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Nejc Sukljan

Filozofska fakulteta, Univerza v Ljubljani  
Faculty of Arts, University of Ljubljana

# Zarlino's Harpsichord: A Contribution to the (Pre)History of Equal Temperament

## Zarlinov čembalo: prispevek k (pred)zgodovini enakomerne uglasitve

Prejeto: 2. oktober 2017  
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Accepted: 11th December 2017**Ključne besede:** Gioseffo Zarlino, glasbena teorija, renesansa, vprašanje o uglasitvi**Keywords:** Gioseffo Zarlino, music theory, Renaissance, tuning question

### IZVLEČEK

### ABSTRACT

Prispevek obravnava vprašanje o uglasitvi, kot se kaže v osrednjem glasbenoteoretskem spisu Gioseffa Zarlina *Istitutioni harmoniche* (1558). Predstavljen je sistem uglasitve, ki ga Zarlino utemeljuje v vokalni glasbi (sintonični diatonični sistem), prikazane so njegove omejitve in slednjič njegova prilagoditev (temperacija) za rabo v instrumentalni glasbi.

This paper deals with the tuning question as it is discussed in Gioseffo Zarlino's principal musical-theoretical treatise, *Istitutioni harmoniche* (1558). First, Zarlino's tuning system in vocal music (the syntonic diatonic) is presented; then, its shortcomings are discussed; and finally, its adjustment (temperament) for the use in instrumental music is explained.

In 1548, Domenico da Pesaro constructed a *gravecembalo* for Gioseffo Zarlino, the description and sketch of which were later included in the theorist's famous treatise, *Istitutioni harmoniche* (1558).<sup>1</sup> The instrument immediately draws a modern reader's

1 Gioseffo Zarlino, *Istitutioni armoniche* (Treviso: Diastema, 2011), 293–294.

attention. It is quite unconventional, with many more keys on the keyboard than one would expect to find on a modern piano: Not one but two chromatic keys are placed between diatonic keys framing a whole tone, and there is even an additional chromatic key between those diatonic keys that frame a semitone. Therefore, questions may be posed about why the instrument was constructed this way and what the function of so many keys on its keyboard could be.

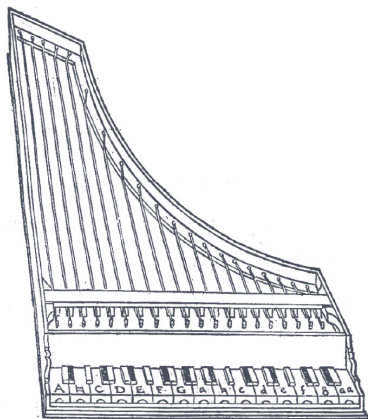


Figure 1: The sketch of the instrument that Domenico da Pesaro constructed for Gioseffo Zarlino in 1548 (Gioseffo Zarlino, *Istitutioni harmoniche* (Venezia, 1558), 141).

The answers to the posed questions are closely connected to the tuning of Zarlino's harpsichord. The tuning question (the theoretical search for an acoustic system within which practical music evolves) was one of the key questions discussed by the renaissance music theorists in their treatises. For centuries, the Pythagorean system, founded on perfect consonances whose ratios can be described by the first four numbers,<sup>2</sup> prevailed. However, with the rise of equal-voice polyphony, besides the Pythagorean perfect consonances, the pleasant-sounding thirds and sixths were becoming more and more important, and the framework of the Pythagorean system soon became too narrow: The Pythagorean tuning had to be adjusted (tempered) to the contemporary musical reality, and in *Istitutioni harmoniche*, Zarlino presented his proposal for the system.

## The ancient system as the basis for Zarlino's discussion of the tuning question

Like many other renaissance theorists, Zarlino bases his discussion of the tuning system in *Istitutioni harmoniche* on several important ancient music theorists' writings, above all Boethius' and Ptolemy's. Consequently, the model for his system is a

2 Double octave (4:1), octave plus fifth (3:1), octave (2:1), fifth (3:2), and fourth (4:3). For a more detailed description of the Pythagorean system, see André Barbera, "Pythagoras", and Mark Lindley, "Pythagorean Intonation".

double-octave scale of 16 tones in which the five tetrachords of the ancient Greater and Lesser Perfect Systems are joined.<sup>3</sup>



**A – hypaton**

- 2 hypate hypaton
- 3 parhypate hypaton
- 4 lychanos hypaton
- 5 hypate meson

**B – meson**

- 5 hypate meson
- 6 parhypate meson
- 7 lychanos meson
- 8 mese

**C – diezeugmenon**

- 10 paramese
- 11 trite diezeugmenon
- 12 paranete diezeugmenon
- 13 nete diezeugmenon

**D – hyperboleon**

- 13 nete diezeugmenon
- 14 trite hyperboleon
- 15 paranete hyperboleon
- 16 nete hyperboleon

**E – synemmenon**

- 1 proslambanomenos
- 8 mese
- 9 trite synemmenon
- 11 paranete synemmenon
- 12 nete synemmenon

Figure 2: The Greater Perfect System with tetrachord synemmenon in diatonic genre.

When he explains the construction of his system, Zarlino also gives a detailed account of some of the species of all three tetrachord genera.<sup>4</sup> At the beginning of this presentation, the theorist informs us that he will not deal with Aristoxenus', Archytas', Didymus', or Eratosthenes' divisions of the tetrachord, as they were rejected by both Boethius and Ptolemy and are therefore useless.<sup>5</sup> He will only discuss the divisions that according to Ptolemy were accepted as the best by the musicians of his time. In Zarlino's opinion, these are the most rational (*rationali*), and the ear hears them as the

3 Zarlino dedicates the major part of the *Istitutioni*'s second book to the construction of the double-octave system in which the ancient Greater and Lesser Perfect Systems are joined (see above all Zarlino, *Istituzioni armoniche*, 215–242). Zarlino's discussion is based mostly on Chapter 20 from the first book of Boethius' *Fundamentals of Music* (Anicius Manlius Severinus Boethius, *Fundamentals of Music*, trans. Calvin M. Bower (New Haven: Yale University Press, 1989), 29–39).

4 As is commonly known, in the core of the ancient Greek tonal system was the tetrachord. It was based on the interval, which the Greek music theorists understood as the smallest consonance: Each tetrachord was composed of four tones, the outer two always being in the ratio of the fourth. On the other hand, the inner two were movable and could divide the fourth in many different ways, thus forming many different variants of the tetrachord, some of them more similar to each other than others. Consequently, it was already Aristoxenus (fourth century BC) who systematized three different genera of music, the *diatonic* (in a modern approximation composed of the interval sequence semitone – tone – tone), the *chromatic* (semitone – semitone – minor third), and the *enharmonic* (quartertone – quartertone – major third). The tetrachords systematized into one of the given genera became their species. Aristoxenus discussed the genera of music in the first and second books of *Harmonica Stoicheia* (Andrew Barker, *Greek Musical Writings II* (Cambridge: Cambridge University Press, 1989), 139–144, 159–161).

5 Boethius deals with the divisions of the tetrachord in Chapters 15, 16, 17, 18, and 19 of Book 5 (Boethius, *Fundamentals of Music*, 174–179); however, he almost literally follows Ptolemy, who discusses the subject in Chapters 12, 13, 14, 15, and 16 of Book 1 of *Harmonika* (Barker, *Greek Musical Writings II*, 301–314).

most consonant (*più consonanti al udito*).<sup>6</sup> The tetrachord species Zarlino discusses in *Istituzioni* are listed in the table below. To make things clearer, a presentation of the modern approximations of the ancient tetrachord genera has been added to it (figure 3), and the values of interval ratios (R) have been calculated in cents (C).

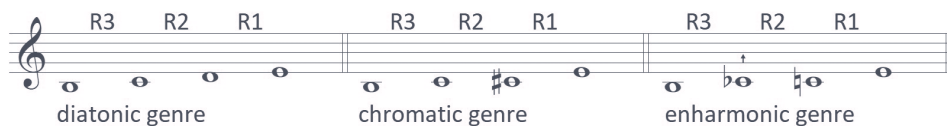


Figure 3: Modern approximations of the ancient tetrachord genera.

Species of tetrachord	R 1	C 1	R 2	C 2	R 3	C 3
ditonic diatonic ( <i>diatonico diatono</i> )	9:8	203.89	9:8	203.89	256:243	90.22 <sup>7</sup>
soft diatonic ( <i>diatonico molle</i> )	8:7	231.16	10:9	182.39	21:20	84.46
syntonic or tense diatonic or Natural ( <i>diatonico sintono overo incitato, ò Naturale</i> )	10:9	182.39	9:8	203.89	16:15	111.72
tonic diatonic ( <i>diatonico toniaco</i> )	9:8	203.89	8:7	231.16	28:27	62.96
equal diatonic ( <i>diatonico equale</i> )	10:9	182.39	11:10	164.99	12:11	150.62
old chromatic ( <i>chromatico antico</i> )	19:16	297.49	81:76	110.30	256:243	90.22
soft chromatic ( <i>chromatico molle</i> )	6:5	315.61	15:14	119.43	28:27	62.96
tense chromatic ( <i>chromatico incitato</i> )	7:6	266.85	12:11	150.62	22:21	80.53
old enharmonic ( <i>enharmonico antico</i> )	81:64	407.79	499:486	45.70	512:499	44.52
Ptolemy's enharmonic ( <i>enharmonico di Tolomeo</i> )	5:4	386.28	24:23	73.67	46:45	38.05

Table 1: Species of tetrachord discussed by Zarlino in *Istituzioni*.<sup>7</sup>

In connection with the just-listed species of tetrachord, it should be noted that the above-presented double-octave system of 16 tones can only be the result of the construction based on the tetrachord species used by Zarlino (following Boethius): It has to be constructed with the first species of the diatonic tetrachord (ditonic diatonic).<sup>8</sup> If

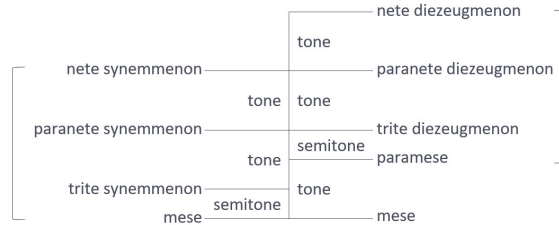
6 Zarlino, *Istituzioni armoniche*, 186-187.

7 The sum of the cents in a single table row has to be 498 - it is the size of the fourth in the ratio 4:3 (which at the same time is the sum of all single table row ratios).

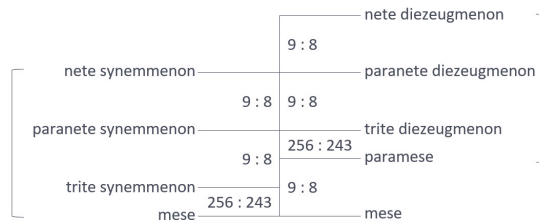
8 As can be seen in the above Table 1, the ditonic diatonic tetrachord is composed of a diatonic semitone in the ratio of 256:243 and two equal whole tones in the ratio of 9:8. It is on this tetrachord that the so-called Pythagorean tuning system, founded on ratios that were supposed to have been discovered in audible music already by Pythagoras, was built. The whole tone in the ratio of 9:8 can actually be expressed as a difference between the fifth (3:2) and fourth (4:3),  $\frac{3}{2} : \frac{4}{3} = \frac{3}{2} \cdot \frac{3}{4} = (9:8)$ . Moreover, the ratio of the diatonic semitone 256:243 can be expressed as a difference between the fourth (composed of two whole tones and a semitone) and two whole tones:  $\frac{4}{3} : \frac{2}{3} \cdot \frac{2}{8} = \frac{4}{3} \cdot \frac{2}{8} \cdot \frac{2}{8} = (256:243)$ . Also constructed on the ditonic diatonic tetrachord is the system in Boethius' *Fundamentals of Music*.



the system were built on any other tetrachord species, the result could be different. The differences would indeed occur within tetrachords *synemmenon* and *diezeugmenon*, namely between *paranete synemmenon* and *trite diezeugmenon* and between *nete synemmenon* and *paranete diezeugmenon*. If we assumed that all semitones in the system were of the same size (for example 100 cents, as it is common in modern tuning), then the named tones would sound in unison:



Since in a ditonic diatonic tetrachord the semitone in the ratio of 256:243 is followed by two equal tones in the ratio of 9:8, *paranete synemmenon* and *trite diezeugmenon* and *nete synemmenon* and *paranete diezeugmenon* are of the same relative pitch:



Quite to the contrary, the differences between the tones in question would emerge if the system were constructed with any of the other diatonic tetrachords. In the first of the tables below, the ratios of all five species of diatonic genre are compared. For a clearer image, the second table shows the summarized ratios between *mese* and *paranete synemmenon* and *mese* and *trite diezeugmenon*, whereas in the third table, the summarized ratios between *mese* and *nete synemmenon*<sup>9</sup> and *mese* and *paranete diezeugmenon* are listed.

					nete diez.					
					1 2 3 4 5					
					tone	9 : 8	8 : 7	10 : 9	9 : 8	10 : 9
					nete syn.					
					tone	9 : 8	10 : 9	9 : 8	8 : 7	11 : 10
					paran. syn.					
					tone	256 : 243	21 : 20	16 : 15	28 : 27	12 : 11
					trite diez.					
					tone	9 : 8	9 : 8	9 : 8	9 : 8	9 : 8
					trite syn.					
					semitone					
1	2	3	4	5	mese					
9 : 8	8 : 7	10 : 9	9 : 8	10 : 9						
9 : 8	10 : 9	9 : 8	8 : 7	11 : 10						
256 : 243	21 : 20	16 : 15	28 : 27	12 : 11						

9 Since the whole tetrachord *synemmenon* is in question here, the ratio is always 4:3.

1	2	3	4	5								
32 : 27	7 : 6	6 : 5	32 : 27	6 : 5	paran. syn.	trite diez.	1	2	3	4	5	
						tone	semitone					
						trite syn.	paramese	32 : 27	189 : 160	6 : 5	7 : 6	27 : 22
						mese	mese					

1-5						1	2	3	4	5
	nete syn.				paran. diez.					
		tone	tone							
4 : 3	paran. syn.		trite diez.			4 : 3	21 : 16	54 : 40	4 : 3	27 : 20
		tone	paramese							
	trite syn.		tone							
		semitone								
	mese		mese							

### Diatonic tetrachord

1 ditonic                      3 syntonic or tense                      5 equal  
 2 soft                          4 tonic

It can be observed that *paranete synemmenon* and *trite diezeugmenon* differ in pitch in soft, tonic, and equal diatonic tetrachords and that *nete synemmenon* and *paranete diezeugmenon* are different in soft, syntonic, and equal diatonic tetrachords. Thus, the system will only include 16 tones if built with the ditonic diatonic tetrachord. If it were constructed with the syntonic or tonic diatonic tetrachord, the number would increase to 17, and if the soft or equal diatonic tetrachord were taken as its foundation, there would be 18 different tones in the system. Moreover, the use of different chromatic or enharmonic species or even a merging of all three genera in a unified system (which is actually done in *Istituzioni*<sup>10</sup>) would result in many more variants; in this case, the system could include even more than 30 different tones.

### Zarlino's syntonic diatonic tuning in vocal music

After the construction and exploration of the system in all of the presented species of all three musical genera, the next obvious step for Zarlino is to find the one used in contemporary music or – in other words – to determine the contemporary tuning. He maintains that up to his time, everyone was convinced that in playing and singing, the first species of diatonic genre, namely the ditonic diatonic, was used; it was advocated by both ancient and modern theorists.<sup>11</sup> Zarlino does not agree with them: He is convinced that in contemporary music, the syntonic diatonic tuning is in use.

The syntonic diatonic system is constructed on the syntonic diatonic tetrachord, in which a diatonic semitone in the ratio of 16:15 is followed by two different tones in the ratios of 9:8 and 10:9.

10 See Zarlino, *Istituzioni armoniche*, 251–254.

11 Zarlino, *Istituzioni armoniche*, 190.



Figure 4: The syntonic diatonic tetrachord.

The syntonic diatonic system is one of those combinations mentioned above that would include 17 tones, as in it, *nete synemmenon* and *paranete diezeugmenon* differ in pitch. In this case, the difference between them is the difference between the major tone in the ratio of 9:8 (*trite diezeugmenon* – *paranete diezeugmenon*) and the minor tone in the ratio of 10:9 (*paranete synemmenon* – *nete synemmenon*); it is in the ratio of 81:80.<sup>12</sup>



Figure 5: System in the syntonic diatonic genre.

Zarlino describes the interval that occurs as the difference between the major and minor tones as the smallest interval (*minimo intervallo*) and names it *comma*.<sup>13</sup> Even if it is small and cannot be used on its own, it doesn't mean it's entirely useless, Zarlino explains. Only with the help of this interval can the fifth between d and a<sup>14</sup> and the minor third between d and f<sup>15</sup> be obtained. If in practice, in singing and playing instruments, the comma were used on its own, it wouldn't please the ear. However, nature has seen to it that its effect is dispersed through the voices and does not affect the hearing, Zarlino concludes.<sup>16</sup>

Zarlino is convinced that intervals, as they were created by nature, can only be found within the ratios of the syntonic diatonic system: According to *senario*,<sup>17</sup> only

12  $\frac{9}{8} : \frac{10}{9} = \frac{9}{8} \cdot \frac{10}{9} = \frac{81}{80} = (81:80)$ .

13 Zarlino, *Istituzioni armoniche*, 262. Since the comma in question originates in the difference between the major and minor tones of the syntonic species of diatonic genera, it is called syntonic comma; its size is 21.5 cents.

14 Between d and a there is a diminished fifth in the ratio of 40:27:  $\frac{10}{9} : \frac{9}{8} = \frac{16}{15}$ .  $\frac{10}{9} = \frac{14400}{9720} = \frac{40}{27}$  (40:27). If the comma (81:80) is added to it, the result is the fifth in its true ratio 3:2:  $\frac{40}{27} \cdot \frac{81}{80} = \frac{3240}{2160} = \frac{3}{2} = (3:2)$

15 Between d and f there is a diminished minor third in the ratio of 32:27:  $\frac{16}{15} : \frac{10}{9} = \frac{160}{135} = \frac{32}{27}$  (32:27). If the comma (81:80) is added to it, the result is the minor third in its true ratio 6:5:  $\frac{32}{27} \cdot \frac{81}{80} = \frac{2592}{2160} = \frac{6}{5} = (6:5)$ .

16 Zarlino, *Istituzioni armoniche*, 262.

17 As is well known, in *Istituzioni*, Zarlino rejects the Pythagorean system founded on the first four numbers, from which the ratios of perfect consonances can be derived. Besides the Pythagorean consonances, he also defines thirds and sixths as consonant intervals (although imperfect). However, the thirds and sixths did not sound good in the Pythagorean system since their ratios are quite complex (32:27, 81:64, 128:81, and 27:16). Therefore, instead of number four (*numero quaternario*), Zarlino advocates the importance of number six (*numero senario*). In addition to the ratios of perfect consonances, from the first six numbers, the simpler ratios of better-sounding major (5:4) and minor (6:5) third and major sixth (5:3) can be derived. Since the ratio of minor sixth (8:5), which was also considered to be consonant, remains outside the first six numbers, along with the number six, Zarlino also advocates the importance of number eight. For a more detailed description of *senario*, see Zarlino, *Istituzioni armoniche*, 61–70, 130–133.

the thirds in the ratios of 5:4 (major) and 6:5 (minor) and sixths in the ratios of 5:3 (major) and 8:5 (minor) are consonant, and these are only present in the syntonic species of diatonic genre.<sup>18</sup>



Figure 6: The ratios of thirds in the syntonic diatonic genre.

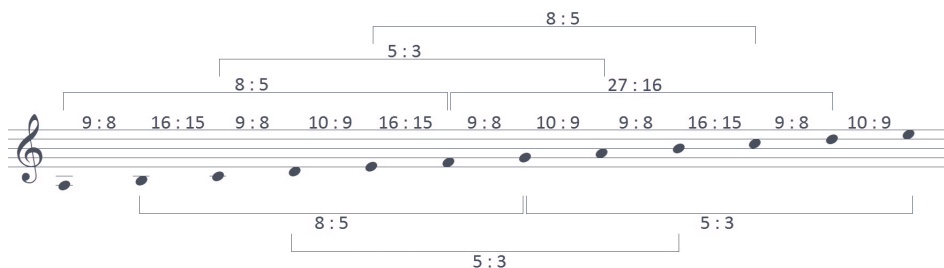


Figure 7: The ratios of sixths in the syntonic diatonic genre.

After discovering that the consonant thirds and sixths are only present within the syntonic diatonic genre, Zarlino considers all the other diatonic species imperfect: There is no perfect harmony within them.<sup>19</sup> And if there is no perfect harmony within the other diatonic species, how could it ever be present within the chromatic or enharmonic genre? Their species are not only without imperfect consonances but, in many cases, also without the perfect ones, Zarlino concludes.<sup>20</sup>

Since in syntonic tuning only untempered intervals in their basic (natural) ratios are used, it is also referred to as *just intonation* or *natural tuning*.<sup>21</sup>

## The weaknesses of syntonic diatonic system

Although Zarlino advocates it as the only perfect system, there are some discrepancies to be found in the syntonic diatonic tuning as well. From the above figures 6 and 7, it is clear that not all of the thirds and sixths are in the ratios defined as natural by Zarlino after all: Between d and f, there is the already mentioned third in the ratio

<sup>18</sup> Zarlino, *Istituzioni armoniche*, 231–233.

<sup>19</sup> Zarlino, *Istituzioni armoniche*, 231.

<sup>20</sup> Zarlino, *Istituzioni armoniche*, 245, 250.

<sup>21</sup> For a more detailed description see Bruno Ravnikar, *Osnove glasbene akustike in informatike* (Ljubljana: DZS, 1999), 38–39, and Ross W. Duffin, *How Equal Temperament Ruined Harmony (and Why You Should Care)* (New York: W. W. Norton & Company, 2007), 33.

of 32:27, which is a comma smaller than minor third in the regular ratio of 6:5, and between f and d, there is a sixth in the ratio of 27:16, which is a comma larger than the major sixth in the regular ratio of 5:3.<sup>22</sup> Some discrepancies can also be found among the intervals of fourth, fifth, and seventh.

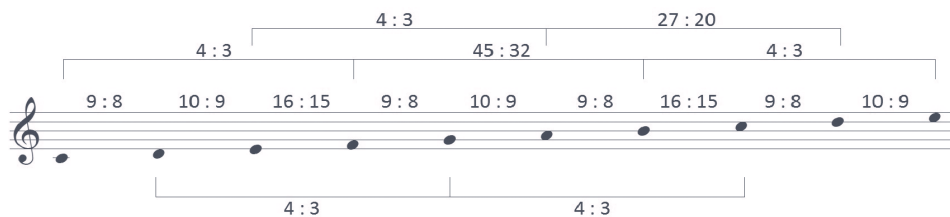


Figure 8: The ratios of fourths in syntonic diatonic tuning.



Figure 9: The ratios of fifths in syntonic diatonic tuning.

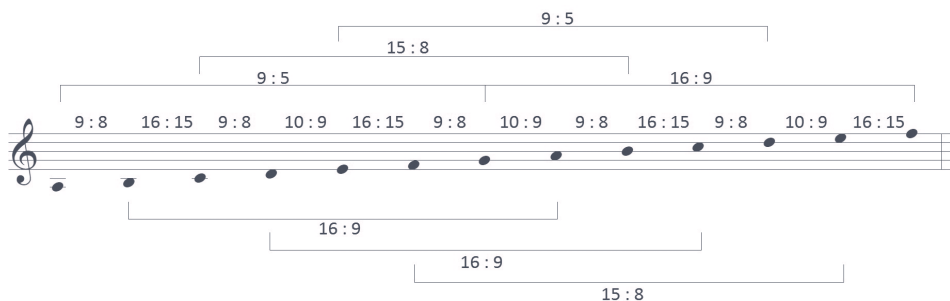


Figure 10: The ratios of sevenths in syntonic diatonic tuning.

Besides the fourth (4:3) and the tritone (45:32), there is also an augmented fourth in the ratio of 27:20 (a comma larger than pure<sup>23</sup>) present in the system. Besides the fifth in the ratio of 3:2 and the semidiapente in the ratio of 64:45, there is the fifth in the ratio

22  $\frac{5}{3} \cdot \frac{81}{80} = \frac{405}{320} = \frac{27}{16} = (27:16)$ .

23  $\frac{4}{3} \cdot \frac{81}{80} = \frac{27}{20} = (27:20)$ .

of 40:27 (a comma smaller than pure<sup>24</sup>). And finally, besides the major (15:8) and minor (9:5) sevenths, there's also the one in the ratio of 16:9 (a comma smaller than minor<sup>25</sup>). In addition to the discrepancies just listed, it is the two different tones (9:8 and 10:9) that represent a special and perhaps even bigger problem in the system. For better understanding, in the following table, a comparison between the intervals of syntonic diatonic and modern (equally tempered) tuning is given.

