
Predgovor

Univerza v Ljubljani, najstarejša slovenska univerza, je v letu 2019 obeležila stoletnico ustanovitve. V njenem okviru je leta 1962 na Filozofski fakulteti z delom pričel Oddelek za muzikologijo, ki je v slovenskem prostoru ob univerzitetnem študiju muzikologije zagotovil tudi nujne pogoje za znanstveno preučevanje glasbe znotraj humanistične fakultete.

Čeprav moremo dokumentiranim premislekom o glasbi, ki so v jedru prav vsakega muzikološkega dela, na Slovenskem slediti daleč v preteklost, segajo prvi tehtnejši poskusi znanstvene obravnave glasboslovnih tem v desetletja pred prvo svetovno vojno. Od takrat dalje, posebno pa z ustanovitvijo Oddelka za muzikologijo na Filozofski fakulteti in zatem Muzikološkega inštituta pri Znanstvenoraziskovalnem centru SAZU (pobude od leta 1972, formalno ustanovljen 1980), je slovenska muzikologija stopala po poti sodobne humanistične vede. Če so bile v ospredju zanimanja slovenskih muzikologov sprva pretežno zgodovinske teme, povezane z glasbeno preteklostjo slovenskega prostora, so se z institucionalizacijo enakovredno širila in poglobljala tudi sistematično-muzikološka področja. S širitvijo raziskovalnih interesov in z razvojem stroke se je vseskozi nujno spreminjala in dopolnjevala tudi njena metodologija.

Častitljiva obletnica ustanovitve ljubljanske Univerze in znotraj nje Filozofske fakultete je ponudila priložnost za samorefleksijo, za pregled preteklega in aktualnega dela slovenskih muzikologov ter za premislek o izzivih, ki jih pred preučevalce glasbene preteklosti in sedanosti prinaša prihodnost. O vsem tem in še o mnogih drugih temah so v oktobru 2019 spregovorili udeleženci priložnostnega muzikološkega simpozija *Preučevanje glasbe na Slovenskem nekoč in danes*. Izbor razširjenih in predelanih simpozijijskih prispevkov je v obliki znanstvenih člankov objavljen v pričujoči številki *Muzikološkega zbornika*.

Avtorji prvih treh prispevkov razpravljajo o metodoloških izhodiščih, paradigmah in idejnih ozadjih preučevanja (slovenske) glasbene preteklosti in predstavijo nekatere pretekle in aktualne dosežke slovenske muzikologije. Članek Aleša Nagodeta tako ponudi kritičen pogled na nacionalistično uokvirjeno slovensko glasbeno historiografijo in razmislek o nujnosti odmika od tovrstne obravnave zgodovine (slovenske) glasbe. Izhajajoč iz osebne izkušnje raziskovanja salzburške zgodovine glasbe Thomas Hochradner v svojem prispevku razpravlja o pomenu regionalnega glasbenega zgodovinopisja, medtem ko Matjaž Barbo ob pregledu tematskih izhodišč, idejnih okvirjev in dosežkov slovenskih muzikologov predstavi pot slovenske muzikologije od v

glasbeno zgodovino usmerjene vede do tematsko razpršenih in vseobsegajočih pogledov na glasbo.

Sledijo prispevki, ki obravnavajo lokalne in tematsko specifične glasbenozgodovinske raziskave. V prispevku Anje Ivec je prikazano stanje raziskav glasbene zgodovine Maribora, Jana Erjavec ob vzorčnem primeru katalogizacije zbirke muzikalij pri sv. Danijelu v Celju predstavi projekt RISM v Sloveniji, članek Jurija Dobravca pa prinaša poglobljen prikaz raziskav orgel na Slovenskem. V sledečih dveh prispevkih so orisane nekatere raziskave slovenskih etnomuzikologov, povezanih z delovanjem Glasbenonarodopisnega inštituta ZRC SAZU: v članku Draga Kuneja izvemo, kako si je inštitut ob pobudah Franceta Marolta že kmalu po ustanovitvi prizadeval za profesionalno in sistematično preučevanje in zvočno registriranje slovenske ljudske glasbene dediščine, medtem ko Teja Turk oriše inštitutske raziskave instrumentalne ljudske glasbe. Zadnja dva prispevka prinašata dve izmed številnih raziskovalnih tem, ki jih ta čas obravnavajo slovenski muzikologi: razprava Katarine Šter se v okviru raziskav liturgičnega enoglasja meniških redov poglobi v kartuzijansko predelavo frančiškanskega teoretskega koralnega traktata *Musices Choralis Medulla* s konca 17. stoletja, Nejc Sukljan pa v svojem prispevku ugotavlja, kako se v traktatu *Istituzioni harmoniche* Gioseffa Zarlina prevzema antična glasbena teorija in v njenem okviru predvsem matematični in fizikalni premisleki.

