected
figurative language such as metaphor and simile in connection with music-specific	domain-specific terminology

concepts	
	high lexical density
	authorial reference

4.6 Journalistic music criticism has increased in its information density

Biber's (1991) textual dimension of *Involved vs. Informational Production* offers a second aspect which will be investigated in this study, namely information density. As mentioned in the previous subsection 4.4, information density is not necessarily incompatible with informalisation. Rather, it is a trend which reflects the ever-increasing amounts of information and the resulting need of presenting it to the readers in an efficient fashion, thus promoting the use of compressed styles (Biber 2003: 170).

The linguistic features indicating a highly informational text production are listed as follows, according to their relevance determined by Biber (1991: 89): nouns, word length, prepositions, high type/token ratio and attributive adjectives. Biber's (1991: 112) findings demonstrate that all informational discourse, independent of its level of technicality, displays "a high lexical variety in contrast to interactive, affective types of discourse", which results in a higher type/token ratio.

Nominalisations were also counted as nouns in the present study, i.e. words ending with *-tion*, *-ment*, *-ness* or *-ity* and their plural forms, as were gerunds, i.e. participle forms used as nouns (Biber 1991: 227). Prepositions, such as *against*, *between*, *despite*, *during*, *except*, *on*, *out*, *than*, *upon*, *with*, etc. are also employed to increase the informational content of a phrase (Biber 1991: 237). Attributive adjectives are placed in front of a noun phrase, e.g. *the big house*, as opposed to predicative adjectives which are used with a form of the verb *be*, e.g. *the house is big* (Biber 1991: 238). The use of prepositional phrases as post-modifiers of nouns and the addition of attributive adjectives as pre-modifiers of nouns increases the complexity of noun phrases, which the study by Biber (2003) demonstrates. As mentioned before, the results of Biber's study (2003: 179-180) show that the increased noun complexity of newspaper language reflects the requirement of presenting information "as efficiently and economically as possible". Music reviews may not be subject to as much pressure in this regards as news reports, since their subject, namely live music performances, is not as varied and information-packed, but it may still be that case that the general trend of newspaper prose has influenced journalistic music criticism as well. Therefore, one may expect at least a slight increase in information density.

Westin (2002: 65) also includes the features of adjectival items (i.e. past and present participle forms which are placed in an attributive position), present participle *whiz*-deletion, sentence length and subordination as markers of information density. She splits the indicators of information density into three groups which are reproduced here, since they provide a helpful overview of the exact function of the respective features.

- **Noun phrase complexity**

According to Westin (2002: 65), noun phrase complexity is determined by attributive adjectives and adjectival items, prepositions which form post-modifiers of noun phrases and present participle *whiz*-deletion, which she defines as “present participle clauses functioning as reduced relative clauses”.

- **Lexical specificity**

Westin (2002: 65) presents two features signalling lexical specificity, namely word length (i.e. the number of orthographic letters in a word) and the type/token ratio. The type/token ratio compares the number of types, i.e. specific words contained in a text, with the tokens, i.e. the number of the total of words in a text. Texts with a high type/token ratio possess a high lexical specificity, while those with a low ratio contain more general than specific words (Westin 2002: 77). In short, the type/token ratio represents “the number of different lexical items in a text, as a percentage” (Biber 1991: 238).

- **Sentence complexity**

This category is formed by sentence length and subordination and was not included in Biber’s (1991) study. Yet Westin (2002: 65) argues that these two features indicate the degree of information density as well. Her results show that the sentence complexity in newspaper editorials has decreased, which could be a consequence of a higher noun phrase complexity. Westin (2002: 84) explains that if more information is integrated in a noun phrase, there is less necessity for longer sentences and subordinate clauses. This results in a more economical presentation of information. Furthermore, shorter sentences are “easier to process than longer ones with many subordinations” (Westin 2002: 84), which renders the text more reader-friendly. One may expect that the sentence complexity in music reviews has decreased as well, since they are part of newspaper discourse, where Biber’s (2003) results show a rise in noun complexity. As Westin demonstrates, this may be connected to a reduced sentence complexity.

The following table summarises the expected increase or decrease of linguistic features connected to information density, based on the studies by Westin (2002) and Biber (1991).

Table 7: Linguistic features related to information density and their expected development in connection with the present study

Linguistic feature expected to increase (in frequency or intensity)	Linguistic feature expected to decrease (in frequency or intensity)
nouns	sentence length
word length	subordination
prepositions	
type/token ratio	
attributive adjectives	
present participle <i>whiz</i> -deletion	

5. Empirical study

5.1 Corpus

Analysing historical developments regarding the language of music criticism on a large scale would go far beyond the scope of this paper. Therefore, the aim is to present merely a small case study in order to illustrate possible trends of diachronic change in the language of music criticism on the basis of one particular newspaper.

The corpus consisted of 69 music reviews taken from a single source, namely the archive of *The Times*, a British daily newspaper which has existed since 1785. This newspaper was chosen because the *Times Digital Archive* is very comprehensive, covering 200 years (1785 until 1985) and allowing a search for specific content and date. The search was conducted within the *Features* section, using the keywords *music* and, alternatively, *concert* in cases where the first keyword failed to render utilisable results. For the years between 1985 and 2010, which are not included in the *Times Digital Archive*, reviews were taken from the arts section in hard copies of *The Times* in the Austrian National Library.

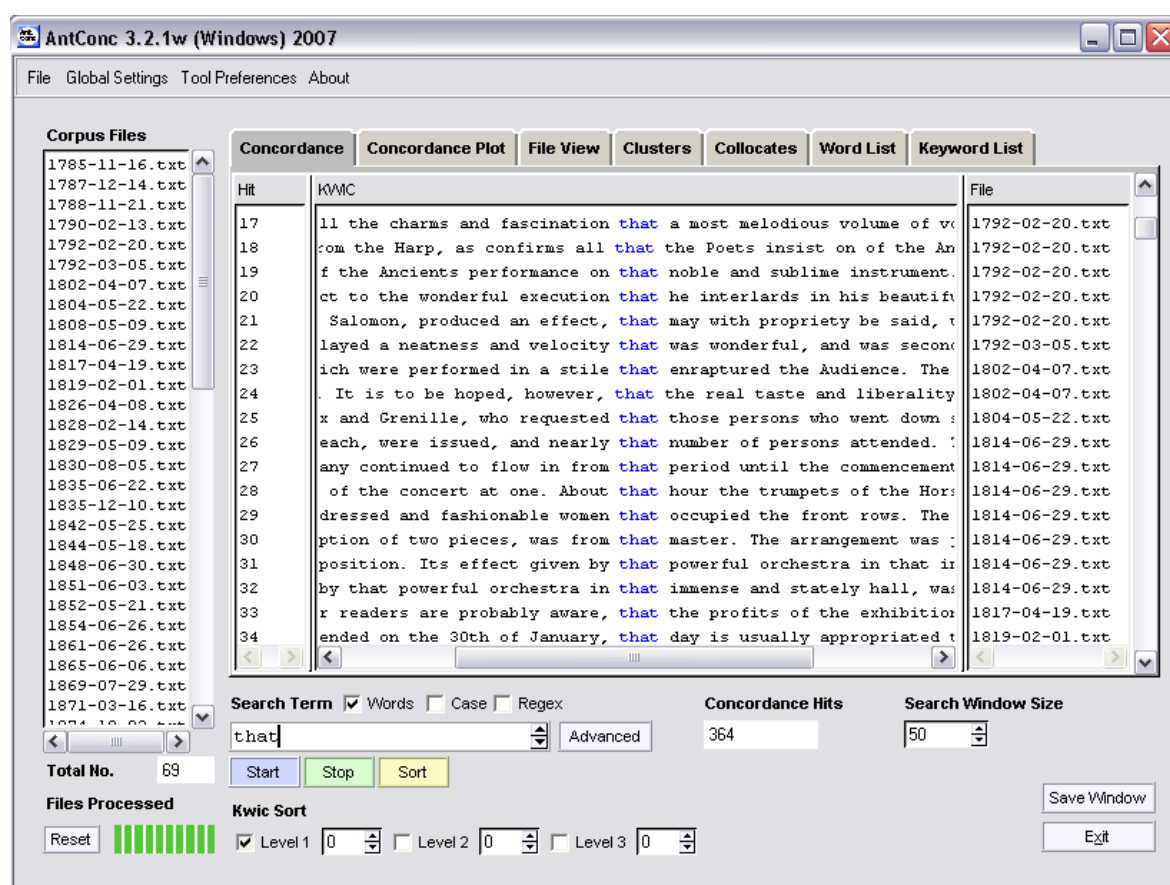
The objective was to choose three hopefully representative articles for each of the 23 decades under consideration. In order to fulfil the criterion of representativeness, each review had to be at least 200 words long, since shorter articles did not contain enough instances of linguistic features which needed to be analysed. There was no upper limit with regard to word count. In total, the corpus consisted of 40 237 words.

It was attempted to keep the topics of the reviews as similar as possible in order to eliminate linguistic variation resulting from the discussion of significantly different musical genres, such as classical music in comparison to rock music. Therefore, classical music, especially in the form of orchestral, vocal and single instrument concerts, was chosen as the required content, since it is a genre (albeit a very broad one) which has existed throughout the whole time period under consideration. Another important characteristic of the music reviews in the corpus was their focus on live performances, since the period under investigation starts in 1780 and commercial sound recording and reproducing did not begin until approximately a hundred years later.

5.2 Method

After collection, each text was transcribed into computer-readable form, since the *Times Digital Archive* provided the relevant articles in JPEG-format and the reviews from the last three decades were available only as hardcopies. The transcribed texts were then analysed with the help of AntConc, a concordance software capable of displaying word frequencies, collocations and word clusters. For this thesis, word frequency counting was relevant in order to determine the historical trends of the linguistic features listed above in section four. Naturally, certain words can be indicators of more than one feature, such as *that*, which can be interpreted as a demonstrative pronoun or as a relative pronoun. In such cases, the complete frequency listing was checked manually for contextual features which determined the true function of the word in a particular instance. The figure below shows the user interface of this software with the listing for *that*. The tab 'File View' allows a view of individual files (each file contained one music review) where every instance of the search term is marked in blue as well.

Figure 1: AntConc user interface, displaying all hits for *that*



Linguistic features which could not be analysed in AntConc, such as nouns, metaphors or domain-specific lexis, were identified and counted manually. Microsoft Excel was used for the statistical calculations and the creation of diagrams. The instances of a feature were counted for each text and then divided by the total word count of the text in order to arrive at the percentage of the feature per text. This was necessary because the music reviews differed in length and therefore a comparison of percentages provided more informative results.

The historical trends of the features discussed further below are always depicted in the form of a moving average. Since three articles per decade were collected, each individual average count on which the moving average graph is based was calculated for three decades, i.e. nine music reviews. This was done in order to smooth the historical trend and to counteract statistical outliers. Fifty-year intervals were judged to be too long because they suppressed certain developments and oversimplified the graph. Conversely, intervals of less than thirty years were deemed to be too short because they did not construct historical trends in a useful manner. However, since the corpus in this study is necessarily a relatively small one, it cannot be regarded as a representative sample of newspaper music criticism in general. Therefore, the results presented in the following paragraphs should only be regarded as an illustration of potential trends within one newspaper.

5.3 Is journalistic music criticism a genre?

In sections 3.2.1 and 4.1, the theoretical concept of genre was related to findings regarding music criticism. With reference to the work of Thim-Mabrey (2001), it was established that music criticism can be viewed and analysed as a genre. Her study also provided the parameters according to which the moves that can be seen as genre markers of music reviews were analysed in connection with the present corpus.

The following table is reproduced from section 4.1., listing the essential moves of music reviews and their functions. The results of the study will show whether the distribution of these moves has remained constant over time or whether there have been any noticeable developments. This will aid in determining whether journalistic music criticism in this corpus can be regarded as one genre or whether the changes have been significant enough to result in genre splitting.

Table 8: Genre moves of music reviews, based on Thim-Mabrey (2001)

Move	Function
Name of musical work performed, composer, performer(s), conductor, location and date of the performance	Identification
Programme constellation, interpretation, instrumentation, enactment	Reporting/description
New knowledge going beyond the musical event, e.g. encyclopaedic information on the work or the composer, cultural, political or aesthetic references (Thim-Mabrey 2001: 60)	Information (not always present)
Quality of the performance, including interpretation of the musical work, tempo, phrasing, dynamics, pauses, technical and performing skills of the performers, emotions transported by the performers (Thim-Mabrey 2011: 136ff)	Evaluation
Effect on the audience/the critic	Reporting/description, evaluation

With regard to the first move, the music reviews in the corpus have remained very similar over the course of time. All of them include the necessary data for identification of their subject, which is unsurprising because one of the essential functions of music criticism is to present the five journalistic elements of WHO, WHEN, WHERE, WHAT and HOW (Thim-Mabrey 2001: 90). Since the medium of publication has not changed, the music reviews remain bound to this journalistic requirement. The content features of move two, i.e. programme constellation, interpretation, instrumentation and the enactment did not appear as one content block in the reviews, but were inserted throughout the review, since the music performances were usually described chronologically in the order of appearance at the stage. The only noticeable aspect of this move was the almost complete lack of interpretation regarding the programme and the music. Since this absence was observable throughout the complete time period under consideration, one can argue journalistic music criticism in *The Times* generally focuses on the performance of a musical work rather than the interpretation. As described in section 3.1.2 in connection with the different types of music criticism, it is scholarly music criticism which focuses on composition critique and thus dedicates more space to the interpretation (Maus et al 2012).

Move three was split into its aspects during the analysis, namely into encyclopaedic information on the work or the composer, cultural references, political references and aesthetic references. These aspects presented different distribution throughout the time period covered by the corpus. The following examples will illustrate each of the three types of reference.

- (1) The first part of the programme was, without hyperbole, a casket of gems, many of “purest ray serene” (*The Times* 26/06/1861).
- (2) Our readers are probably aware, that the profits of the exhibition are intended to be applied to the purpose of extricating the Royal Institution for the Education of Poor Children from its present pecuniary embarrassments. The practical utility of such an object appears to us as indisputable, as the benevolence which suggested and is still active in promoting it (*The Times* 19/04/1817).
- (3) In the 18th variation the orchestra provided all the emotion, but what is the point of the Paganini Rhapsody without a pianist capable of passion? (*The Times* 07/10/1997).

The first example demonstrates how music critics use cultural references such as allusions to existing works of poetry to describe music. The passage in quotation marks, for instance, refers to the poem “Elegy written in a country church-yard” by Thomas Gray, thus connecting the feelings one might have experienced while reading the poem to the critic’s feelings about the programme of the concert. Example (2) contains a political reference to a situation relevant at the time of writing, relating it to the reason why a particular concert was organised. It also provides the author with an opportunity to express his or her approval of this reason. An aesthetic reference is used in example (3), where the author assumes that the audience is aware of the necessity of passion in the performance of Paganini compositions. By this assumption, he or she draws upon the aesthetic knowledge which was seemingly expected of music criticism readers at that time.

While cultural references were ubiquitous, political references were scarce. Since music performances are part of the cultural life, it is not surprising that other cultural references appear so frequently in music reviews. However, newspapers usually have several sections which deal with international, national and local politics. It is therefore less likely to find further political comments in arts reviews. Aesthetic references occurred roughly in a third of all reviews in the corpus. Cultural and aesthetic references seem to be employed in order to heighten the impression of the author’s sophistication and arts expertise. Presumably, this is done in order to render the author more competent and reliable in the eyes of the readers, which is meant to give more credibility to his or her opinions regarding the musical work in question. The fourth aspect of this move was encyclopaedic information,

which was primarily given during the 19th century and again in the second half of the 20th century. One of the reasons for the frequent occurrence during the 19th century could be the fact that the music critics during this time seemed to have considerably more newspaper space at their disposal than their 20th century counterparts. In fact, the average word count per music review in the corpus during the 19th century was 789 words, as opposed to an average of 465 words during the 20th century. Since move three with its informative function is deemed as optional by music critics and recipients of music reviews, it is not surprising that several of its aspects do not occur in every review in the corpus (Thim-Mabrey 2001: 91-99).

Move four represents one of the core functions of music criticism – evaluation. Consequently, it is prominently present in all of the music reviews contained in the corpus. The focus is on performance rather than composition evaluation, which conforms to the description of journalistic music criticism as detailed in section 3.1.2 (Maus et al 2012, Schick 1996: 27). The aspect of emotions transported by the performer seems to have experienced a change in the course of time since it occurs far less frequently before the beginning of the 20th century than afterwards. However, it is possible that this is simply a result of a changed method of presenting emotion, since move five, which deals with the description of the effect of the music on the audience or the critic, has experienced the opposite development. Until the late 1920s, this move is present in two thirds of the music reviews whereas it occurs in only a third of all reviews between 1930 and 2010. Shifting the focus from the feelings of the audience or the critic to the emotions presented by the performer lessens the impression of subjective opinion and individual perceptions of music. Naturally, what the critic perceives as transported emotions is also coloured by his or her own impressions and evaluations. However, by placing the focus on the performers and their actions, these personal opinions are expressed more indirectly and render to whole text seemingly more objective and thus potentially more acceptable to the critical reader, who requires a well-founded, objective evaluation (Bujic 2012). Move five is thus the only structural element in music criticism which has experienced significant change in the corpus. However, since its aim of presenting emotion has been incorporated in move four, one should not consider the function of move five as lost.