Interval	Syntonic tuning		Modern tuning		Comparison (cents)
	ratio	cents	no. of semitones	cents	
comma	81:80	21.5	-	-	-
semitone	16:15	111.72	1	100	<b>+ 11.72</b>
minor tone	10:9	182.39	2	200	<b>- 17.61</b>
major tone	9:8	203.89	2	200	<b>+ 3.89</b>
minor third	6:5	315.62	3	300	<b>+ 15.62</b>
major third	5:4	386.28	4	400	<b>- 13.72</b>
fourth	4:3	498.00	5	500	<b>- 2.00</b>
augmented fourth	45:32	590.18	6	600	<b>- 9.82</b>
diminished fifth	64:45	609.72	6	600	<b>+ 9.72</b>
fifth	3:2	701.90	7	700	<b>+ 1.90</b>
minor sixth	8:5	813.62	8	800	<b>+ 13.62</b>
major sixth	5:3	884.29	9	900	<b>- 15.71</b>
minor seventh	9:5	1017.52	10	1000	<b>+ 17.52</b>
major seventh	15:8	1088.18	11	1100	<b>- 11.82</b>
octave	2:1	1199.91	12	1200	<b>- 0.09</b>

Table 2: The comparison between the intervals of syntonic diatonic and modern tuning.

As can be seen, the differences are significant, especially if one considers them in the context of 16<sup>th</sup>-century polyphony. While in the case of equally tempered tuning (based on an absolute mathematical division), the various combinations of intervals in a composition are not a problem, considerable discrepancies leading to distunement could occur in the case of syntonic diatonic tuning (based on the intervals in their pure ratios). Let's imagine a 16<sup>th</sup>-century polyphonic composition of equal voices that intertwine with all of the listed untempered syntonic intervals: Both between consequent chords and within individual chords, discrepancies could quickly occur. With a careful composer and singers' ability to adjust their intonation while singing, in vocal music, these discrepancies could mostly be avoided.<sup>26</sup> On the other hand, to make all the intervals in instrumental music simultaneously consonant, above all those on keyboard instruments, represented a serious problem: If, for example, the thirds were

24  $\frac{3}{2} \cdot \frac{81}{80} = \frac{3}{2} \cdot \frac{81}{81} = \frac{80}{27} = \frac{40}{27}$  (40:27).

25  $\frac{9}{5} \cdot \frac{81}{80} = \frac{9}{5} \cdot \frac{81}{81} = \frac{16}{9}$  (16:9).

26 The singers' adjustment of pitch in the case of syntonic intervals whose ratios differ from their pure forms (for example, the diminished fifth in the ratio of 40:27) is also confirmed by Zarlino (Zarlino, *Istituzioni armoniche*, 262). In a way, this means that the syntonic diatonic tuning was not consistently employed.

consonant, the octaves and fifths were not in their true ratios and vice versa. The just said can be illustrated with the juxtaposition of the series of four fifths and the series of two octaves plus a major third.

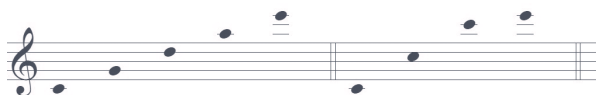


Figure 11: The juxtaposition of four fifths and two octaves plus a major third.

In the case of modern equal temperament (in which the size of all semitones is 100 cents), the last tone in the series of four fifths (fifth = 7 semitones = 700 cents;  $4 \cdot 700 = 2800$  cents) and the last tone in the series of two octaves plus a major third (octave = 12 semitones = 1200 cents, major third = 4 semitones = 400 cents;  $2 \cdot 1200 + 400 = 2800$  cents) will sound in unison. However, the result would be different if the syntonic intervals were used. In this case, the size of four fifths would be 2807.6 cents, whereas the size of two octaves with a major third would be 2786.09. The difference (a syntonic comma of 21.5 cents) is significant, and when thirds and sixths were already completely established as important intervals in compositions, it could have posed a serious problem.

### Zarlino's temperament of the syntonic diatonic system in instrumental music

Zarlino was aware of the presented problems and of the fact that it is impossible to solve them within the framework of syntonic diatonic tuning. In *Istitutioni*, he clearly states that none of the presented species of diatonic genre is (and none can be) used in the tuning of instruments.<sup>27</sup> In order to achieve concordance between various intervals, they must, in fact, be slightly changed, tempered. The temperament, however, has to be small enough that the thirds still sound consonant and please the ear (even if they aren't in their natural ratios). The starting point for instrumental tuning advocated in *Istitutioni* is therefore the temperament of the syntonic diatonic system. The latter can be performed in three different ways:<sup>28</sup> (1) All of the intervals become irrational.<sup>29</sup> (2) Major third and minor sixth remain rational and perfect, whereas all other intervals become irrational. (3) Minor third and major sixth remain rational and perfect, whereas all other intervals become irrational. In all three cases, some sort of median system between the Pythagorean and syntonic will emerge: In the equality of tones, it will resemble the first, and in the consonance of all other intervals, the second.

In modern theorists' opinion, the temperament in question is the product of a long and thorough study, says Zarlino, who doesn't agree with them at all: He is certain that

<sup>27</sup> Zarlino, *Istitutioni armoniche*, 264.

<sup>28</sup> Zarlino, *Istitutioni armoniche*, 264-265.

<sup>29</sup> It means that these intervals cannot be expressed by fractions, and consequently, their ratios cannot be determined.

musicians only discovered this temperament by coincidence, when one of them incidentally tuned his instrument this way. Since both thirds and sixths were not treated as consonances in the past, the theorists certainly didn't make the effort of including them in the system.<sup>30</sup> Thus in Zarlino's opinion (regardless of its accuracy), the instrumental tuning was discovered by coincidence in musical practice and was not the result of theoretical deliberations – just as thirds and sixths are consonant because (unlike in the past and especially in antiquity) they are used as such in the contemporary practice.<sup>31</sup>

A detailed presentation of the temperament of the syntonic diatonic system, made in accordance with the first of the three given possibilities, follows. The starting point for its realization is the division of the syntonic comma found between *nete synemmenon* and *paranete diezeugmenon*.<sup>32</sup> As a result, both tones will sound in unison, and in number of tones, the system will become equal to ditonic diatonic, since it will only include 16 tones instead of 17.<sup>33</sup> The distribution of the comma has to be made in such a way that it will alter the order and the form of the intervals as little as possible and the hearing won't be offended, Zarlino continues to explain. With that in mind, the temperament of the individual intervals is as follows:<sup>34</sup>

- (1) Each fifth has to be diminished by  $\frac{2}{7}$  of a comma, and each fourth has to be augmented by the same amount; since together they form the octave (which is unchangeable), the amount taken from the first has to be added to the other.
- (2) The major third is diminished by  $\frac{1}{7}$  of a comma, and the minor third is diminished by the same amount; since these two consonances together form the fifth that was diminished by  $\frac{2}{7}$  of the comma, they must both share an equal part of that temperament and become equally imperfect.
- (3) The major tone is diminished by  $\frac{4}{7}$  of a comma, and the minor tone is augmented by  $\frac{3}{7}$  of a comma; this way, together they will be equally imperfect as their whole, which is the major third diminished by  $\frac{1}{7}$  of a comma.
- (4) The major semitone is augmented by  $\frac{3}{7}$  of a comma; since with the major tone it forms the minor third, this way their sum will equal it.
- (5) Both sixths are augmented by  $\frac{1}{7}$  of a comma, the major sixth being formed from the fourth and the major third, and the minor sixth from the fourth and the minor third.

30 Zarlino, *Istituzioni armoniche*, 265.

31 As can be concluded from Zarlino's explanation, in *Istituzioni*, he actually gives a theoretical description of a system that had already been in use among practicing musicians for quite some time. Therefore, the system is by no means his *invention* as Mark Lindley maintains (see Mark Lindley, "Zarlino's 2/7-comma meantone temperament," in *Music in performance and society: Essays in honor of Roland Jackson*, ed. Malcolm S. Cole and John Koegel (Detroit: Harmonie Park Press, 1997): 179–194, in particular, 181, 183); in the best case, Zarlino was the first to theoretically describe it.

32 Zarlino, *Istituzioni armoniche*, 267. As was already mentioned, Zarlino defines the comma as the smallest interval, which is, however, at this point still further divided for the purpose of temperament of the syntonic diatonic system. As it will be shown further on, the smallest interval used by Zarlino is therefore actually a  $\frac{1}{7}$  comma, which, however, is irrational since it cannot be expressed with a fraction. Zarlino's division of the comma and the use of its parts for the temperament of the already-constructed system is indeed an important theoretical concept, since intervals smaller than the comma were not considered by theorists in this way before.

33 Zarlino refers to the above-presented system of united tetrachords in the diatonic genre together with tetrachord *synemmenon*. As was already clarified, since in the ditonic diatonic genre there is only one sort of tone in the ratio of 9:8, *nete synemmenon* and *paranete diezeugmenon* will be of the same relative pitch.

34 Zarlino, *Istituzioni armoniche*, 267–268.



If the temperament is made according to the given instructions, all intervals (except the octave) will be outside their true ratios. Since they will only be changed by small amounts, however, the hearing will not be too affected. This shouldn't surprise us, since it is commonly known that the senses are not perfectly accurate and are often not able to observe small differences, Zarlino maintains, and he goes on to justify the temperament with the comparison to other disciplines as well: Imperfection may be found in every art and in every other creation too.<sup>35</sup> The resulting intervals will all be irrational, Zarlino explains: The parts of a comma that are added to or taken from them are all irrational and unintelligible (*irrationali e incognite*), since they cannot be described by definite numbers.<sup>36</sup>

As we could imagine, the main difficulty of the described procedure was the exact search for the needed parts of a comma. Since it cannot be divided rationally, Zarlino recommends the use of a special geometrical tool, *mesolabe*, for its division – he, however, does not describe the exact procedure.<sup>37</sup> It is difficult to imagine that, with the use of this geometrical method, an interval as small as a comma could be accurately divided into seven parts, which would then have to be even more accurately added to or taken from the already-existing intervals. Let us thus try to test Zarlino's temperament instructions with the help of individual interval values, calculated into cents, wherein 1/7 of a comma equals approximately 3.07 cents. In the following table, the comparison (in cents) of syntonic, Zarlino's tempered syntonic, and modern equally tempered tuning is given.

Interval	Syntonic tuning	Zarlino's temp. tuning	Comparison	Modern equally temp. tuning	Zarlino's temp. tuning	Comparison
semitone	111.72	120.93	<b>+ 9.21</b>	100	120.93	<b>+ 20.93</b>
minor tone	182.39	191.60	<b>+ 9.21</b>	200	191.60	<b>- 8.40</b>
major tone	203.89	191.61	<b>- 12.28</b>	200	191.61	<b>- 8.39</b>
minor third	315.62	312.55	<b>- 3.07</b>	300	312.55	<b>+ 12.55</b>
major third	386.28	383.21	<b>- 3.07</b>	400	383.21	<b>- 16.79</b>
fourth	498.00	504.14	<b>+ 6.14</b>	500	504.14	<b>+ 4.14</b>
fifth	701.90	695.76	<b>- 6.14</b>	700	695.76	<b>- 4.24</b>
minor sixth	813.62	816.69	<b>+ 3.07</b>	800	816.69	<b>+ 16.69</b>
major sixth	884.29	887.30	<b>+ 3.07</b>	900	887.30	<b>+ 12.70</b>

Table 3: The comparison between the intervals of syntonic, Zarlino's tempered syntonic, and modern equally tempered tuning.

Let us now return to the above juxtaposition of four fifths and two octaves plus a major third and examine it with the values of Zarlino's tempered intervals.

<sup>35</sup> Zarlino, *Istituzioni armoniche*, 268–270.

<sup>36</sup> Zarlino, *Istituzioni armoniche*, 271.

<sup>37</sup> Zarlino, *Istituzioni armoniche*, 272. Nevertheless, Zarlino gives a detailed description of the *mesolabe* and explains its use at another place in *Istituzioni* (see Zarlino, *Istituzioni armoniche*, 210–211).

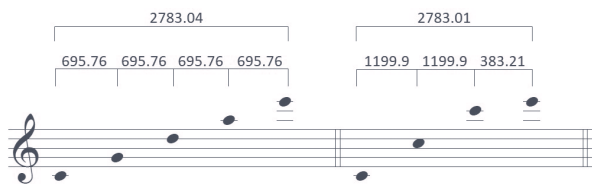


Figure 12: The juxtaposition of four fifths and two octaves with a major third in Zarlino's tempered intervals.

As can be seen, Zarlino's temperament works: The difference between the values of the series of four fifths and that of two octaves with a major third is negligible (0.03 cents). Furthermore, let us check the effect of Zarlino's temperament on the above-presented discrepancies within the syntonic diatonic tuning.



Figure 13: Values of tones and semitones in Zarlino's tempered system (in cents).

As it was presented, the discrepancies between the intervals were those of the third d-f, the fourth a-d, the fifth d-a, the sixth f-d, and the sevenths b-a, f-e, and g-f; they all differed from the corresponding intervals in their true ratios by a comma. It is precisely in the case of discrepant intervals that the effect of Zarlino's distribution of the comma among all intervals can most clearly be observed: Even if after the temperament none of them is in its true ratio, they are nevertheless all of the same value. The minor third between d and f ( $191.60 + 120.93 = 312.53$ ) is thus equal to the minor third between e and g ( $120.93 + 191.60 = 312.53$ ) and to all other minor thirds; the same can be said for all of the other intervals in question as well. Therefore, the temperament results in equal intervals, wherein the equal tones seem to be of major importance: It is after them that this kind of temperament has been named *meantone temperament* (the tempered tone is in between the minor and major syntonic tones).<sup>38</sup>

Even if the system was constructed and tempered in the just-presented way, some discrepancies remained. The main problem was connected to the manner in which the instruments were tuned: Since the instruments were not tuned in tones but in fifths (following the fifth circle),<sup>39</sup> the discrepancy of the tuning with tempered fifths was even bigger than that of the tuning with the twelve pure fifths (3:2). The difference may be illustrated with the juxtaposition of 12 fifths and seven octaves (the latter are in the unchangeable ratio of 2:1 in both cases).<sup>40</sup>

38 For a more detailed account, see Ravnikar, *Osnove glasbene akustike*, 39–40, and Duffin, *How Equal Temperament Ruined Harmony*, 34–35.

39 The tuning in fifths is also mentioned by Zarlino (Zarlino, *Istituzioni armoniche*, 268).

40 As was demonstrated in the above Table 2, the value of the octave in modern equal temperament (1200 cents) is quite close to the value of the octave in the ratio of 2:1 (1199.91 cents); the difference between them (0.09 cents) is negligible.



Figure 14: The juxtaposition of 12 fifths and 7 octaves.

If the fifths in their pure ratios were used, the difference between the last notes in the series of 12 fifths and seven octaves would be 23.43 cents.<sup>41</sup> If the tempered fifths were used, the difference would be considerably larger, namely, 50.25 cents.<sup>42</sup> As a consequence, the last (twelfth) fifth was by this amount larger than the others. It was called the *wolf fifth* and it was placed in a way that it could most easily be avoided in compositions, usually between  $c\sharp$  and  $g\sharp$  ( $ab$ ) or between  $g\sharp$  and  $d\sharp$  ( $eb$ ).<sup>43</sup>

After the temperament instructions are given in *Istituzioni*, the division of the monochord in the tempered system is explained (and thus the practical, audible test of the system is performed).<sup>44</sup> Zarlino hopes that the detailed presentation given will be of use to everyone who wishes to understand the true intervals of the tempered tuning and above all to instrument makers.<sup>45</sup> From the mathematical-acoustical point of view, the major problem of the presented division of the monochord in the tempered syntonic system is its accuracy: Zarlino looks for the parts of the comma with the already-mentioned geometrical tool *mesolabe* and transfers them to the monochord's string (that is, to the line drawn underneath it) with a pair of compasses.

The intensity and versatility of Zarlino's study of the tuning question may also be confirmed by the fact that he not only tried out the theoretically determined ratios on the monochord, but on Pesaro's harpsichord as well. As described in *Istituzioni*,<sup>46</sup> the instrument was tuned in Zarlino's tempered syntonic tuning, expanded with the tones of the chromatic and enharmonic genera. Thus, besides the diatonic keys (larger white keys), the chromatic keys (smaller black keys) and enharmonic keys (smaller white keys) were installed on its keyboard as well. The chromatic (minor) semitone was the difference between the tempered tone (191.60 cents) and the diatonic (major) semitone (120.93 cents): The difference is 70.76 cents, which equals the ratio of 25:24.<sup>47</sup>

41 12 untempered fifths equal 8422.8 cents, while seven octaves equal 8399.4 cents. The difference, 23.4 cents, is also referred to as the *Pythagorean comma*; it is in the ratio of 531,411:524,288.

42 12 tempered fifths equal 8349.12 cents, while seven octaves equal 8399.37 cents; the difference is 50.25 cents.

43 Duffin, *How Equal Temperament Ruined Harmony*, 35. Theoretically, in the circle of fifths,  $c - g - d - a - e - b - f\sharp - c\sharp - g\sharp - d\sharp - a\sharp - e\sharp - b\sharp$ , any fifth can serve as a starting point for the tuning of an instrument. This also means that, theoretically, any of the fifths could be the wolf fifth.

44 For a detailed discussion, see Zarlino, *Istituzioni armoniche*, 275–281.

45 Zarlino, *Istituzioni armoniche*, 275.

46 Zarlino, *Istituzioni armoniche*, 293–294.

47 For a detailed explanation, see Zarlino, *Istituzioni armoniche*, 286–290.

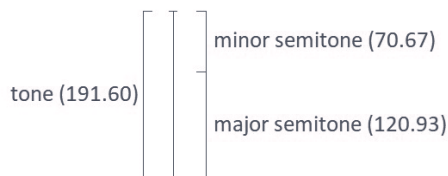


Figure 15: Division of the tempered tone on Zarlino's harpsichord into diatonic (major) and chromatic (minor) semitones.

The major semitone was further divided enharmonically into two *dieses* (quarternotes). The lower of these intervals was larger and equal to the minor semitone (25:24), whereas the upper was smaller, in the ratio of 128:125 augmented by 3/7 of a comma. Together, they formed the major semitone in the ratio 16:15 augmented by 3/7 of a comma.<sup>48</sup>



Figure 16: Division of tempered major semitone on Zarlino's harpsichord into major and minor dieses.

With the presented division of the tone, Zarlino actually made the chromatic raising and lowering of all diatonic notes possible. Since the signs for sharp and flat notes in fact denoted the raising or lowering of the note by a chromatic (25:24) and not a diatonic semitone,<sup>49</sup> the tones  $g\sharp$  and  $a\flat$ , for example, did not sound in unison but differed by a minor diesis in the ratio of 128:125 (in the case of syntonic or pure intonation) or by the same interval, augmented by 3/7 of a comma (in the case of tempered syntonic system or meantone temperament).

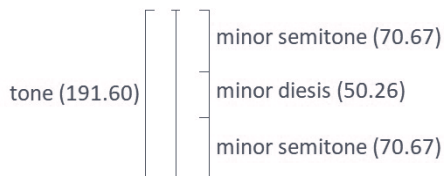


Figure 17: Division of tempered tone on Zarlino's harpsichord into two minor semitones and minor diesis.

Because the whole tone and the diatonic semitone were both divided into smaller units, the octave on Zarlino's harpsichord was divided into no less than 20 different tones.

<sup>48</sup> For a detailed explanation, see Zarlino, *Istituzioni armoniche*, 290–293.

<sup>49</sup> Zarlino, *Istituzioni armoniche*, 289–290, 355.

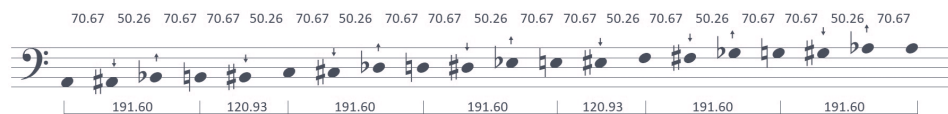


Figure 18: Division of the octave A–a on Zarlino's harpsichord.

## Conclusion

Based on everything presented, it is clear that in Zarlino's opinion, two different tuning systems were used in his time. True, pure or natural intervals were only present in the syntonic diatonic tuning, which was only used in singing. On the other hand, in instrumental music, the intervals in their true forms could not be used, so for the purpose of tuning instruments, the system had to be tempered. For Zarlino, this duality is not surprising at all: Singing voices are natural, and nature is much better at creating things than art, the products of which are the (artificial) instruments. In fact, art only imitates nature, and everything that is created by art is imperfect compared to what is created by nature.<sup>50</sup>

That explained, a question becomes self-evident: What about the tuning in compositions in which voices and instruments conjoin? Zarlino gives the following answer: Nature always aims to adjust to the good. Since the hearing cannot suffer the dissonance that would most certainly happen if the singers were to stick with the intervals based on *senario*, the voice tries to adjust to the instruments as much as possible. By its nature, the human voice is actually able to adjust to both the lower and the higher pitches, whereas the artificial instruments are unable to do so. Such is the case in vocal-instrumental music – however, when the instruments and voices are separated again, the voices will return to their perfection, while the instruments will remain imperfect, Zarlino concludes.<sup>51</sup>

If Zarlino's discussion on tuning is considered from a historical point of view, the following may be concluded: The audible world of the modern musician is built on the equal temperament. The audible world of the renaissance musician was, quite to the contrary, built on intervals determined by the natural ratios: Every deviation from them (every temperament) meant a step on the way towards dissonance and something unnatural. However, because of the changes in music linked to the rise of polyphony, temperament was necessary. Therefore, various and at times quite sharp discussions on the tuning question among the 16<sup>th</sup>-century musical theorists (and musicians in general) are not surprising at all: Different ideas were advocated, experiments were performed, special instruments were constructed, etc. In this context, Zarlino's discussion on the tuning question may be seen as one of the first steps towards the modern equal temperament, although there was still a long way to go before arriving there. From this point of view, the temperament of the system (of which, as a product of historical development, the modern tuning is the final result) was in fact its distunement.

<sup>50</sup> Zarlino, *Istituzioni armoniche*, 269.

<sup>51</sup> Zarlino, *Istituzioni armoniche*, 284–285.

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## POVZETEK

Vprašanje o uglasitvi (utemeljevanje akustičnega sistema, znotraj katerega poteka glasba) je bilo eno osrednjih vprašanj, ki so jih v svojih traktatih obravnavali renesančni glasbeni teoretiki; v svojem osrednjem glasbenoteoretskem spisu *Istitutioni harmoniche* (1588) se mu podrobno posveča tudi Gioseffo Zarlino.

V razpravi o sistemu uglasitve je Zarlino izhajal iz premislekov nekaterih antičnih piscev o glasbi, predvsem Boetija in Ptolemaja. Po postavitvi in temeljiti preučitvi sistema v nekaterih vrstah vseh treh antičnih rodov glasbe (diatonični, kromatični, enharmonski) želi Zarlino določiti tistega, ki se rabi v glasbi njegovega časa: prepričan je, da se v sodobni glasbi uporablja sintonična diatonična uglasitev, saj so le med razmerji sintoničnega diatoničnega sistema prisotni intervali, kot jih je ustvarila narava. Iz *senaria* namreč izhaja, da so konsonančne le terce v razmerjih 5 : 4 (velike) in 6 : 5 (male) ter sekste v razmerjih 5 : 3 (velike) in 8 : 5 (male), te pa so prisotne le v sintonični vrsti diatoničnega rodu.

Čeprav ga Zarlino zagovarja kot edinega popolnega, so tudi v sintoničnem diatoničnem sistemu določena odstopanja, ki so v polifonih kompozicijah 16. stoletja lahko povzročila veliko težav. Tem se je v vokalni glasbi ob pazljivosti skladatelja in ob možnosti pevcev, da po potrebi prilagodijo in-

tonacijo, v veliki meri dalo izogniti. Posebno težavo pa je predstavljala zelena hkratna konsonančnost vseh intervalov v uglasitvi instrumentov, posebno tistih s tipkami. Da so nakazane težave znotraj sistema sintonične diatonične uglasitve neresljive, se je zavedal tudi Zarlino, ki je v *Istitutioni* razložil, da morajo biti za uporabo v instrumentalni glasbi posamezni intervali nekoliko spremenjeni, temperirani. Prilagoditev sintonične diatonične uglasitve je nato podrobno pojasnjena.

Kako poglobljeno se je Zarlino ukvarjal z vprašanjem o uglasitvi, kaže tudi dejstvo, da o sistemu ni le teoretično razpravljal, temveč ga je tudi praktično preizkusil, tako na monokordu, kot na posebnem čembalu, ki ga je posebej zanj izdelal znani italijanski izdelovalec instrumentov Domenico da Pesaro. Kot je opisan v *Istitutioni*, je bil instrument uglašen v Zarlinovi temperirani sintonični uglasitvi, razširjeni s toni kromatičnega in enharmonskega rodu, kar pomeni, da so bile ob diatoničnih nanj umeščene še kromatične in enharmonske tipke.

Z zgodovinskega stališča se Zarlinova razprava o uglasitvi kaže kot eden prvih korakov k enakomerno temperirani uglasitvi, kot je v rabi danes, čeprav je pot do nje še dolga. S tega gledišča je temperacija sistema (katere rezultat je kot končni produkt zgodovinskega razvoja tudi sodobna uglasitev) pravzaprav njegova razglasitev.



## Aleš Nagode

Filozofska fakulteta, Univerza v Ljubljani  
Faculty of Arts, University of Ljubljana

# Samospjevi Benjamina Ipavca na nemška besedila: Slovenski narodnjak nemški muzi

## Benjamin Ipavec's Solo Songs on German Texts: Slovenian Patriot to German Muse

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## IZVLEČEK

## ABSTRACT

Benjamin Ipavec, ki velja za osrednjo osebnost slovenske preporodne glasbe, je vzporedno ustvarjal tudi pesmi za glas in klavir na nemška besedila. V njih se kaže kot značilen predstavnik bidermajrskega časa, z izredno enotno ustvarjalno poetiko. Tako kot pri izbiri besedil, je tudi v uglasbitvah iskal zlitje formalne brežhibnosti in poglobljenega izraza.

