

zwischen Ost- und Westeuropa: Kirchenmusik – geistliche Musik – religiöse Musik (Mūzikas vēsture Austrumeiropā un Rietumeiropā: baznīcas mūzika – garīgā mūzika – reliģiskā mūzika: Loos, Koch 2002). Sekojot šai vadlīnijai, arī konferences dalībnieki savas kultūras un valodas īpatnību rakursā skaidroja nosaukumā minēto terminu lietojumu un tiecās izvēlēties jēdzienus konsekventi atbilstoši to saturiskajām detaļām. Tas ir pirmais zināmais terminoloģiskās diferenciacijas paraugs starptautiskā līmenī, kas savulaik inspirējis veidot šo apzīmējumu detalizētāku izpēti un specifiskāciju latviešu muzikoloģijas leksikā.

Pieskaroties reliģiskās mūzikas terminoloģijai, pavēries bagātīgs leksikas krājums ar atšķirīgām terminu skaidrojuma iespējām un interpretācijas variantiem. Arī šī tēma prasa izvērstus kultūrvēstures un leksikoloģijas pētījumus, kuros dažādi zinātnieki paustu savus viedokļus. Tādēļ rakstā terminoloģijas jautājums tiek aktualizēts kā specifiska un problēmiska nozare, kas varētu rosināt pārdomas, plašāku viedokļu apmaiņu un praktisko risinājumu meklējumus.

## INSIGHTS INTO SPECIFICATION OF RELIGIOUS MUSIC TERMINOLOGY

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### Summary

The central question of this paper concerns the term *Religious music* and the use of the contextually close, often almost synonymous terms – *Spiritual, Sacred, Christian, Church, Cult, Ritual, Ceremonial, Liturgical, Paraliturgical* and similar terms in Latvian musical circles.

The notion *Religious music* shows the direct link between music and religion, and therefore is the most significant and unambiguous term among the above mentioned synonyms. The expression of this phrase is also general and broad enough and does not indicate any particular religious denomination.

The concept of *Sacred music* is the most popular nowadays. This notion covers all religious terminology without an attachment to any specific religion. Therefore, this is a relatively general notion.

The appellation *Spiritual music* often is used in the same context as *sacred* and *religious*. In the lexicon of Latvian musicology, this notion comes from German and Russian. However, in the contemporary vocabulary, this kind of usage is too narrow, because *Spiritual music* relates to the ideas of *Spirit, Spirituality*, in that way, rising over the terms of any religion. The music is considered the art of the human spirit and therefore is spiritual throughout. In English this notion is not popular and is not used in the designation of religious music. However, in contemporary musicology, *Spirituality* is a very popular theme for research. *New Spirituality* along with *New Simplicity* marks a new

demand of style at the end of the 20<sup>th</sup> century, bringing with it additional new expressions – the most striking among them are *Sacred* or *Holy minimalism*.

The next denotation – *Christian music* – is specific to the religion founded by Jesus Christ. In the context of Latvia, where Christian confessions dominate, this notion is not used very often, because its opposite – non-Christian (Islamic, Judaic, Buddhist, etc.) music is not popular or topical.

The further terms – *Church music*, *Ritual music*, *Ceremonial music*, *Cult* or *Worship music*, *Liturgical music* – are more specific and describe every sacred composition, considering its roots of genre and functional origin as well. Particularly distinctive is the notation of the relatively new term *Paraliturgical music*. At this time, this expression has three somewhat different explanations.

For an accurate understanding of the differences of these contextually similar terms, some examples of the characterization of Latvian sacred compositions are provided. Among them – describing of the suitability of compositions for the designation *Church*, *Ceremonial*, *Ritual*, *Worship music*, founded on interpretations of the *Te Deum* genre in Latvian sacred music.

In Latvian musicology, the usage of the above-mentioned notions is observed at the end of the 19<sup>th</sup> century. For example, during the First National Song Festival (1873), the first *Sacred Music Concert* was organized. Also, Jāzeps Vītols contemplated the terminology of religious music in his notes written while preparing for the theological department's lectures *An Introduction to Church Music* at the University of Latvia in the 1920s and 30s. Arvīds Purvs was the next person who focused his attention on the concept of *religious music* and contextually similar terms (Purvs 1977: 78). Beginning in the 1990s, differentiations of the sacred music expressions by Roman Catholic priest and musician Gerhard Jüngst (born 1928) became known in Latvia.

Nowadays, we know the specifications of these terms both by Russian musicologists, as well by researchers in Europe and English-speaking countries outside Europe. The justification for each of these terms is determined by its etymology, as well as the concrete function of content embedded in the word, a task according to which a definite position can be formulated. Along with this, the specifics of using these concepts are made relevant, and traditional, decades-long usage has taken root in musical circles. The choice of an appropriate word makes it possible to guide every composition into the context of terminological idiosyncrasies, specifying the mission of the musical work and at the same time making easier its characterization.