This section has shown that the sequence and content of the five moves as described in table 8 has remained very similar throughout the whole period under consideration. The small impact of the observable changes indicates that newspaper music criticism has

maintained its primary genre markers over time. In short, the presence of the main structural elements in almost every review in the corpus indicates that it is valid to treat these reviews as belonging to one genre, namely that of journalistic music criticism.

5.4 Features of democratisation and their development

As argued in section 4.2, the process of democratisation appears to have affected language in general, especially in the 19th and 20th centuries (Farrelly and Seoane 2012). It is thus possible that indications of this process can be found in music criticism as well, especially because the rise in literacy has resulted in more potential newspaper readers. Indeed, Biber (2003: 170) finds that the development towards a “wider lay readership” can be described as a trend permeating society in general.

A significantly larger newspaper audience is likely to be more heterogeneous than before, especially with regard to social status and the level of specialised knowledge (Schick 1996: 28). Therefore, the language of newspapers, and consequently of the music reviews within, may have become more democratic in order to adapt to the change in audience.

The features listed as indicators of democratisation in its narrow sense, i.e. as the declining use of “unequal and face-threatening modes of interaction” (Fairclough 1992: 203; Leech 2004: 75; Leech et al. 2009: 259, as cited in Farrelly and Seoane 2012) are presented in the tables below according to their expected and actual development. A more detailed discussion of these features will be provided in the subsequent paragraphs.

Table 9: Linguistic features as indicators of democratisation and power imbalance and their expected development

Indicating democratisation – increase expected	Indicating power imbalance – decrease expected	Both interpretations possible
modal verbs <i>gonna</i> , <i>got to</i> , <i>have to</i> , <i>need to</i> and <i>ought to</i>	modal verbs <i>must</i> and <i>shall</i>	modal verb <i>should</i>
singular <i>they</i>	generic <i>he</i>	
gender-neutral terms	gender-specific terms	
	titles	

The frequency of the following four indicators of democratisation was very low in the corpus and thus did not provide any useful data: modal verbs *gonna*, *got to*, *have to*, *need to* and *ought to*, generic *he*, singular *they*, modal verb *should*, gender-specific terms and

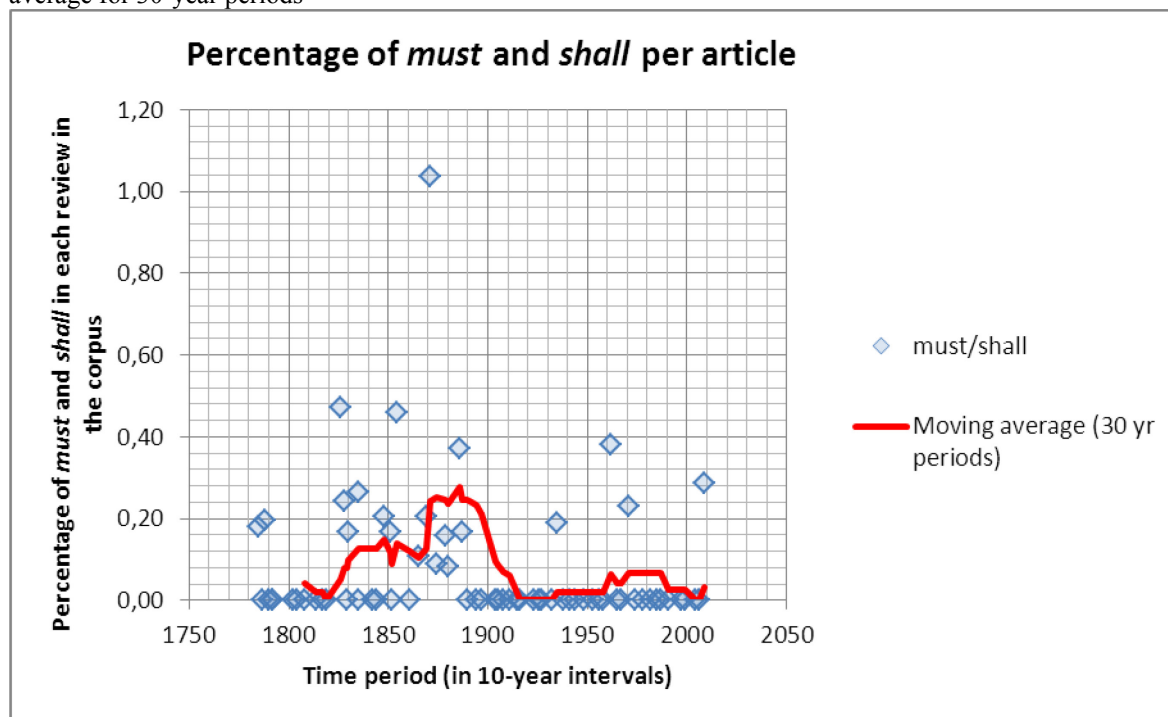
gender-neutral terms. Therefore, these features do not appear in the table below and will not be considered in the analysis.

Table 10: The actual development of linguistic features indicating democratisation in the corpus

Increased frequency	Decreased frequency	No clear trend/linguistic continuity
	modal verbs <i>must</i> and <i>shall</i>	
	titles	

5.4.1 Features with decreased frequency

Figure 2: Percentage of *must* and *shall* in each review in the corpus, with a graph representing the moving average for 30-year periods



A significant part of the 19th century shows an increase in the percentage of the modal verbs *must* and *shall* in the music reviews contained in the corpus. From the late 19th century, however, one can observe a decline over a period of fifty years. Even though the percentages increase slightly in the course of the 20th century, they do not reach the level of the preceding century, which is why the development of this linguistic feature was interpreted as one of overall decline. As described in section 4.2, the modal verbs *must* and *shall* are connotated with hierarchical power relations according to Myhill (1995:202, as cited in Farrelly and Seoane 2012). The modal verbs which were found to be substituting these two verbs in order to achieve less power-focused language (*gonna*, *got to*, *have to*,

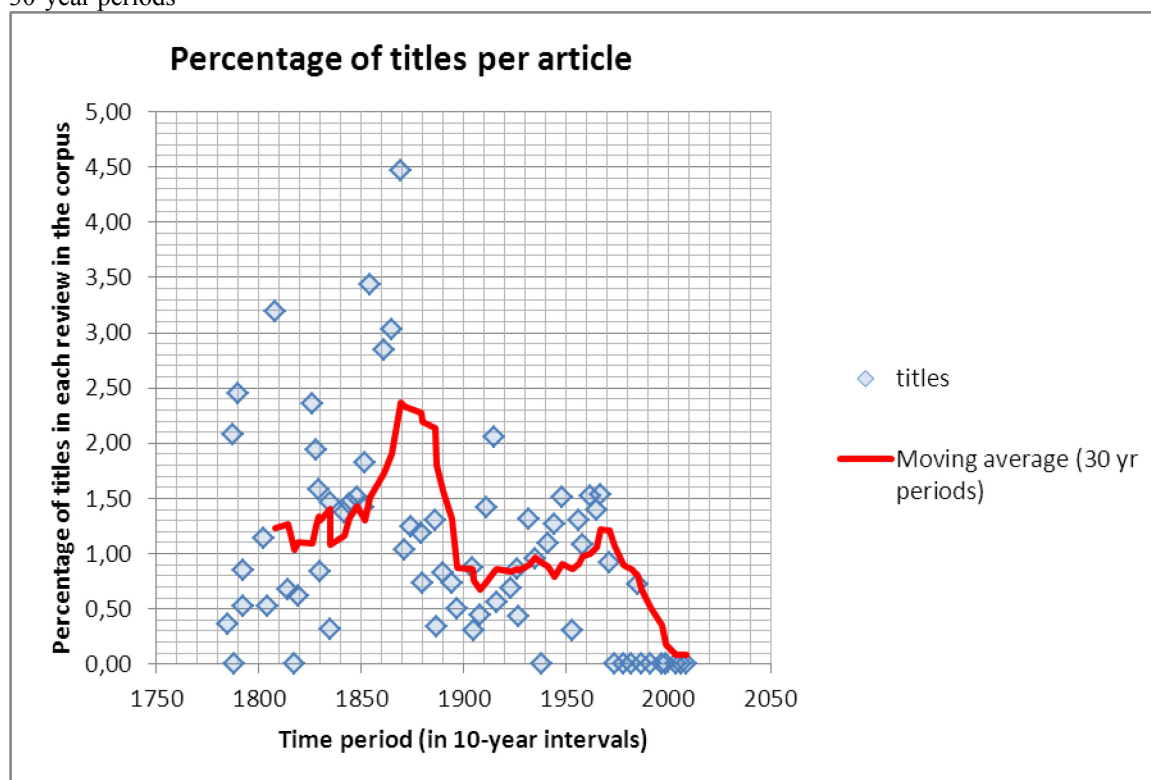
ought to) had a very low frequency in the corpus. In this context, Leech et al. (2009: 88-89, as cited in Farrelly and Seoane 2012) discovered that the decline of the modal verb *must* combined with an increase in the use of the less power-connotated *should* and *need to* can be regarded as indicators of democratisation. Both studies thus interpret the decline in the frequency of *must* in the same manner, though they assign contradictory interpretations to the frequency of the modal verb *should*. However, since this particular modal verb almost never occurs in the corpus, it was not possible to discover whether it could be an indicator of democratisation or the opposite.

Nevertheless, the decreased frequency of *must* and *shall* in this corpus can be regarded as a sign of democratisation. The fact that the less face-threatening alternatives are scarcely present does not necessarily contradict this interpretation. Since all of the modal verbs mentioned in this paragraph are often markers of obligation or necessity (Quirk et al. 1995: 224-225), one may regard their near-total absence as an indication of a general decline in the explicit representation of requirements or orders. This restraint with regard to directives can be interpreted as a sign of increased democratisation as well because the presence of explicit commands often implies a power imbalance.

Naturally, the development of a single feature is not sufficient to arrive at a conclusion concerning this particular linguistic trend. However, there is a second feature, the frequency of personal titles, which experienced a decline during the time period covered by the corpus. Farrelly and Seoane (2012) mention the titles *Mr*, *Mrs*, *Miss* and *Ms* as examples. Apart from these four types, their foreign-language counterparts such as *madame*, *monsieur*, *mademoiselle*, *Herr*, *signor*, etc. were counted as well.

The table below illustrates the historical development of this feature in the corpus.

Figure 3: Percentage of titles in each review in the corpus, with a graph representing the moving average for 30-year periods



As mentioned in section 4.2, Farrelly and Seoane (2012) cite several studies which indicate that a declining frequency of titles reflects democratisation because titles are employed to mark social and gender differences. The corpus appears to be subject to this development after the 1870s, which coincides almost exactly with the decline of the use of *must* and *shall* pictured above, which began in the 1880s. This development is not surprising, since a commentary on the people in the audience was practically always present in a music review until the 1870s while completely absent after this decade. Such a commentary typically includes a comparatively high number of titles together with the names of the attendees listed. One can also observe that the performers, conductors or composers are less and less frequently addressed with a title over the course of time. From the beginning of the 20th century, they are referred to by their full name or last name only in most cases.

5.4.2 Democratisation: summary and conclusion

While six of the eight features indicating democratisation in its narrow sense did not occur with sufficient frequency to be analysed in a meaningful manner, the two remaining features did become less frequent, as expected in the hypothesis detailed in section 4.2. This hypothesis postulated that the language of music criticism was likely to display

indicators of democratisation owing to the fact that this trend can be generally observed in language use of the 19th and 20th centuries. The frequency of two features which are regarded as signals of power imbalance has declined in the corpus of the present study. Since the other six features are merely absent instead of displaying an unexpected development, one may cautiously interpret the findings regarding the articles contained in the corpus as indicators of democratisation. The scope of the corpus may not be large enough to allow an unquestionable confirmation of the hypothesis, but the findings do demonstrate that certain linguistic markers of democratisation can be identified in this case study. If one considers the fact that democratisation is regarded as a general trend in English language (Farrelly and Seoane 2012), it would not be far-fetched to argue that this process does affect the language of music criticism in the corpus of the present study.

5.5 Features of colloquialisation and their development

Farrelly and Seoane (2012) define the process of colloquialisation as a part of the larger trend of democratisation of language in its wider sense. According to their research, the English language has generally become less focused on hierarchy and asymmetrical power relations because personal and social relations have partly lost their long-standing focus on power imbalance. This process can be regarded as democratisation in its broad meaning and appears to influence linguistic change. Since the music reviews in this study belong to the English language, it is possible that this linguistic trend affects them as well. Part of the process of democratisation in its wider sense is what Farrelly and Seoane (2012) term *colloquialisation*. Owing to a rise in informality in interpersonal relations, English written language has begun to incorporate features of spoken language in increasing amounts. A study by Hundt and Mair (1999, as cited in Biber 2003: 170) demonstrated that colloquialisation is noticeable in newspaper prose of the 20th century. The reason for this development is the adaptation of newspapers to a broader audience. Their aim is to appeal by including features of spoken language, thus rendering texts accessible to diverse people (Biber 2003: 170). Since journalistic music criticism belongs to newspaper prose, it seemed appropriate to consider whether this tendency can be observed in the corpus of this study as well.

The indicators of colloquialisation and written style together with their development in the corpus are summarised in the following tables.

Table 11: Linguistic features as indicators of colloquialisation/written style and their expected development

Indicating colloquialisation – increase expected	Indicating written language style – decrease expected
1 st and 2 nd person pronouns	<i>no</i> -negation
contraction of negative forms and verb forms	<i>wh</i> -relative clauses
sentence-initial conjunctions	pied-piping constructions
phrasal verbs	
progressive aspect	
passive constructions with <i>get</i>	
<i>not</i> -negation	
<i>that</i> -relative clauses	
zero relative clauses (<i>that</i> -deletion)	
preposition stranding	

As in the case of democratisation proper described in the preceding section, certain features of colloquialisation did not occur in sufficient numbers in the corpus to be interpreted in a meaningful manner and will therefore not be included in the table below or in the analysis. These features include second person pronouns, contractions of negative forms and verb forms (such as *I'm*, *he'd*, *you've*, *isn't*, *aren't* etc.), passive constructions with *get*, zero relative clauses (relative clauses omitting a relative pronoun altogether) and preposition stranding (such as *the name I was thinking of*).

Table 12: The actual development of linguistic features indicating colloquialisation in the corpus

Increased frequency	Decreased frequency	No clear trend/linguistic continuity
sentence-initial conjunctions	first person pronouns	phrasal verbs
progressive aspect	<i>not</i> -negation	relative clauses introduced with <i>that</i>

The relevant sentence-initial conjunctions in this corpus included the conjunctions *and*, *but* and *or* and the progressive aspect was counted for all active and passive tenses.

All phrasal verbs, e.g. *get by*, *get on*, *turn up* etc. (Quirk et al. 1995: 1152) and *that*-relative clauses were counted. *Not*-negation elements consist of the negative adverb *not* and an indefinite term such as *a*, *an*, *any*, *anybody*, *anyone*, *anything*, *one*, *ever*, *anywhere* and *either* (Tottie 1991: 106; 1988: 245-246, as cited in Westin 2002: 23). All of the linguistic features mentioned in table 12 were found to be indicators of colloquialisation by Farrelly and Seoane (2012).

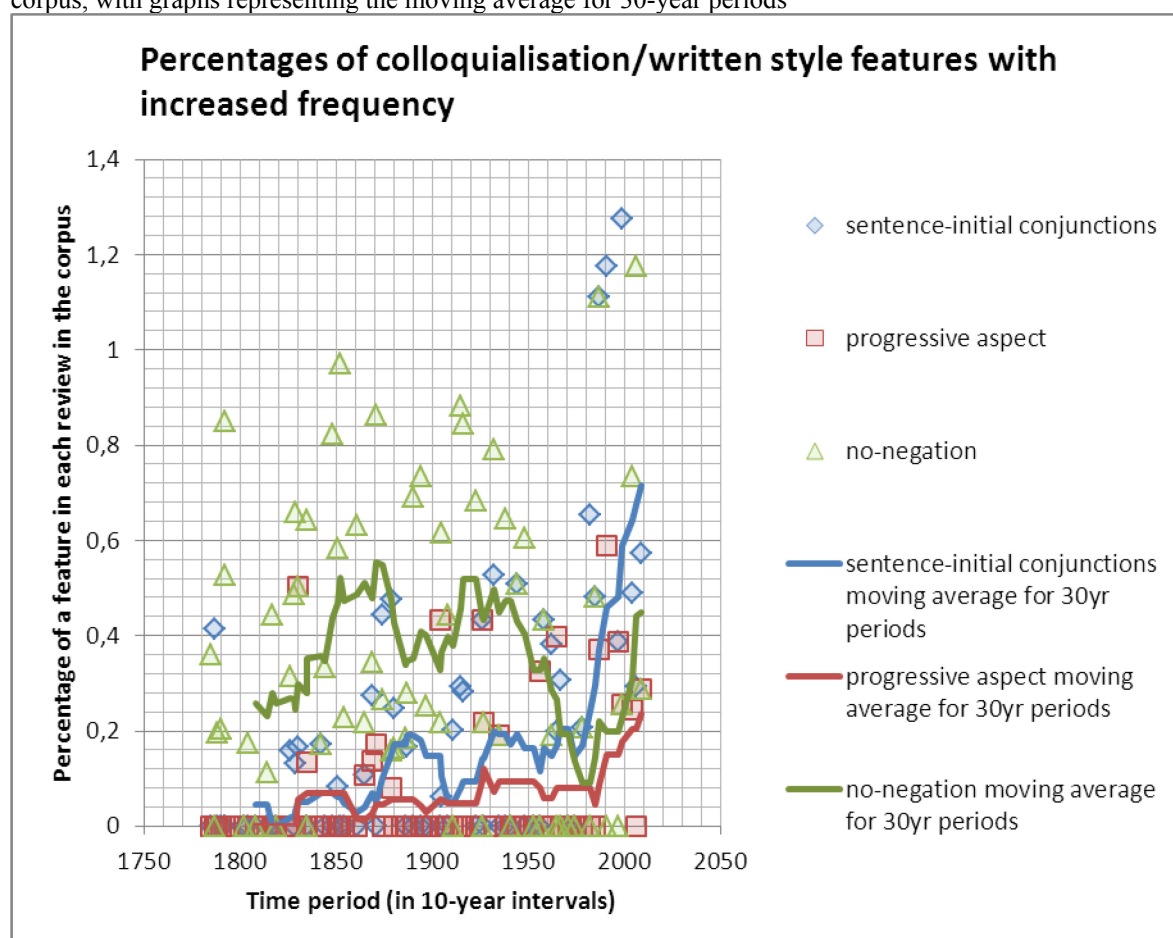
Table 13: The development of linguistic features indicating written style in the corpus

Increased frequency	Decreased frequency	No clear trend/linguistic continuity
<i>no</i> -negation	<i>wh</i> -relative clauses	
	pied-piping constructions	

In contrast to *not*-negation, *no*-negation is formed with the determiner *no* or with the pronouns *nobody*, *none*, *neither*, *nothing* or the adverbs *never* and *nowhere* (Tottie 1991: 106; 1988: 245-246, as cited in Westin 2002: 23) and is regarded as a marker of written style. The other two indicators of written style are relative clauses introduced by *wh*-terms (*who*, *whose*, *whom*, *which*) and pied-piping constructions, i.e. relative clauses in which a preposition precedes the relative pronoun (Farrelly and Seoane 2012).