Benjamin Ipavec is deemed to be the key composer of Slovenian nationalistic movement in the 19<sup>th</sup> Century. But he also composed solo songs with piano accompaniment on German texts. He is typical representative of musical "biedermeier". He attempted to achieve the synthesis of perfect form and profound emotional expression.

Benjamin Ipavec je zasidran v zavesti vsakega slovenskega izobraženca kot eden najpomembnejših skladateljev slovenskega narodnega preporoda. Vsak, ki je odraščal na Slovenskem, pozna kopico zborovskih pesmi v narodnem duhu, mnoge od njih so celo ponarodele, ki so bile hrbtnica nastajajočega repertoarja slovenskih pevskih društev, od šestdesetih let 19. stoletja, do prav bližnje preteklosti. Njegova *Domovini* je še danes nepresežen primer slovenske buditeljske glasbe. Pomembno pa je slovensko

glasbo obogatil tudi v drugih, zahtevnejših glasbenih zvrsteh. Na znamenitem natečaju za prvo slovensko vokalno-instrumentalno kantato leta 1862 je sicer zmagal Gašper Mašek, a je delo drugo uvrščenega Benjamina Ipavca poželo veliko več priznanja med slovenskimi narodnimi navdušenci in edino zares prepričalo s svojim narodnim značajem.<sup>1</sup> Ustvaril je tudi dve deli, ki sta pomagali utemeljiti slovensko glasbeno gledališče: spevoigro *Tičnik* (1862) in opero *Teharski plemiči* (1892). S svojim opusom na slovenska besedila se je v očeh sodobnikov povzpel v osrednjo osebnost glasbene kulture nastajajočega naroda.<sup>2</sup>

Ta, na videz enoznačna in bleščeča podoba narodnega junaka, ki jo riše slovensko glasbeno zgodovino, pa ima tudi drugo plat. Benjamin Ipavec je – tako kot mnogi slovenski, še zlasti štajerski izobraženci – izhajal iz okolja, ki se ni veliko ukvarjalo z vprašanji narodnostne pripadnosti. Nekako samoumevno je sprejemalo delitev jezikovne rabe, v kateri se je slovenski jezik uporabljal za vse, kar je bilo vsakdanjega in domačijskega, nemški pa za tisto, kar je bilo vzvišenega in kozmopolitskega. Ta notranja razcepljenost, ki je zaznamovala tudi Benjamina Ipavca, se je še stopnjevala med šolanjem v Celju, Gradcu in na Dunaju. Čeprav se je že v študentskih letih nazorsko in politično opredelil za Slovenca ter aktivno deloval pri propagiranju slovenskega jezika in kulture, je v vsakdanjiku do konca življenja ostal otrok večkulturnega okolja. Pri svojem pisanju je mnogokrat, še posebej pa takrat, ko je poskušal posebej učinkovito oblikovati kakšno misel, raje uporabil nemški jezik.<sup>3</sup> Poročil se je s hčerko iz bogate in politično povsem nemško usmerjene celjske pekovske družine Wokaun,<sup>4</sup> s katero je v izjemni zakonski harmoniji živel vse do pozne starosti. Brez posebnih težav se je vključil v družabno življenje graških izobražencev, imel stike z nemškimi literati, likovniki in znanstveniki ter jih – nenazadnje – pogosto razveseljeval s svojimi salonskimi skladbami in izvirnimi plesi, kakršna sta bila polka française *Heitere Prognosen* ali *Annen-Quadrille*. Zdi se, da je nacionalistična norost, ki je avstrijske dedne dežele zajela v drugi polovici 19. stoletja, njegovo življenje obšla brez posledic.

Tega pa ne moremo trditi za njegov opus. Medtem ko so bile njegove skladbe na slovenska besedila deležne navdušenega sprejema in so do danes ostale sestavni del koncertnega repertoarja male države na sončni strani Alp, so skrbno izdelani čistopisi njegovih samospjevov na nemška besedila obležali nedotaknjeni in prezrti v fondih zbirk Glasbene matice in kasneje Narodne in univerzitetne knjižnice. Desetletja so čakali na čas, ko jim bo slovensko občinstvo pripravljeno prisluhni, in tako preživeli čas boja za pravico do slovenske kulture, pa tudi čas poskusov pozabljenja na stoletno vpetost v »nemško« (čeprav bi ji morali ustrezneje reči »srednjeevropsko«) kulturo na eni in želje po utopitvi v imaginarnem, nikoli obstoječem »slovanstvu« na drugi strani. Morda je prav danes, v času krepitve evropskih povezav in znova privlačne večkulturnosti nastopil trenutek, da se pomudimo ob njegovih pesmih za glas in klavir na nemška besedila ter poskušamo popolneje razumeti ustvarjalca, ki je že pred dodbrim stoletjem zmož bil hkrati narodnjak in svetovljan.

1 Igor Grdina, *Ipavci: Zgodovina slovenske meščanske dinastije* (Ljubljana: Založba ZRC SAZU, 2001), 205-206.

2 Anton Schwab, *Ipavci in jaz*, Zbori 4 (1928), Glasbeno-književna priloga, 4.

3 Grdina, *Ipavci*, 166.

4 Grdina, *Ipavci*, 201.



Celotno ohranjeno zapuščino pesmi za glas in klavir na nemška besedila hrani Glasbena zbirka Narodne in univerzitetne knjižnice v Ljubljani. Fizično jo sestavlja vrsta večinoma solidno spisanih skladateljevih lastnoročnih prepisov. Ločimo jih lahko v tri skupine.

V prvi je v enoten snopič zvezana zbirka skladb z lapidarnim naslovom »Lieder« in podpisom »von Dr. Ipavic«. Skladbe v zbirki so razdeljene v dva zvezka, vsak s samostojnim številčenjem skladb, ki pa sta bila očitno zvezana v celoto. Zbirka in posamezne skladbe v tem zapisu niso datirane, zato sam prepis ne ponuja kakšne osnove za kronološko umestitev nastanka skladb, prepisov oz. ureditve zbirke. Vse skladbe so napisane na enakem papirju podolžnega formata, velikosti 26 x 33 cm, z devetimi notnimi črtovji na strani (v nadaljevanju papir tipa A). Glede na značilnosti pisave in uporabljenega pisala je moral prepis nastati naenkrat ali vsaj v kratkem času. Pri skladbi *Wilde Rosen* je v zvezek uvezan dodaten folio danes istega formata (26 x 33 cm, snopič je namreč obrezan), a s 14 črtovji na strani (papir tipa B). Na njem je izpisan samo vokalni glas pesmi, s podpisanimi vsemi kiticami besedila. Skladbe prvega zvezka so tekoče oštevilčene. Pri sedmi skladbi prvega zvezka zbirke (*Frage*) je korigirana prvotno napisana napačna številka 6 v 7. Pri vezavi rokopisa so format obrezali, saj je pri nekaterih skladbah del besedila odrezan (npr. pri tretji skladbi drugega zvezka, *Ein Kämmerlein willst du dir mieten*, številčenje II-3).

V drugi skupini prepisov so zapisi posameznih skladb. Med njimi jih je nekaj, ki so vključene tudi v zbirko *Lieder*. Pesmi *Das Mühlrad*, *Betrogen* in *Im Frühling* najdemo v prvem zvezku. Vsi prepisi so datirani in sicer *Das Mühlrad* 16.7.1860, *Betrogen* 8.3.1861 in *Im Frühling* 31.3.1868. *Das Mühlrad* in *Im Frühling* sta napisani na papirju tipa A, *Betrogen* pa na papirju podolžnega formata, velikosti 26 x 33 cm, z desetimi črtovji na strani (v nadaljevanju papir tip C).

Kot posamezni zapis pa je Ipavec očitno k zbirki »Lieder« naknadno dodal še skladbo *Hinaus*, ki je torej zadnja, sedma skladba drugega zvezka. V zgornjem kotu prepisa je pristavek »2. Heft, No. 7«. Prepis je napisan na papirju pokončnega formata, velikosti 33 x 26 cm, s šestnajst črtovji na stran (v nadaljevanju papir tipa D). Prepis ni datiran.

Ostale posamezne skladbe so le v posamičnih prepisih. Če jih navedemo kronološko, dobimo naslednji vrstni red:

- *Der Schiffer am Abend*, 21.6.1854, papir tipa C.
- *Morgenlied*, 25.7.1854, papir podolžnega formata, velikosti 25 x 31cm, 12 črtovij na strani (v nadaljevanju papir tipa F).
- *Lebewohl*, 15.5.1872, papir tipa E.
- *Der Steirabua*, datiran 24. 5 1875, papir tipa E.
- *Romanze*, b.l., papir tipa E.
- *Susanne 1* in *Susanne 2* (nedokončana), b.l., papir tipa A.
- *Couplet* (nedokončan), b.l., papir tipa C.

Tretjo skupina skladb predstavlja še en, krajši cikel treh skladb, ki ga sestavljajo pesmi *Wenn ich mein Auge weide*, *Meine Mutter hat es gewollt* in *Liebeswünsche*. Napisan

je na papirju formata 33 x 26cm in z devet črtovji na strani (v nadaljevanju papir tipa E). Tudi ta prepis ni datiran.

Zunanja pojavnost rokopisne ostaline torej ne daje veliko podlage za sklepanje o dinamiki nastajanja Ipavčevih pesmi na nemška besedila. Precejšen del skladb sploh ni datiran - večina zbirke *Lieder*, krajši cikel treh skladb, *Liebeslieder*, *Couplet* in obe *Susanne*. Pri datiranih prepisih ni vedno jasno, ali gre za datum nastanka skladbe ali datum izdelave prepisa. Vrste uporabljenega papirja pa tudi ne izrisujejo kakšne povsem enoznačne slike. Podobnost papirja ne more dokazovati sočasnosti nastanka različnih prepisov, še manj nastanka skladb. To velja celo v primeru, da bi bila opravljena celovita študija uporabljenega papirja za celotno Ipavčevo zapuščino. Tako imamo na voljo le nekaj opornih kronoloških točk, ki predstavljajo v najboljšem primeru *terminus ante quem* nastanka skladb.

Benjamin Ipavec je uglasbil zelo raznorodna besedila. Žal je tudi tu naše vedenje o njihovih avtorjih (še) precej omejeno. Vzrok za to je skladateljevo precej površno navajanje imen pesnikov in naslovov pesmi, ki so bile uporabljene za uglasbitev. Do sedaj ni bilo ugotovljenega kaj več, kot je navedeno na skladateljevih rokopisih. Matej Hubad, ki je ob prevzemu skladateljeve glasbene zapuščine za Glasbeno matico v Ljubljani sestavljal popis gradiva,<sup>5</sup> je zgolj prevzel podatke z njega in jih ni dopolnjeval ali - v primeru kratic - razreševal. Podobno velja za tipkopisni čistopis popisa prevzetega gradiva, pa tudi za vse nadaljnje popise in katalogizacije gradiva, ki ga danes hrani Glasbena zbirka NUK.<sup>6</sup>

Nekaj imen je dokaj enoznačno prepoznavnih. Precej znan ustvarjalec je bil Franz Emanuel August von Geibel (1815-1884), katerega pesem *Betrogen*<sup>7</sup> je uglasbil Ipavec. Deloval je v različnih delih Nemčije in imel stike s ključnimi nemškimi pesniki sredine 19. st. Njegovo nagnjenje k spoštovanju oblike se je precej ujemalo z Ipavčevimi ustvarjalnimi nazori. Na drugi strani je bil goreč zagovornik vedno bolj ekspanzivnega nemškega nacionalizma pod pruskim vodstvom, ki bi moral biti v neposrednem nasprotju z Ipavčevim slovenskim in avstrijskim domoljubjem. Njegove pesmi so bile široko dostopne, tako v revijalnem tisku, kot v zgodnjih pesniških zbirkah.<sup>8</sup> Nekoliko skromnejši odmev je imel Julius Hammer (1810-62), ki se je v svojih pesmih posvečal temam, po katerih je pri izbiri vsebin pogosto segal Benjamin Ipavec. To so bile predvsem narava, lepota, moralna urejenost in mirno zasebno življenje, tako značilno za od javnega sveta odmaknjeni čas absolutizma.<sup>9</sup> Taka je tudi njegova pesem *Zum Brautschmuck* 6, katere naslov je Ipavec preoblikoval v *Wenn ich mein Auge weide*. V podobnih okvirih se giblje tudi pesem *Wilde Rosen*,<sup>10</sup> katere avtor je Moritz Gottlieb (pravzaprav Moses) Saphir (1795-1858), dejavni publicist, ki je razgibal literarno javno mnenje na Dunaju, Berlinu in v Münchnu.<sup>11</sup>

5 V Gradcu, 1.-3. 9. 1913. Popis je v izvorniku, korigiranem prepisu in tipkopisu ohranjen v NUK, Glasbena zbirka, Ipavec, Benjamin - Kronika.

6 Listkovni katalogi v NUK, Glasbena zbirka.

7 Na rokopisu naveden s s priimkom kot »Geibel».

8 Adalbert Elschenbroich, »Geibel, Franz Emanuel August von«, v *Neue Deutsche Biographie* 6 (1964), 139 f. [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd11853811X.html>.

9 Franz Schnorr von Carolsfeld, »Hammer, Friedrich Julius«, v *Allgemeine Deutsche Biographie* (1879), [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd116441577.html>.

10 Na rokopisu naveden kot »Saphir.»

11 Andreas Brandtner, »Saphir, Moritz Gottlieb«, v *Neue Deutsche Biographie* 22 (2005), 433-434. [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd118794558.html>.

Med odmevne, morda celo popularne nemške literarne ustvarjalce svojega časa je spadal tudi Nikolaus von Lenau (1802-50). Nestalni pesnik, ki se je idejno in izrazno dotikal zdaj ene, zdaj druge skrajnosti,<sup>12</sup> je Ipavca navdušil s kratko, značilno otožno resignirano pesmijo *Scheideblick*.<sup>13</sup> Izrazno soroden mu je Hermann Lingg (1820-1905), ki je podobno kot Lenau pogosto povezoval podobe iz narave s svetoboljem.<sup>14</sup> Ipavec je uglasbil njegovo pesem *Liebeswünsche*.<sup>15</sup> Posebno mesto imajo med besedili pesmi Mihaila Lermontova (1814-41) v prevodu Friedricha Bodenstedta (1819-92). *Das Schiff* in *Hinaus* sta edini prevodni besedili med uglasbenimi pesmimi, sicer pa se lepo vključujejo v siceršnjo idejno in stilistično podobo besedil. To ne preseneča, saj je bil njihov prevajalec v stikih z literati Münchenskega kroga, ki ga je v bavarskem glavnem mestu zbral kralj Maximiljan II. In kateremu so – vsaj nekaj časa – pripadali tudi nekateri drugi že omenjeni pesniki.<sup>16</sup>

Obdobje romantike je prineslo tudi povečanje zanimanja za ljudsko pesništvo. Tudi Ipavec je posegel po dveh besedilih, ki sta bili prevod oz. prepesnitev ljudskih pesmi. Prvega je prispeval Adalbert von Chamisso (1781-1838), ki je v nemščino prevedel in preoblikoval novogrško pesem *Des Nachts wir uns küßten*.<sup>17</sup> Ta vsestranski ustvarjalec je bil v svojih pesmih – kot bomo poskušali pokazati – congenialen ustvarjalec Ipavčevega bidermeierskega predstavnega sveta.<sup>18</sup> Drugo pesem s koreninami v ljudski ustvarjalnosti, *Meine Mutter hat es gewollt*, je skladatelj prevzel<sup>19</sup> iz pesniškega opusa Hansa Theodora Storma (1817-1888), ki je bil visoko cenjen, pa tudi vsestranski literarni ustvarjalec.<sup>20</sup>

Nekaj avtorjev besedil je bilo s pesnikom osebno povezanih. Najmočnejše brez dvoma brat Gustav Ipavec, ki je spesnil besedili za pesmi *Morgenlied* in *Schiffer am Abend*.<sup>21</sup> Obe se gibljeta v okvirih romantičnega pesništva, kakršnega srečujemo tudi v drugih, za uglasbitev izbranih tekstih. Osebni znanec je bil tudi odmevni avstrijski pesnik Robert Hamerling (1830-1889). V stik<sup>22</sup> sta prišla med njegovim bivanjem v Gradcu, kjer je služboval kot gimnazijski profesor.<sup>23</sup> Vsebina njegove poezije se lepo vključuje v sicer prevladujočo idealistično romantično vizijo življenja in sveta, ki jo je v za uglasbitev izbranih besedilih, pesmih *Im Frühling* in *Lebewohl*, iskal Ipavec. Morda je imel nekoliko tesnejši stik tudi s pesnikom besedila skladbe *Frage*, ki je zelo verjetno delo Cajetana

12 Günter Häntzschel, »Lenau, Nikolaus«, v *Neue Deutsche Biographie* 14 (1985), 195–198 [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd118571508.html>.

13 V rokopisu naveden kot »Lenau«.

14 Günter Häntzschel, »Lingg, Hermann Ritter von«, v *Neue Deutsche Biographie* 14 (1985), 623 f. [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd119002248.html>.

15 V rokopisu naveden kot »H. Lingg«.

16 Eduard Stemplinger, »Bodenstedt, Friedrich Martin von«, v *Neue Deutsche Biographie* 2 (1955), 355 f. [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd118512293.html>.

17 V rokopisu naveden samo kor »Chamisso«.

18 Adalbert Elschenbroich, »Chamisso, de Boncourt, Louis Charles Adélai de, genannt Adelbert von Chamisso«, v *Neue Deutsche Biographie* 3 (1957), 190–192 [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd118520040.html>.

19 Na rokopisu avtor besedila ni naveden.

20 Erich Schmidt, »Storm, Hans Theodor«, v *Allgemeine Deutsche Biographie* (1893), str. [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd118618725.html>.

21 Na obeh rokopisih pojasnilo »Gedicht v[on]. G. Ipavic Musik v[on]. B. Ipavic«.

22 Ohranjen je celo prepis pisma R. Hamerlinga. Prim. Grdina, *Ipavci*, 186.

23 Heinz Rieder, »Hamerling, Robert«, v *Neue Deutsche Biographie* 7 (1966), 585–586 [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd118701223.html>.

Cerri (1826-1899).<sup>24</sup> Čeprav italijanskega rodu, se je med šolanjem na Dunaju seznanil z nemškimi jeziki in deloval kot profesor italijanskega jezika ter literarni ustvarjalec v obeh jezikih. Med drugim je v letih 1850-51 in 1855-56 sourejal damski časopis *Iris* v Gradcu, tako da bi lahko Ipavca na njegovo delo lahko opozorili graški znanci.<sup>25</sup>

Nekaj manj sreče smo imeli doslej z identifikacijo ostalih avtorjev besedil. Na nekaterih skladbah so avtorji sicer navedeni, vendar jih ne zasledimo niti v specializiranih referenčnih literarno-zgodovinskih delih. Morda so avtorji prihajali iz kroga Ipavčevih znancev, morda so bili avtorji lokalnega dometa, ali pa gre za psevdonime. Take so dialektalna pesem *Der Steirabua*, avtor »D. Groden«, *Ein Kämmerlein willst du dir mieten* in *Sternenaugen*, avtor »Emil Prager«, in *Der See* ter *Sturm im See*, avtor »C. Vogl«. Poseben primer je besedilo pesmi *Das Mühlrad*, katerega avtor naj bi bil »Roth«. Priimek je preskromna osnova za identifikacijo pesnika, zanimivo pa je, da je isto besedilo uglasbil tudi nemški skladatelj Ferdinand Langer, vendar brez navedbe avtorja besedila.<sup>26</sup> Poseben primer je skladba *Nachts*, pri kateri je kot avtor besedila naveden »Gustav Linde«. Pesnika s tem imenom ni v referenčnih zbirkah. Morda pa gre za *lapsus calami* in je mišljen Gustav Linden, kar je bil psevdonim plodovitega pesnika Karla Steina (1773-1855).<sup>27</sup> Ta hipoteza še čaka na potrditev.

Na nekaj skladbah pa avtorji besedila sploh niso navedeni ter jih z razpoložljivimi viri prav tako ni bilo mogoče identificirati. Take so *Susanne 1* in *Susanne 2* ter *Couplet*. Na nekaterih je avtor naveden le z inicialkami, ki nam niso prav v pomoč. Take so *Sehnsucht*, katere avtor je »O. S.«, in *Romanze*, »W. J.« (lahko tudi »W. I.«).

Ko opazujemo glasbene značilnosti Ipavčevih pesmi za glas in klavir, se nam zariše presenetljivo enovita glasbeno poetska podoba. Očitno je, da je Benjamina Ipavca navdihoval predvsem tisti pol sodobne glasbene ustvarjalnosti, ki se je močno opiral na klasicistične ideale. Takih je kar nekaj skladb. Med nimi so predvsem tiste z lahkotnimi, morda nekoliko salonsko površnimi ljubezenskimi besedili. Najizrazitejša iz te skupine je pesem *Wilde Rosen* z izredno preprosto melodiko, šolsko stereotipno harmonizacijo in kitično strukturo, ki se povsem odreka povezovanju besedila in glasbe. Podobne, a vseeno nekoliko izrazitejše so *Frage*, *Sehnsucht*, *Scheideblick* in *Des Nachts wir uns küssten*. Pri prvi popestri pripoved izpovedno poglobljeni, lirčno občuteni srednji del, ki je v zanimivem nasprotju s skoraj ljudsko objektivnima zunanjima deloma forme. *Sehnsucht* črpa notranji naboj iz kontrasta med enostavno, po ljudski ustvarjalnosti uravnano melodiko in ritmično kompleksno klavirsko spremljavo, ki izredno domiselno slika v pesmi opisana subjekta in sklenitev njunih dveh rok in src. Pesmi *Scheideblick* in *Des Nachts wir uns küssten* pa presenečata z izjemnim stopnjevanjem izraznosti s pomočjo razširjenega tonskega in dinamičnega razpona.

V nekaj skladbah je poskušal Ipavec podoben okvir popestriti z zanimivejšim oblikovanjem ene od glasbenih prvin. V *Das Mühlrad* je to poskočna, ljudsko občutena melodija v alpskem slogu, ki se lepo povezuje z idilično podobo podeželskega življenja,

<sup>24</sup> Na rokopisu naveden le z inicialko imena in priimkom.

<sup>25</sup> Franz Brümmer, »Cerri, Cajetan«, v *Allgemeine Deutsche Biographie* (1903), str. [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd117649910.html>

<sup>26</sup> Ferdinand Langer, *Zwei Lieder für 1 mittlere Singstimme mit Pianofortebegleitung*, Leipzig b. I.

<sup>27</sup> Friedrich Brandes, »Stein, Karl«, v *Allgemeine Deutsche Biographie* (1893), str. [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd131922807.html>

naslikano v besedilu. V *Im Frühling, Nachts, Elisabeth in Lebewohl* prispeva ključne poudarke uporaba nekoliko razširjenega obsega harmonskih možnosti in mediantike. Pomembno orodje za doseganje glasbene pestrosti pa je tudi ritmično oblikovanje spremljave, ki postane ključna izrazna prvina v *Im Frühling* in v poskočnem *Morgenlied*. Nekoliko bolj pretanjeno je oblikovana melodika samospeva *Ein Kämmerlein willst du dir mieten*. Monotonost in konvencionalnost zasnove prvega dela skladbe se na višku skladbe umakne poetsko domišljenemu podajanju pesniškega besedila ter s tem vzpostavi svojstven izrazni višek.

V vrsti drugih skladb pa se kažejo Ipavčevi odzivi na vokalno glasbo 19. stoletja. *Wenn ich mein Auge weide* preveva izrazit, skoraj schumannovsko občuten izraz, v *Liebeswünsche* in *Susanne* pa nezadržna motorika spremljave izdaja vpliv samospevov Franza Schuberta. Nove poti je najbrž iskal tudi v skladbi *Romanze*, kjer je preizkušal možnosti nekoliko bolj recitativnega podajanja besedila. Od varnih obal klasicističnih oblikovnih zgledov se je oddaljil tudi v skladbi *Schiffer am Abend*. Obsežno in z literarnimi motivi kar prenapolnjeno impresijo večera na morju je razvil v prekomponiran, z motivičnimi reminiscencami zaokrožen in harmonsko bogat glasbeni prizor.

Brez dvoma pa so najbolj izraziti tisti Ipavčevi nemški samospevi, v katerih mu je pesniško besedilo omogočalo slikanje bolj temačnih in melanholičnih vzdušij. Če je v *Betrogen* njegovo iskanje pravega izraza še nekoliko krčevito, v *Das Schiff* pa je naslikana podoba nekoliko monotona, se je v skladbah kot so *Hinaus, Sternenaugen, Sturm im See* in *Der See* izkazal kot mojster romantične glasbene poetike. Prvo odlikuje vihar- niška lapidarnost, drugo pa premišljen harmonski plan, v katerem je od tonike oddaljene harmonije povzdignil v simbol oddaljenosti, toniko samo pa v nedosegljivo srečo. V *Sturm im See* je napovedal svojo domiselnost v uporabi bogate klavirske spremljave za slikanje silovitosti naravnega dogajanja, v *Der See* pa jo je dolpolnil še z uspelo karakterizacijo nastopajočih oseb.