Tako zasnovana tematska številka *Muzikološkega zbornika* ponuja vpogled v pretekle dosežke in aktualne izzive muzikološke stroke na Slovenskem. Z namenom in željo, da bi bili le-ti vidni in razpoznavni tudi v širšem mednarodnem okviru, so vsi prispevki pripravljene v angleškem jeziku.

Nejc Sukljan,
urednik

Foreword

The University of Ljubljana, the oldest university in Slovenia, celebrated its centenary in 2019. It was within the framework of this university that the Department of Musicology began its work at the Faculty of Arts in 1962. In addition to university study of musicology in Slovenia, the Department also provided the necessary conditions for the scientific study of music within a humanities faculty.

Although documented reflections on music, which form the core of all musicological work, can be traced far into the past in Slovenia, the first meaningful attempts at a scientific treatment of musicological topics date back to the decades prior to the First World War. Since that time, especially with the establishment of the Department of Musicology at the Faculty of Arts and then the Institute of Musicology at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts (initiatives since 1972, formally established in 1980), Slovenian musicology has followed the path of a modern humanities discipline. While the interest of Slovenian musicologists was initially mainly focused on historical topics related to the musical past of the Slovenian region, institutionalisation enabled systematic musicological fields to expand and deepen on an equal basis. The expansion of research interests and the development of the profession also brought the need to constantly change and supplement its methodology.

The venerable anniversary of the founding of the University of Ljubljana, and within it the Faculty of Arts, provided an opportunity for self-reflection, for an overview of the past and current work of Slovenian musicologists, and for reflection on the challenges that the future brings to researching the musical past and present. These and many other topics were addressed by participants at the commemorative musicological symposium *The Study of Music in the Slovenian Territories in the Past and Today*, held in October 2019. A selection of expanded and revised symposium papers is published in the form of scientific papers in the present issue of the *Musicological Annual*.

The authors of the first three papers discuss the methodological starting points, paradigms and conceptual backgrounds of researching the (Slovenian) musical past, and present some past and recent achievements of Slovenian musicology. Thus, Aleš Nagode's article offers a critical examination of the nationalist-framed Slovenian music historiography and reflection on the necessity of moving away from such a treatment of the history of (Slovenian) music. Drawing from his personal experience of researching the history of music in Salzburg, Thomas Hochradner discusses the importance of regional music

historiography in his paper, while Matjaž Barbo, with a survey of the thematic starting points, conceptual frameworks and achievements of Slovenian musicologists, presents the path of Slovenian musicology from a music history-oriented science to topically diverse and all-encompassing views on music.

There follow articles dealing with local and thematically specific music history research: the article by Anja Ivec reveals the state of research into the musical history of Maribor; based on the exemplary example of cataloguing a collection of musical material at the Church of St Daniel in Celje, Jana Erjavec presents the RISM project in Slovenia; and Jurij Dobravec's article provides an in-depth presentation of organ research in Slovenia. This is followed by two articles that outline some of the research by Slovenian ethnomusicologists associated with the work of the Institute of Ethnomusicology ZRC SAZU: in Drago Kunej's article, we learn how, soon after its establishment, the Institute endeavoured to undertake a professional and systematic study of sound recordings of the Slovenian folk music heritage, based on initiatives of France Marolt; while Teja Turk outlines the Institute's research on instrumental folk music. The last two papers present two of the many research topics currently discussed by Slovenian musicologists: as part of research into the liturgical chant of monastic orders, the article by Katarina Šter delves into a Carthusian adaptation of the Franciscan theoretical chant treatise *Musices Choralis Medulla* from the end of the seventeenth century; and Nejc Sukljan determines how Gioseffo Zarlino's treatise *Istitutioni harmoniche* adopts ancient music theory, especially reflections on mathematics and physics.

Thus, the present thematic issue of the *Musicological Annual* offers an insight into the past achievements and current challenges of the musicological profession in Slovenia. In order to make these issues recognisable in a wider international space, all of the papers have been prepared in English.

Nejc Sukljan,
editor