5.5.1 Features with increased frequency

Figure 4: Percentage of colloquialisation/written style features with increased frequency in each review in the corpus, with graphs representing the moving average for 30-year periods



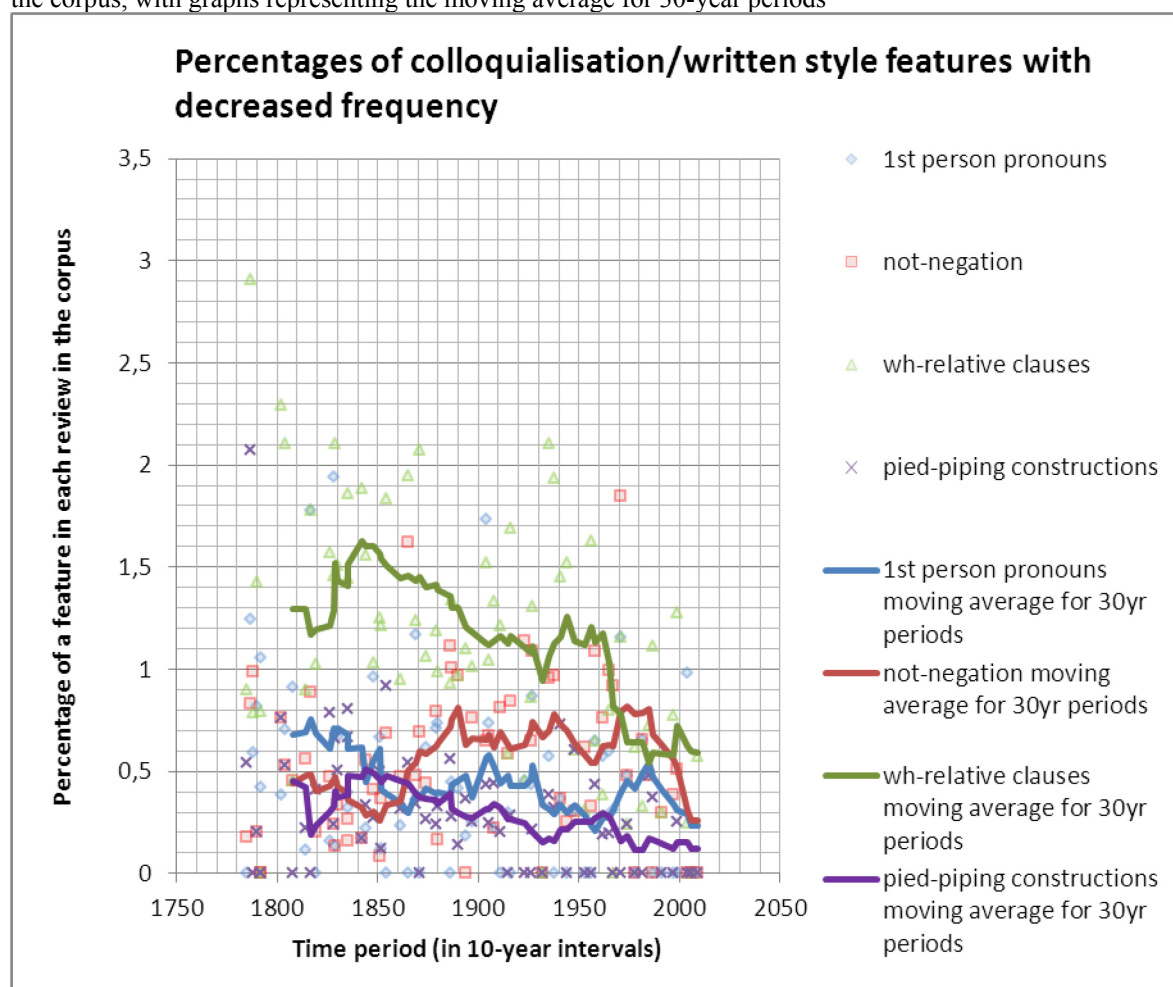
The figure above demonstrates that the two colloquialisation features (sentence-initial conjunctions and progressive aspect) experienced an increase, especially starting from the 1970s and 1980s.

The written-style feature of *no*-negation did not present such a clear development. Its frequency dropped significantly during a long period in the 20th century, but started to rise again in the 1980s. Since a converse development will be observable with regard to the feature of *not*-negation in the following sub-section, *no*-negation was interpreted as a feature with increased frequency, despite the fact that the growth has been only recent.

The rise in the use of the two colloquialisation features can be regarded as a first indicator that the language of music criticism in the corpus has been affected by this particular linguistic trend. However, the recent increase of *no*-negation appears to contradict this assumption because it is a characteristic of written style. A complete interpretation will only be possible after the consideration of the features with decreased frequency, but one may start by observing that the graph representing the development of *no*-negation has more pronounced highs and lows than the other two graphs. This suggests that the development has been less consistent and therefore the impact of feature is likely to be less significant on the decision whether music criticism in this corpus experienced colloquialisation. In contrast, the increase of the other two features in the figure above should be given more weight because even though the two graphs representing the moving average for sentence-initial conjunctions and the progressive aspect exhibit a few peaks and dips, their overall trend is one of growth. The next subsection will present the development of the features with decreased frequency and hopefully provide further data on which to base an answer to the question of colloquialisation.

5.5.2 Features with decreased frequency

Figure 5: Percentage of colloquialisation/written style features with decreased frequency in each review in the corpus, with graphs representing the moving average for 30-year periods



Again, there is an apparent conflict for the interpretation of the results because two features of colloquialisation and two features of written style show a decrease in frequency.

Therefore, one needs to determine which developments can be regarded as more significant.

The blue and red graph representing first person pronouns and *not*-negation, respectively, show several changes during the past centuries, which renders the two developments less conclusive. In fact, it is only from the 1980s that a clear downward trend can be truly identified in the case of *not*-negation. If one considers the rise of *no*-negation use which started in the 1980s, it is possible that these two kinds of negation were simply substituted. The graph showing the development of first person pronoun use has several peaks and dips as well and cannot be regarded as an absolutely clear downward trend until the 1980s

either. Consequently, the decrease of the two colloquialisation features cannot be taken as valid for the whole period under consideration.

By contrast, the two indicators of written style demonstrate a rather continuous decrease in frequency starting in the 1840s, including only minor rises in-between. Therefore, their developments can be regarded as more significant than those of the two colloquialisation features described in the preceding paragraph. Music reviews in this corpus appear to include far fewer *wh*-relative clauses and pied-piping constructions at the end of the 20th century and the beginning of the 21st century than they did during the 19th century.

If one regards the decrease of the two colloquialisation features as less significant than the decrease of the two markers of written style, then the results again seem to point towards a colloquialisation of music criticism. The summary in the following subsection will discuss whether this can be determined with a reasonable degree of certainty and whether the two features without a clear trend (phrasal verbs and *that*-relative clauses) could have an impact as well.

5.5.3 Colloquialisation: summary and conclusion

The results of section 5.5 show that the development of four features indicates a trend towards colloquialisation. Both the increase of sentence-initial conjunction and of progressive aspect frequency and the decrease in the use of *wh*-relative clauses and pied-piping constructions point towards this linguistic trend. Furthermore, the development of these four markers appears to be quite consistent throughout the whole time period.

By contrast, there are three linguistic features whose development can be interpreted as a marker of a move towards less colloquial language. The decrease of first person pronoun and *not*-negation use together with the increase in *no*-negation frequency suggests the opposite development to colloquialisation. However, the graphs for the moving average show that the development of these three features has been less clear than that of the four markers discussed in the previous paragraph. In the case of phrasal verb use and the frequency of relative clauses introduced with *that*, it was not possible to observe any larger historical trends. Therefore, these two features will be interpreted as neutral with regard to the hypothesis of colloquialisation.

The development of the four features indicating colloquialisation is consistent with the previously mentioned study by Hundt and Mair (1999), who observed a rise in oral language use in newspaper prose during the 20th century. However, there are still three

features which do not support this trend, even though their development is less clear. In addition, two markers of colloquialisation did not experience any observable historical change at all.

The reason for these contradictory results could be the language style of *The Times* and the language of classical music reviews. As an upmarket British newspaper, *The Times* is read mostly by people from the upper middle and middle class, which implies a comparatively high level of education (Newsworks 2012). It is thus probable that the writing style will be rather formal and polished. Furthermore, it is reasonable to assume that reviews concerning classical music are less likely to contain colloquialisations since the audience for such events expects sophistication and a certain aesthetic appeal of language, as mentioned in section 3.1.3 in connection with the functions of music criticism. Therefore, one could argue that while slight tendencies can be observed, the impact of colloquialisation on the language of music criticism in this corpus cannot be regarded as similarly significant and apparent as it is in general newspaper prose or in English language as a whole.

This development differs from Westin's (2002: 62) results regarding the colloquial features of newspaper editorials, where she subsumes these indicators under the trend of informalisation. Her findings show that elements of conversational discourse did increase in newspaper editorials. However, since editorials address the reader much more directly and are allowed to contain a more explicit representation of the author's opinions than music reviews, this difference in development is not surprising after all. Music criticism does express the opinion of the author, but as the discussion of the functions in section 3.1.3 showed, it is usually desirable to make the evaluation appear objective and thus not to place the focus on the critic and his or her interaction with the readers. The low impact of colloquialisation on music criticism may also be compared to the near-absence of this trend in scientific writing and to a low occurrence in general journalistic writing, which Farrelly and Seoane (2012) observe to be the case. They explain this phenomenon by arguing that a certain professional manner of expression is desirable in these two genres because the impression of reliability and competence in journalistic and scientific texts "is enhanced if [the authors] demonstrate membership of and identification with their professional group through the adoption of the conventional practices of their discourse." In the light of this observation, it is not surprising that features of conversational discourse do not appear in a significant degree in the corpus or that they did not experience a relevant increase.

5.6 Features of informalisation and their development

The linguistic process of informalisation leads to a reduction of distance between the producer of an utterance or a text and its intended recipient. This process is employed to increase the reader-friendliness and accessibility of a text and can be observed in expository texts, e.g. journalistic and academic writing, as well (Leech et al. 2009: 239, as cited by Farrelly and Seoane 2012). Farrelly and Seoane (2012) refer to Westin's (2002) study in this context because she found that the language of British up-market newspaper editorials shows markers of growing informalisation. Since journalistic music criticism in *The Times* is part of British up-market newspaper language, it is possible that the corpus in this study will exhibit an increase of these markers as well (Jucker 1992: 48).

As described in section 4.4, there are two aspects which form the process of informalisation, both of which Westin (2002) considered in her study, namely the degree of personal involvement present in a text, and the degree of abstractness. In order to examine these two aspects, Westin analysed her corpus according to two textual dimensions presented by Biber (1988), i.e. *Involved vs. Informational Production* and *Abstract vs. Non-Abstract Information*. Biber's newer edition (1991) of the work from 1988 was employed in this thesis to investigate the corpus for markers of personal involvement and abstractness in order to determine if the language of music criticism in this corpus has become more informal over the course of the last few centuries. If this is the case, then the features of personal involvement will have increased in the period under consideration, whereas the features signalling abstraction will have decreased.

The following sub-sections will present the results of the features of personal involvement first and those of abstractness indicators second. In the subsequent summary, the results of the two textual dimensions will be compared and conclusions regarding the potential informalisation of music criticism will be drawn.

5.6.1 Features of personal involvement

Table 14: Linguistic features indicating personal involvement according to Biber (1991)

Feature indicating personal involvement	Explanation/Examples
private verbs	Verbs which refer to intellectual states or non-observable intellectual acts, e.g. <i>assume, believe, know, notice, realize, see, show, think, understand</i> (Biber 1991: 242).
present tense verbs	Present simple and present progressive
<i>do</i> as a pro-verb	<i>Do</i> is used instead of an entire clause, e.g. <i>the cat did it</i> , which leads to lower informational density (Biber 1991: 226).
demonstrative pronouns	<i>That</i> (not if used as a relative pronoun), <i>this, these, those</i> (Biber 1991: 226)
general emphatics	Emphatics “mark the presence (versus absence) of certainty” (Biber 1991: 241), e.g. <i>for sure, a lot, such a, real + adjective, so + adjective, do + verb, just, really, most, more</i>
pronoun <i>it</i>	<i>It</i> as a substitute for any referent from animate beings to abstract concepts or as a substitute for nouns, phrases or whole clauses (Biber 1991: 226).
<i>be</i> as a main verb	<i>Be</i> is used in connection with a determiner, possessive pronoun, address title, preposition or adjective (Biber 1991: 229), e.g. <i>This is ours</i> .
causative subordination	During this kind of subordination, subordinate clauses are introduced by the adverbial <i>because</i> , and in certain cases also with <i>as, for</i> or <i>since</i> (Biber 1991: 236).
discourse particles	These particles occur mostly in conversational genres and are used to “maintain conversational coherence” (Biber 1991: 241), e.g. <i>well, now, anyway, anyhow, anyways</i> after a clause or sentence.
indefinite pronouns	They are used for “generalized pronominal reference” (Biber 1991: 226), e.g. <i>anybody, everybody, nobody, nowhere, somebody</i> , etc.
general hedges	Terms such as <i>at about, something like, more or less, almost, maybe, sort of</i> or <i>kind of</i> , which are used to indicate probability or uncertainty (Biber 1991: 240).
amplifiers	Amplifiers are adverbs indicating certainty and conviction, e.g. <i>absolutely, completely, extremely, highly, totally</i> or <i>very</i> (Biber 1991: 240).
sentence relatives	These relative clauses refer to a whole clause instead of a noun phrase and are introduced by <i>which</i> , as in <i>Bob likes fried mangoes, which is the most disgusting thing I’ve ever seen</i> . (Biber 1991: 235)
<i>wh</i> -questions	Questions introduced by any of the following words: <i>what, where, when, how, whether, why, whoever, whomever, whichever, wherever, whenever, whatever, however</i> (Biber 1991: 223).
possibility modals	Modal verbs marking possibility are <i>can, may, might, could</i> and their respective contractions (Biber 1991: 241).

non-phrasal coordination	Two independent clauses are connected with <i>and</i> (Biber 1991: 245).
<i>wh</i> -clauses	Clauses introduced by any of the words listed for the entry of <i>wh</i> -questions above which function as complements to verbs, e.g. <i>I believed what he told me</i> (Biber 1991: 231).

Three features listed by Biber (1991) as indicators of personal involvement did not occur frequently enough in the corpus in order to provide sufficient data for interpretation and will therefore not be considered in the analysis: discourse particles, sentence relatives and *wh*-questions. The table below displays the development of all other features of personal involvement.