Z dostopom do skladb Benjamina Ipavca na besedila nemških pesnikov se nam odpira nov pogled na tega, sicer že znanega in cenjenega ustvarjalca. Ta odločilno spreminja, oz. dopolnjuje naše razumevanje njegove ustvarjalnosti. V trenutku, ko ga nehamo opazovati zaprtega v meje strukturalno »pohabljen« slovenske glasbene kulture 19. stoletja, lahko prepoznamo njegovo pravo umestitev v kulturni tok časa. Če ga je dosedanje slovensko zgodovino pisje označevalo za vrhunskega ustvarjalca slovenske glasbene romantike, je s tem – verjetno nehote – celotno slovensko glasbeno kulturo izpostavilo očitku zamudništva in zakotništva. Njegove pesmi za glas in klavir na slovenska besedila, ki jih je javnost spoznavala šele v zadnjih dveh desetletjih 19. in prvem desetletju 20. stoletja, so bile – kljub nespornim kompozicijskim kvaliteta- m – primerjavi s sočasno evropsko produkcijo pač izrazit estetski anahronizem.

Ko sliko dopolnimo z njegovimi pesmimi na nemška besedila, se izriše bistveno drugačna podoba. Na eni strani se Benjamin Ipavec izkaže kot ustvarjalec, katerega osebni izraz se je odločilno izoblikoval že v začetku petdesetih let in se kasneje ni bistveno spreminjal. Izhodišča svoje poetike si je delil s tistim polom ustvarjalcev srednjeevropskega prostora, ki so se navduševali ob ideji klasičnega. Benjamin Ipavec ni bil drzni revolucionar, pa tudi ne iskalec resnice v temnih kotičkih človekove duše. Bil je uglajen meščanski izobraženec, ki mu je bil bolj kot revolucionarna silovitost idej

»Mlade Nemčije« blizu apolinični idealizem literarnega klasicizma in romantike. Njegov svet je bil malomestni domači salon, v katerem je – obdan s svojimi stanovskimi vrstniki – poskušal ubežati vedno bolj silovitemu vrtincu družbenih sprememb, ki jih je prinašalo obdobje pospešene industrializacije v Nemčiji in Avstriji. V njem ni bilo prostora za nacionalno nestrpnost ali socialne napetosti. Posvečen je bil razmisleku in občutjem izobraženega meščana, ki si je v novoodkritem prostem času lahko privoščil beg v idealizirani svet narave in plemenite človeškosti, ki je vedno manj srečeval v svojem vsakdanu. V tem pogledu je bil značilen in vsekakor povsem sodoben predstavnik izobraženstva abolutističnega časa. Benjamin Ipavec ni bil mojster glasbene romantike, temveč predvsem mojster glasbenega bidermajerja.

Na drugi strani lahko – kljub sicer nezanesljivi kronologiji nastajanja njegovih pesmi za glas in klavir na nemška besedila – opazamo usihanje tovrstne ustvarjalnosti v zadnjih dveh desetletjih 19. stoletja. Verjetno lahko to pripišemo skladateljevemu vedno intenzivnejšemu delovanju na polju slovenske glasbene kulture. O vzrokih za ta premik lahko zaenkrat le ugibamo. Malo verjetno je posledica vedno trdenjše slovenske narodne zavesti, zaradi katere ne bi hotel ustvarjati v jeziku narodnih sovražnikov. Verjetneje je, da ob številnih možnostih za objavljanje in izvajanje njegovih del, ki so se odpirale v izvirne produkcije sestradani slovenski glasbi, enostavno ni imel več časa za usihajoče potrebe z repertoarjem prezasičenega nemško govorečega okolja. Na nek način pa je bil premik v slovensko glasbeno kulturo možnost za podaljšanje življenja osebnemu glasbenemu izrazu, ki je v nemški, informacijsko in idejno bolj prevetreni glasbeni kulturi, najkasneje ob koncu sedemdesetih let postal »altväterisch«. V strukturalno pohabljeni slovenski glasbeni kulturi, ki je bila omejena večinoma na malomestne, polizobražene, ljubiteljske ustvarjalce in poustvarjalce, je še par desetletij lahko ostajal »mojster glasbene romantike«.

#### SUMMARY

Benjamin Ipavec was one of the most prominent Slovenian composers in the 19<sup>th</sup> Century and central figure of Slovenian musical nationalism. His works, especially choir songs, two operas (*Tičnik* and *Teharski plemiči*) and *Serenade for strings*, are known to every intellectual educated in the 20<sup>th</sup> and 21<sup>st</sup> Century Slovenia. He was also styled into "master of Slovenian romanticism" by musical historiography. This image is flawed in many ways. He was born in 1829 in multicultural environment of Lower Styria, where ethnicity wasn't yet important. He was inculturated in diglottic society, where Slovenian was used for everyday communication, German on the other hand for higher culture and education. He married a daughter of a wealthy German baker, he became friends with numerous German intellectuals and artists in Graz. His output of song on German texts was more or less ignored by Slovenian public and Slovenian musical historiography. It didn't fit into the image of nationalistic

composer, created in the late 19<sup>th</sup> and 20<sup>th</sup> Century. The aim of this article is to point out the importance of this work for thorough understanding of the composers musical output and his interaction with his contemporaries.

Manuscripts of Ipavec's songs are preserved in Musical collection of National and University Library in Ljubljana. They are typical examples of musical "biedermeier" and strongly determined by idealism of German classicist and romantic literature. Benjamin Ipavec was strongly influenced by classicist and romanticist German composers. He carefully maintained strong musical form but was also able to achieve considerable emotional expression. His songs with German texts – composed predominately in 1850s through 1870s – were typical representative of the genre in contemporary Austria. In later years (1880s through 1900s) he focused predominately on composing vocal music with Slovenian texts, retaining the musical poetics of his youth.



## Katarina Šter

Muzikološki inštitut, Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti  
Institute of Musicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts

# Kdo je *Begunka pri zibeli*? Nekaj misli ob Lajovčevem samospevu

## Who is *The Refugee by the Cradle*? Some Thoughts about the Song by Anton Lajovic

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## IZVLEČEK

Razprava odpira nekatera nova vprašanja o *Begunki pri zibeli*, enem najboljših in najbolj znanih samospevov Antona Lajovca, ter o njegovi povezavi z zgodovinskim dogajanjem med prvo svetovno vojno. Pri tem se še posebej opira na besedilo Otona Župančiča in na njegove pesemske aluzije na milostno podobo Marije s Svete gore pri Gorici, ki je bila prav tako deležna usode beguncev.

## ABSTRACT

The present article opens some new questions about *Begunka pri zibeli* [*The Refugee by the Cradle*], one of Anton Lajovic's best and most expressive songs for voice and piano, which was also connected with the historical events by the Soča/Isonzo front in the First World War. Special attention is given to the original literary text by Oton Župančič. His allusions to the painting of the Virgin Mary from the place of pilgrimage Sveta gora near Gorica/Gorizia, which also shared the refugee's fate, could bring new insights into the identity of the "refugee by the cradle".

## Anton Lajovic in njegovi samospevi

Anton Lajovic<sup>1</sup> je po študiju glasbe in prava na Dunaju kot mlad skladatelj z izoblikovanim umetniškim pogledom odločno nastopil v Ljubljani in predvsem tu ustvarjalno deloval do druge svetovne vojne. Vseskozi je bil dejaven tudi v pravniškem poklicu v različnih krajih. Kot sodnik je do leta 1945 služboval pretežno v Ljubljani.

V slovensko glasbeno življenje je stopil »brez obotavljanja in brez boječih poskusov kakor na en mah«. <sup>2</sup> S svojim pravniškim in umetniškim znanjem je organiziral delovanje ljubljanske Glasbene matice in preko nje vplival na celotno slovensko glasbeno kulturo; stremel je za tem, da bi se slovenska glasba dvignila na evropsko raven, obenem pa ohranila svoje nacionalno bistvo. Prizadeval si je za slovenizacijo ljubljanske, do konca 1. svetovne vojne nemško usmerjene Filharmonične družbe. V *Ljubljanskem zvonu* je objavljajl ostre, objektivne, a obenem konstruktivne kritike ter skupaj s Krekom in Adamičem postal eden od treh »stebrov kritiškega mišljenja« glasbene revije *Novi akordi*. <sup>3</sup> V zadnjih desetletjih svojega življenja se je v svojih člankih intenzivno ukvarjal s sociološko- in filozofsko-glasbenimi vprašanji, s problemi nacionalnega v glasbi in s kulturno politiko.

Kot skladatelj je Lajovic s sodobno umetniško in slogovno naravnostjo odločilno pripomogel, da je slovenska glasba premagala čitalniško miselnost. Že v prvih zvezkih *Novih akordov* je »presegel ustvarjalno moč vseh drugih objavljenih skladateljev«. <sup>4</sup> Izhajal je zlasti iz glasbe nemške pozne in nove romantike (Brahms, Wolf, Mahler, deloma Wagner in R. Strauss), <sup>5</sup> izoblikoval pa je značilen slog, ki ima veliko impresionističnih primesi in čustvenosti, značilne za slovensko ljudsko glasbo; Dragotin Cvetko ga je označil za »poznega romantika z rahlim pogledom naprej«. <sup>6</sup> Ker Lajovčevo preživetje ni bilo odvisno od glasbe, je lahko komponiral zgolj iz notranjega nagnjenja in navdiha. Orkestralna glasba njegovemu liričnemu značaju ni bila tako blizu, čeprav je prispeval tudi k razvoju slovenske instrumentalne glasbe, <sup>7</sup> velja pa za izjemno pomembnega

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1 Za kratek oris Lajovčevega življenja in delovanja gl. Dragotin Cvetko in Andrej Rijavec, »Lajovic, Anton«, v: *Enciklopedija Slovenije* 6 – *Krek–Marij* (Ljubljana: Mladinska knjiga, 1992), 92–93; Stanko Premrl, »Lajovic, Anton«, v: *Slovenski biografski leksikon* 1 – *A–L* (Ljubljana: Zadrudna gospodarska banka, 1925–1932), 607. – Širši oris Lajovčevega življenja in tako skladateljskega kakor širšega glasbenega delovanja predstavljata monografiji Dragotina Cvetka *Anton Lajovic* (Ljubljana: Partizanska knjiga, 1987) in *Glasbeni svet Antona Lajovca* (Ljubljana: Slovenska akademija znanosti in umetnosti, 1985) ter monografija Lucijana Škerjanca *Anton Lajovic: Ob skladateljevi osemdesetletnici* (Ljubljana: Slovenska akademija znanosti in umetnosti, 1958). Pričujoča razprava podatke povzema iz teh del.

2 Marijan Lipovšek, »Ob 60letnici skladatelja Antona Lajovica«, *Ljubljanski zvon* 59, št. 1 (1939): 42–44: 42.

3 Zbornik za vokalno in instrumentalno glasbo *Novi akordi* je izhajal med letoma 1901 in 1914. – Prim. Simona Moličnik, *Novi akordi* (Ljubljana: Slovenska matica in Slovensko muzikološko društvo, 2006), 74 in 113.

4 Prav tam, 57.

5 Izidor Cankar, *Obiski* (Ljubljana: Nova založba, 1920), 104.

6 Cvetko, *Anton Lajovic*, 123.

7 Kasnejša generacija muzikologov ga je opredelila kot pretežno vokalnega skladatelja. Toda njegovi sodobniki so pogosto omenjali, kako zelo orkestralna in instrumentalna je zanje Lajovčeva glasba, kar pomeni, da je morala biti za njihovo sodobno doživljanje bistveno drugačna kakor glasba, ki so jo poznali. Dragotin Cvetko tako navaja dve značilni opredelitvi iz Lajovčevega zgodnjega ustvarjalnega obdobja. V prvi je Vladimir Foerster v *Novih akordih* leta 1905 ob *Pesmi deklince* in *Pesmi mlade čarovnice* zapisal, da Lajovic »misli in koncipira orkestralno«. Druga opredelitev izhaja iz poročila o koncertu iz leta 1912 (na njem je bila izvedena tudi *Gozdna samota*), ob katerem je Pavel Kozina med drugim zapisal: »Lajovic ne da nikdar glaslu prednosti pred orkestrom, temveč ga smatra vedno kot le tolmača orkestra«. Cvetko, *Glasbeni svet Antona Lajovca*, 43 in 47.



skladatelja zborov in samospevov.<sup>8</sup> Zborovske skladbe – napisal jih je triindvajset – je večinoma pisal na besedila Otona Župančiča in Dragutina Domjaniča, za zbor pa je prirejal tudi ljudske pesmi.

Dobro polovico Lajovčevega opusa predstavljajo samospevi, ki jih je napisal ok. štirideset.<sup>9</sup> Besedila zanje je skladatelj skrbno izbiral in tako se je v njegov repertoar uvrstila le izbrana skupina pesnikov; od slovenskih je v samospevih uglasbil pet Župančičevih besedil, po dve pesmi Vide Jerajeve in Dragutina Domjaniča, po enkrat Josipa Murna, Frana Levstika, Alojza Gradnika, Cvetka Golarja in Dragutina Ketteja. Od tujih pesnikov je na privilegiranem mestu Koljcov (pet samospevov in trije due-ti), sledijo mu Li-Taipo, Verlaine in Burns s po tremi pesmimi, dve pesmi Falkeja ter po ena pesem Puškina, Majkova in Bierbauma, ki je tudi avtor besedil treh Lajovčevih tercetov.<sup>10</sup>

V samospevih se je Lajovic najbolj otrešel tujih vplivov in našel svoj individualni glasbeni jezik, ki mu je ostal zvest v vseh zvrsteh ustvarjanja.<sup>11</sup> Vidni slovenski muzikologi so izpostavili nekaj bistvenih značilnosti njegovega ustvarjanja v tej zvrsti.<sup>12</sup> Njegovi samospevi so oblikovno preprosti, a dovršeni, največkrat pisani v tro-, včasih tudi v dvo- ali enodelni pesemski obliki, katere se je posluževal tudi v svojih daljših orkestrskih skladbah. Tretji del v tej obliki je običajno rahlo spremenjena različica prvega, srednji del pa je ponavadi kontrasten. Kljub navidezni preprostosti oblike je Lajovic s pretanjenim posluhom za besedilo vsakemu samospevu vlil poseben izpovedni izraz, predvsem s pomočjo spevnih, široko razpetih in večinoma diatoničnih, občasno pa tudi kromatičnih melodičnih linij. Melodične intervale je izbiral glede na besedilo in poudarke posameznih besed. Pogosto – ne pa vedno – je že v začetnih delih predstavljen celotni glasovni obseg melodije, ki jo nato vsak del dopolnjuje ali variira.<sup>13</sup> Metrum samospevov je preprost, ponavadi tro- ali dvodoben, in se skozi skladbo običajno ne spreminja, ritem pa vedno izhaja iz besednega naglasa – iz péte besede oz. melodike slovenske govornice. Skladatelj se zelo rad poslužuje ponavljajočih se ritmičnih obrazcev, kakršen je npr. obrazec punktirane osminke s šestnajstinko, ki jima sledi četrtnika, kar naj bi izhajalo iz ritma naglasov slovenske besede.<sup>14</sup>

8 Za seznam tiskanih in javno izvedenih Lajovčevih skladb gl. Škerjanc, *Anton Lajovic*, 95–104.

9 Značilno je, da je Lajovic samospev *Serenada*, napisan na besedilo Otona Župančiča, leta 1900 – na začetku svojega ustvarjanja – sam označil kot op. 1, št. 1. Cvetko, *Glasbeni svet Antona Lajovca*, 21.

10 O številu posameznih uglasbitev govori Monika Kartin - Duh, ki sicer navaja, naj bi Lajovic uglasbil šest samospevov na besedila Koljcov. (Večina ostalih avtorjev jih navaja le pet.) Prim. Monika Kartin - Duh, »Nekatere značilnosti samospevov Antona Lajovca«, *Muzikološki zbornik* 15 (1979): 71–77. – Gl. tudi Lucijan Marija Škerjanc, *Lajovčeva čitanka* (Ljubljana: Glasbena matica, 1938), XVII.

11 Značilno je, da je bil Lajovic v času nastanka Cankarjevih *Obiskov* – leta 1919, le malo po nastanku *Begunke pri zibeli* – pri ocenjevanju skladateljev, ki so vplivali nanj ali nanj naredili velik vtis (to so bili predvsem skladatelji nemškega govornega prostora), zelo pozoren na melodično oblikovanje teh skladateljev in je pogosto omenjal njihove samospeve. Prim. Cankar, *Obiski*, 104–105.

12 O glasbenih značilnostih Lajovčevih samospevov so pisali Manica Špendal, *Razvoj in značilnosti slovenskega romantičnega samospeva* (Maribor: Založba Obzorja, 1981), 97–112; Škerjanc, *Anton Lajovic*, 62–71; Kartin - Duh, »Nekatere značilnosti samospevov«; Cvetko, *Anton Lajovic in Glasbeni svet Antona Lajovca*. – Pričujoča razprava povzema njihove bistvene ugotovitve, res pa je, da so številni avtorji ta spoznanja med seboj povzemali ali zelo podobno ubesedili.

13 Škerjanc, *Anton Lajovic*, 65.

14 Gl. Kartin - Duh, »Nekatere značilnosti samospevov«, 76. O značilnih ritmičnih obrazcih v Lajovčevih samospevih piše tudi Škerjanc, *Anton Lajovic*, 64.

Lajovic je izrazito homofon skladatelj.<sup>15</sup> Melodijo, temelj njegovega ustvarjanja, dopolnjuje barvita harmonija, ki sama na sebi ni nosilec posebnih glasbenih idej, temveč predvsem sredstvo za poglobitev izraza. Kontrapunkt kot metoda dela ostaja v ozadju in tudi instrumentacija v orkestrskih skladbah ne poudarja posebej posameznih barv. Klavirska spremljava v samospevih je prav tako neločljivo povezana s solistično melodijo in je le izjemoma samostojna, pa še takrat ponavadi slika določeno razpoloženje, o katerem pripoveduje besedilo.<sup>16</sup> Lajovic v spremljavi rad uporablja razložene akorde na različne načine, klavirska spremljava se občasno pojavi tudi v višjih legah. Velikokrat je ritmično izredno izrazita in lasten pulz ohranja skozi celo skladbo, za razliko od melodične linije pa je tudi kromatično bogatejša.

Lajovčevi samospievi in dueti iz prvega desetletja 20. stoletja sodijo med najpomembnejša in najbolj priljubljena tovrstna dela v slovenski glasbi, obenem pa jih odlikujejo vse kvalitete sočasnega evropskega samospieva, čeprav med sodobniki niso bili vsi enako dobro sprejeti. Značilen je zapis o duetih na besedila Koljčova iz *Novih akordov*, v katerem je neki C. G. (morda Cvetko Golar) leta 1904 zapisal, da je Lajovčeva glasba v njih »globoka in iskrena, toplih barv in živih akordov« in da je Lajovic »komponist in pesnik zaeno«, vendar so njegove skladbe »dostopne našemu duhu šele tedaj, ako jih slišimo večkrat«. <sup>17</sup> Njihova zahtevnost morda pojasnjuje, zakaj med poslušalci niso bile vse tako priljubljene.

Po prvi svetovni vojni se je Lajovic začel vse bolj ozirati proti vzhodnim, slovanskim kulturam in poudarjal povezavo slovenske glasbe s širšo slovansko. Grajal je koncerte, ki slovenskega občinstva niso seznanjali z novimi deli slovanske glasbe.<sup>18</sup> Ko je začela izhajati revija *Nova muzika* (leta 1928), v kateri je že v prvem letniku objavil samospiev *Begunka pri zibeli*, je poudaril, da je vsebina slovenske nove glasbe v njenem tipičnem slovanskem jedru. Bolj ko to slovansko jedro lahko občutimo, bolj se »nujno približamo krvno in duhovno sorodnim glasbenim vrelcem slovanskih bratskih narodov«. *Nova muzika* naj prinaša »izrazito orijentacijo proti vzhodu«. <sup>19</sup> Takšna orientacija naj bi bila dobrodošla zato, ker bi moral biti vpliv drugih kultur na slovensko uravnovešen, Slovenci pa so bili prej pod prevelikim pritiskom nemške kulture, zaradi česar bi bilo potrebno spodbujati dotok slovanskih kultur.<sup>20</sup>

Zaradi njegove glasbe in slovanofilskih misli so Lajovca skoraj vsi, ki so ga poznali ali preučevali njegovo glasbo, označevali za značilnega slovenskega narodnega skladatelja.<sup>21</sup> Po Rijavčevem mnenju se mu je »posrečilo zajeti osnovne značilnosti naše muzikalne psihe in jo podati v vernem odrazu svojih skladb bolj, kot jo morejo raziskovanja, kajti kot intuitivni skladatelj našega naroda je znal strniti v svoji glasbeni govorici vse one elemente, ki označujejo bistvo naše temeljne muzikalnosti in odražajo njene

15 Sam pravi: »Moj ideal je bil, v takih pesmih prinesiti lepo vzbočeno melodično linijo v pevskem glasu, v klavirju pa rahel in stvarni ter ubranosti primeren in značilen način spremljevanja.« Cankar, *Obiški*, 105.

16 Gl. Spendal, *Razvoj in značilnosti*, 102–103; Škerjanc, *Anton Lajovic*, 66–70.

17 Navedeno po Cvetko, *Anton Lajovic*, 105–106.

18 Prav tam, 152.

19 Glasbena zbirka Narodne in univerzitetne knjižnice v Ljubljani, fascikel *Anton Lajovic*, mapa »Kronika: Časopisni izrezki«.

20 Cvetko, *Anton Lajovic*, 183.

21 Le Krek je Lajovca štel med kozmopolitsko usmerjene skladatelje, s tem pa postavil teorijo njegove »slovenskosti« pod vprašaj. Prim. Cvetko, *Anton Lajovic*, 110–111.

karakteristike v luči prečiščene umetnosti.«<sup>22</sup> Špendalova govori o Lajovčevem »samo-svojem, s slovensko čustvenostjo pretkanem izrazu.«<sup>23</sup> Škerjanc je Lajovcu pripisal zasluge za povezavo umetne glasbe z ljudskim čustvovanjem, za »odkrivanje samoraslih muzikalnih prvin našega ljudskega glasbenega udejstvovanja, [...] čigar svojskosti je skušal doumeti in jih tudi izkoristiti za našo umetno glasbo.«<sup>24</sup>

Tako Lajovic kakor vsi, ki so njega in njegovo glasbo poskušali opredeljevati, so nujno izhajali iz svojega časa in okolja. Ideje nacionalizma, ki so bile v nekem času in prostoru pomembne in zaželenе ter so jim bile podvržene tudi druge ideje, v nekem drugem kontekstu nimajo več tolikšnega pomena, in tako z večje časovne distance pojave Lajovčevega časa lahko presojamo tudi nekoliko drugače,<sup>25</sup> ne da bi pri tem izgubili izpred oči tisto, kar je bilo pomembno za skladatelja samega.

## Anton Lajovic in Oton Župančič

S pesnikom številnih besedil svojih uglasbitev Otonom Župančičem,<sup>26</sup> ki je bil Lajovčev vrstnik, je skladatelja povezovalo trdno prijateljstvo. Verjetno sta se spoznala v ljubljanski gimnaziji,<sup>27</sup> z njim pa se je posebej tesno povezal v študijskih letih na Dunaju.<sup>28</sup> Župančič, ki je skladatelja nazival z »dragi Tone«, »dragi Antone« ali »dragi« (obratno ga je Lajovic nazival z »dragi Otone« ali »dragi«), je bil leta 1914 tudi skladateljeva poročna priča. Iz časa med letoma 1902 in 1909 je ohranjeno tudi nekaj njune korespondence.<sup>29</sup> V njej je Župančič le redko govoril o glasbi; predvsem je pisal o svojem gmotnem stanju in težavah, pa tudi o likovni in besedni umetnosti. S svojimi umetniškimi nazori je nedvomno vplival na skladatelja. Več o glasbi izvemo v pismih z Lajovčeve strani. Čeprav njuno prijateljstvo ni vedno teklo le po gladkih poteh, sta bila skladatelj in pesnik iskrena in zaupna prijatelja in sta med seboj razpravljala tudi o temah, za katere sicer nista našla drugih sogovornikov.<sup>30</sup> Lajovic je dobro poznal tudi širšo Župančičevo družino oz. njegove starše, ki jih je pogosto obiskoval in jih zelo cenil (predvsem dobrosrčno pesnikovo mater). Ko so se ti v času prve svetovne vojne prebijali skozi težke gmotne razmere, jim je anonimno poslal sto kilogramov zelja in krompirja, pri čemer je bila dobrotnikova identiteta razkrita šele kasneje.<sup>31</sup> Čeprav korespondence iz vojnega

22 Andrej Rijavec, *Slovenska glasbena dela* (Ljubljana: Državna založba Slovenije, 1979), 140.

23 Špendal, *Razvoj in značilnosti*, 98.

24 Prim. Škerjanc, *Anton Lajovic*, 90–91. – Škerjanc govori o Lajovčevi »slovenskosti« tudi na drugih mestih, vendar je nikoli konkretno ne opredeli. Zanj je popolnoma abstraktna, nepristopna analizam in besedi, kljub temu pa se »občutljivemu poslušalcu predstavi kot tipična in samo v tem narodu možna emanacija specialno v glasbi zapopadnega duha«. Škerjanc, *Anton Lajovic*, 35–36.

25 Pronicljivo nam podoba Antona Lajovca in njegovega ustvarjanja ter časa in okolja, v katerem je deloval, predstavi Aleš Nagode, »Anton Lajovic: Samospevi«, spremna beseda zgoščenke *Anton Lajovic: Samospevi / Songs*, v izvedbi Pie Brodnik in Charlesa Spencerja (Ljubljana: Društvo slovenskih skladateljev, 2016), 2–16.

26 Gl. npr. Joža Mahnič, »Župančič, Oton, akademik (1878–1949)«, v *Slovenska biografija* (Ljubljana: Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013).

27 Cvetko, *Glasbeni svet Antona Lajovca*, 30.

28 Cvetko, *Anton Lajovic*, 10.

29 Prav tam, 10–24. – Za kasnejši čas se pisma niso ohranila. Zahvaljujem se Klemenu Grabnarju z ZRC SAZU, ker je ponovno preveril te podatke v mapi *Anton Lajovic* v Glasbeni zbirki NUK.

30 Cvetko, *Glasbeni svet Antona Lajovca*, 33 in 39.

31 Evgen Lovšin, »Župančičevi v Ljubljani«, *Jezik in slojstvo* 15, št. 2 (1969): 35–45: 43. – Za namig o članku se zahvaljujem Alenki Bagarič iz Glasbene zbirke NUK.

časa ni in »dokazi« obstajajo samo za umetniško sodelovanje, ta dogodek kaže na nadaljevanje prijateljstva med Župančičem in Lajovcem v času vojne. Obenem stike med njima dokazuje fotografija iz leta 1915, ki jo omenja Dragotin Cvetko.<sup>32</sup>

Medsebojno umetniško razumevanje ni ostalo samo na ravni izmenjave idej in misli v pismih. Oton Župančič je pesnik, katerega besedila (in veliko število prevodov) je Lajovic največkrat uglasbil v svojih samospelih in zborih<sup>33</sup> in ga je med slovenskimi pesniki tudi najbolj cenil.<sup>34</sup> Ta povezava bi nedvomno zahtevala poglobljeno posebno študijo, v kateri bi bilo potrebno izpostaviti, na kakšen način je Župančič kot pesnik nagovoril Lajovca kot skladatelja. Res je, da je bil Župančič pesnik »z izrednim, naravnost glasbenim poslušom za zvočnost pesniškega jezika«,<sup>35</sup> kar je skladatelja nedvomno pritegnilo. Vsekakor je Lajovic vedno izbiral kvalitetna besedila,<sup>36</sup> ki so morala po Cvetkovih besedah »ustrezati njegovemu elegično navdahnjenemu sentimentu«, po drugi strani pa so ga pritegnili tudi igrivi, duhovito razposajeni teksti.<sup>37</sup> V nadaljevanju se bo ta razprava omejila le na tiste vsebinske in pesniške elemente, ki so skladatelja domnevno nagovorili pri uglasbitvi *Begunke pri zibeli*, po mnenju slovenskega glasbenega zgodovinarja enega najboljših Lajovčevih samospelov.

## Župančičeva »Begunka pri zibeli«

Prva svetovna vojna je bila za Slovence zelo pomembna v številnih pogledih,<sup>38</sup> saj je za vedno preobrazila velik del slovenskega ozemlja in spremenila podobo slovenskega prebivalstva. Na tem mestu ni prostora za širšo obravnavo zgodovinskih dogodkov, zato mora zadostovati več kot skop povzetek dogodkov, pomembnih za nastanek Župančičeve pesmi in Lajovčevega samospela. Soška fronta, ki se je odprla kmalu po začetku vojne, ob italijanski vojni napovedi nekdanji zaveznici Avstro-Ogrski 23. maja 1915, ni bila pomembna samo kot bojna linija, kjer se je odvilo enajst ofenziv italijanske in ena ofenziva avstro-ogrsko vojske.<sup>39</sup> Ne glede na nadaljnjo usodo tega ozemlja po londonskem sporazumu in rapalski pogodbi je bila soška fronta z vsemi svojimi posledicami nepojmljiva katastrofa z ozirom na človeške žrtve, gospodarstvo in tudi ekologijo ozemlja ob Soči.

32 Cvetko, *Anton Lajovic*, 207.

33 Gl. zgoraj, pa tudi npr. »Imenik pesnikov in prevajalcev Lajovčevih skladb« v Škerjanc, *Anton Lajovic*, 111.

34 Cvetko, *Anton Lajovic*, 99.

35 Boris A. Novak, *Oblika, ljuubezen jezika: Recepcija romanskih pesniških oblik v slovenski poeziji* (Maribor: Obzorja, 1995), 78.

36 Besedilnih predlog se je Lajovic običajno zelo zvesto držal in jih obravnaval kot samostojne umetnine. Zgovoren je dogodek, ki ga omenja Dragotin Cvetko. Ko so na koncertu Gasbene matice 10. maja 1911 v *Serenadi* spremenili pasus izvirnega Župančičevega besedila, je bil ogorčen nad »nekulturnim stališčem nasproti moderni umetnini«. Cvetko, *Glasbeni svet Antona Lajovca*, 22. – Njegov odnos do besedila je razviden tudi iz kritičnih besedil. V primeru Parmovega *Povodnega moža* se je Lajovic spraševal, ali glasbeni izraz in ubranost odgovarjata Prešernovi baladi in ali je izražanje individualno in zanimivo (Cvetko, *Glasbeni svet Antona Lajovca*, 53). Očitno je bil glasbeni izraz, ki naj bi bil ustrezen izrazu besedne umetnine, med najbolj odločilnimi kriteriji za ocenjevanje vokalnih glasbenih del.

37 Cvetko, *Anton Lajovic*, 230.

38 Gl. Petra Svovljšak, »Prva svetovna vojna in Slovenci: 1994–2014«, *Prispevki za novejšo zgodovino* 55, št. 2 (2015): 143–171. Članek, ki predstavlja slovensko zgodovinarstvo o prvi svetovni vojni iz obdobja med letoma 1994 in 2014, je nadaljevanje komentirane bibliografije, ki je zajela obdobje med letoma 1918 in 1993. Za poljuden povzetek gl. Božo Repe, »Slovenija: Rojstvo naroda«, *Mladina – Posebna številka: Prva svetovna vojna 1914–2014* (april 2014): 1–11.

39 Poljuden pregled najdemo pri Petri Svovljšak, »Soška fronta: Na krvavih poljanah«, *Mladina – Posebna številka: Prva svetovna vojna 1914–2014* (april 2014): 12–21.

Z odprtjem soške fronte so avstroogrške oblasti hitro izpraznile zaledje in številni ljudje so morali takorekoč v nekaj urah oditi z vsem, kar so mogli odnesti s seboj, ter so čez noč izgubili svoje domove. Dinamika izseljevanja je odražala dinamiko bojev na fronti.<sup>40</sup> Večji valovi beguncev so bili ob italijanski napovedi vojne Avstro-Ogrski (23. maja 1915, največji val), ob italijanski zasedbi Gorice (14. avgusta 1916),<sup>41</sup> pred začetkom 12. soške ofenzive (24. oktobra 1917) ter po italijanskih uspehih na Banjski planoti (med 17. avgustom in 15. septembrom 1917). Po prvem valu beguncev je Deželni odbor za Goriško in Gradiško junija 1915 ustanovil Pomožni odbor za begunce z juga in Informativno pisarno za begunce, kjer so bili tudi slovenski predstavniki. Za begunce na Kranjskem je skrbela predvsem Posredovalnica za goriške begunce, ki sta jo ustanovila Janez Evangelist Krek in Matko Laginja; na pobudo Posredovalnice je na Kranjskem, Štajerskem in Koroškem ostalo ok. 50.000 beguncev, ki so imeli gmotne možnosti za preživetje. Posredovalnica jim je priskrbela delo, posebna skrb pa je bila namenjena izobraževanju begunske mladine. Ostali begunci so morali v begunska taborišča (Strnišče pri Ptuj in taborišča v tujini, npr. Bruck na Litvi). Del slovenskega prebivalstva pa so po različnih italijanskih mestih izselili tudi Italijani, ki so obenem internirali intelektualce, duhovnike in potencialne avstroogrške vojake. Po koncu vojne so se begunci do leta 1922 vrnili na porušene domove.

Oton Župančič je – sicer »od zunaj«, ne na podlagi lastne izkušnje, a vendarle vskozi pozorno – spremljal usodo goriških beguncev, ki so v tistem času začeli prihajati tudi v Ljubljano. V *Ljubljanskem zvonu* je februarja 1917 objavil pesem »Goriškim izgnancem«.<sup>42</sup> Z njo je hotel dati moralno spodbudo primorskim izgnancem in celemu narodu z zagotovilom, da je sam Bog udaril pečat na zlati sen o slovenskem rodu, da so morda trenutno »izgnanci«, a obenem tudi »izbranci«, ki jim je dom izbral Bog.<sup>43</sup> V prvi vrsti izpostavi Marijo, ki tu na nek način postane simbol oz. predstavnica slovenskega naroda. To ni katerakoli Marija, temveč Marija s Svete gore pri Gorici, znanega romarskega središča, ki je bilo dom Marijine milostne podobe (»Marija z milostnim pogledom«, h kateri vre »ljudstev gneča«). V pesmi so uporabljeni značilni toponimi (Brda, Soča), pesnik pa našteva tudi sredozemsko rastlinje goriškega oz. primorskega predela (trta, oljka, breskev, rožmarin). Večino istih izrazov srečamo tudi v pesmi »Begunka pri zibeli«, ki jo je Župančič v *Ljubljanskem zvonu* objavil oktobra 1917.<sup>44</sup> Ta pesem je bolj intimna kakor »Goriškim izgnancem«: pesnikov nagovor »bratom« se umakne prvoosebni pripovedi matere z otrokom oz. njenemu dialogu z Marijo.<sup>45</sup>

40 Prav tam, 21. Gl. tudi Petra Svovljšak, »Smo ko brez gnezda plašne ptice« (Alojz Gradnik, Molitev beguncev): Slovenski begunci v Italiji in Avstro-Ogrski, v: *Soška fronta 1915–1917: Kultura spominjanja*, ur. Vincenc Rajšp (Dunaj/Wien: Slovenski znanstveni inštitut, 2010), 89–104, predvsem 91–94.

41 O beguncih iz Gorice gl. Petra Svovljšak, »Gorica: Prekletost in sveto mesto med dvema ognjema«, *Kronika* 60, št. 1 (2012): 79–94.

42 Oton Župančič, »Goriškim izgnancem«, *Ljubljanski zvon* 37, št. 2 (februar 1917): 89–90. – Pesnik je imel v mislih verjetno ljudi s širšega goriškega območja. Glej še Oton Župančič, *Zbrano delo* 3, ur. Dušan Pirjevec (Ljubljana: DZS, 1959), 31–31.

43 Irena Novak-Popov, »Vesolje v kaplji rose: Prispevek k pomenski analizi Župančičeve zbirke V zarje Vidove«, *Slavistična revija* 36, št. 4 (1988): 419–426: 421. – Kakor pove opomba ob koncu pesmi, je bila pričujoča pesem namenjena za *Begunski koledar*, ki pa iz neznanih razlogov ni izšel (predvidoma za leto 1918, saj je koledar za 1917 izšel). Župančič, »Goriškim izgnancem«, 90.

44 Oton Župančič, »Begunka pri zibeli«, *Ljubljanski zvon* 37, št. 10 (oktober 1917): 542. – Novak-Popov sicer navaja, da sta pesmi »Goriškim izgnancem« in »Begunka pri zibeli« iz leta 1916. Novak-Popov, »Vesolje v kaplji rose«, 423. Gl. tudi Župančič, *Zbrano delo*, 29–30.

45 Motivika begunskih mater z otroki je Župančiča verjetno nagovorila tudi zato, ker si je nedolgo pred tem družino ustvaril tudi sam (iz tega časa je tudi njegova najbolj znana pesniška zbirka za otroke, *Ciciban*) in je usodo svoje družine morda nehoti primerjal z usodo begunskih družin. Prim. Lovšin, »Župančičevi v Ljubljani«, 43.

V *Ljubljanskem zvonu* je bila pesem »Begunka pri zibeli« objavljena v sledeči obliki (ohranjen je tudi izvirni pravopis):

*Jezušček med trtami,  
Jezušček pod oljkami,  
ziblje ga Marija . . .  
zlata pala je stezà  
preko polja ravnega,  
dete, pojva k njima.*

*Kdo sva tujca in odkod?  
K Jezusu na božjo pot  
greva spreko Soče,  
in k Mariji greva, z Brd  
izpod oljk in izmed trt  
romarja brez kočè.*

*K meni, k meni romarja!  
Kar iskala, sta našlà:  
Jezusa, Marijo,  
v Bellehemu sredi trt,  
sredi oljk kot sredi Brd  
tiho domačijo.*

*K meni, k meni romarja!  
Kar iskala, sta našlà:  
bomo skup živeli,  
bova skupaj sanjali,  
zibelke poganjali,  
si o domu peli . . .*

*Mati božja objema me,  
Jezušček prižema te –  
joj, saj smo si znanci:  
midva z Brd, in onadva  
s Svete gore sta doma,  
z doma vsi pregnanci . . .*

Pesem ima pet kitic, od katerih ima vsaka po šest verzov. Vsaka kitica ima enako strukturo: po dva verza v vsaki sta povezana z rimo ali asonanco (prvi in drugi, tretji in šesti, četrti in peti: aabccb, eefggf itd.); značilno je, da zaradi močnega ritma celotnih kitic celo izgleda kot asonanca. Oba para verzov z zaporedno rimo (tj. prvi in drugi ter četrti in peti v vsaki kitici) imata po sedem zlogov, tretji in šesti pa po šest. Zdi se, da je

prevladujoči ritem pesmi trohejski osmerek oz. štiristopični (akatalektični) trohej: - U - U - U (-), čeprav vsa mesta naglasov niso vedno realizirana in zato ritem nekaterih verzov prehaja v nekakšen daktil (- U U), sploh na nekaterih značilnih besedah, kot so »Jezušček«, »trtami«.

Prva kitica pesmi se začenja s krajinsko idilo, nekakšnimi »jaslicami« (na kar opozori beseda »Betlehem« v tretji kitici) sredi primorskega okolja, h katerim bo mati z detetom poromala na »božjo pot« po »zlati stezi«,<sup>46</sup> V drugi kitici se mati z otrokom predstavi kot tujka, ki gre k primorski Mariji, a je tudi romarica »brez kože«. Čeprav je krajinska tematika prisotna že od začetka (trte, oljke), je druga kitica bolj geografsko določna: romarja gresta na božjo pot preko Soče, z Brd. Tretja in četrta kitica prinašata odziv Marije, naj priromata k njej, saj sta jo že našla. Marija tolaži mater in ji zagotavlja, da bo z njo delila njeno usodo ter se spominjala doma. V peti kitici romarica prepozna Marijo kot so-begunko, ki je bila prav tako kakor ona z Brd pregnana s Svete gore, z doma. Begunka pri zibeli je tako begunka z otrokom kakor svetogorska Marija z Jezusom, katere identiteta (Sveta gora kot dom) se nedvoumno razjasni ob koncu zadnje kitice. Nedvoumno je lik svetogorske Marije predvsem za Slovence z goriškega konca predstavljal tudi močan simbol narodne identitete, doma in domovine, kar je pesnik nakazal že v pesmi »Goriškim izgnancem«.

»Begunka pri zibeli« je bila leta 1920 vključena v zbirko *V zarje Vidove*, ki je izšla pri založniku Schwentnerju in bila med sodobniki dobro sprejeta,<sup>47</sup> znana pa je po svoji socialni in politični tematiki. Že v okviru zbirke je »Begunka« veljala za enega od vrhuncev t. i. »vojnih pesmi«,<sup>48</sup> drugega od treh večjih vsebinskih sklopov zbirke. Prvi sklop prinaša pesmi, ki upesnjujejo absurdnost vojne. Drugi sklop prinaša besedila »s tematiko slovenskega naroda v njegovem prizadevanju za konstituiranje lastne državnosti, ozemeljsko integriteto in politično povezavo z drugimi jugoslovanskimi narodi.«<sup>49</sup> Zbirka gre od abstraktnega in univerzalnega (z mitološkimi in religioznimi konotacijami) proti konkretno nacionalno in individualno opredeljenemu (tretji sklop), gibanje »od neba proti zemlji« pa se nazadnje zopet preusmeri nazaj k nebu.<sup>50</sup> Naslov zbirke so literarni kritiki in zgodovinarji – tudi zaradi pesnikovih namigov – interpretirali kot mitološki simbol. Svetnikovo ime naj bi namreč zaznamovalo astronomsko najdaljši dan v letu oz. po analogiji s človekom zenit pesnikovih ustvarjalnih sil in zenit njegovega naroda.<sup>51</sup>

46 Morda so tudi zaradi tega nekateri avtorji tu opozarjali na povezave z ljudskim oz. ljudskim religioznim pesništvom, kakor npr. Nagode, »Anton Lajovic«, 9.

47 Pesnik jo je zelo cenil tudi sam, saj jo je v Dela uvrstil neokrnjeno. Mahnič, »Župančič, Oton«.

48 Joža Glonar, »Župančič Oton: V zarje Vidove«, *Ljubljanski zvon* 40, št. 5 (1920): 309–311; Stanko Majcen, »Oton Župančič: V zarje Vidove«, *Dom in svet* 33, št. 7–8 (1920): 193–194. Mahnič poleg tega omenja še kritiki Sorlija in Preglja, obe iz leta 1920, pripominja pa, da so bile nekatere od teh štirih dokaj površne. Mahnič, »Župančič, Oton«. – Ivan Pregelj, katerega sodbo o odmevih prve svetovne vojne v slovenski književnosti navaja I. Novak Popov, je menil, da sodi *V zarje Vidove* med redke »umetnine trajne in klasične vrednosti«, ki jih je navdihnilo to obdobje. To strogo sodbo glede drugih umetnin I. Novak Popov omili in razširi, kar pa nikakor ne zmanjšuje pomena Župančičeve zbirke. Irena Novak Popov, »Pozabljena‘ slovenska pričevanja iz velike vojne«,  *Jezik in slovstvo* 50, št. 1 (2005): 9–24.

49 Prav tam, 420.

50 Prav tam, 421, op. 10.

51 Prim. Novak-Popov, »Vesolje v kaplji rose«, 419–426; Mahnič, »Župančič, Oton«. – Morda je nekoliko ironično naključje, da so se »zarje Vidove« rodile tudi ob spominu na drug »Vidov dan«, dan sarajevskega atentata leta 1914, s katerim se je začela prva svetovna vojna. Kakor piše Evgen Lovšin, je pesnika v tem času močno skrbelo, kaj bo s prepородovci in s prijatelji, ki so jih internirali na ljubljanskem gradu. Lovšin, »Župančičevi v Ljubljani«, 43.

Lajovčev samospev *Begunka pri zibeli*

Župančičeva pesem, ki je izšla v *Ljubljanskem zvonu* oktobra 1917, je Lajovca očitno zelo nagovorila, saj je prvi osnutek datiral že z novembrom 1917, o čemer priča datum na enem od listov v rokopisu (gl. sliko 1).<sup>52</sup> Morda je že tega leta dokončal cel samospev. Lajovic kot dober pesnikov prijatelj bi pesem lahko videl celo pred izidom, v rokopisu, vendar za to ni dokazov.

*Begunka pri zibeli*  
Anton Lajovčič

pe-čuh <sup>moj</sup> tih - ni <sup>pe-čuh</sup> pol dlan -

ni <sup>zopre sklanji</sup> ja; <sup>zlate pača</sup>

je star <sup>polo polja namaga</sup>

da - re <sup>pojna pojna kaji - ma.</sup>

Glasbena zbirka NUK  
Ljubljana, 1917  
M. Lajovic 1917

Slika 1: Stran iz rokopisa Lajovčeve *Begunke pri zibeli* (Glasbena zbirka NUK, mapa Anton Lajovic; z dovoljenjem).

52 Anton Lajovic, *Begunka pri zibeli*, rokopis, Glasbena zbirka NUK.



Za čas nastanka samospeva se običajno navaja letnica 1918, saj je tako navedeno v tiskanih izdajah. Vendar rokopisna datacija Lajovčevo ustvarjanje še tesneje naveže na čas izida pesmi v *Ljubljanskem zvonu* ter na dogodke, verjetno povezane z begunci v Ljubljani. Do konca prve svetovne vojne je Lajovic sicer večinoma skladal zunaj Ljubljane (med letoma 1913 in 1918 je tako deloval na okrajnem sodišču v Kranju),<sup>53</sup> zagotovo pa je pozorno spremljal dogajanje. Lajovic sicer ni bil skladatelj, ki bi ustvarjal zaradi družbenega angažmaja – tudi v primerih, kakršna je na zgodovinsko dogajanje vezana Župančičeva »Begunka pri zibeli« (katere umetniška vrednost zaradi tega ni nič manjša), so bili na prvem mestu umetniški vzgibi. Lajovic je bil na splošno mnenja, da mora glasbeno delo zrasti iz umetniške nuje skladatelja, zato je običajno kritiziral dela, pri katerih je slutil, da temu ni tako.<sup>54</sup> A ravno s koncem prve svetovne vojne je napočil čas, ko se je skladatelj vse bolj angažiral glede vprašanj kulturne, socialne in narodnostne problematike.

Dobrih deset let po svojem nastanku je bila tako prav *Begunka pri zibeli* tista, s katero se je želel predstaviti kot (pan)slovanski skladatelj, saj je leta 1928 izšla v tisku v prvem letniku revije *Nova muzika*,<sup>55</sup> ne vemo pa, ali se je Lajovcu panslavistična zdela sama tematika skladbe ali njena glasbena podoba. Samospev je ponovno izšel v zbirki *Dva samospeva* leta 1932 v izdaji Glasbene matice, obenem pa še v *Albumu Nove muzike*. V izdaji SAZU je leta 1952 izšel v okviru cikla *Tri pesmi*, leta 1956 pa v *Albumu samospevov*. Lucijan Marija Škerjanc je *Begunko* priredil tudi za glas in orkester.<sup>56</sup>

Slovenska muzikologija Lajovčevo *Begunko pri zibeli* enotno predstavlja kot vrhunec (ali enega od vrhuncev) ter obenem konec prve in začetek druge faze skladateljevega ustvarjanja.<sup>57</sup> S tem delom naj bi skladatelj »impresionistično obogatil svoj pozno-romantični harmonski stavek in ustvaril enega izmed slovenskih izrazno najmočnejših samospevov«, ki ga »poslej v tej zvrsti z nadaljnjimi samospevi ni presegel«. <sup>58</sup> Zato so se posamezni muzikologi samospevu pogosto posvečali v svojih študijah.

Lucijan M. Škerjanc je *Begunko pri zibeli* opisal kot samospev, ki je bil do tedaj v naši literaturi po svoji kvaliteti povsem nesluteno delo. Ob besedilu, ki je po Škerjančevem mnenju »nekakšna legendarna epopeja našega naroda in njegovega križevega pota«, je skladatelj našel nova izrazna sredstva in izrazu ustrezne kompozicijske prijeme, med katerimi po Škerjančevem mnenju izstopata predvsem pentatonska lestvica, v kateri išče vplive Lajovčevih evropskih skladateljskih sodobnikov in predhodnikov,<sup>59</sup> in iz nje izvirajoča akordika, ki služi dramatičnosti izraza.<sup>60</sup> Kontrast pentatonskim delom predstavljajo diatončni odseki, ki v delo vnašajo domačnost in milino (npr. na mestu »Jezusa, Marijo v Betlehemu sredi trt«), poseben čar pa skladbi dajejo prehodi med pentatoniko in durovsko diationiko. Škerjanc še ocenjuje, da zaključek skladbe (»z doma vsi pregnanci«) »ni povsem v skladu s prejšnjim, legendarnomeditativnim tonom

53 Cvetko, *Anton Lajovic*, 118, in *Glasbeni svet Antona Lajovca*, 12.

54 Cvetko, *Glasbeni svet Antona Lajovca*, 52 in 72.

55 Anton Lajovic, *Begunka pri zibeli*, *Nova muzika* 1, št. 2 (1928): 1–5.

56 Škerjanc, *Anton Lajovic*, 98.

57 Cvetko, *Anton Lajovic*, 103.

58 Rijavec, *Slovenska glasbena dela*, 139.

59 Dragotin Cvetko je menil, da raba pentatonike, na katero je opozoril Škerjanc, ne pomeni nujno vpliva tega ali onega skladatelja, temveč je z njo želel izraziti določeno vzdušje. Cvetko, *Anton Lajovic*, 104.