Table 15: The development of linguistic features indicating personal involvement in the corpus

Increased frequency	Decreased frequency	No clear trend/linguistic continuity
demonstrative pronouns	present tense verbs	private verbs
indefinite pronouns	amplifiers	<i>do</i> as a pro-verb
non-phrasal coordination		<i>be</i> as a main verb
<i>wh</i> -clauses		pronoun <i>it</i>
		possibility modals
		general emphatics
		causative subordination
		general hedges

5.6.1.1 Features with increased frequency

Figure 6: Percentage of personal involvement features with increased frequency in each review in the corpus, with graphs representing the moving average for 30-year

periods

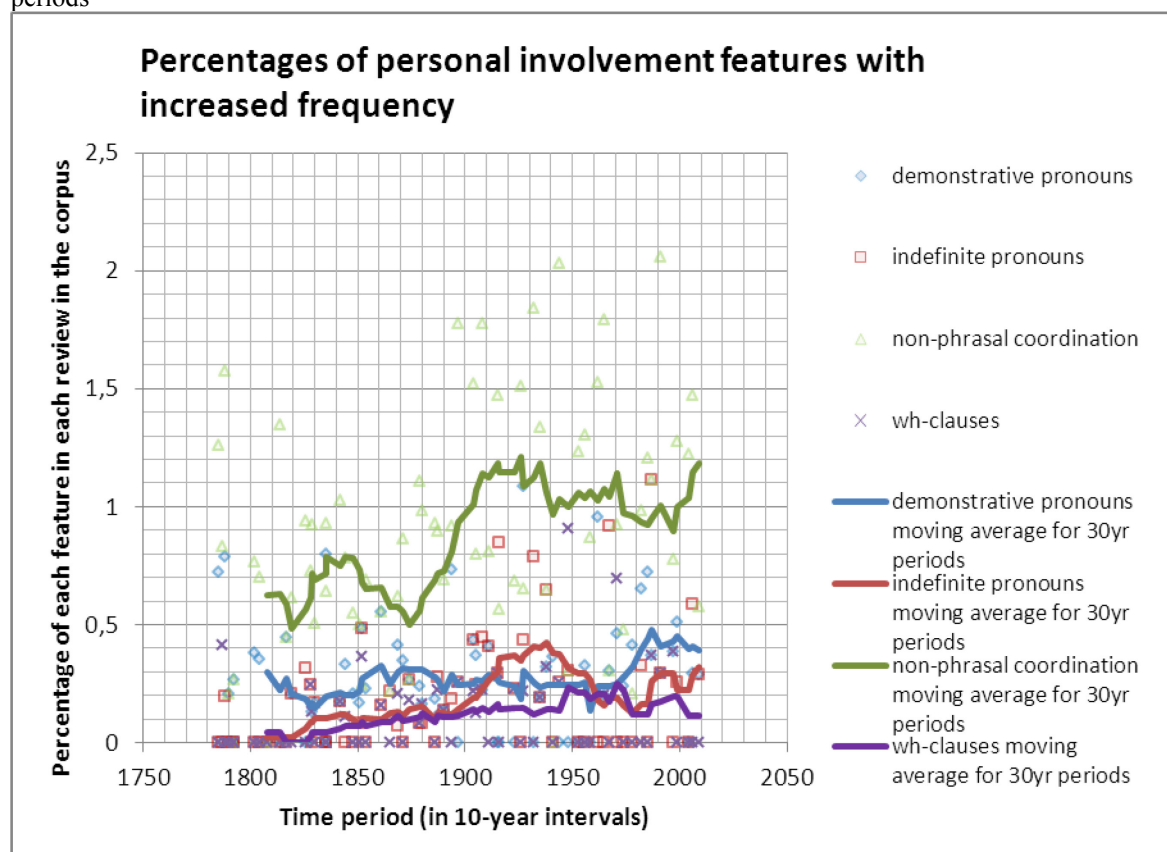


Figure 6 above shows that determining which features could be interpreted as having experienced a decline was not easily done. The graph for demonstrative pronouns suggests reasonably continuous frequency levels until the 1970s when it begins to rise. The development of indefinite pronouns was one of growth until the 1940s, but then their frequency presents a downward trend until the 1980s when it began to rise again. However, since the percentages of indefinite pronouns did not fall below the levels before the more pronounced rise in the late 19th century, the overall trend was cautiously interpreted as one of growth.

The green graph for non-phrasal coordination shows a marked increase starting at the end of the 19th century after a period of decline, and again during the late 20th century after a time of relative linguistic continuity. The purple graph representing *wh*-clauses rises steadily, if not very strongly. In summary, the latter two features experienced a clearer development than demonstrative and indefinite pronouns.

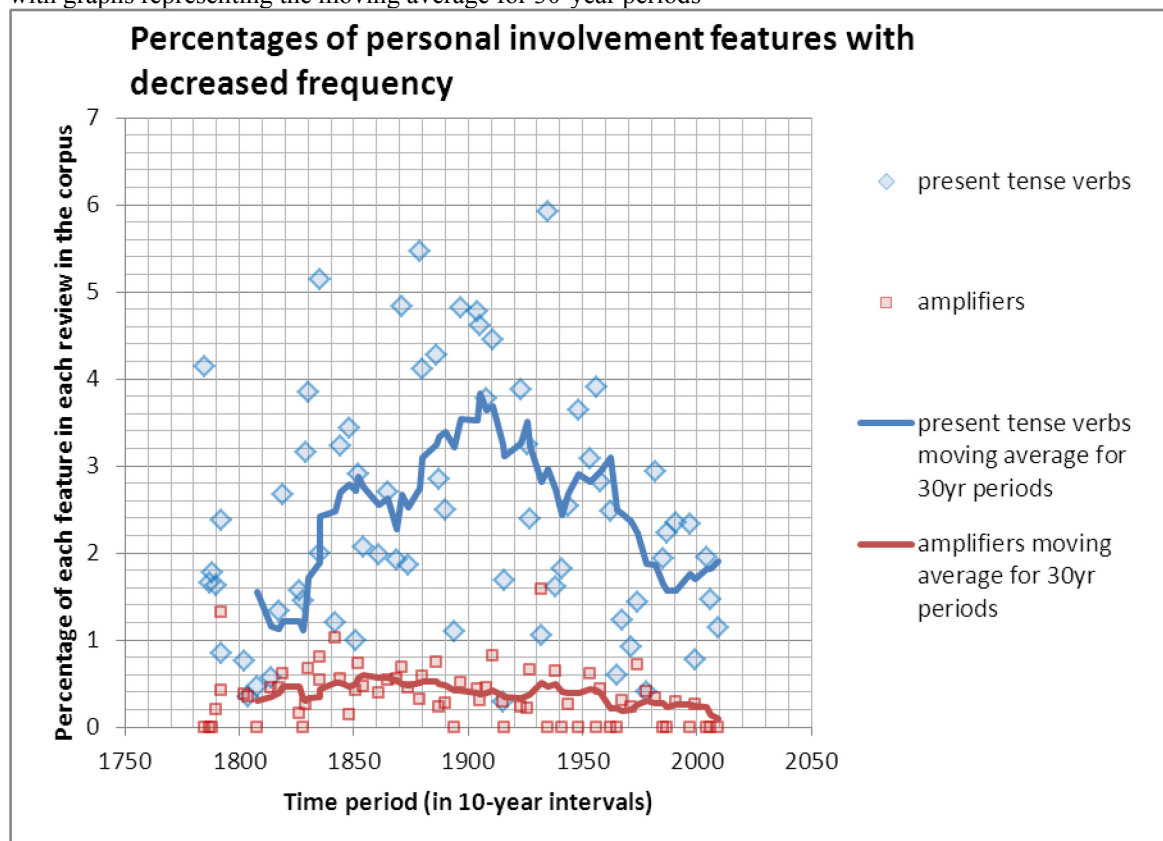
However, Biber (1991: 102) ranks non-phrasal coordination and *wh*-clauses among the features of personal involvement with the lowest indication strength. This fact, combined with the late and not always consistent increase of the two other features, suggests that the

music reviews in this corpus did not experience a significant increase of features of personal involvement.

In comparison, all but one of the eight features which are listed as not exhibiting clear trends in table 15 above are ranked quite highly by Biber (1991: 102) with regard to their indicative strength, the only exception being possibility modals. The fact that the development of so many features did not show any clear indications of longer-lasting growth or decline suggests that the journalistic music criticism as represented in the corpus has remained quite constant with regard to personal involvement. Indeed, Biber's (1991: 129) study demonstrates that press reviews in general can be placed on the far end of the *Involved vs. Informational Production* continuum, indicating that the low count of personal involvement features and their lack of frequency growth is not surprising here. The following sub-section will show whether the features with decreased frequency can be interpreted as having a higher impact on the overall development of personal involvement in the corpus than the indicators discussed thus far or whether they confirm the lack of change regarding personal involvement.

5.6.1.2 Features with decreased frequency

Figure 7: Percentage of personal involvement features with decreased frequency in each review in the corpus, with graphs representing the moving average for 30-year periods



As figure 7 above demonstrates, even the two features which can in a certain sense be classified as possessing a decreased frequency cannot be interpreted as clear signs of less personal involvement over time. The graph representing present tense verbs shows a marked increase until the beginning of the 20th century and only then begins to fall. The frequency of amplifiers did decline from the middle of the 19th century, but only very slightly, as the red graph demonstrates. The only significant observation, then, is that the use of present tense verbs intensified during the 19th century and experienced a decline in the 20th century and this only recently in a clear manner, from the 1960s. However, this is likely a result of a different presentation of encyclopaedic information and commentary on current cultural situations. Until the beginning of the 20th century, authors seemed to prefer present tense for this kind of content, whereas the past tenses prevailed afterwards.

5.6.1.3 Personal involvement: summary and conclusion

With eight out of fourteen indicators of personal involvement showing no clear trend, it seems advisable to regard the development of personal involvement features in this corpus as one of linguistic continuity. Even the six features where an increase or decrease can be observed in some form do not present this development in a very clear-cut manner. The results thus suggest that informalisation through increased personal development has not taken place in a significant degree in the music reviews forming the corpus. As mentioned further above, Biber (1991: 102) finds that press reviews generally do not contain many personal involvement features because their focus is primarily informational. This conforms to the function of music criticism discussed in section 3.1.3, which defines the presentation of information, be it descriptive or evaluative, as essential. Compared to Westin's (2002: 62) results, parallels in the lack of development can be observed. While her study shows an increase in several features that are defined as indicators of colloquialisation, all of the personal involvement features either decrease or remain largely on the same level, with the exception of present tense verbs.

However, personal involvement is not the only indicator of informalisation. In the following section 5.6.2, the results regarding the development of abstractness features will demonstrate whether the hypothesis of growing informalisation is truly inappropriate for the corpus of this study.

5.6.2 Features of abstractness

Table 16: Linguistic features indicating abstract discourse according to Biber (1991)

Feature indicating abstract discourse	Explanation/Examples
Conjuncts	Conjuncts are employed to express logical relations between clauses, e.g. <i>alternatively, consequently, hence, however, namely, rather, similarly</i> (Biber 1991: 239).
Agentless passives	In these passive constructions, the agent is not mentioned, e.g. <i>It was done yesterday</i> (Biber 1991: 228).
Past participial clauses	Biber (1991: 233) counts detached past participial clauses functioning as adverbs as this feature, e.g. <i>Built in a single week, the house would stand for fifty years.</i>
By-passives	In these passive constructions, the agent is connected to the clause through <i>by</i> , e.g. <i>It was done yesterday by Martin</i> (Biber 1991: 228).
Past participial <i>whiz</i> -deletions	This feature describes past participial clauses which function as reduced relatives, e.g. <i>the solution produced by this process</i> (Biber 1991: 233).
Other adverbial subordinators	This category includes adverbial clauses marking informational relations in a text which have multiple functions, not just as single one such as causative, concessive or conditional. Examples include <i>since, while, whilst, so that</i> or <i>as soon as</i> (Biber 1991: 236).
Type/token ratio	The type/token ratio is formed by dividing the number of types (i.e. specific words in a text) by the number of tokens (i.e. the total of words in a text) (Westin 2002: 77).

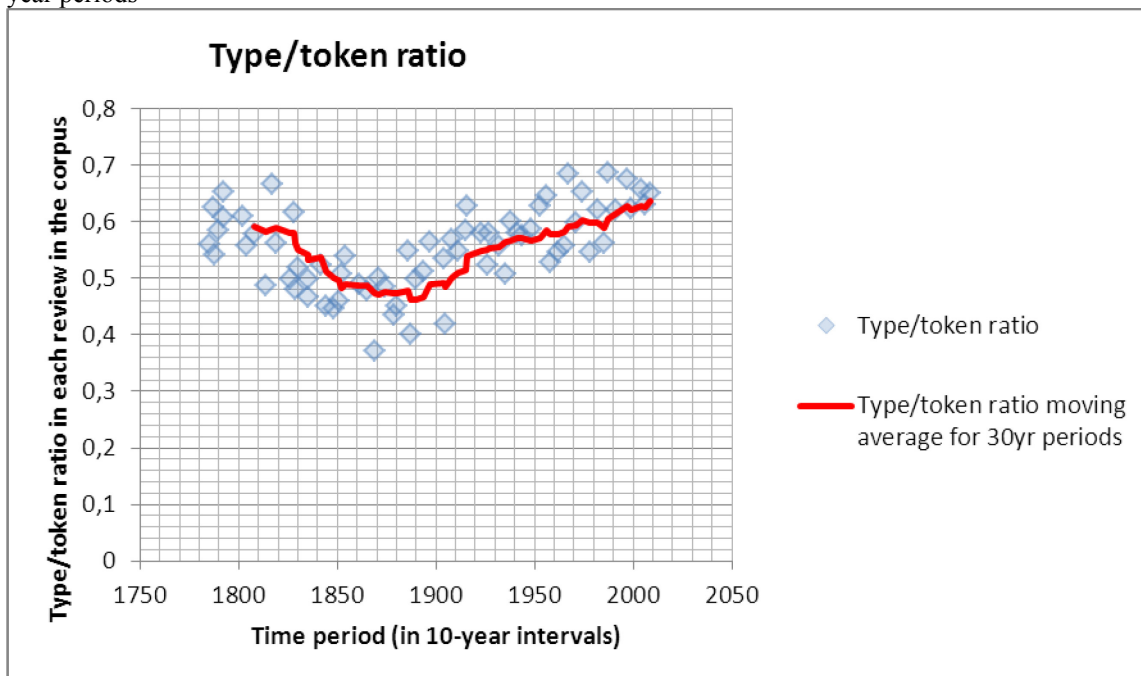
One of the indicators of abstractness, the past participial clause, occurred too rarely to be included in the analysis. The following table will summarise the development of all other abstractness characteristics in this corpus.

Table 17: The development of linguistic features indicating abstractness in the corpus

Increase	Decreased frequency	No clear trend/linguistic continuity
Type/token ratio	conjuncts	past participial <i>whiz</i> -deletion
	agentless passives	other adverbial subordinators
	<i>by</i> -passives	

5.6.2.1 Feature with observable increase

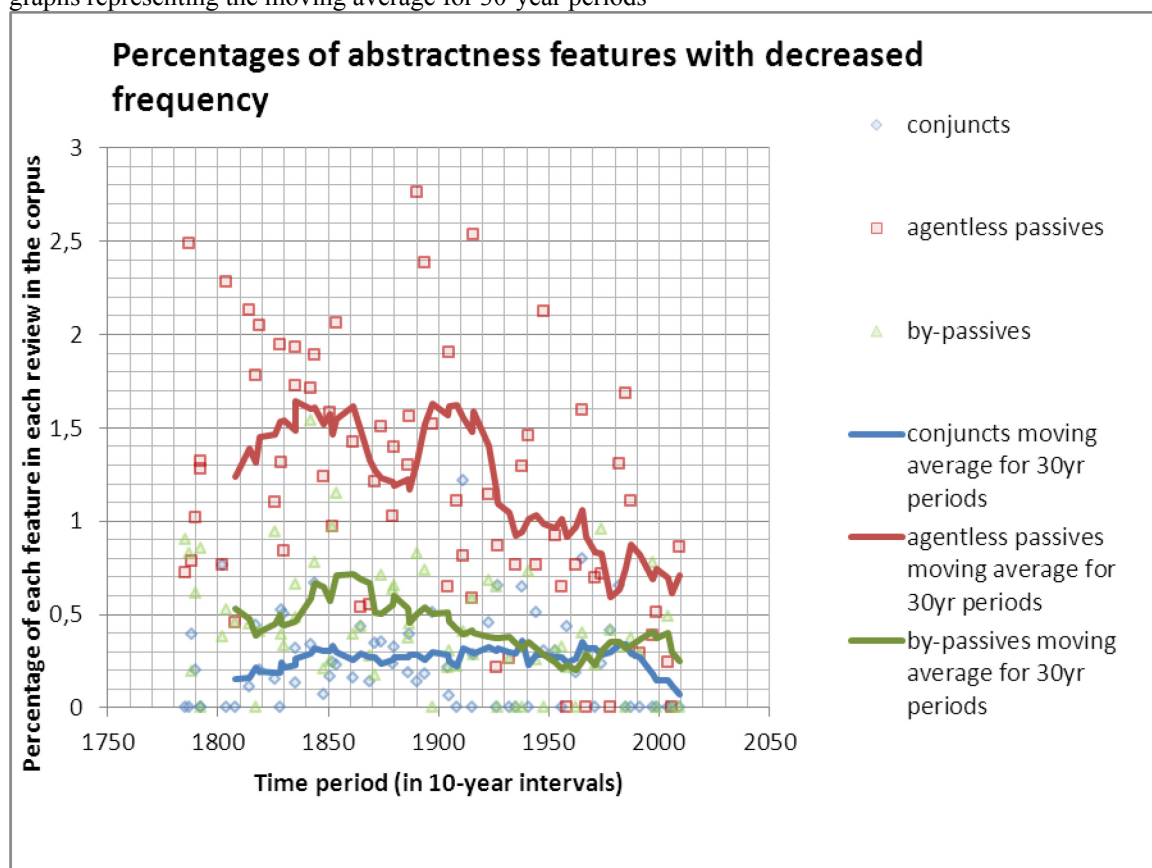
Figure 8: Type/token ratio in each review in the corpus, with a graph representing the moving average for 30-year periods



As the red graph shows, the type/token ratio has been rising steadily since the end of the 19th century. This is an indicator of declining abstractness levels in the reviews contained in the corpus, since abstract discourse is characterised by a lower type/token ratio compared to non-abstract discourse (Biber 1991: 112).

5.6.2.2 Features with decreased frequency

Figure 9: Percentage of abstractness features with decreased frequency in each review in the corpus, with graphs representing the moving average for 30-year periods



While the graph representing agentless passives shows a noticeable downward trend in the 20th century, the development of the other two features is not as clearly defined. The frequency of conjuncts appears to remain on roughly the same level until the late 20th century, when it exhibits a decline. The occurrence of by-passives started to decrease in the middle of the 19th century, but did experience a slight rise in the second half of the 20th century. However, since the frequency levels after 1950 did not reach those of the 19th century, the development was interpreted as a decline.

The feature of past participial *whiz*-deletion did not show any clear longer-term trends during the time under consideration, while the feature consisting of other adverbial subordinators experienced linguistic continuity.

5.6.2.2 Features of abstractness: summary and conclusion

On the scale of the textual dimension he terms *Abstract vs. Non-Abstract Information*, Biber (1991: 152) places press reviews almost in the middle, but with a tendency towards the abstract. The articles in the present corpus seem to have shifted to the non-abstract end

of this scale in the course of the two centuries, especially towards the end of the 20th century.

Biber (1991: 103) lists conjuncts, agentless passives and by-passives among the top-ranking indicators of abstractness. Therefore, their observed decline in frequency can be interpreted as decrease of abstractness in the music reviews contained in the corpus, especially since no abstractness indicators increased. The increase of the type/token ratio which starts at the end of the 19th century also suggests that the level of abstractness has fallen. Furthermore, the other two features which exhibit no clear trend are ranked lowest as indicators of abstractness, which renders their development less significant than that of the four features above. In the following section, the results of the indicators of personal involvement will be compared with those of the abstractness markers in order to arrive at a conclusion regarding the informalisation of music criticism in this corpus.

5.6.3 Informalisation: summary and conclusion

The results of this part of the study suggest that the process of informalisation has had only very slight influence on the language of music criticism in this corpus, especially because the degree of personal involvement did not experience marked change. The level of abstractness appears to have declined more noticeably, but this alone cannot be regarded as a sufficient indicator of informalisation.

One could argue that there is a tendency towards less abstract language because, as Farrelly and Seoane (2012) state, the authors are increasingly required to “appeal to a wider readership, with the consequent demand and pressure to convey information as efficiently and clearly as possible”. Less abstract discourse can be processed more quickly and be more easily understood by people of various levels of knowledge or education. In this sense, then, one could regard music criticism as influenced by the process of informalisation. However, it has been established in section four that the indicators of abstractness are also markers for the process of popularisation. Therefore, it remains to be seen whether the features of abstractness should rather be interpreted as indicators of popularisation. The following section will present the results of further features of popularisation, which will aid in determining the probable significance of the abstractness markers and their observed development.

5.7 Features of popularisation

The hypothesis that music criticism has become popularised was established on the basis of Gotti's (2003) findings regarding specialised languages such as scientific English, since parts of music criticism can be regarded as belonging to the scientific register (Brandstätter 1990: 42). The results for the features indicating abstractness will also be taken into consideration in this section because popularised texts are less abstract than their scientific counterparts in order to be comprehended more easily by a heterogeneous audience (Gotti 2003: 58).

Apart from a lower level of abstractness, popularised texts are characterised by a lower lexical density, an increased frequency of figurative language (such as metaphor and simile referring to specialised concepts), and a decreased frequency of domain-specific terms and authorial reference (Gotti 2003: 294-296). The following tables summarise the expected development and the actual results regarding these features in the corpus of the present study. An explanation of each of these features will be included in the subsequent discussion of their development.

Table 18: Linguistic features indicating popularisation/technicality according to Gotti (2003)

Feature indicating popularisation – increase expected	Feature indicating discourse with higher degree of technicality – decrease expected
figurative language such as metaphor and simile in connection with music-specific concepts	domain-specific terminology
	high lexical density
	authorial reference

Table 19: The development of linguistic features indicating popularisation/technicality in the corpus

Increase /Increased frequency	Decreased frequency
figurative language	domain-specific terminology
lexical density	authorial reference

5.7.1 Features with increased frequency or increase

5.7.1.1 Figurative language

Thornborrow and Wareing (1998: 112) explain in their section on the function of figurative language use in media that

[r]eferring to concepts which are abstract in readily accessible terms, usually has the effect of making the concepts under discussion tamer, more domestic, more acceptable. We can be presented with a picture of the world from which much of the uncertainty, the fuzziness, the ambiguity has been wiped.

These two authors refer to media in general, yet their statement appears to be valid for music criticism in newspapers and non-academic journals as well. As mentioned in section 3.1.4, music criticism in this context is aimed at a relatively broad audience and cannot presuppose extensive musical knowledge. The critic needs to find ways to render the recounting of the musical experience less abstract, less technical and thus more comprehensible to a non-professional or non-academic readership. Figurative language is well-suited to lessen the abstractedness in language and to connect the musical experience with concepts the reader is likely to know from his or her daily life.

Thornborrow and Wareing (1998) define several kinds of figurative language, namely simile, metaphor, personification, metonymy and synecdoche. According to Böheim (1987: 213), metaphor and simile belong to the most important linguistic features for the description and evaluation of music. She also subsumes personifications under the concept of metaphor, which will be done in this thesis as well.

According to Thornborrow and Wareing (1998: 95), a **simile** serves to “explain[...] what one thing is like by showing how it is similar to another thing, and it explicitly signals itself in a text, with the words *as* or *like*.” The following example taken from the corpus will illustrate this concept.

- (4) This was like hearing Salieri play Mozart. [...] Mr Leygraf can scarcely be blamed for simply playing the notes. But it did seem as if, like the Salieri of legend, he wished to drain the life-blood from Mozart (*The Times* 15/01/1985).

With this comparison, the text receives a cultural dimension, playing upon the expected musical and historical knowledge of the readers. The author assumes that the audience is familiar with the rivalry between Salieri and Mozart and uses this background knowledge in the form of two similes to re-create the atmosphere of the concert and to render the account more dramatic and therefore livelier to read.

A **metaphor**’s function is very much the same as the simile’s in that it “transfer[s] qualities from one thing to another”, except that it does not employ signalling words such as *as* or *like* (Thornborrow and Wareing 1998: 96). **Personifications** can also be viewed as anthropomorphic metaphors because these kinds of figurative expressions are created “[w]hen animals, objects, or concepts are given specifically human attributes” (Thornborrow and Wareing 1998: 104).

Lakoff and Johnson (1980: 3) postulate that “[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature”. Metaphors

occurring in language are thus a result of the metaphorical concepts shaping thought processes in human brains (Lakoff and Johnson 1980: 6). In order to illustrate their theory, an example was chosen from their work, namely the term *idea*, because it is associated with a wide variety of metaphorical concepts, just like music. According to Lakoff and Johnson (1980: 46-48), ideas can be expressed in terms of food, organisms (people or plants), products, commodities, resources, money, cutting instruments or fashions. Three of their examples for ideas being food are cited here for clarification:

There are too many facts here for me to *digest* them all. I just can't *swallow* that claim. That argument *smells fishy* (Lakoff and Johnson 1980: 46).

This listing demonstrates the range of concepts on which humans draw in order to speak about an abstract concept. True, music is not quite as abstract as the term *idea*, yet the variety of metaphors to which it is connected in music criticism will show that its nature is intangible enough to require certain measures of concretisation in order to provide a useful description to other people.

Not all metaphorical instances or similes in the music reviews under consideration were counted as markers of popularisation, since, as Lakoff and Johnson (1980) explain, humans tend to think in metaphorical concepts. Gotti (2003: 294-296) explicitly states that only those metaphors and similes which refer to specialised concepts should be regarded as indicators of popularisation, since their aim is to provide the reader with a more easily understandable description of such a specialised concept.

For this thesis, a study by Störel (1997) was consulted for the identification of such instances of figurative language which would also conform to Gotti's categorisation above. Störel examines metaphor use in scholarly music writing, which may differ from journalistic texts in certain aspects as described in section 3.1.2, but not necessarily in the conceptual domains and referents of figurative language. In fact, it proved to be a useful reference source for metaphor and simile identification in the corpus. Störel (1997: 60) lists seven primary *Bildempfänger* or *image targets*, i.e. thematic areas which are frequently described through metaphorical utterances in music criticism. In order of importance, these consist of the musical work itself, the instrument (including voice), the theme or motif, the harmony, the melody, the composer and the interpreter or the interpretation. Music in general is sometimes referred to in a metaphorical manner as well, but less frequently. All of these thematic areas were considered when the texts were examined for instances of metaphor or simile use because they can be regarded as specialised concepts or music-

specific aspects in Gotti's sense as mentioned in the preceding paragraph. Another helpful aspect of Störel's work (1997: 54-55) was his listing of the various *Bildspender* or *image sources*, i.e. thematic areas to which the metaphors and similes could be assigned. In order of significance, these areas included colour/light, organisms/humans, language/communication, space/shape, architecture/building, streaming/flowing and craftsmanship/technology. During the analysis of each review, the metaphors and similes were identified and counted manually to ensure that they conform to Störel's image targets and sources. Then, the percentage of figurative language instances per text was calculated in Microsoft Excel. The following examples from the corpus will illustrate a few of these instances.

Since a music performance is experienced mainly through the auditory sense but remains difficult to describe in auditory terms only, music critics turn to the other human senses in order to give their readers an impression of their listening experience. The following metaphorical concepts appeal to the human vision in order to create an additional sensory dimension of the experience.

- (5)
 - a. Again, the finale, monstrously long though it is, is agreeably tinged with national colour (*The Times* 02/12/1886).
 - b. Throughout that symphony the tempi were slower than those to which we are accustomed; the light and shade were quite extraordinary, and the *nuances* were especially delicate (*The Times* 23/05/1894).

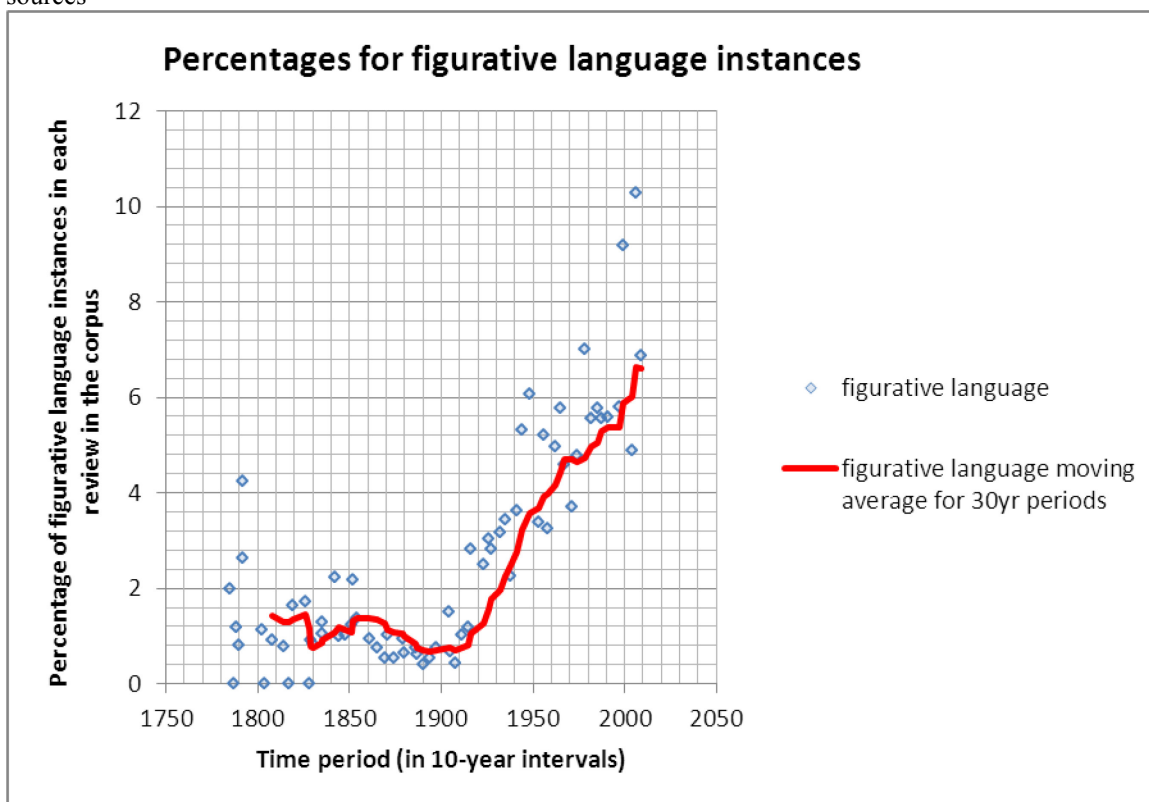
The expression *national colour* in example 5a employs the concept of colour in order to describe a special kind of music particular to a nation, while the term *tinged*, from the area of painting, is used to qualify the statement, explaining that the national influences were only slight. Example 5b is infused with the concept of colour and light, starting with the contrast of *light and shade* and continuing in the use of *nuances*, thus giving the impression of subtly changing tone colour. Both examples use colour/light as an image source and parts of the musical work itself as image targets.

- (6) This "Tree of Dreams", a musical trunk of organic growth with its top branches floating in the kingdom of the imagination, was as long in the making as a mighty oak (*The Times* 23/09/2009).

The example in (6) demonstrates how the original name of a concerto, *L'arbre des songes*, is translated and transformed into an organism metaphor to describe its essence and creation in a more tangible manner. The image source is thus the area of organism/humans as mentioned by Störel (1997: 54-55) and the image target is the complete musical work.

The figure below depicts the development of figurative language use in the corpus. One can observe that there has been a marked increase during the 20th century. This can be interpreted as an indicator of growing popularisation. Before one can confirm this hypothesis with a higher degree of certainty, however, it will be necessary to consider the development of the other popularisation markers. The following subsections will show whether this linguistic trend can truly be regarded as noticeable in the music reviews contained in the corpus.

Figure 10: Percentage of figurative language instances in each review in the corpus, with graph representing the moving average for 30-year periods, counted according to Störel's (1997) listing of image targets and sources

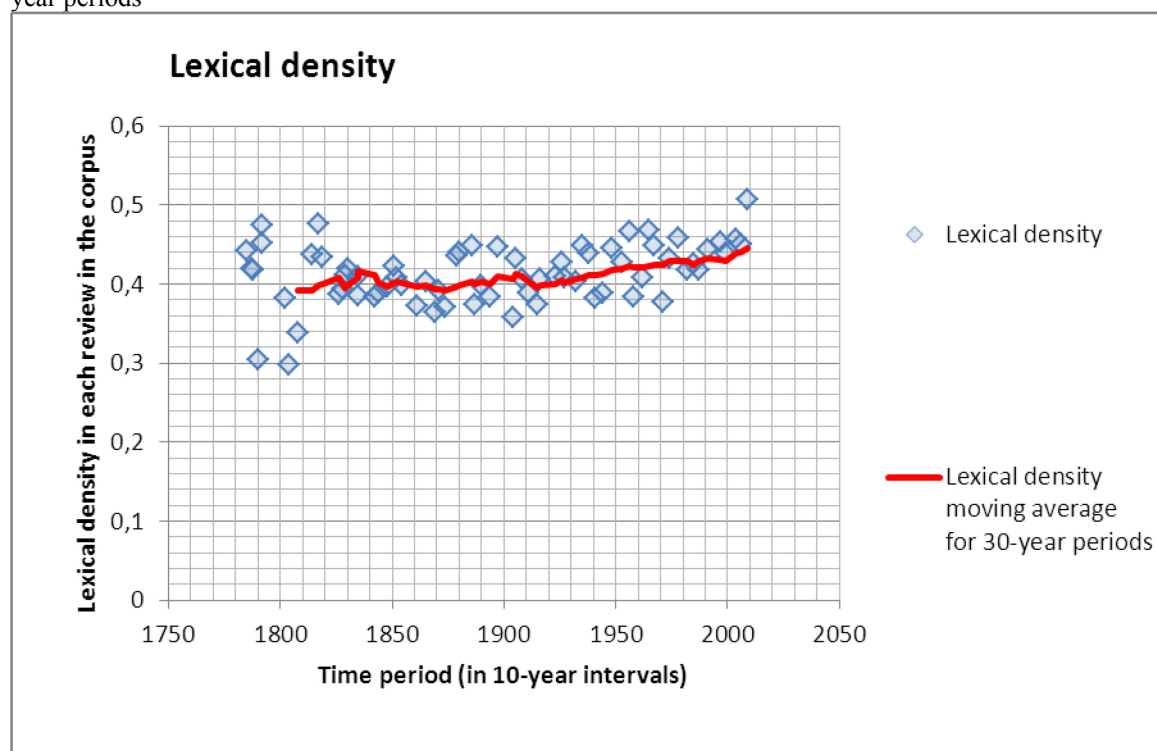


5.7.1.2 Lexical density

Gotti (2003: 81) explains lexical density as the “percentage of content words within a text”. In order to determine the lexical density, all nouns, verbs, adjectives and adverbs were counted in each review. Then, their sum was divided by the total word count of the review. The figure below displays the development of the lexical density in the corpus and shows a slight but continuous increase starting in the 1930s. One can thus observe that the music reviews have become lexically denser during the larger part of the 20th century. However, lexical density as an indicator of popularisation was expected to decline, as stated in the hypothesis in section 4.5. One explanation of this unexpected result could be

the reinterpretation of lexical density as an indicator of information density. The more lexemes compared to the total word count are present in a text, the more informationally dense it becomes (Westin 2002: 77). Therefore, it appears reasonable to count these results as an indicator of rising information density rather than a counter-indicator to popularisation, especially in the light of the marked increase in figurative language use which suggest an intensification of popularising tendencies.