60 Škerjanc, *Anton Lajovic*, 58.

celotne skladbe«, saj naj bi se domnevno poskušal prilagoditi (nižjemu) glasbenemu nivoju občinstva.<sup>61</sup>

Na dve Škerjančevi analizi (prva je omenjena zgoraj, druga, zgodnejša, pa je iz *Lajovicve čitanke*) se je navezala in ju komentirala Manica Špendal, ki jo je zmotilo, da je Škerjanc predvsem v zgodnejši analizi zaključek skladbe zavrnil kot preveč optimističen in izrazu neustrezen, kar je v kasnejši analizi nekoliko omilil.<sup>62</sup> Sama izpostavi samospev kot delo, ki niha med recitativnim in melodično spevnim karakterjem, učinkuje pa kot zaključena celota in ima močan učinek. Samospev dojema kot tonalen, čeprav je tonalnost zaradi rabe kromatike in celo enharmonike ponekod zabrisana. Izpostavi tudi ostinatni ritem, ki se pojavi že v začetku skladbe. Čeprav je Lajovic v tem samospevu v bistvenih prvinah ostal romantik, tudi Špendalova meni, da je delo obogatil z impresionističnimi elementi.<sup>63</sup>

Monika Kartin - Duh na primeru tega samospeva posebej opozarja na harmonske menjave septakordov in nonakordov z alteracijami, kar je ena od značilnosti Lajovčevih samospevov.<sup>64</sup>

Tudi Aleša Nagode opozarja na uporabo ostinatnega motiva v spremljavi, ki daje skladbi trden oblikovni okvir. Znotraj okvira skladatelj »tesno sledi tonu besedila, od skoraj baladno pripovedne objektivnosti do izrazite, skoraj v smislu ljudskega baroka pretirane čustvenosti.«<sup>65</sup>

Lahko bi rekli, da so različni avtorji na različni način ubesedili podobna spoznanja. Nekoliko izstopa le (kasneje omiljena) Škerjančeva izjava, da zaključek skladbe ni povsem ustrezen, saj je na tem mestu pričakoval nekaj bolj dramatičnega. Kakorkoli, večina avtorjev je opozorila na bogato, mestoma impresionistično harmonijo, izmenjavo bolj deklamativnih oz. pripovednih ter bolj spevnih delov, in ostinatni ritem. Pričujoča razprava se ob velikem številu tovrstnih analiz ne bo spuščala v novo, temveč bo poskušala *Begunko* še bolj navezati na Župančičevo besedilo ter jo razumeti v kontekstu sodobnega dogajanja.

Lajovčev rokopis *Begunke pri zibelki* je Župančičevemu besedilu iz *Ljubljanskega zvo- na* bolj zvest kakor tisk v *Novi muziki* (tako ima npr. besedo »spreko Soče«, ki leta 1928 postane »preko Soče«). Nekaj malenkostnih razlik od Župančičeve pesmi pa je vseeno nastalo že v rokopisu. Nekatera mesta vejic je Lajovic prestavil in tako dobil nekoliko drugače razdeljene stavke. Bolj bistvena je manjša sprememba besedila na dveh mestih. Na prvem mestu je zamenjal besedo »bova [skupaj sanjali, zibelke poganjali]« z »bomo« (lahko da je besedico »bova« enostavno spregledal, saj se v predhodnem Župančičevem verzu pojavi »bomo [skup živeli]«). Ta poseg zaupnejšo dvojino begunk pri zibelkah spremeni v bolj splošno množino (ki je v kontekstu pesmi nekoliko manj logična, saj v njej srečamo le dve materi z otrokoma, slednja pa verjetno ne poganjata zibelki). Druga sprememba je ponovitev ekspresivnega vzklika »k meni [romarja]« četrti kitici; Župančičevo besedilo ima tako v tretji kakor v četrti kitici po dva vzklika, Lajovic pa ima v četrti kar tri, kar naredi Marijino vabilo še bolj izrazno in na neki način tudi bolj urgentno. Tako

61 Prav tam, 59.

62 Špendal, *Razvoj in značilnosti*, 109–110.

63 Prav tam, 110–111.

64 Prim. Kartin - Duh, »Nekatere značilnosti samospevov«, 75.

65 Nagode, »Anton Lajovic«, 15.

rokopis kakor tisk imata pomenljivo cezuro na mestu »midva z Brd in onadva s Svete gore sta doma«, kar je nedvomno močno sredstvo, ki pritegne poslušalčevo pozornost. Na besedi »joj« (pri »joj, saj smo si znanci«) ima rokopis ekspresivno oznako za staccato.

Slika 2: Stran z zaključkom iz rokopisa Lajovčeve Begunka pri zibeli (Glasbena zbirka NUK, mapa Anton Lajovic; z dovoljenjem).

Rokopis ima nekoliko več splošnih in dinamičnih oznak kakor tisk (tako najdemo npr. »vezano, pridušeno, zelo nežno« na besedah »Jezusa, Marijo, v Betlehemu sredi trt«), v nekaj taktih pa je drugačna tudi glasba v klavirski spremljavi. Po drugi strani tisk ob začetku samospjeva prinaša še opombo »sempre legato, v legendaričnem tonu«, pri zadnjem delu pa je navedeno »accelerando« in »Tempo I«. Rokopis v primerjavi s

tiskom razkrije še košček delovnega procesa in pokaže, da je Lajovic spremenil prvotni zaključek in ga dejansko naredil bolj dramatičnega in širokega, kakor je bil sprva zamišljen. Na besedi »[z] doma [vsi pregnanci]«, ki je sicer del akorda izhodiščne tonalitete (As-dur), se je prvi zaključek, v katerem je bil zadnji verz uglasben le enkrat, vzpel do tona »es2«, novi pa frazo podaljša z retorično močnejšo ponovitvijo besedila, ki je tudi glasbeno bolj učinkovita zaradi melodije, ki seže do melodičnega viška skladbe oz. do tona »as2« (glej sliko 2).

Samospev je trodelen: glasba prvega dela se ponovi na koncu, le da je nekoliko razširjena s sklepno kodo. Glasba srednjega dela se trikrat ponovi, prvič je obarvana zelo kromatično, v drugi in tretji ponovitvi pa gre za med seboj skoraj identični in harmonsko bolj umirjeni kitici. Lajovic je glasbenih delih v grobem sledil razporeditvi kitic in dialogu v njih (begunska mati – mati – Marija – Marija –mati), vendar ne povsem. To samospevu daje še dodatno pomensko kompleksnost, saj med seboj sorodne glasbene fraze besedilo komentirajo in interpretirajo na poseben način. Navdih za ritmični in harmonski potek pesmi verjetno izhaja iz neprestanega »poganzanja zibelke«, ki lahko pomeni tako umirjeno zibanje kakor nemirno kromatično dogajanje v ostinatnem ritmu.

Prva kitica, ki v pripovednem tonu uvede idilično sceno Marije pri zibelki in ima oznako »v legendaričnem tonu«, želi biti ljudska, romarska, in nas tako zavede z obljubo distance do siceršnjega dogajanja in vojnih grozot. Posebej idilična je na besedah »ziblje ga Marija«, kjer se harmonsko dogajanje umiri v As-duru in kjer se kot mirni pedalni ton oglasi ton »es2«, motiv zibanja pa je izpostavljen tudi v besedilu in tako neposredno »izda« skladateljev glasbeni motiv. (V rokopisu je nekaj začetnih parov osmink povezanih z lokom.) Zatem se spremljava nekoliko razširi in odpre »zlato stezo« ter nas popelje v odločni in optimistični vzklik »dete, pojva k njima«, ki je pravzaprav prvi neposredni nagovor matere detetu, iz katerega se nam razkrije tudi identiteta in namen pripovedovalke – prejšnje besedilo bi lahko razumeli tudi kot pripovedni uvod. Lajovic pri oblikovanju melodije izrazito sledi ritmu govorenega besedila.

Drugo kitico uvede višji register v klavirju, v njej pa se stopnjuje tudi raba kromatike, ki končno povede do spoznanja, da sta romarja »brez kože« oz. doma (ki je As-dur). Marijino vabilo materi v tretji kitici (»k meni, romarja«) se glasbeno naveže na zaključek prve kitice oz. prvo osebno izpoved matere. Kakor je prej mati vabila dete na božjo pot, zdaj oba romarja vabi k sebi božja mati Marija; melodična fraza, ki je prej opisovala zbežanost romarjev (»kdo sva tujca«), pa je z Marijine strani zdaj uporabljena kot zagotovilo, da sta našla svoj cilj (»kar iskala, sta našla«). Melodični del »k Jezusu na božjo pot« iz kromatične druge kitice se variirano ponovi v delu tretje kitice »Jezusa, Marijo«, ki je harmonsko mnogo bolj stabilen. Nato se glasba nadaljuje z obljubo »domačije«, pri ponovitvi melodije (četrti kitica) pa s pesmimi »o domu« – vse to (če bi tu tretjo in četrto kitico razumeli kot variirano ponovitev srednjega dela oz. konca prve in drugo kitico) na mestu, kjer je v materini tožbi v drugi kitici govora o »romarjih brez kože«. Pri delu »Jezusa, Marije« je spet prisoten pedalni ton, medtem ko se melodija na besedi »domu« v četrti kitici (ki je rahlo variirana ponovitev tretje) vzpne do melodičnega viška in obenem najbolj »domačega« tona As-dur tonalitete: tona »as2«.

Peta kitica, v kateri se ponovno oglasi glasba uvoda, je ponovno dodeljena begunski materi. Ta je zdaj pri Mariji, ki je tudi njena »božja mati« in njena znanka: na besedah

»saj smo si znanci« se oglasi domačni pedalni ton »es2«. V nadaljevanju je še posebej izpostavljen že omenjeni znak za cezuro pred »in onadva s Svete gore sta doma«. V zaključku samospjeva je Lajovic na besedah »z doma« melodijo povezal z melodičnim viškom, tonom »as2« (ki skupaj z »domačo« tonaliteto As-dura in njenimi sorodnimi tonalitetami simbolizira dom), ter ta del tako glasbeno učinkovito povezal z Marijino obljubo begunki, da si bosta »o domu peli«, kar seveda ni v skladu Škerjančevo domnevo o pomanjkljivi dramatični moči zaključka.

## Kdo je begunka pri zibeli?

Begunka pri zibeli ni samo katerakoli primorska mati. Že sama pesem nakazuje na to, da gre za dve materi z otrokom: prva je anonimna, sleherna begunka z otrokom,<sup>66</sup> druga je Marija z Jezusom. Marijo kot begunko srečamo v svetopisemski pripovedi – pa tudi npr. v nekaterih slovenskih legendah, ki govorijo o njenem begu pred kraljem Herodom.<sup>67</sup> Tako značilna primorska krajevna imena in rastline v pesmih »Goriškim izgnancem« in »Begunka pri zibeli« (trte, olje, pot preko Soče in z Brd) nas vse bolj peljejo proti delu, kjer se razkrije, da sta begunka doma z Brd, Marija in Jezušček pa s Svete gore. Romanje, ki naj bi romarja popeljalo na Sveto goro, ju z milostno svetogorsko podobo vodi v beg, stran od vojne.

Nedvomno je imel Oton Župančič v mislih konkretno zgodovinsko situacijo, ki jo je povzročila prva svetovna vojna. Milostna podoba matere božje s Svete gore,<sup>68</sup> pripisana beneškemu slikarju Jakobu Palmi Starejšemu (s pravim imenom Jacopo Negretti), ki jo je cerkvi leta 1544 podaril oglejski patriarh Marino Grimani in je nadomestila dotedanji kip, zaradi gora v ozadju pa naj bi bila naslikana prav za Sveto goro, je bila namreč v času prve svetovne vojne begunka.

Zdi se, da je usoda begunstva in beguncev s sliko povezana že od začetka. Leta 1565 je avstrijski nadvojvoda Karel tedaj že slovečo božjo pot na Sveti gori izročil v oskrbo frančiškantom, ki so pribežali iz Bosne pred Turki. Božjo pot je leta 1786 ukinitel Jožef II., cerkev in samostan sta bila prodana na dražbi in frančiškani so se umaknili v Gorico, slika pa je bila »pregnana« v Solkan, dokler ni bilo po Jožefovi smrti odločeno, naj se slika (morda že tedaj imenovana »Begunka«) vrne iz Solkana na Goro. Iz tega časa je tudi zapis na cerkvi, ki nakazuje, da je to Marijin dom: »Jaz pa stojim na gori kakor prej.« Frančiškani so se na Sveto goro vrnili leta 1901. Leta 1907 je papež Pij X. cerkev zaradi njenega romarskega slovesa razglasil za baziliko.

V prvi svetovni vojni je bila cerkev porušena, milostna podoba in frančiškani pa so bili spet pregnani v begunstvo, v Ljubljano.<sup>69</sup> 25. maja 1915 je avstrijsko vojaštvo zasedlo

66 Motiv begunske matere z otrokom ali otroki je bil – kot sicer najpogostejši begunski prizor – znan tudi iz drugih umetniških del, zelo znana je bila risba Frana Tratnika, ki jo je Župančič gotovo poznal. Prim. Svolfšak, »Smo ko brez gnezda plašne ptice«, 94.

67 *Marija v slovenskih legendah*, izbr. in ur. Jože Dolenc (Koper: Ognjišče, 1987).

68 O zgodovini romarskega svetišča na Sveti gori gl. Silvester Čuk, »Sveta Gora 1539–1589: Ob 400-letnici Marijinega prikazanja«, *Koledar Goriške Mohorjeve družbe za leto 1990* (Gorica: Goriška Mohorjeva družba, 1990), 73–79; Marko Vuk, »Predstavitev: Marijanski muzej«, dostopno na spletni strani: [www.svetagora.si](http://www.svetagora.si), obiskano 13. februarja 2018; Bernard Goličnik, »Predstavitev: Zgodovina Svete gore«, dostopno na spletni strani: [www.svetagora.si](http://www.svetagora.si), obiskano 13. februarja 2018.

69 Gl. tudi Petra Svolfšak, *Soška fronta* (Ljubljana: Cankarjeva založba, 1994), 58–61.

Sveto goro in poveljnik je izdal ukaz, da morajo vsi v eni uri oditi. Milostno podobo so frančiškani odnesli zavito v preprogo skupaj z Najsvetejšim, najprej v Grgar, nato pa v Ljubljano, kamor je prispela 1. junija 1915. Milostna podoba z zlato krono je prav v Ljubljani praznovala 200-letnico kronanja (zlato krono, kakršno so dobile dolgo češčene božje poti, ki so slovele po čudežih, je dobila leta 1717). Slavje, ki je pritegnilo veliko število ljudi in v katerem je goriški nadškof Sedej prosil Marijo za mir v domovini in za skorajšnji povratek beguncev na domove, so obhajali pri frančiškanih na Tromostovju 17. junija 1917. Morda je prav ta begunski romarski dogodek, za katerega je moral Župančič v Ljubljani zagotovo vedeti, pesnika navdihnil k pisanju »Begunke pri zibeli«, saj je pesem izšla le nekaj mesecev zatem – oktobra – v *Ljubljanskem zvonu*.

V času izida zbirke *V zarje Vidove* je bila slika še vedno v pregnanstvu, leta 1922 pa se je »Begunka« vrnila na Sveto goro. Takrat je Sveta gora po rapalski pogodbi pripadla Italiji, tako da je – s slovenskega stališča – njeno begunstvo trajalo še dlje. Kakorkoli, Župančičeva pesem se je za preroško izkazala tudi glede druge svetovne vojne, ko so »Begunko« zaradi varnosti sprva skrili na Kostanjevici pri Gorici, nato v Gorici, potem pa je bila leta 1947 »ukradena« iz strahu pred komunističnim režimom. Leta 1949 so jo odkrili v Vatikanu in jo vrnilo frančiškanom na Sveti gori.<sup>70</sup>

Tako je *Begunka pri zibeli*, morda celo nehote, iz intimno občutenega dogodka in katastrofe, izzvane zaradi vojne, tudi umetniško trojstvo, združitev besedne in glasbene umetnosti v pripoved o človeški usodi in tudi likovni umetnosti. Čeprav je z likovno umetnostjo povezan že Lajovčev samospjev *Poljub* na temo slike Gustava Klimta<sup>71</sup> in tako to ne bi bil prvo tovrstno delo v njegovem opusu, je *Begunka pri zibeli* vendarle drugačna tudi zato, ker Marijina milostna podoba ni bila le umetniško delo, temveč tudi verski objekt in nenazadnje simbol narodne identitete in slovenstva na v prvi svetovni vojni tako preizkušanjem območju. Kljub spoznanju o nesmiselnosti in absurdnosti vojne ter bitki za golo preživetje v njenih grozotah je bilo beguncem morda v uteho dejstvo, da z njimi beži tudi predmet tolikšnega pomena in simbolne moči. Tako svetogorska slika, Župančičeva pesem in Lajovčev samospjev dokazujejo, da Muze med vojno – kadar ne molčijo – nemalokrat z ljudmi trpijo in delijo njihovo usodo.

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70 Med prvo svetovno vojno je bila begunka še ena Marija – Marija z Višarj, prav tako romarskega središča.

71 Nagode, »Anton Lajovic«, 11.

- Glasbena zbirka Narodne in univerzitetne knjižnice v Ljubljani, fascikel *Anton Lajovic*, mapa »Kronika: Časopisni izrezki«.
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## SUMMARY

In November 1917, Slovenian composer Anton Lajovic (1878–1960) wrote *Begunka pri zibeli* [*The Refugee by the Cradle*], which became one of his best and most known songs for voice and piano. Although the song was studied many times in Slovenian music historiography, its closer connections with the events of the First World War and with the fate of the refugees of the Soča/Isonzo front remained largely unexplored. But there might be some more definitive answers regarding the identity of the “refugee by the cradle”, hints about which can be found in the poem by Oton Župančič, which was set to music by Lajovic. This poem, published in the journal *Ljubljanski zvon* [*The Ljubljana Bell*] in October 1917, together with

another Župančič’s poem “Goriškim izgnancem” [“To the Refugees of Gorica”], published in February 1917, make poetic allusions to the painting of the Virgin Mary from the famous place of pilgrimage, Sveta gora [Holy Mountain], near Gorica/Gorizia. In these poems, the Sveta gora Virgin Mary can be seen as a symbol of Slovenian national identity as well as the one who shares the refugees’ fate. The painting itself was namely called “The Refugee” because it was taken from its place in the times of the reforms of Joseph II at the end of the 18<sup>th</sup> century and returned “home” only later – only to become a refugee again in the First (as well as in the Second) World War. Thus, it might also be the story of the painting, together with the fate of the people, which inspired the poet and then the composer to create *Begunka pri zibeli*.





Vesna Peno  
Ivana Vesić

Muzikološki inštitut Srbske akademije znanosti in umetnosti, Beograd  
Institute of Musicology of the Serbian Academy of Sciences and Arts, Belgrade

# From Myth to Reality: Stevan Stojanović Mokranjac and Serbian Church Music\*

## Od mita do resničnosti: Stevan Stojanović Mokranjac in srbska cerkvena glasba\*\*

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**Ključne besede:** Stevan Stojanović Mokranjac, cerkveno petje, melografija, pedagogika, Octoechos.

**Keywords:** Stevan Stojanović Mokranjac, church chanting, melography, pedagogy, Octoechos

### IZVLEČEK

### ABSTRACT

V prispevku se bomo osredotočili na zgodovinsko rekonstrukcijo dela Stevana Stojanovića Mokranjca na področju melografije (*melography*) in pedagogike srbskih cerkvenih napevov. O prestižnem statusu, ki ga je kot melograf (*melographer*) in strokovnjak za srbske cerkvene napeve pridobil tako v očeh svojih sodobnikov kot pri današnjih muzikologih in zgodovinarjih glasbe, je redko kdo podvomil ali ga obravnaval objektivno, zato sva

In this paper, we will focus on the historical reconstruction of Stevan Stojanović Mokranjac's work in the field of melography and pedagogy of Serbian church chant. Since the prestigious status he reached among his contemporaries, as well as musicologists and music historians of the recent past, both as a melographer and expert in Serbian church chant of his time, has rarely been questioned or objectively approached, we decided to reconsider

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se odločili ponovno pretresti nekaj prevladujočih interpretacij njegovih dejavnostih na tem področju. V ta namen sva temeljito raziskali arhivske vire in tisk od konca 19. stoletja naprej, pri čemer sva želeli kritično proučiti Mokranjčevo vlogo pri popularizaciji konceptov karlovskega in beograjskega sloga cerkvenega petja, njegove poskuse zapisovanja enoglasnih cerkvenih napevov, nazadnje pa še njegov pristop k poučevanju cerkvenega petja na Semenišču Sv. Save. Poudarili bova neskladje med ustvarjeno podobo Mokranjca kot nesporne avtoritete na tem področju in zgodovinskimi podatki, ki kažejo na pomen, ki ga je imel njegov simbolni (in socialni) kapital v procesu pridobivanja širokega pripoznanja.

some of the dominant interpretations of his activities in this domain. For that purpose, we conducted a thorough research of archival resources and press material from the late 19<sup>th</sup> century onward aiming at a critical examination of Mokranjac's role in the popularization of concepts of the Karlovac and Belgrade church chant styles, his undertakings in the documentation of monophonic church chants, and, finally, his approach to the teaching of chant singing in Saint Sava's Seminary. We will underline the discrepancy between the created image of Mokranjac as an indisputable authority in the field and historical data, which point to the significance of his symbolic (and social) capital in the process of gaining broader recognition.

Stevan Stojanović Mokranjac, who was considered a “mythical structure”<sup>1</sup> even during his life and the key figure of the Serbian musical canon, was the focus of Serbian musicological research more than any other Serbian composer.<sup>2</sup> Despite that, his compositional, melographic, and pedagogical work in the field of church music has not received a critical interpretation prior to this paper. The conflicting evaluations of Mokranjac's approach to musical folklore in his attempts to preserve traditional Serbian church chant were not considered in studies dedicated to this topic. During his life, rare critics of his entire work and even of his engagement in the field of church music remained on the margins,<sup>3</sup> unlike many writers who promoted his preeminent position among the predecessors and contemporaries.<sup>4</sup> The same situation is typical nowadays.<sup>5</sup> In fact, the composer who was known as the founder of Serbian musical nationalism, conductor of the most important choral ensemble in the Serbian capital,

1 Vesna Mikić, “Our Mokranjac - Transitional Cultural Practices and the Work by Stevan Mokranjac,” *Mokranjac* no. 14 (2012): 2 (2-12).

2 Đorđe Perić, “Stevan St. Mokranjac's Bibliography,” in: Dejan Despić and Vlastimir Peričić, eds., *Stevan Stojanović Mokranjac - Life and Work*, vol. 10 (Belgrade - Knjaževac: Institute for Textbooks and Teaching Aids, Nota Publishing House for Music Editions, 1998), 253-408. Some newer literature on Mokranjac see in: Tijana Popović Mladenović, “The Reception of the Work of Stevan Stojanović Mokranjac in the Context of Contemporary Music Writings,” *Mokranjac* no. 13 (2011): 2-20; Biljana S. Milanović, *European Musical Practices and the Shaping of a Nation Through the Creation of National Art Music in Serbia in the First Decades of the 20th Century* (Belgrade: Faculty of Philosophy University of Belgrade, Doctoral Dissertation (manuscript), 2016), 5.

3 Dušan Janković, “Notated Church Chant,” *Delo* XIV, no. 50 (1905): 388-390; idem, “Serbian National Church Chant, I: the Octoechos, notated down by St. St. Mokranjac,” *Delo* XIV, no. 50 (1909): 113-117; idem, “The 25th Anniversary of Stevan St. Mokranja,” *Delo* XIV, no. 52 (1909): 246-250; certain stereotypes regarding Mokranjac's contribution in the field of church music were emphasized during the seventies by Petar Bingulac in his article “Stevan Mokranjac and Church Music,” in *Studies on the Work of Stevan Mokranjac*, ed. Mihailo Vukdragović (Belgrade, Department of Fine Arts and Music - Serbian Academy of Science and Arts, 1971), 13-31. Without any arguments, Danica Petrović, the editor of the studies on Mokranjac's church music in his *Collected Works*, tried to discredit Bingulac's polemics. See: Danica Petrović, “The Octoechos in Serbian Chant and in the Melographic Works of Stevan St. Mokranjac,” in St. St. Mokranjac, *Sacred Music - Octoechos*, vol. IV, D. Petrović ed. (Belgrade - Knjaževac: Institute for Textbooks and Teaching Aids, Nota Publishing House for Music Editions, 1996), xxv.

4 Roksanda Pejović, “Some Opinions on Mokranjac of the Critics from Past,” *Razvitak* VIII, no. 3-4 (1968): 74-77; Mirka Pavlović, “A Survey of Some Articles on Mokranjac in the Newspapers of Vojvodina at the End of the Last (19th) and the Beginning of This (20th) Centuries,” *Zvuk* no. 2 (1981): 54-61.

5 Some important works of this kind will be referred to in this paper.

the most famous Serbian cultural diplomat at the time of deep social and political changes in the Balkans, was also the first among the melographers of church chants. His written chants, known as the “Serbian national church chanting tradition”, became the basis for musical education in seminaries, as well as the official chanting material of the Serbian Church. Even today, “Mokranjac’s” chanting is a synonym for monophonic (and even polyphonic) Serbian church music practice.

As a result of the revitalization of religious life and traditional Serbian values in the 1990s, which contributed to a renewed interest in church music, a national church music project was initiated and, consequently, Mokranjac once again gained a prestigious position.<sup>6</sup> Perhaps the impetus for such eulogizing of Mokranjac’s work in the field of church music came from the appearance of the so-called Byzantine psalmody in the Serbian Church.<sup>7</sup> Under the “threat” of this type of singing tradition once rejected by Serbian music professionals who were educated in the West and who sought to emancipate Serbian national music, the myth of Mokranjac was revived. The stereotype of a national artist who saved the national church music tradition from “oriental” influences, i.e. who removed aesthetically inappropriate musical ornamentations from it and gave it a proper harmonic grounding, became an axiom in recently-published research. Mokranjac’s melographical work was again considered as long awaited and most successful,<sup>8</sup> while Mokranjac himself was thought of as an “icon” of Serbian culture,<sup>9</sup> protector of original and authentic Serbian musical identity,<sup>10</sup> and the artist who recognized the value of church chants for artistic remoulding.<sup>11</sup>

It is not possible to reject these views completely as being incorrect, but the entire narrative on Mokranjac requires a thorough critical reassessment. Therefore, in this paper we would like to re-examine 1) the process of Mokranjac’s melographic work on church chanting, particularly the frequently accentuated difficulties in its publishing, and 2) his role in the development of pedagogy of church music in Saint Sava’s Seminary in Belgrade.

\* \* \*

In 1894, Stevan Mokranjac, as a member of the Commission of the Ministry of Education and Church Affairs of the Kingdom of Serbia, gave a negative opinion on

6 Vesna Sara Peno, *Orthodox Chanting in the Balkans in the Examples of Greek and Serbian Traditions. Between East and West, Ecclesiology and Ideology* (Belgrade: Institute of Musicology SASA, 2016), footnote no. 15–17, 161–164.

7 Jelena Jovanović, “Identities Expressed Through Practice of Kaval Playing and Building in Serbia in 1990s,” in Dejan Despić, Jelena Jovanović, Danka Lajić-Mihajlović, eds., *Musical Practices in the Balkans: Ethnomusicological Perspectives* (Belgrade: Institute of Musicology SASA, Department of Fine Arts and Music SASA, 2012), 183–202; Vesna Peno, “Tradition and/or Saint Tradition in the Current Liturgical Chanting of the Serbian Church,” *Bulletin of the Institute of Ethnography SASA* 63, no. 2 (2015): 433–450.

8 Predrag Đoković, “Influence of the Mokranjac’s Melographic Style on the Melographers of the Church Melodies,” *Mokranjac* no. 15 (2013): 2–17.

9 Ivan Moody, “Mokranjac, Culture and Icons,” *Mokranjac* no. 14 (2014): 2–6.

10 Vida Ognjenović, “An Attempt at Writing Acathistos to Mokranjac,” *Mokranjac* no. 9 (2007): 51–52.

11 Bogdan Đaković, “Serbian Orthodox Choral Music in the First Half of the 20<sup>th</sup> Century”, in Ivan Moody and Maria Takalaszczewko eds., *The Traditions of Orthodox Church Music: Proceedings of the First International Conference on Orthodox Church Music* (Joensuu: University of Joensuu and ISOCM, 2007), 174, (172–179).

the collection of church chants whose authors believed it would become an official textbook.<sup>12</sup> In the report for the Board of Education, signed by all members of the commission,<sup>13</sup> it was stated that, among the Serbs, “since Kornelije Stanković, many have tried to notate our church melodies”, but “none of them appeared as serious followers”.<sup>14</sup> The writing down of local variants of melodies had been carried out, as emphasized in the report, without precise criteria and critical comments, and mostly in an incorrect manner. The commission concluded: “All collections of this kind published until now can only be considered as attempts based on proper motives, but none of them, including Kornelije’s collection, is a result of critical and systematic work”.<sup>15</sup>

Pointing to the alarming state of singing practice in Serbian churches, the commission also recommended possible solutions. First, the entire oral tradition of church chanting ought to be written down all over again. This work was supposed to be conducted by the musicians of Orthodox faith. One of the main goals was to give an opportunity to students at the seminaries, so they would learn church chants from a credible source. Besides this, the project of professional melography had another significant purpose: to “standardize” the church chants or, in other words, to remove the “oriental ornaments”: “The singers perform melodies, each in their own way, and melographers, most of whom did not have skills and experience similar to that of Vuk (Karadžić, V. P. & I.V.), were not able to establish national chanting tradition or to gain a single follower”.<sup>16</sup>

Mokranjac, with his first and only published collection of church chants (at least in his lifetime), in which he removed “all the excessive decorations and vocal effects (...) from the throat” and “all those tasteless and old-fashioned ornaments from every note”,<sup>17</sup> would be recognized as an expert in this field and given a chance already in 1894 to become the Vuk Stefanović Karadžić of Serbian music.

No matter how much the title of “new Vuk” was important to Mokranjac, the melographic work was not his primary activity because of other, socially more significant and respectable engagements. The affirmation of four-part choral music in the services of the Serbian Church was an important manifestation of the change of cultural, musical and national ideology in the 19<sup>th</sup> century, to which Mokranjac responded

12 This was a review of collection *Notated Church Chants*, edited by the priest Živko S. Branković and a Czech-born musician Vojteh Šistek. Cf. Anonymous, “From the Principal Educational Board,” *Nastavnik* (1894): 124–125; Anonymous, “A Review of the Manuscript on Church Chants Written by Živ. Branković and Vojteh Šistek,” *Prosvetni glasnik* XVI, no. 2 (1895): 139–140.

13 Members of the commission, led by Mokranjac, were the influential priest from Belgrade and the author of many editions of collection with “trile” Nikola Trifunović, priest Atanasije M. Popović, and the composer Josif Marinković.

14 Anonymous, “A Review,” 139.

15 Anonymous, “A Review,” 139. In new musicological literature, Mokranjac’s negative review of Kornelije’s work in church music melography has been completely (either on purpose or accidentally) ignored. On the contrary, his later opinion that “everyone who is involved in our Church music must very frequently turn to Kornelije’s work to seek and find advice” is commonly emphasized. This was his reply in 1907 to the Serbian Royal Academy, concerning the project of publishing Kornelije’s manuscript volumes of notated church songs. Mokranjac was appointed as a member of the commission for the review of the manuscript in 1901, but this positive review came only six years later. Pavlović, “Kornelije Stanković’s Manuscripts,” 167–169; Olivera Mladenović, “Stevan Mokranjac’ Participation in the Work of the Serbian Royal Academy of Sciences,” in *Studies on the Work of Stevan Mokranjac*, ed. Mihailo Vukdragović (Belgrade: Department of Fine Arts and Music – Serbian Academy of Science and Arts, 1971), 185–200.

16 Anonymous, “A Review,” 140.

17 St. St. Mokranjac, “Preface” in *Sacred Music – Octoechos*, in D. Petrović ed. (Belgrade – Knjaževac: Institute for Textbooks and Teaching Aids, Nota Publishing House for Music Editions, 1996), 4.

enthusiastically.<sup>18</sup> As a conductor of the Kornelije Stanković Choral Society, the official choir of the Belgrade Cathedral Church since 1897, Mokranjac was able to gather the necessary literature. Owing to this fact, Mokranjac's faithful student and biographer Kosta P. Manojlović, marked this year as crucial in the context of his melographic work.<sup>19</sup> Manojlović's claim that Mokranjac was active in this field for more than fifteen years was repeatedly referred to in many subsequent works without being examined.<sup>20</sup> In Mokranjac's manuscripts, however, there are no preserved autographs which could confirm this assumption. Certain facts from his professional biography cast doubts on his allegedly "committed" melographic and pedagogical work.

As a part-time teacher of "Church chant singing" which included the performing of sacred choral literature in the Belgrade Seminary,<sup>21</sup> Mokranjac faced the damaging consequences of outdated methods of teaching church chanting,<sup>22</sup> as well as the general musical illiteracy of the pupils. It all happened in 1894 – the year he wrote a negative opinion on the collection of notated church chants as a member of group of experts appointed by state officials. Until 1901, when he became a full-time teacher, he was not motivated to notate church chanting in a more systematic manner, for he was already focused on his work as a composer and a conductor. He put his creative energy and concentration into multipart choral compositions for the central church service – the Liturgy and, above all, into secular works<sup>23</sup> which made him famous both as a composer and as the conductor of the Belgrade Choral Society in Serbia and abroad.<sup>24</sup>

Although Mokranjac's students and followers idealized his work in the domain of music pedagogy, the testimonies on the results of his attempts to advance general music education in the First Belgrade Lyceum,<sup>25</sup> as well as the Belgrade Seminary arouse scepticism. Even if the fact that he abandoned the position of professor of music in the Lyceum

18 Vesna Peno, "On the Multipart Singing in the Religious Practice of Orthodox Greeks and Serbs: the Theological-Culturological Discourse," *Muzikologija* no. 17 (2014): 129–154.

19 Cf. Manojlović, *St. St. Mokranjac*, 91.

20 P. Bingulac, "Stevan Mokranjac and Church Music," 17; Danica Petrović, "Preface," in Stevan Stojanović Mokranjac, *Sacred Music, General and Special Chants*, vol. V, D. Petrović ed. (Belgrade – Knjaževac: Institute for Textbooks and Teaching Aids, Nota Publishing House for Music Editions, 1998), xi.

21 According to Zorislava M. Vasiljević, Mokranjac was hired by the Belgrade's Seminary on many occasions: in 1891/1892, 1894/1896, and 1899/1900. The author did not refer to the source of this information. Zorislava M. Vasiljević, *The Struggle for Serbian Musical Literacy. From Milouk to Mokranjac* (Belgrade: Prosveta, 2000), 35. However, Mokranjac was mentioned as a teacher of church chanting only in the sources from 1894–1895 and 1900–1901. Even Kosta Manojlović suggested that Mokranjac started working in the Seminary in 1901. Cf. *The Annual Report of the Belgrade Seminary for the School Year 1894/1895* (Belgrade: 1895), 6–7; *The Annual Report of the Belgrade Royal-Serbian Seminary, 1901/1902* (Belgrade: The State Publishing Company of the Kingdom of Serbia, 1902); Manojlović, *St. St. Mokranjac*, 90.

22 On many problems in the chanting classes due to the use of the collection of church melodies notated down in so-called *trile* and made by Nikola Trifunović see: The Archives of Serbia, A Report of the Head of the Belgrade Seminary no. 69 from 28th February, 1895; Pavlović, "Kornelije Stanković's Manuscripts," 163.

23 By 1901, Mokranjac has completed the entire *Liturgy of Saint John Chrysostom*, ten *Garlands*, and many other church and secular compositions. At the same time, he was collecting folk songs from different regions (for example in Kosovo, 1896). In 1899, Mokranjac founded a School of Music in Belgrade in collaboration with Stanislav Binički and Cvetko Manojlović. Mokranjac was the first director of this school. Manojlović, *St. St. Mokranjac*, 65–88; Dejan Despić and Vlastimir Peričić, eds., *Stevan Stojanović Mokranjac - Life and Work*, vol. 10 (Belgrade – Knjaževac: Institute for Textbooks and Teaching Aids, Nota Publishing House for Music Editions, 1998).

24 Biljana Milanović, ed., *Stevan Stojanović Mokranjac (1856–1914). The Belgrade Choral Society Foreign Concert Tours* (Belgrade: Institute of Musicology SASA, Serbian Musicological Society, 2014).

25 The students of the First Belgrade Lyceum, educated in Western European notation, theory, and choral singing by Mokranjac, such as Josif Svoboda and Toša Andrejević, took part in Sunday and festal Liturgies in the city's Cathedral Church. Manojlović, *St. St. Mokranjac*, 72–73; Vasiljević, *The Struggle for Serbian Musical Literacy. From Milouk to Mokranjac*, 181–182.

with resentment is not taken into consideration,<sup>26</sup> the opinion that he was generally not enthusiastic about working as a teacher/professor<sup>27</sup> is confirmed by Mokranjac himself.

The composer, whose work was already at the time considered as a core of the “national” music tradition, was hired in 1900 as a music teacher in the newly-founded Saint Sava Seminary in Belgrade.<sup>28</sup> Mokranjac’s engagement at this school is significant for the following reasons. First, it was marked by the definite abandonment of textbooks with trills.<sup>29</sup> Second, it encompassed his endeavours to improve knowledge of theory of music among the students. For the first time, this subject was taught in a greater number of classes at the expense of practical singing lessons. Mokranjac had written detailed reports on the activities of students in the classes of theory of music, unlike the reports on the classes for monophonic chanting.<sup>30</sup>

It was clear that the goal of the new teacher was to raise the musical literacy of students, for which him, being an educated musician and not a church chant singer, was certainly more important.<sup>31</sup> An interesting fact is that Mokranjac, unlike other teachers who wrote lists of recommended literature in their reports, did not mention any (at that time) available textbooks for the theory of music<sup>32</sup> or any notated collections of church chants.<sup>33</sup> The initial zeal of this experienced and ambitious musician was, however, quickly lost in the reality of seminarian atmosphere.

By an official act of the Ministry of Education and Church Affairs, in 1902 Mokranjac was also appointed as a teacher at the Old Seminary. Nevertheless, in December 1902, Archimandrite Kirilo (Ružičić), the director of this school, informed the minister that Mokranjac was not fulfilling his duties. Without any previous notice, Mokranjac

26 The Belgrade press reported in detail on the “incident” at the Lyceum. Even Kosta P. Manojlović could not ignore the circumstances that provoked a conflict between Mokranjac and the school’s director. As is known, Mokranjac prolonged his absence from school, disregarding the rules and usual procedures so he could travel to Vienna and hear Anton Rubinstein’s concert. Manojlović, *St. St. Mokranjac*, 66. Zorislava Vasiljević attempted to interpret this case differently to depict Mokranjac as a victim; cf. Vasiljević, *The Struggle for Serbian Musical Literacy. From Milovuk to Mokranjac*, 241–245.

27 The view that Mokranjac’s teaching was not original and that he was not a good and responsible teacher was expressed by a composer, conductor, and a great expert on Mokranjac’s life and work Vojislav Ilić during the public lecture “Stevan Mokranjac as a teacher of sol-fa”, given at the symposium “Mokranjac Days” in Negotin in 1982. He pointed out the press articles that criticized Mokranjac’s work. Zorislava Vasiljević tried to dispute his opinion, claiming that Mokranjac, “as every other great man, had enemies among his contemporaries” and that their criticism was unfair. Cf. Vasiljević, *The Struggle for Serbian Musical Literacy. From Milovuk to Mokranjac*, 169–171.

28 From 1900 to 1903, there were two Seminaries in Belgrade: the Old Seminary that has existed since 1836, and the New Seminary of Saint Sava, founded in 1900. Cf. Monah Ignatije (Marković), *175th Anniversary of the Saint Sava’s Seminary in Belgrade* (Belgrade: Saint Sava’s Seminary, 2011), 103–104.

29 In April 1901, the Board of Education, which was under Mokranjac’s influence, decided to stop printing Trifunović’s textbooks, “since there are better ways to study church singing”. Cf. Anonymous, “The Work of the Principal Educational Board, Minute-book of the 784th Meeting from April 11th 1901,” *Prosvetni glasnik* (1901): 549.

30 *The Annual Report of the Belgrade Royal-Serbian Seminary, 1901/1902* (Belgrade: The State Publishing Company of the Kingdom of Serbia, 1901); Vesna Peno, “The Subject ‘Church Chanting with Church Rule’ in the Serbian Ecclesiastical Schools Until the First World War,” in *History and Mystery of Music. In Honour of Roksanda Pejović*, Ivana Perković Radak, Dragana Stojanović-Novičić eds. (Belgrade: Faculty of Music – Belgrade, 2006), 208–210.

31 Cf. Manojlović, *St. St. Mokranjac*, 91.

32 This fact was emphasized by Petar Konjović in 1956 (see the last edition of Konjović’s text from Mokranjac’s Collected Works). Cf. Petar Konjović, “Stevan St. Mokranjac,” in Despić and Peričić, *Stevan Stojanović Mokranjac*, 10; Roksanda Pejović, “Musical Publications of the Serbian Authors, 1864–1941,” *Muzikološki zbornik* XVII, no. 2 (1981): 101–110.

33 All we know is that Mokranjac asked for a copy of Tihomir Ostojić’s score which was considered the best anthology of old melodies from Karlovci in Vojvodina at the time. Even though he had a chance to perform Ostojić’s work with the Belgrade Choral Society, Mokranjac never mentioned that he was familiar with the work of the famous professor of literature from Novi Sad and an esteemed cultural worker.

simply did not attend classes.<sup>34</sup> After the correspondence between the minister and the rector, the “accused” teacher finally declared that he found the position of the director of the Serbian school of music more important than the post he had been given at the Seminary.<sup>35</sup> Angry at the fact that even a high-ranking state representative did not recognize the value of an institution that he had founded and governed on a voluntary basis, Mokranjac ended his letter with the following words: “I think that it would be in the best interest if the minister would relieve me (...) from the useless and pointless classes at the Old Seminary, thus granting me more time to lead and develop the school for future experts and artists (and the Ministry of Education itself should care about this), and also for the work that everybody rightly expects me to do”.<sup>36</sup>

There are no further records on this case in the archives, but the reports from the Seminary prove that Mokranjac was not relieved from his service. However, these reports also reveal that Mokranjac rejected his ambitious plan to educate young Seminary students,<sup>37</sup> despite the exalted testimonies of Kosta P. Manojlović who attended it at the time.<sup>38</sup> Mokranjac himself noted that, in classes of church chanting, he taught students the chants from *Octoechos*<sup>39</sup> leaning on the notated versions. He emphasized the improvement that was reached, while noticing that it would be even greater if there were a printed textbook: “Two thirds of the time were lost because the students had to copy melodies into their notebooks that I had previously written down on the blackboard”.<sup>40</sup>

Although he did not describe in detail the content and quantity of songs he mentioned in the report from 1903/1904, Mokranjac has probably notated certain chants from *Octoechos* by that time. Allusions to the time he spent on the process probably represented a strategy for the promotion of the book he was preparing. However, was the book indeed ready for printing or did Mokranjac’s claims serve as a justification for the postponement and the denial of his own responsibility?

Already in 1898, the church press announced that Mokranjac’s *Octoechos* was ready for publishing, which was a clear misinformation.<sup>41</sup> Two years later, by the end of 1899,

34 Jelica Reljić, *Stevan Mokranjac 1856–1914 in the Funds and Collections of the Archives of Serbia* (Belgrade: The Archives of Serbia, 2014), 63–66.

35 Mokranjac did not fail to notice that the first school of music was financed by a private “corporation”, the Belgrade Choral Society, and not the state, and that he, as director, was not being paid by the Ministry of Education. Cf. Reljić, *Stevan Mokranjac*, 68.

36 Reljić, *Stevan Mokranjac*, 68.

37 The results of Mokranjac’s work during 1903/1904 were not as expected. Commenting on the taught curriculum, he asserted that most of the students did not have a talent for music which made the process of learning more complicated. Cf. *The Annual Report of the Belgrade Royal-Serbian Seminary, 1903/1904* (Belgrade: The State Publishing Company of the Kingdom of Serbia, 1904). In the reports for the following years, the full-time teacher, Mokranjac, and part-time teacher of church chanting, Milivoj Petrović, wrote nothing about their results.

38 According to Kosta Manojlović, Mokranjac had to “write chant after chant on the blackboard, holiday after holiday, while we were copying them in our notebooks. This continued for years”. Cf. Manojlović, *St. St. Mokranjac*, 92.

39 The *Octoechos* is one of the primary singing books used in Orthodox Christian worship.

40 *The Annual Report of the Belgrade Royal-Serbian Seminary, 1903/1904*, 46–47.

41 The writer of the text, Milivoj Petrović, who was later Mokranjac’s coworker at the Seminary and the deacon of Belgrade Cathedral Church, warned the public of the possibility of the introduction of the textbook by some “*prečanin*” (a person from Vojvodina) at the Belgrade Seminary. Therefore, Petrović’s article represented an attempt to prevent the Karlovci manner from entering the churches in Belgrade. Milivoj Petrović, “Our Church Chanting,” *Vesnik Srpske pravoslavne crkve* no. 1 (1898): 1054–1056; X, no. 4 (1899): 32–328. This was an artificial distinction between ancient singing from Karlovci and Belgrade-Serbian, i.e. Mokranjac’s singing. Cf. Ana Stefanović, “New Insights in the Comparative Analysis of Karlovac and Belgrade Church Chant Styles on the Examples of *Octoechos* of Kornelije Stanković and Stevan Mokranjac,” *Razvitak* no. 1–2 (1991): 83–90. The glorification of Mokranjac’s unpublished (but allegedly finished) *Octoechos* confirms the thesis that, in the context of monophonic church singing, there was rivalry between the clerics of the two regional churches by the end of the century despite the fact that they belonged to the single

the famous musician was granted absence from the First Belgrade Lyceum so he could “prepare *Octoechos* for publishing”.<sup>42</sup> Although Mokranjac was relieved from teaching duties, he failed to complete the manuscript. Six years passed until, in December 1905, in the name of the Council of Saint Sava’s Seminary, the new rector, Stevan M. Veselinović, wrote to Metropolitan Dimitrije of Serbia about the necessity to “begin (sic!)<sup>43</sup> work on a notated textbook as soon as possible, so that the teaching of this subject (church chanting – V. S. P. & I. V.) should not be compromised.”<sup>44</sup> The request evidently produced no results, since neither the Council of Bishops nor the Ministry of Education and Church Affairs had the necessary means for the publication of Mokranjac’s textbook. Mokranjac’s estimation of the costs for the publishing of *Octoechos* was never found, and, therefore, it is hard to conclude whether it was too much for the budget of the Church and State, or whether there was simply a lack of interest on the part of officials who did not consider it urgent.<sup>45</sup>

An interesting piece of information from other documents that refer to the preparation of *Octoechos* for printing indicates the fact that the problem was not only of financial kind.<sup>46</sup> In the rector’s second letter, written on November 23<sup>rd</sup> 1905, it was confirmed that funding had been acquired.<sup>47</sup> Once again, the public was informed that Mokranjac and protodeacon Kostić “have finished the notation of *Octoechos*, and that they are preparing to write down melodically more complex festive chanting”.<sup>48</sup> In the same year, the musician and critic Dušan Janković (1861–1930),<sup>49</sup> one of the rare critics of Mokranjac’s authority,<sup>50</sup> expressed his doubts regarding the quality of the announced but still unpublished textbook.

In the biography written after he was elected as a member of the Serbian Royal Academy of Sciences, it was mentioned that Mokranjac prepared *Octoechos* in 1905.<sup>51</sup> The preface of the book (and probably the entire book) was completed in May 1908, when *Octoechos* was finally printed in a small number of copies.<sup>52</sup>

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Serbian Church and the tendencies of the Serbian elite to unite all the Serbs in Southern Europe. See: Peno, *Orthodox Chanting in the Balkans in the Examples of Greek and Serbian Traditions. Between East and West, Ecclesiology and Ideology*, 139–150.

42 He was absent during the second semester, from March until the end of the year; cf. *The Report of the King Alexander I Lyceum* (Belgrade, 1900), 65.

43 It remains unclear what exactly the words “beginning work” mean: the beginning of the preparation for printing or the beginning of printing?

44 The Archives of Serbia, Belgrade, the Ministry of Education, 60–3–1909, p. 1. According to Petrović, “Preface,” in Stevan Stojanović Mokranjac, *Sacred Music, General and Special Chants*, xii.

45 The last sentence seems less credible, since, in the given period, Mokranjac had an influential social position. Although he was not politically engaged, his role as a founder of a Masonic lodge, *Pobratim*, in 1891, whose members consisted of distinguished intellectuals and entrepreneurs, was of great importance for achieving his professional goals with the Belgrade Choral Society. Zoran D. Nenezić, *Freemasonry in Yugoslavia, 1764–1999* (Belgrade, 1999), vol. I, 235, vol. II, 272; Biljana Milanović, “The Attitude of the State Sphere Towards Choral Associations in Serbia and Kingdom of Yugoslavia,” *Muzikologija* no. 11 (2011): 224 (219–234).

46 Manojlović points out that Mokranjac paid the costs of the trip and accommodation of the singer Jovan Kostić who came from Požarevac. Nevertheless, as far as we know, Mokranjac was the only composer who received financial support from the Holy Synod of the Serbian Church for his works in the domain of church music. He was given a payment from both the Synod and the Ministry of Education for the repurchase of his *Liturgy* (1901). Reljić, *Stevan Mokranjac*, 61–62.

47 As the rector underlined in the letter to the Ministry “without this textbook (...) no real progress can be achieved in this subject”. The Archives of Serbia, Ministry of Education, letter from November 23<sup>rd</sup> 1906, 11.

48 Cf. Anonymous, *Večernje novosti* XII, 314 (1905): 2.

49 Cf. Dušan Janković, “Notated Church Chant,” 388–390. More on Janković see in: Aleksandar Vasić, “Janković, Dušan,” *Srpski biografski rečnik*, vol. 4, (Novi Sad: Matica Srpska, 2009), 280–281.

50 Janković, “Serbian National Church Chant,” 113–117.

51 Cf. St. St. Mokranjac, “Biography,” *Godišnjak Srpske Kraljevske akademije* (1905): 467.

52 The unofficial textbook for the subject *Church chanting*, printed in 500 copies, finally came to the attention of the Holy Council of Bishops, whose members unanimously agreed to give financial support to its author. In the reports made on *Church chanting* at the time, Mokranjac’s *Octoechos* is mentioned as a primary textbook.



Based on these facts, it can be concluded that, during his work at the Seminary in 1894, as Mokranjac became aware of the “danger” of the potential formal approval of the problematic textbooks from Karlovci in the curriculum of the Belgrade Seminary and arrived at the idea of writing down the chants of *Octoechos*. Although he mentioned his (un)finished book several times, as did his followers, the *Octoechos* was not ready for printing until 1905, or, more precisely, until 1908.