Figure 11: Lexical density in each review in the corpus, with graph representing the moving average for 30-year periods



5.7.2 Features with decreased frequency

5.7.2.1 Domain-specific terminology

A *domain* as used in this thesis is a “sphere of thought or action; field, province, scope of a department of knowledge, etc.” while *terminology* can be defined as “the system of terms belonging to any science or subject” (Oxford English Dictionary 2009).

If one regards music as the domain of music criticism, it can be argued that music criticism employs certain domain-specific terminology in order to express its particularities regarding musical forms, structure of compositions etc., as in the examples listed in table 20 below. Since this study considers newspaper music reviews only, one can expect to encounter fewer of these expressions than in scientific music criticism, owing to the

difference in intended audiences as described in section 3.1.4. In order to determine the ratio of domain-specific terminology and total word count for each review, the number of types, not tokens, was used. This was done because a text is more easily understandable if a single domain-specific term is used several times than a text where several types of such terms occur, albeit each of them only once. In the first case, only one term is potentially not immediately understandable by a lay audience, while in the second case, there are several words whose meaning might need to be researched. Therefore, counting the types instead of tokens is better suited to determine the level of domain-specificity of a text.

From a qualitative point of view, several categories can be formed within domain-specific terminology employed in music reviews. The following list illustrates each category with examples occurring in the corpus. Below the list, the use of these domain-specific terms is demonstrated with the help of sentences taken from several articles, with added emphasis in bold.

Table 20: List of categories and examples for domain-specific terms taken from the corpus

Category	Examples
Musical forms	<i>concerto, fantasia, fugue, fughetta, nocturne, sonata, symphony, toccata</i>
Structure of compositions	<i>coda, finale, overture</i>
Rhythm and harmony	<i>contrapuntal, enharmonic, syncopated</i>
Execution	Tempo: <i>allegro agitato, allegro impetuoso, andante con moto, larghetto, lento assai</i> Volume: <i>pianissimo</i> Style: <i>legato, sforzando</i>
Musical key	<i>A major, B flat major, C sharp minor, F minor</i>
Notation	<i>semi-quavers</i>
Instruments	<i>brass, woodwind</i>

- (7) a. [...] it is the great swinging melody of the final **Allegro**. To start it **Andante** and work it up to its proper speed [...] is to take all the **brío** out of it... (*The Times* 24/04/1926).
- b. [...] the standard of playing, especially of the **solo brass and woodwind**, was some distance short of perfection (*The Times* 11/10/1965).
- c. Chopin's **B Minor Nocturne** had an exquisitely etched melody... (*The Times* 27/04/1974)

Example 7a employs two domain-specific terms for the tempo of the execution – *allegro* and *andante*. It also includes *brio*, which functions as a qualifier for *allegro* and is usually written together as *allegro con brio*. The fact that this expression is split suggests that the author is very familiar with domain-specific terms and expects his or her audience to possess that knowledge as well. In example 7b, the writer demonstrates how the collective terms of *brass* and *woodwind* can be used in order to describe a whole group of instruments. Finally, 7c shows an example for the description of a musical key (*B minor*) and musical form (*Nocturne*). The musical key can occur as a pre-modifier of the musical form, as in this example, but it can also function as a post-modifier in the form of a prepositional phrase, e.g. “Rubinstein’s symphony in A minor” (*The Times* 02/12/1886).

Certain abbreviations can also be considered part of domain-specific terminology, such as “MS.” (for *manuscript* and “op.” (for *opus*, i.e. work), employed for instance as follows:

- (8) An overture (MS.) entitled Anne of Gierstein by Mr. Lavenu, a dashing specimen of the French school of instrumentation, scored for the orchestra very brilliantly, was well played by the band, and received with the utmost favour (*The Times* 03/06/1851).

Figure 12: Percentage of domain-specific terminology in each review in the corpus, with graph representing the moving average for 30-year periods

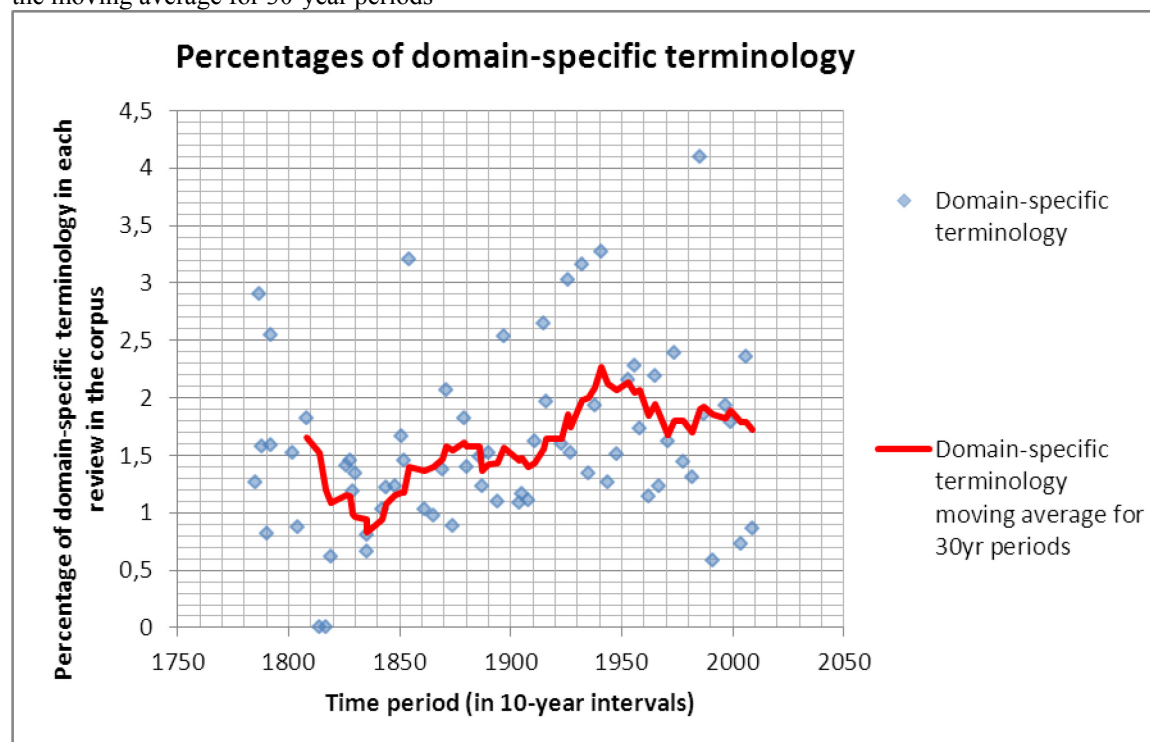
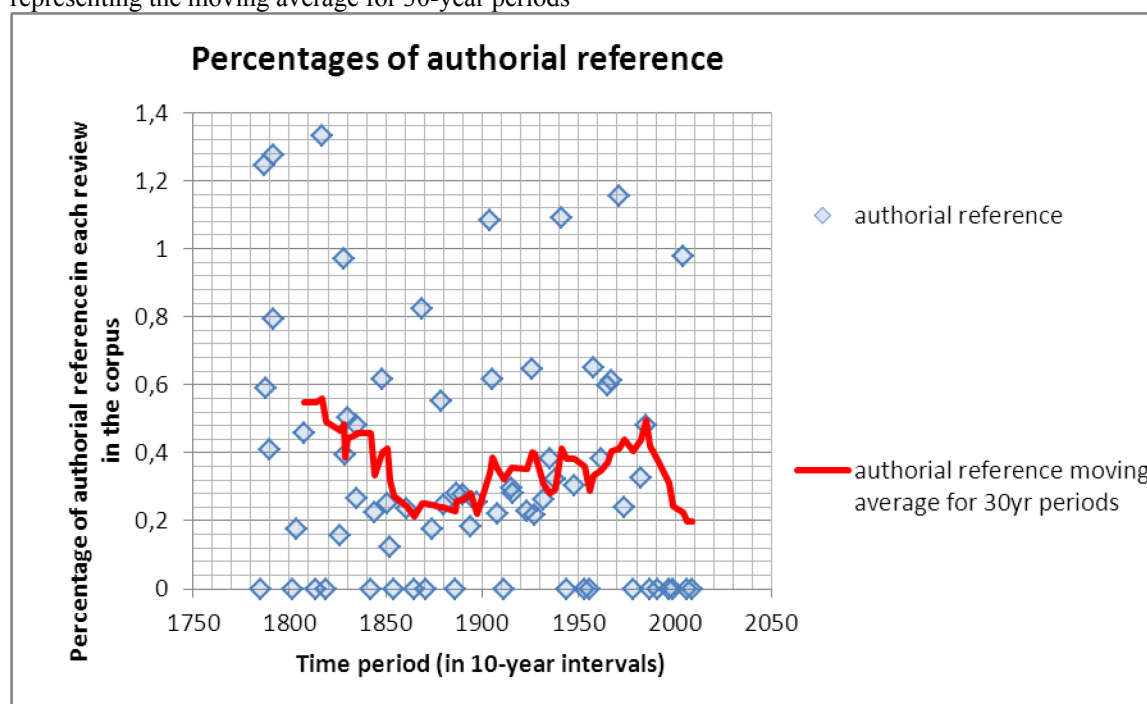


Figure 12 shows that the percentage of domain-specific terminology in music reviews grew between 1830 and 1940, but started to decline thereafter. Owing to this late decline, the development of this feature cannot be interpreted as a very strong indicator of a long-term trend of popularisation. However, if one considers the development of figurative language use, which shows a marked rise from the beginning of the 20th century, it is possible to argue that these two features indicate a popularising tendency taking place in the 20th century.

5.7.2.2 Authorial reference

Gotti (2003: 296) explains that popularised texts do not stress the authorship of an utterance, i.e. the author of an argument is less important than he or she is in scientific or academic writing. In this study, such authorial references were identified whenever a reference to the author of a statement was made, e.g. by employing first person pronouns or by stating the name of the originator of an utterance or an opinion.

Figure 13: Percentage of authorial reference occurrences in each review in the corpus, with graph representing the moving average for 30-year periods



Although the graph shows a decrease in authorial reference starting from the 1980s, there is a long period of increase from the middle of the 19th century and throughout most of the 20th century. The interpretation of this development is therefore difficult. On the one hand, there is the long period of growth which would indicate a move away from

popularisation. On the other hand, however, the graph shows that the levels of authorial reference were highest until 1810 and that the lowest point was reached towards the end of the period under consideration. Since the latest development regarding authorial reference thus appears to be one of decline, one may cautiously interpret it as an indicator of popularisation after all, albeit only a recent one.

5.7.3 Popularisation: summary and conclusion

As has been established in section 5.6.2, the frequency of abstractness indicators has decreased in the time period covered by the corpus. According to Gotti (2003), this can be regarded as a marker of popularisation. A closer consideration of the other four indicators in the preceding subsections has shown that a tendency toward popularisation can be observed if one regards the increase of lexical density as part of a different linguistic trend, namely of the increase in information density. This trend will be discussed in the following section. The observable tendencies towards popularisation are likely to possess the same causes as the linguistic trends described in the preceding section. Therefore, the popularisation tendencies observable in this corpus can be regarded as the result of a shift in newspaper language occurring as an adaptation to a more heterogeneous audience with varying levels of knowledge.

5.8 Features of information density

Although Biber (1991: 128) characterises press reviews as highly informational discourse already, it is possible that a trend towards even higher information density can be observed in the language of music criticism as presented in the corpus of this study. This assumption is based on Biber's (2003) and Westin's (2002) findings, which demonstrate that the information density of newspaper prose has increased in order to incorporate growing amounts of information into relatively small spaces which characterise print publications and to present this wealth of data in an efficient manner.

The following table will display the development of features indicating information density as examined by Westin (2002), who based this part of her study on Biber (1991) and his markers of *Involved vs. Informational Production* while adding two further features.

Westin (2002: 65ff) distinguishes three groups of indicators of information density:

Noun phrase complexity (increases with higher information density)

- attributive adjectives and adjectival items such as past and present participle forms in attributive positions, referred to as "attributive adjectives" from now on for shortness

- prepositions functioning as post-modifiers of noun phrases
- present participle *whiz*-deletion, i.e. reduced relative clauses formed with present participles

Lexical specificity (increases with higher information density)

- word length, i.e. number of orthographic letters of a word
- high type/token ratio

Sentence complexity (decreases with higher information density)

- sentence length, i.e. number of individual words in a sentence
- clauses introduced by subordinating conjunctions, i.e. causative subordinators, conditional subordinators and subordinators with multiple functions (Westin 2002: 82)

As indicators of lower information density, the features of sentence length and subordination were expected to decrease, while all other features were expected to increase.

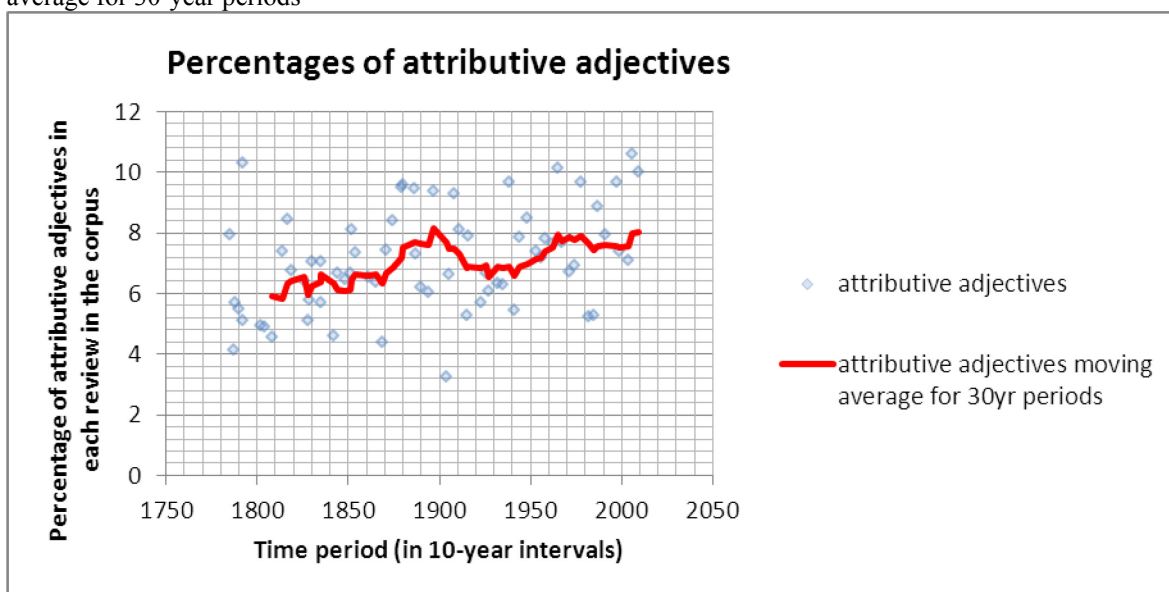
Table 21: The development of linguistic features indicating information density or the opposite in the corpus

Increased frequency or increase	Decreased frequency	No clear trend/linguistic continuity
type/token ratio	sentence length	nouns
attributive adjectives	subordination	present participle <i>whiz</i> -deletion
	prepositions	word length

5.8.1 Features with increased frequency or increase

As described in section 5.6.2 in connection with markers of abstractness, the type/token ratio of the music reviews contained in this corpus has been rising steadily from the end of the 19th century. The figure below will display the development of the second information density indicator which has experienced growth.

Figure 14: Percentage of attributive adjectives each review in the corpus, with graph representing the moving average for 30-year periods



Attributive adjectives and adjectival items are presented together under the first term in the figure above. Their development can be described as one of growth, although there is a period of decline during the first half of the 20th century. However, the second half of the 20th century is marked by a rise, which is why one can interpret the development of this feature as an indicator of increasing information density.

5.8.2 Features with decreased frequency

Of the three features showing decreased frequency, two markers (sentence length and subordination) behaved as expected since they are indicators of lower information density. The following two figures show that the average word count per sentence, which represents the average sentence length, has declined noticeably since the 1950s, while the frequency of subordination started to fall roughly at the same time, during the 1940s. The development of these two markers can thus be interpreted as an indicator of increasing information density during the second half of the 20th century, just as the increase of attributive adjectives described above, which falls into the same time period.

Figure 15: Average word count per sentence for each review in the corpus, with graph representing the moving average for 30-year periods

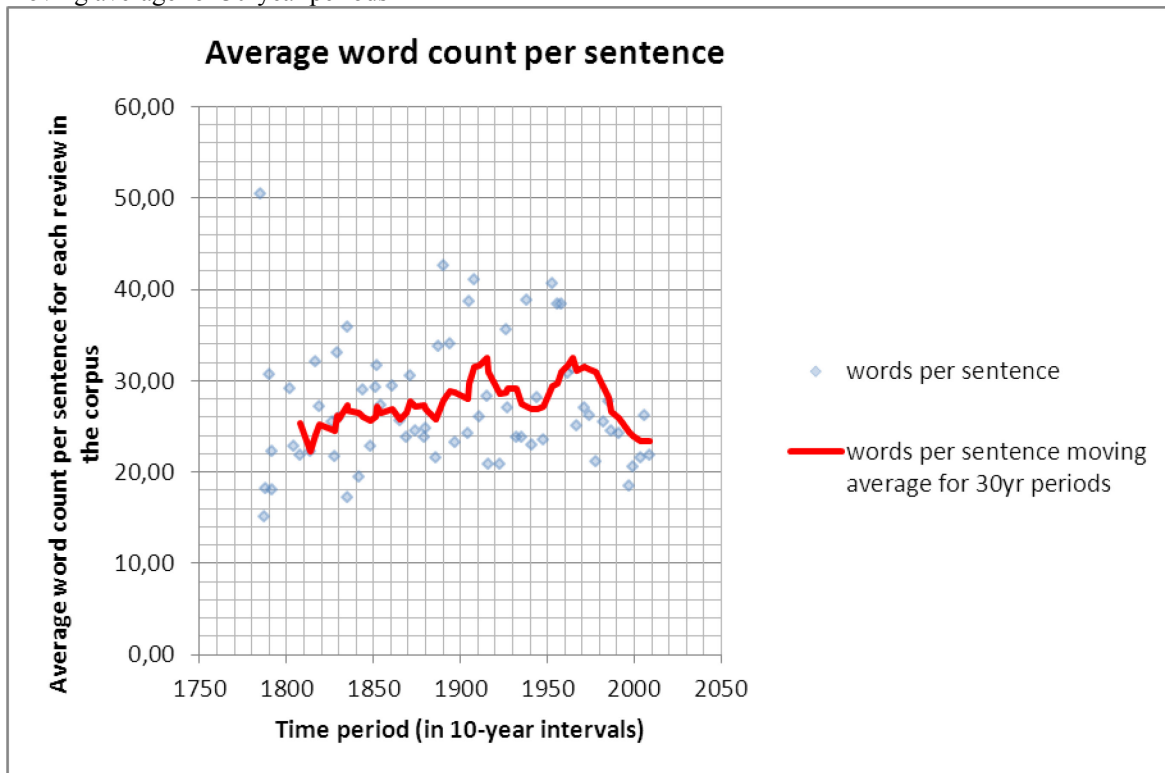
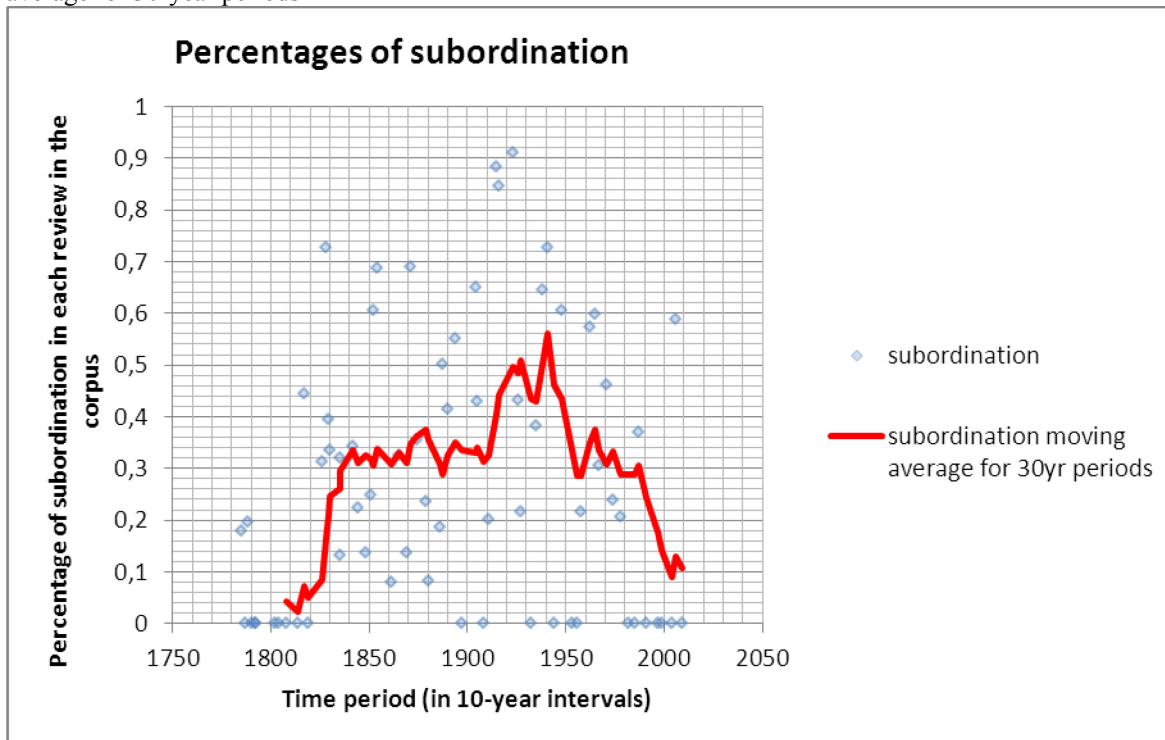
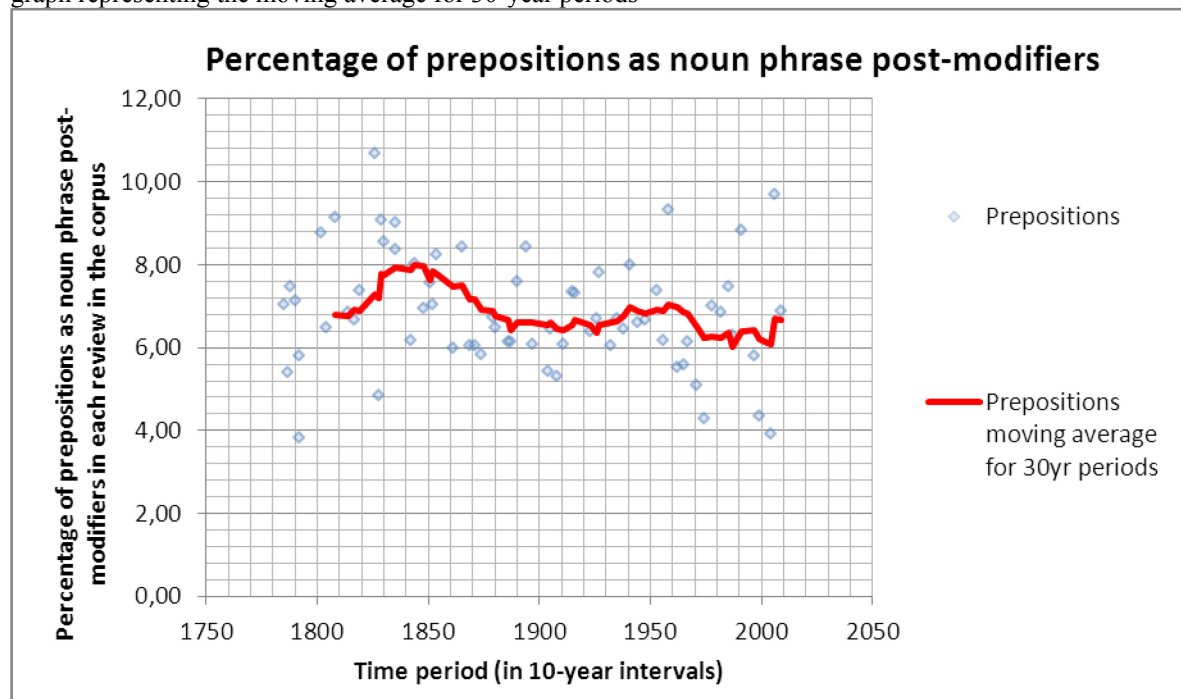


Figure 16: Percentage of subordination for each review in the corpus, with graph representing the moving average for 30-year periods



The third feature which experienced a decline is formed by prepositions functioning as post-modifiers of noun phrases. Since these post-modifiers increase the complexity of the noun phrase, Westin (2002: 65) argues that they contribute towards a higher information density. However, the following figure shows that the development of this feature has been one of overall decline since the middle of the 19th century. Therefore, the frequency of these prepositions cannot be interpreted as an indicator of increased information density.

Figure 17: Percentage of prepositions as noun phrase post-modifiers for each review in the corpus, with graph representing the moving average for 30-year periods



5.8.3 Information density: summary and conclusion

Four indicators of increasing information density presented the expected development: the type/token ratio and the frequency of attributive adjectives increased, while the average sentence length and the frequency of subordination decreased. All of these markers show this trend for the second half of the 20th century except for the type/token ratio, which starts to increase at the end of the 19th century. By contrast, one indicator showed an unexpected development because of its decline – the prepositions functioning as noun phrase post-modifiers. However, one could argue that the noun phrase complexity increased nonetheless because attributive adjectives and adjectival items modify the noun phrase as well.

Since the development of three features was one of linguistic continuity (nouns, word length and present participle *whiz*-deletion) one could assume that the linguistic trend of

higher information density has not had much impact on the language of music criticism in this corpus. Yet it is important to note that press reviews, and thus also music reviews, are already very high on the information density scale and therefore it may not be possible to achieve a significantly higher level in this particular quality (Biber 1991: 128). It is thus possible that as a result of this characteristic, the influence of this linguistic trend has been only recent and not as strongly noticeable before the mid-20th century.

6. The impact of linguistic trends on the language of music criticism

The following paragraphs will integrate the results of section five, attempting to present an overview of the impact of large linguistic trends on the language of music criticism in *The Times*. In order to facilitate this process, the table below summarises the development of each feature examined in this study.

Table 22: Summary of the development of all relevant linguistic features

	Increased frequency / increase	Decreased frequency / decrease	No clear trend / linguistic continuity
Power imbalance		modal verbs <i>must</i> and <i>shall</i>	
		titles	
Colloquialisation	sentence-initial conjunctions	first person pronouns	phrasal verbs
	progressive aspect	<i>not</i> -negation	relative clauses introduced with <i>that</i>
Written style	<i>no</i> -negation	<i>wh</i> -relative clauses	
		pied-piping constructions	
Personal involvement	demonstrative pronouns	present tense verbs	private verbs
	indefinite pronouns	amplifiers	<i>do</i> as a pro-verb
	non-phrasal coordination		<i>be</i> as a main verb
	<i>wh</i> -clauses		pronoun <i>it</i>
			possibility modals
			general emphatics
			causative subordination
			general hedges
Abstractness	type/token ratio	conjuncts	past participial <i>whiz</i> -deletion
		agentless passives	other adverbial subordinators
		<i>by</i> -passives	
Popularisation	figurative language		
Technicality	lexical density	domain-specific terminology	
		authorial reference	
High information density	type/token ratio	prepositions	nouns
	attributive adjectives		present participle <i>whiz</i> -deletion
			word length
Low information density		sentence length	
		subordination	

Before any final statements will be made, it is necessary to emphasise the case study character of this paper, which is a result of its limited scope. This characteristic renders an application of the results to the whole genre of journalistic music criticism unrealistic. However, such far-reaching assertions are not the aim of this thesis. Instead, this study attempts to illustrate the effects of large linguistic trends on a specific genre within one newspaper throughout the complete time period in which that newspaper existed.

Farrelly and Seoane (2012) observe that democratisation in its narrow meaning has been affecting English language during the 19th and 20th centuries. The findings in this study display this development from the middle of the 19th century. Both features of democratisation proper (or rather its counterpart, power imbalance) which appear in sufficient frequency in the corpus to be observed show a marked decline starting in the second half of the 19th century. Therefore, one can argue that tendencies of democratisation do appear in the language of music criticism in *The Times*. This is not surprising because, as Farrelly and Seoane's (2012) overview of several studies demonstrates, this particular linguistic development is observable in English language as a whole, serving as a method of reducing face-threatening linguistic forms. If one considers that newspapers need to cater to increasingly heterogeneous audiences (Biber 2003: 170), the trend towards democratisation may also be regarded as an adaptation to the changed audience composition through the elimination of features of power imbalance or social differences from newspaper texts.

Farrelly and Seoane (2012) list the process of colloquialisation as the second part forming the larger linguistic trend of democratisation in its wider sense, while Hundt and Mair (1999) discover an increase of colloquial features in newspaper language of the 20th century. A closer examination of the respective indicators in the corpus demonstrated that the effects of this trend are not as clearly observable as they are in the case of democratisation proper. Two features of colloquialisation did not change in their frequency during the time period under consideration and two even decreased in use. Furthermore, one feature of written style experienced growth. Compared to Westin's (2002) study of newspaper editorials where she observes a shift towards more colloquial language, music criticism in this corpus remained far more formal. The increase of two colloquialisation features and the decrease of two indicators of written style do suggest a slight colloquialisation effect, but it cannot be regarded as significant if one considers the above-

mentioned development of the other indicators of colloquialisation and written style. Furthermore, the intensified use of the two colloquialisation features (sentence-initial conjunctions and progressive aspect) and the decline of the two characteristics of written style has been only recent, starting in the second half of the 20th century. The comparatively slight effect of colloquialisation on the language of the present corpus could be a result of one of the functions of music criticism, which requires a well-formed, aesthetically pleasing linguistic presentation (Beile 1997: 32-33). This requirement of sophistication is likely to counteract the use of more noticeable oral language features.

The third linguistic trend which belongs to the process of democratisation in language is termed informalisation by Farrelly and Seoane (2012). It does not refer to the inclusion of conversational features in written language, but to the reduced distance between author and his or her audience which is achieved through linguistic means. Its goal is to render the text more accessible and reader-friendly. According to Westin (2002: 157), two aspects are relevant for determining the extent of informalisation – the degree of personal involvement, which should increase, and the level of abstractness, which should decline. The findings within the present corpus show little change regarding personal involvement, which is very similar to Westin's (2002: 62) results. The strong focus on information presentation in press reviews (Biber 1991: 102) can be regarded as a probable cause for the lack of personal involvement features in music criticism.

By contrast, a shift towards a lower level of abstractness can be observed in the data of the present study, especially during the 20th century. This change alone can also be interpreted as a method to increase the accessibility and reader-friendliness of a text, since less abstract language is easier to process. As writers need to cater to the needs of a widening audience and to present information which can be comprehended quickly since there is a large amount of it, the aim of rendering texts more concrete is understandable.

However, owing to the absence of noticeable development in personal involvement indicators, one cannot claim that music reviews in this corpus were affected by informalisation. It is rather more likely that the decrease of abstractness is connected to another linguistic trend, popularisation.

The concept of popularisation derives from the development of specialised languages such as scientific English (Gotti 2003: 58) and was considered in this study because certain parts of the language of music criticism can be regarded as specialised, such as the use of

domain-specific terminology. Indeed, the frequency of domain-specific terminology has declined since the mid-20th century, while the use of figurative language such as metaphors and similes in connection with music-related concepts has intensified markedly throughout the whole 20th century. Gotti (ibid) classifies these changes as indicators of popularisation, which aims to render texts comprehensible to a lay audience with varying levels of specialised knowledge. Since one indicator of technical language, namely lexical density, appears to have increased during the course of the 20th century, it seemed advisable to search for explanations. One of the reasons why the frequency of this feature intensified could be its connection to the linguistic trend of growing information density.

Studies by Biber (2003) and Westin (2002) demonstrate that the information density of newspaper language has increased. They suggest that the cause of this development is the rapidly growing amount of information available and the resulting need to present it concisely because of space constraints in newspapers and time constraints in general. However, the influence of this linguistic trend can be observed only in more recent data, starting in the second half of the 20th century, although some of the features begin to show the expected development during the first few decades of this century already. It is also important to consider that the average length of music reviews in the corpus shows a marked decline in the 20th century. This additional reduction in space is very likely another cause of the increased necessity of efficient information presentation which leads to higher information density.

One can thus observe that music criticism in *The Times* has adapted to an increasingly diverse audience through a more democratic language use and through processes of popularisation. The development of the respective linguistic indicators demonstrates that the effects of these two trends have been most significant during the 20th century and especially in its second half.

On the one hand, the elimination of power imbalance indicators aims to render the text more appealing to an inhomogeneous audience and on the other hand, the decreasing level of abstractness and technicality facilitates comprehension of the content, especially in the light of growing information density. The higher information density is, in turn, a reaction to the increasing wealth of information available through a wide selection of mass media, and to the requirement of a concise presentation of this information in order to maintain the interest of the readers.

7. Conclusion

Together with a consideration of theoretical literature and empirical studies in music criticism, the present study has established that music criticism in *The Times* can be regarded as one genre. It contains specific genre markers throughout the whole period in which the newspaper has existed and the historical changes in the distribution of these markers are only slight. It is thus valid to analyse this corpus as one genre.

Furthermore, this paper has demonstrated that three linguistic processes, i.e. democratisation in its narrow sense, popularisation and an increase in information density, have affected the language of music criticism, especially during the second half of the 20th century. This suggests that despite its stability as a genre, journalistic music criticism can be influenced by large trends regarding language use. The incorporation of such processes is not random and can be ascribed to an adaptation to shifts in audience composition as well as the readers' levels of knowledge and to changing requirements in information presentation.

By contrast, the language of music criticism appears not to have been affected significantly by the linguistic trends of colloquialisation and informalisation. If one considers the up-market status of *The Times* and the aesthetic function of music criticism, both of which imply certain expectations with regard to the sophistication of writing style, the lack of colloquialisation features is perhaps not surprising. The effect of informalisation on the language of music criticism was interpreted as very slight because of the unchanged use of personal involvement features. Their lack of development signalled that the distance between author and audience has remained very similar in the course of the 230 years covered by the present corpus.

It is important to note that the influence of the large linguistic trends on the language of music criticism as presented in this study does not extend to the complete period covered by the corpus, but seemed to begin during the mid- to late 20th century. Furthermore, it appears that these developments became observable in the music criticism of *The Times* with a half-century delay compared to existing research on newspaper language or English language as a whole.

More studies on the linguistic change of up-market newspapers and their various genres would be necessary to identify the cause of this delay conclusively, but one can speculate

that the language of such newspapers perhaps reacts more slowly to linguistic trends because a certain level of formality and stylistic continuity is expected by the readers and prescribed by the newspaper owners or editors.

However, it was not the aim of this paper to characterise the language of *The Times* or of British newspapers in general. Instead, this study attempted to demonstrate how a single genre can be analysed with regard to large linguistic trends and to present possible reasons for the effects of these trends, or the lack thereof.

In summary, the results of the study indicate that while the language of music criticism in this particular newspaper has resisted the tendencies towards colloquialisation and informalisation, it has begun to incorporate characteristics of democratisation, popularisation and higher information density.

8. References

- Anthony, Laurence.** 2011. *AntConc*. Version 3.2.4. Tokyo: Waseda University.
- Beile, Birgit.** 1997. *Gesangsbeschreibung in deutschen und englischen Musikkritiken. Fachsprachenlinguistische Untersuchungen zum Wortschatz*. Frankfurt am Main: Lang.
- Bhatia, Vijay K.** 1993. *Analysing genre: language use in professional settings*. London: Longman.
- Biber, Douglas.** 1988. *Variation across speech and writing*. Cambridge: Cambridge University Press.
- Biber, Douglas.** 1991. *Variation across speech and writing*. Cambridge: Cambridge University Press.
- Biber, Douglas.** 1995. *Dimensions of register variation*. Cambridge: Cambridge University Press.
- Biber, Douglas.** 2003. "Compressed noun-phrase structures in newspaper discourse. The competing demands of popularisation vs. economy". In Aitchison, Jean; Lewis, Diana (eds). *New Media Language*. London: Routledge, 169-181.
- Biber, Douglas; Conrad, Susan.** 2009. *Register, genre and style*. Cambridge: Cambridge University Press.
- Böheim, Gabriele.** 1987. *Zur Sprache der Musikkritiken. Ausdrucksmöglichkeiten der Bewertung und/oder Beschreibung*. Innsbruck: AMOE.
- Brandstätter, Ursula.** 1990. *Musik im Spiegel der Sprache. Theorie und Analyse des Sprechens über Musik*. Stuttgart: Metzler.
- Bujić, Bojan.** 2012. *Criticism of music*. Ed. Alison Latham. Oxford Music Online. The Oxford Companion to Music. In: <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1716>. (March 15, 2012).
- Fairclough, Norman.** 2002. *Discourse and Social Change*. Cambridge: Polity.
- Farrelly, Michael; Seoane, Elena.** 2012. "Effects of social change and interaction: Democratisation". In Nevalainen, Terttu; Traugott, Elizabeth Closs (eds). *The Oxford Handbook of the History of English*. Oxford: Oxford University Press, 579-592.
- Graddol, David; Swann, Joan.** 1989. *Gender Voices*. Oxford: Blackwell.
- Hundt, Marianne; Mair, Christian.** 1999. "'Agile' and 'uptight' genres: the corpus-based approach to language change in progress". *International Journal of Corpus Linguistics* 4: 221-242.
- Jucker, Andreas H.** 1992. *Social Stylistics. Syntactic Variation in British Newspapers*. Berlin: Mouton de Gruyter.
- Lakoff, George; Johnson, Mark.** 2003. *Metaphors we live by*. Chicago: University of Chicago Press.

- Leckie-Tarry, Helen.** 1995. *Language and context: a functional linguistic theory of register*. London: Pinter.
- Leech, Geoffrey.** 2004. "Recent grammatical change in English: data, description, theory". In Aijmer, Karin; Altenberg, Bengt (eds.). *Advances in Corpus Linguistics: Papers from the 23rd International Conference on English Language Research on Computerized Corpora (ICAME 23) Göteborg 22-26 May 2002*. Amsterdam: Rodopi, 61-81.
- Leech, Geoffrey et al.** 2009. *Change in Contemporary English: A Grammatical Study*. Cambridge: Cambridge University Press.
- Mair, Christian.** 1997. "Parallel corpora: a real time approach to the study of language change in progress." In Ljung, Magnus (ed.) *Corpus-based studies in English*. Amsterdam: Rodopi, 195-209.
- Mair, Christian; Leech, Geoffrey.** 2006. "Current change in English syntax". In Aarts, Bas; MacMahon, April (eds.). *The Handbook of English Linguistics*. Oxford: Blackwell, 318-342.
- Martin, J.R.** 1985. *Factual writing: exploring and challenging social reality*. Geelong: Deakin University Press.
- Maus, Fred Everett et al.** 2012. *Criticism*. In: Grove Music Online. Oxford Music Online. In: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40589pg1> (March 15, 2012).
- Möhn, Dieter; Pelka, Roland.** 1984. *Fachsprachen. Eine Einführung*. Tübingen: Niemeyer.
- Myhill, John.** 1995. "Change and continuity in the functions of the American English modals". *Linguistics* 33: 157-211.
- Newsworks.** 2012. *Facts and Figures. The Times*. In: <http://www.nmauk.co.uk/nma/do/live/factsAndFigures?newspaperID=20> (October 22, 2012).
- The Oxford English Dictionary computer file: on compact disc.** 2009. (2nd edition). Oxford: Oxford University Press.
- Quirk, Randolph et al.** 1995. *A comprehensive grammar of the English language*. London: Longman.
- Schick, Robert D.** 1996. *Classical music criticism*. New York: Garland.
- Seoane, Elena.** 2006. "Changing styles: On the recent evolution of scientific British and American English." In Dalton Puffer, Christiane; Kastovsky, Dieter; Ritt, Nikolaus; Schendl, Herbert (eds.). *Syntax, style and grammatical norms: English from 1500-2000*. Bern: Peter Lang, 191-211.
- Seoane, Elena.** Forthcoming. "On the conventionalisation of the passive voice in Late Modern English scientific discourse". *International Journal of Corpus Linguistics*.
- Seymour-Ure, Colin.** 1991. *The British Press and Broadcasting since 1945*. Oxford: Blackwell.
- Störel, Thomas.** 1997. *Metaphorik im Fach. Bildfelder in der musikwissenschaftlichen Kommunikation*. Tübingen: Gunter Narr.

- Swales, John.** 1990. *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.
- Times Digital Archive.** 2010. In: <http://metalib4-prod.obvsg.at:8331/V/DNM81CG1INYNGCX77X43VJGVR8YUGVMGFGARR32HRQIBHAVJ3D-09280?func=native-link&resource=OBV02221>. Accessed through Thomson Gale and the University of Vienna. (20 June 2010 to 25 August 2010).
- Thim-Mabrey, Christiane.** 2001. *Grenzen der Sprache – Möglichkeiten der Sprache. Untersuchungen zur Textsorte Musikkritik*. Frankfurt am Main: Lang.
- Thornborrow, Joanna; Wareing, Shan.** 1998. *Patterns in language. An introduction to language and literary style*. London: Routledge.
- Tottie, Gunnel.** 1988. "No-negation and *not*-negation in spoken and written English". In Kytö, Merja; Ihalainen, Ossi; Rissanen, Matti. *Corpus linguistics hard and soft. Proceedings of the Eighth International Conference on English Language Research on Computerized Corpora*. Amsterdam: Rodopi, 245-265.
- Tottie, Gunnel.** 1991. *Negation in speech and writing*. San Diego: Academic Press.
- Tunstall, Jeremy.** 1996. *Newspaper power. The new national press in Britain*. Oxford: Oxford University Press.
- Westin, Ingrid.** 2002. *Language change in English newspaper editorials*. Amsterdam: Rodopi.
- Widdowson, Henry G.** 1979. *Explorations in Applied Linguistics*. Oxford: Oxford University Press.

9. Appendix

9.1 List of figures and tables

Figure 1: AntConc user interface, displaying all hits for <i>that</i>	48
Figure 2: Percentage of <i>must</i> and <i>shall</i> in each review in the corpus	54
Figure 3: Percentage of titles in each review in the corpus	56
Figure 4: Percentage of colloquialisation/written style features with increased frequency in each review in the corpus.....	59
Figure 5: Percentage of colloquialisation/written style features with decreased frequency in each review in the corpus.....	61
Figure 6: Percentage of personal involvement features with increased frequency in each review in the corpus	66
Figure 7: Percentage of personal involvement features with decreased frequency in each review in the corpus	68
Figure 8: Type/token ratio in each review in the corpus.....	71
Figure 9: Percentage of abstractness features with decreased frequency in each review in the corpus	72
Figure 10: Percentage of figurative language instances in each review in the corpus.....	78
Figure 11: Lexical density in each review in the corpus.....	79
Figure 12: Percentage of domain-specific terminology in each review in the corpus.....	81
Figure 13: Percentage of authorial reference occurrences in each review in the corpus	82
Figure 14: Percentage of attributive adjectives each review in the corpus.....	85
Figure 15: Average word count per sentence for each review in the corpus	86
Figure 16: Percentage of subordination for each review in the corpus.....	86
Figure 17: Percentage of prepositions as noun phrase post-modifiers for each review in the corpus	87
Table 1: Genre moves of music reviews, based on Thim-Mabrey (2001).....	35
Table 2: Linguistic features as indicators of democratisation and power imbalance	37
Table 3: Linguistic features as indicators of colloquialisation	39
Table 4: Linguistic features indicating personal involvement according to Biber (1991)...	40
Table 5: Linguistic features indicating abstract discourse according to Biber (1991).....	42
Table 6: Linguistic features indicating popularisation and technicality according to Gotti (2003).....	43
Table 7: Linguistic features related to information density and their expected development in connection with the present study	46
Table 8: Genre moves of music reviews, based on Thim-Mabrey (2001).....	50

Table 9: Linguistic features as indicators of democratisation and power imbalance and their expected development.....	53
Table 10: The actual development of linguistic features indicating democratisation in the corpus.....	54
Table 11: Linguistic features as indicators of colloquialisation/written style and their expected development.....	58
Table 12: The actual development of linguistic features indicating colloquialisation in the corpus.....	58
Table 13: The development of linguistic features indicating written style in the corpus	59
Table 14: Linguistic features indicating personal involvement according to Biber (1991)	65
Table 15: The development of linguistic features indicating personal involvement in the corpus.....	66
Table 16: Linguistic features indicating abstract discourse according to Biber (1991)	70
Table 17: The development of linguistic features indicating abstractness in the corpus	70
Table 18: Linguistic features indicating popularisation/technicality according to Gotti (2003).....	74
Table 19: The development of linguistic features indicating popularisation/technicality in the corpus	74
Table 20: List of categories and examples for domain-specific terms taken from the corpus	80
Table 21: The development of linguistic features indicating information density or the opposite in the corpus	84
Table 22: Summary of the development of all relevant linguistic features	89

9.2 German abstract

Mehrere Studien beschäftigten sich mit der Sprache in verschiedenen Zeitungsgenres und ihrer Fähigkeit, gesellschaftliche Veränderungen abzubilden. Jedoch fanden Rezensionen im Allgemeinen und Musikkritik im Speziellen wenig Beachtung.

Um dieser Tatsache entgegenzuwirken, untersuchte diese Arbeit die Zusammenhänge zwischen mehreren Trends in der generellen englischen Sprachentwicklung und der Entwicklung der Musikkritik in britischen Zeitungen. Im Weiteren versuchte die Arbeit die Frage zu beantworten, ob die Musikkritik ein eigenständiges Genre im sprachwissenschaftlichen Sinne darstellt.

Grundlage der Arbeit bildete die Korpusanalyse ausgewählter Musikkritiken der britischen Tageszeitung *The Times* in Hinblick auf die sprachlichen Trends der Demokratisierung, Kolloqualisierung, Informalisierung, Popularisierung und der Steigerung der Informationsdichte.

Indikatoren für diese fünf Trends wurden auf Grund bestehender Studien zur Entwicklung sowohl der englischen Allgemeinsprache als auch der speziellen, englischen Zeitungssprache ausgewählt. Der behandelte diachronische Korpus bestand aus 69 Kritiken aus dem Zeitraum zwischen den Jahren 1780 und 2010.

Nach einer Bestimmung der relativen Häufigkeit dieser Indikatoren für jeden Artikel wurde anhand der zeitlichen Häufigkeitsverteilung der Effekt oben genannter Trends untersucht.

Um die Frage nach dem Genrestatus der Musikkritik zu beantworten, wurden linguistische Genre- und Registertheorien, sowie theoretische Konzepte zum spezialisierten Diskurs im Licht der Ergebnisse der diachronischen Analyse betrachtet. Zusätzlich wurden die zu erwartenden *genre moves* – d.h. die Struktur einer Musikkritik – vorgestellt.

Es stellte sich heraus, dass alle betrachteten Artikel die erwartete Struktur aufwiesen und die Struktur selbst nur minimalen diachronischen Variationen unterworfen war. Damit wurde gezeigt, dass die Musikkritik in *The Times* als ein durchgehendes Genre betrachtet und als solches analysiert werden kann.

Die Untersuchung zeigte außerdem, dass insbesondere – aber nicht ausschließlich – in der zweiten Hälfte des 20. Jahrhunderts deutliche Anzeichen sowohl einer Demokratisierung in ihrer engeren Bedeutung, als auch einer Popularisierung zu beobachten waren.

Zusätzlich zeigte sich ein merkbarer Anstieg der Informationsdichte im Korpus.

Da speziell in den vergangenen sechzig Jahren die Heterogenität der Zeitungsleser stark gestiegen ist, wurde dieser Sachverhalt als wahrscheinliche Ursache der

Demokratisierungs- und Popularisierungsanzeichen in der Musikkritik der *Times*

identifiziert. Die steigende Informationsdichte dagegen wurde als Resultat der

Notwendigkeit einer effizienteren Präsentation immer größer werdender Mengen an Information interpretiert.

9.3 English abstract

Studies on the language of newspaper genres and its reflection of societal developments have been conducted in the past, yet there is little research on reviews in press publications, and especially on music criticism. Therefore, this paper considered several trends affecting English language and related them to developments observable in British journalistic music criticism. A second objective was to establish whether music criticism in newspapers can be regarded as one continuous genre.

The method of corpus analysis was selected to investigate the linguistic trends of democratisation, colloquialisation, informalisation, popularisation and growing information density in music reviews taken from the British newspaper *The Times*. The resulting diachronic corpus consisted of 69 reviews covering the period between the years 1780 and 2010. Indicators of these five trends were chosen on the basis of existing studies on the development of English language and especially newspaper language. The occurrences of these indicators in the corpus were counted and their percentages per article were compared in order to discover any diachronic changes.

A discussion of linguistic theories regarding genre, register and specialised discourse was combined with results of existing studies on the language of music criticism in order to determine whether journalistic music criticism can be treated as one genre. Furthermore, the expected genre moves of a music review were established.

The results of the study showed that all articles in the corpus exhibited the expected move structure with only minimal diachronic variation. Consequently, it was established that music criticism in *The Times* can be regarded as one continuous genre and therefore be analysed as such.

Furthermore, the results demonstrated that three linguistic processes, i.e. democratisation in its narrow sense, popularisation and an increase in information density, had had a noticeable impact on the language of music criticism, especially in the second half of the 20th century. The paper identified the rising heterogeneity of newspaper audience as a probable cause for the growing number of indicators of democratisation and popularisation in the music reviews of *The Times*. The change in information density was established as a plausible consequence of the necessity to present increasingly larger amounts of information in an efficient manner.

9.4 Curriculum vitae

PERSONAL DATA

Katarina Jurik, BA

Born on September 17th, 1986

EDUCATION

- 10/2009 – **MA degree in English Language and Linguistics**, University of Vienna
01/2013 (focus on quantitative and qualitative data analysis, historical and descriptive linguistics)
- 10/2007 – **BA degree in Publishing and Communication Studies**, University of Vienna (focus on quantitative and qualitative research, statistical analysis, media planning, advertising and market communication, multimedia communication)
- 09/2006 – **Exchange year at University of Edinburgh**, United Kingdom (focus on
05/2007 applied linguistics)
- 10/2004 – **BA degree in English and American Studies**, University of Vienna
08/2009

SCHOLARSHIPS AND ACADEMIC AWARDS

- Student Awards from the Dept. of English and American Studies at University of Vienna (2007, 2009)
- Merit-based scholarships awarded by the University of Vienna (2005, 2006, 2008, 2009, 2010)

WORK EXPERIENCE

- 03/2012 – **Vienna University of Technology**: Public Relations and Project Manager for the Vienna Center of Logic and Algorithms
- 07/2009 – **Siemens AG Austria**, Vienna: Corporate Communications Assistant
02/2012
- 03/2008 – **Zweieck Zoder & Tschavoll EDV Dienstleistungs-OG**, Vienna: Chief
06/2009 Editor
- 07/2007 – **ÖBB Immobilienmanagement GmbH**, Vienna: Summer intern at the office
08/2007 of the CEO
- 08/2006 **Rewe Austria AG**, Wr. Neudorf: Summer intern in Controlling
- 08/2003 **SHT Haustechnik AG**, Perchtoldsdorf: Summer intern in Logistics