Nevertheless, Mokranjac had no trouble in publishing his second book of monophonic chants. It is not clear whether he wanted to convince Church leaders directly or with the help of state officials along with some influential individuals. It is also not known when exactly the second part of Mokranjac’s manuscript, the so-called *Strano pjenije*, was finished and presented to the Holy Council of Bishops. It is certain that Mokranjac was waiting for a response regarding the process of its printing, and the delays had clearly upset him. In a letter written on 16<sup>th</sup> May 1911 to an unnamed bishop, Mokranjac asked for help in procuring funds for the publishing of his work while threatening to dispose of the manuscript.<sup>53</sup> Finally, his collection of written chants received material support,<sup>54</sup> and a commission was appointed to review the manuscript, including the young composer Stevan Hristić.<sup>55</sup> For unknown reasons, the prepared autograph was kept out of the reach of the public by church officials,<sup>56</sup> while the lithographed edition was used in classes in 1914.<sup>57</sup>

A detailed analysis of Mokranjac’s collections of church monophonic chants requires a separate study.<sup>58</sup> Instead of a conclusion, I shall point out the (un)fulfilled melographic tasks and criteria on which he wrote to the Board of Education in 1894. Mokranjac did not leave any testimony on the process of writing down church melodies in the Preface to his *Octoechos*.<sup>59</sup> There are also no data regarding the singers with whom he collaborated.<sup>60</sup> The procedure of the selection of the variants also remained unexplained. While not giving comments on the criteria he used for putting certain variants in the main text and others in the footnotes, Mokranjac obviously thought it acceptable simply to indicate the existence of various variants. However, he did give an indirect clarification of his methods and strivings. Traditional chanting with “outdated ornaments” among Serbian singers of church music was finally stylized and prepared for artistic elaboration. The great self-confidence of an experienced musician expressed in the section of the

53 In this letter Mokranjac asked for a quick decision of the Council of Bishops and, unless it was positive, warned that “with all pain and sadness (he would) burn the entire work,” see: Kosta Manojlović, “Preface,” in Stevan Stojanović Mokranjac, *General Chant* (Belgrade: The State Publishing Company of the Kingdom of Yugoslavia, 1935), 2.

54 Mokranjac received 6,000 dinars according to the anonymous writer of the journal *Brankovo kolo*. Anonymous, “Mokranjac’s Church Chants,” *Brankovo kolo* no. 9 (1912): 287. Manojlović adds that Mokranjac was supposed to give 1,000 dinars to the members of the commission. Manojlović, “Preface,” 2.

55 There are still no findings that explain Hristić’s position in the commission or the reasons for the postponement of the publishing.

56 According to Manojlović, the manuscripts were last seen in the monastery of Studenica. Manojlović, “Preface,” 3.

57 The manuscript was lost during the First World War. Owing to Kosta P. Manojlović, the lithographed edition was prepared and published in 1920. Almost a decade later, in 1934, Mokranjac’s devoted student and faithful follower released this edition under Mokranjac’s name and entitled it *General Chant*. On Manojlović’s interventions, see his “Preface,” 3–13.

58 Except for Bingulac’s objective but still affirmative review, the reviews that followed conformed to Manojlović’s appraisals given in his *Commemorative Book*.

59 St. St. Mokranjac, “Preface,” in *Sacred Music – Octoechos*, vol. IV, 3–13. Except for this Preface, Mokranjac did not write any other text about church singing.

60 Although Mokranjac was familiar with Serbian church chanting, as Manojlović stated, he wrote down melodies by listening to good singers of the time including those who used the Karlovci variant. Mokranjac referred to his “informants” by their names and even described what they were singing. Cf. St. St. Mokranjac, “Preface,” 3.

Preface in which he proclaimed the longevity of his melographic work and predicted many followers cannot remain unnoticed. His commitment to artistic stylization, whatever its nature and results might be,<sup>61</sup> came to the fore once again. Claiming that he had been a singer since his childhood and that church chanting tradition was familiar to him, Mokranjac tried to impose his own aesthetic norms upon that very tradition, creating what would become known as the “Mokranjac tradition”. Therefore, he gave *Serbian national church chanting* an undoubtedly European character, which was also an aim of many melographers before him. When it comes to professional expertise and the ability to transpose the melodies from oral tradition to written form, none of them was equal to Mokranjac, but there are certain similarities. Except for noting down the variants of the melodies in his collection, Mokranjac did not surpass his predecessors in any other elements of melographic work. In other words, Mokranjac himself ignored the very criteria he assumed to be necessary to evaluate a melographical process as adequate. This fact, however, did not provoke Mokranjac’s supporters to reconsider the sacrosanct position he has attained since his lifetime which continues to be reified in musicological research.

#### POVZETEK

Pogled na Stevana Stojanovića Mokranjca kot ustanovitelja srbske nacionalne glasbe, ki se je razvijal vse od poznega 19. stoletja naprej, so nenehno posredovale po interpretacije njegovih različnih dejavnosti na področju glasbe – od skladanja do raziskovanja srbskega cerkvenega petja, konservatorstva in pedagogike. Navkljub dostopnim zgodovinskim virom so številni raziskovalci Mokranjčevega dela utemeljevali svoja odkritja na nekritično raziskanih interpretacijah njegovih zgodnjih biografov in na zapisih njegovih gorečih privržencev. Posledično je redko kdo izkoristil priložnost, da bi Mokranjčeve raznolike podvige obravnaval objektivno. To se še posebej odraža v raziskavah njegove vloge pri raziskovanju in poučevanju srbskega cerkvenega petja. Zahvaljujoč njegovim sodobnikom in poznejšim zgodovinarjem glasbe je postal pogled na Mokranjca kot nesporno avtoriteto na področju cerkvenega petja aksiomatski. Vendar pa temeljita raziskava objavljenih arhivskih virov in medijskih poročil ter kritik in člankov razkrije številne zmote v prevladujoči pripovedi o Mokranjčevem delu na tem področju. Analiza zbranih podatkov med drugim kaže, kako mu je družbeni položaj – predvsem njegove tesne vezi z določenimi intelektualnimi krogi, pa tudi njegov ugled skladatelja, dirigenta in na nek način ‚kulturnega diplomata‘-, pomagal zasesti položaj najposobnejšega strokovnjaka za

srbske cerkvene napeve. Mokranjčeva sodelovanja v komisijah, ki so nadzirale in ocenjevale prispevke s tega področja, mu je omogočilo, da je monopoliziral lastne poglede na tradicijo cerkvenega petja, hkrati pa marginaliziral nasprotne interpretacije. Njegov vpliv se je še povečal potem, ko je prejel simbolno in finančno podporo za objavo zbirke srbskih cerkvenih napevov, obenem pa je postal učitelj cerkvenega petja na Semenišču Sv. Save. Mokranjčeva vodilna vloga pri zbiranju, objavljanju, interpretiranju in poučevanju napevov je prispevala k širjenju njegovih ugotovitev in posledično k njihovi reifikaciji. Zatorej ne preseneča, da so ga promovirali ne le kot prvega ‚pravega‘ melografa in strokovnjaka za srbske cerkvene napeve, temveč tudi kot predanega pedagoga. V tem prispevku sva ustvarjene ‚mite‘ o tem nedvomno izredno nadarjenem in izvedenem glasbeniku ter dirigentu dekonstruirali s pomočjo primerjalne raziskave zgodovinskih podatkov, ki jih prej niso upoštevali. Ti podatki razkrivajo nepravilnosti v reprezentacijah Mokranjca na področju srbske cerkvene glasbe in njegovo delo zbiranja in objavljanja cerkvenih napevov, skupaj s poučevanjem petja na Semenišču Sv. Save, +prikazujejo v novi luči. Čeprav so njegovi dosežki na tem območju zgodovinsko izredno pomembni, sva z najino raziskavo in analizo opozorili na nujnost objektivnejšega pristopa ter ponovnega ovrednotenja dosežkov drugih tedanjih melografov.

61 Srdan Atanasovski, “From Folk Songs to the Garland: Mokranjac as a Composer,” *Zbornik Matice srpske za scenske umetnosti i muziku* no. 51 (2014): 135–152 (with a detailed review of existing literature on the given subject).



Klara Hrvatin

Filozofska fakulteta, Univerza v Ljubljani  
Faculty of Arts, University of Ljubljana

# Sōgetsu Art Center's Invitation Letters to International Composers

## Mednarodna korespondenca umetniškega centra Sōgetsu v 60ih

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## IZVLEČEK

## ABSTRACT

Članek nudi prvi vpogled v korespondenco Umetniškega Centra Sōgetsu (1958-1971) z umetnikom Henryjem Jacobsom iz skupine Vortex in skladateljem Edgardjem Varèsejem ter vpogled v pisma, ki se nanašajo na omenjeno korespondenco. Prav tako članek razodeva mednarodno prepoznavnost Centra in identificira odgovorne figure pri mednarodnih stikih, kot so Toshirō Mazuyumi, Hiroshi Teshigahara in Tōru Takemitsu.

The article gives first insights into the correspondence of the Sōgetsu Art Center with the artist Henry Jacobs and the composer Edgard Varèse, as well as – for the first time – into letters referring to the above-mentioned correspondence. At the same time, it reveals the Center's responsible figures for the international exposure, notably Toshirō Mazuyumi, Hiroshi Teshigahara and Tōru Takemitsu.

## 1. Introduction

One of the distinctive points, which separated the Sōgetsu art movement (with the Sōgetsu Art Center as its shared venue) from the previous avant-garde movements in pre- and post-war Japan was its international openness in inviting and collaborating

with Western artists. In particular, the first part of the Sōgetsu movement in the 1959–1965 period, when music played the main role and concerned a variety of musical events, the Center invited musician from different musical fields.

The *Sōgetsu contemporary series*, which welcomed new contemporary pieces from Japan, as well as from abroad, had three stages or series of contemporary music involvement in its four-year activities, with the most significant 1961–1962 series of indeterminate music held by John Cage and Toshi Ichianagi. These contributed to the formation of the so-called *John Cage shock* in Japan, a new dimension which incorporated an accidental feature into the compositional process. *Sōgetsu Music Inn* was an earlier activity, significant by its experimental jazz concerts which showed the Center's inclination to jazz music, the history of jazz and its performing techniques, and often involved lecture-concerts. The music also took part in the earlier, minor *Modern Jazz Circle* (later renamed *Etcetera* and *Jazz Circle*) activities, which besides jazz referred to various media incorporating jazz. In relation to jazz, jazz clarinetist and vocalist Raymond Conte, American jazz singer Billy Banks, and others, held their stage performances at Sōgetsu.

The movement contributed greatly to the musical scene in Japan at that time. It had an intention (which was actually fulfilled) to enrich the Japanese contemporary musical scene. Compared to its previous avant-garde *Jikken Kōbō* group (Experimental Workshop), which was the first among the avant-garde groups that brought music to its forefronts, it was still mostly influenced by serialism and *musique concrète* and while it tried to explore new media, it was still holding on to the more conventionally staged performances of new music. The Sōgetsu movement, on the other hand, opened a broad new horizon, bringing “multimedia events, Happenings, Events, conceptual art, and group improvisation”<sup>1</sup> to its stage. Looking for new compositional methods, the visits and the recognition of Cage's music was a godsend to several Japanese composers, who were searching for something less constructed or for a relief from using a twelve-tone technique, serialism, and *musique concrète*. What they were also longing for, was to be equivalent to its foreign counterparts.

Looking at the overall musical scene earlier at that time, Japan was going through a difficult period. Toshi Ichianagi claims that in 1952 the Japanese contemporary musical scene was “close to 50 years behind the West in composing contemporary music”.<sup>2</sup> The Japanese musicians, too, faced a difficult situation at the time, given that only one artist could get permission to study in Europe per year.<sup>3</sup> Yet another representative avant-garde composer, Yūji Takahashi, recalls the time just before the Sōgetsu Art Center as a period when they could receive only a few news about new kinds of music. All the news they could get on music from abroad were introductory articles written by Kuniharu Akiyama in the *Tokyo Symphony Orchestra* magazine. Also, they could not get an insight into musical scores as they were not published at the time either.<sup>4</sup> “Because we had no copy machine, all we could do in the case of Schoenberg's *Pierrot*

1 Yayoi Uno Everett, “Scream against the Sky: Japanese Avant-garde Music in the Sixties”, in *Sound Commitments*, ed. Robert Adlington (New York: Oxford University Press, 2009), 189.

2 Thomas R. H. Havens, *Radicals and Realists in the Japanese Nonverbal Arts* (Honolulu: University of Hawaii Press, 2006), 43.

3 Ibid.

4 *Kagayake 60-nendai Sogetsu A-to Senta-no Zenkiroku*, ed. Noriko Nomura et al. (Tokyo: Filmart-Sha, 2002), 156.

*Lunaire* score and Boulez's *Le Marteau sans maître*, was to hand copy the original from somebody who owned it.”<sup>5</sup>

Because of the activities and efforts of Sōfu Teshigahara, ikebana master, sculptor and calligrapher and the founder of Sōgetsu Art Center, often called “the first real patron of contemporary music in Japan,”<sup>6</sup> the movement had previously strong artistic backgrounds and connections to different fields of art, while the field of music was not getting very far yet.<sup>7</sup> In this regard, Sōfu Teshigahara formed a group of three contemporary music plan members, who were in charge of promoting and bringing the musical fields to the core of the movement: composer and conductor Akutagawa Yasushi, composers Toshirō Mayuzumi and Makoto Moroi, the first two Japanese to study composition in Europe after the war (Mayuzumi in Paris and Moroi in Darmstadt). Later, the latter suggested inviting the composer Tōru Takemitsu as well.<sup>8</sup> We may assume that the invitation letters could have been sent by those above-mentioned figures, who were already internationally active or recognized at that time.

Besides the personal relations, such as in the case of the relation between Sōfu Teshigahara and curator Michel Tapié, the key factor that brought the musicians together was their correspondence through letters. If we think of two distinctive avant-garde musicians, Toshi Ichiyagani and Yūji Takahashi, both of whom were also members of the Sōgetsu movement, we can imagine of what importance the letters were at that time for their eagerness to learn new things and to search for new ways in their own musical development.

## 2. Correspondence: letters and telegrams

A distinct effort by the Center to change and enrich the Japanese contemporary musical scene at the time were the Center's frequent invitations of foreign artists. In the archives of the Sōgetsu Foundation we can find a file entitled *The invitation letters to international composers* (*Kokusaisakkyokuka Shōtai*, 国際作曲家招待), which includes all the letters that had been sent or received by the artists at the beginning of the movement.

### 2.1. *The invitation letters to international composers*

Inside the file entitled *The invitation letters to international composers*, we found the following correspondence, mostly in the form of letters or memos (to be sent by

5 Ibid.

6 Havens, *Radicals and Realists*, 104.

7 The foreign artist visits were not limited to music. Previous to the musical scene, which evolved in the time of the movement, Sōfu Teshigahara, the main initiator of the Sōgetsu art Center, took an active role in introducing and working with artist such as Georges Mathieu, Francis Sam, internationally active curator Michel Tapié and others. Throughout the movement, the Center also hosted the painter and sculptor Robert Rauschenberg, French writer, essayist, poet and actor Théo Lésoualch, the choreographer Merce Cunningham, while the activities which received the greatest acclaim, as we already mentioned, was, besides the visits of John Cage and David Tudor, the visit of the Jean Erdman Dance Company with its theatrical play *The Coach with the Six Insides* in 1964.

8 *Purodakushon nōto: Teshigahara Hiroshi, Eiga kotohajime*, ed. Nomura Noriko (Tokyo: studio 240, 2007).

cable), all dating mostly from the early 1960's, the time when the Sōgetsu Art Center did not yet officially start with its musical activities on a large scale.

	Form of correspondence	Sender	Receiver	Date
1.	Letter	Henry Jacobs	Tōru Takemitsu	7/22/1958
2.	Letter	Henry Jacobs	Tōru Takemitsu	? 1959
3.	Letter	Hiroshi Teshigahara	Henry Jacobs	? (before 2/5/1961)
4.	Letter	Hiroshi Teshigahara	Henry Jacobs	2/5/1961
5.	Letter	Henry Jacobs	Hiroshi Teshigahara	8/23/1963
6.	Letter	Edgard Varèse	Hiroshi Teshigahara	4/2/1960
7.	Letter	Hiroshi Teshigahara	Edgard Varèse	7/7/1960
8.	Letter	Edgard Varèse	Hiroshi Teshigahara	11/5/1961
9.	Letter	Hiroshi Teshigahara	Edgard Varèse	11/17/1961
10.	short memos (drafts for telegrams on telegram paper)	Hiroshi Teshigahara	?	? (3/1959)
11.	short memos (drafts for telegrams on white paper, 3x)	Hiroshi Teshigahara	?	? (no specific dates)

*Figure 1: Sōgetsu Art Center's invitation letters to international composers: An outline (including the information on the form of correspondence, senders, receivers, and exact or assumed dates of the correspondence).*

### 3. Main correspondences evident from the Invitation letters and its contents

#### 3.1 Correspondence with the Vortex group (Henry Jacobs)

Especially interesting is the earliest Sōgetsu attempt to invite Henry Jacobs (1924–2015), a radio station executive and composer of musique concrète, and Jordan Belson (1920–2011), a well-known painter, designer and film maker. From 1957 to 1959 they collaborated in a series of over 35 performances; Jacobs would commission new pieces of electronic music, while Belson would prepare visual imagery, which was to be projected on the dome of the Morrison Planetarium at the California Academy in San Francisco. They would use forty stereophonic surround sound speakers playing music from a four-track surround system, along with a planetarium starscape projector, as well as conventional film and slide projectors. Those performances were called Vortex concerts. They would perform Jacobs own compositions, and contemporary

electronic music by Pierre Schaeffer, Karlheinz Stockhausen, Luciano Berio, Henk Badings, Gordon Longfellow, and others.

“During its short history Electronic Music has found its way into nearly all forms of public entertainment including Radio, TV, Motion Pictures, Ballet, and Concerts. But only in *Vortex*, produced by the Audio-Visual Research Foundation of San Francisco and conducted at Morrison Planetarium, did Electronic Music have its finest presentation. It was here, in this singularly beautiful setting, that the possibilities of rotational, directional, and stereophonic sound were investigated. And of great importance was Morrison’s unique and elaborated optical equipment that permitted experiments with vivid Non-Objective imagery created to accompany the electronic compositions. It was a period of research which proved to be so entirely effective and provocative that it won, almost immediately, international recognition, and resulted in an invitation to appear at the Brussels World’s Fair.”<sup>9</sup>

Of the two international correspondents, the main role in the exchange with Hiroshi Teshigahara had Jacobs, who also, took the role of the composer-engineer for *Vortex*. Sound designers commonly regard his activities as the origins of the currently standard concept of “surround sound”. From the invitation letters, we can see that the Sōgetsu group of artists was aware of the *Vortex* activities. Below (see Figure 2) is probably one of the first invitation letters to *Vortex* sent by the Sōgetsu Art Center.<sup>10</sup> It shows that Takemitsu and Mayuzumi had already contacted *Vortex*. The letter includes an introduction and description of the SAC as well as the proposed purpose of the *Vortex* visit to Japan.

*Dear Mr. Vortex,*

*Pardon me for writing you now; I would like to invite you to Japan, which may surprise you & perplex you a little. I'll write you about the circumstances which make me say out this plan to you. I am one of your fans, on hearing your great talent for music & fame through newspapers & magazines. In person, I was introduced to you by Mr. Takemitsu & Mayuzumi (dear friends of mine), who are now engaged in such modern music as you; the two of them also agreed with my plan for inviting you to Japan.*

*Here, I'll explain some details about the auditorium (called “Sogetsu Art Center”) in the Sogetsu-Kaikan, which is a beautiful, artistic building for the Sogetsu-school of flower-arrangement (Ikebana in Japanese), built in 1958. The auditorium is in the basement & usually lent out for music concerts, lectures, or some modern documentary projections, because the sound & light are very effective, though the capacity is rather small (400 seats). To have this auditorium used as a modern music hall all through the world is one of the main aims for us.*

*Two famous mural paintings – one is George Mathews’, the other, Sam Francis’ – are on both sides of the hall. There are thirteen speakers on the ceiling*

9 *Vortex Presents* program notes, October 31, 1959 (San Francisco: Audio-Visual Research Foundation).

10 Hiroshi Teshigahara (?) to *Vortex*, (?), probably before February 5, 1961).

*& wall. Recording rooms & instruments are separately arranged to record the music of 50 members and suitable for any kind of projection – 35m/m, 16 m/m. Some music concerts of Mr. Moroi's, Mr. Mayuzumi's and Mr. Takemitsu's have been already held. This year, modern music concerts or projections are going to be held every month.*

*Now, let's talk about the proposed plan at this art center – if we would be able to have a chance to invite you here.*

*(1) Vortex's lecture course on music ... 5 ~ 10 days long*

*(2) Vortex's music concert ... 2 ~ 4 days long*

*Next, it would be possible to have a grand concert of Vortex's at the great public theater with planetarium, which at once would be broadcast all through Japan. Of course, management would ours. Needless to say, these are only vague plans. If we were able to hear from you soon whether our invitation will be accepted, we would make a plan according to your wishes, Mr. Vortex, and consult about the arrangement throughout this year; also about the date & how many members you have and how many would come to Japan.*

*Looking forward to hearing from you soon,*

*Yours truly,*

*P.S. This letter has been already shown to Mr. Takemitsu & Mr. Mayuzumi! Maybe they will write you soon.*

*Figure 2: An unsigned and undated 5 pages long letter on a white sheet pattern used by the Sōgetsu Hall (patterned with letters Sōgetsu Hall Head Office (草月会本部 Sōgetsukai honbu)). In the collection of letters, we can find an authentic letter written in Japanese, which was later probably translated into English.*

The letter (Hiroshi Teshigahara to Vortex, (?) before February 5<sup>th</sup> 1961) is undated and unsigned, but considering the following correspondence between Henry Jacobs and Hiroshi Teshigahara, which is dated February 5<sup>th</sup> 1961 (Figure 3), we can assume that it was written before that date. It proposes that *Vortex* could come to Japan in May if the negotiation with Toshiba Electric Co. was to bring appropriate sponsorship. It also clearly states what the Center could provide for the visiting group – all the expenses but travelling costs.

In the aforementioned letter sent to Henry Jacobs it is written that the person who wrote the letter “was introduced” to *Vortex* by Takemitsu (and Mayuzumi) and that the letter was “already shown” to Takemitsu (and Mayuzumi) before being sent, which shows the personal relation of the group with the composers, while the main invitations of the composers were sent by Hiroshi Teshigahara, but probably suggested by Takemitsu and Mayuzumi.



Mr. Henry Jacobs  
 AVRF, Box 303, Sausalito, February 5<sup>th</sup> 1961  
 California, USA

*Dear Mr. Jacobs;*

*I hope you will forgive me for the sluggishness. We have been discussing the project to bring you here and have been negotiating with various organizations concerned regarding the financial problems.*

*A talk is now under way with Toshiba Electric Co., one of the leading electric goods makers in this country about the possibility of obtaining their financial support. We are expecting their final answer by the middle of this month. All our further planning depends upon how this negotiation turns out. If their answer is affirmative, we can proceed with our original plan to have you here in late May. Contra wise, we must ask you to postpone your trip until this fall, any time convenient for you between September and November.*

*Regarding the guarantee problem, we have checked it from various angles, hall accommodation, rental cost, living and transportation expenses, etc. We have concluded that we can guarantee the following points, whether the performances be held in spring or fall:*

- 1. The period of guarantee will be two weeks. We feel this period will cover the performances at Tokyo and Osaka Planetariums and at the Sogetsu Art Center.*
- 2. We shall guarantee the living expenses and other contingencies during this period, the estimate amounting to \$12 - \$14. per capita.*
- 3. We shall guarantee all the cost of transport of the equipment and the cost for mounting the performances.*
- 4. We shall guarantee transportation expenses required and the cost for mounting the performances (a return trip to Osaka)*

*Of course, the abovementioned conditions are the minimum, and if we succeed in getting more financial support, we shall be able to improve the conditions.*

*You will hear from us again about the results of the negotiations with Toshiba. Then, we hope to be able to give you a more detailed program proposal.*

*yours sincerely,*

*Hiroshi Teshigahara*

Figure 3: A letter to Henry Jacobs (Hiroshi Teshigahara, 2/5/1961).

One of the earliest letters corresponding with Henry Jacobs in the data-file *Invitation letters to international composers* is a letter addressed to Takemitsu (written (translated into Japanese) by Henry's spouse).<sup>11</sup> It is four pages long, written crosswise, and signed

<sup>11</sup> Tōru Takemitsu to Henry Jacobs, July 22<sup>nd</sup> 1958.

by Henry Jacobs. Regarding the envelopes, there were two letters sent to Takemitsu by Vortex, one letter was sent on July 22<sup>nd</sup> 1958, as indicated by the *Vortex* spiral sign on the envelope and date on the stamp from Mill Valley, a town 23 km north of San Francisco. The envelope of a second letter does not have the *Vortex* spiral sign, nor can the date be clearly seen. However, it can be discerned that this letter was sent from San Francisco.

The content of the earliest letter (see Figure 4 for short insert) shows it is likely from 1959 or late 1958, as Henry Jacobs mentions the success of the *Vortex 4* concert and proves that there had been previous correspondences with Takemitsu. The letter can be summarized as follows:

Henry Jacobs announced he was very pleased with the prospect of coming to Japan and that he would like to bring his wife with him. He then required all the necessary things to conduct a concert, including a planetarium or round theatre, lighting equipment, number of loud speakers, and tape playback system, and inquired on the venues like the Tokyo Planetarium, its staff and sound engineering. He planned to come to Japan in the middle of October or November, the most proper time for his visit Japan,<sup>12</sup> and required two months preparation before the performance, but not necessarily.

Apart from travel expenses and the arrangements around his performance, the letter shows correspondence with Takemitsu about musical matters such as loop technique which, according to Takemitsu's interest, Henry Jacobs promised to discuss with him when they meet. He gives him an update on the success of the fourth *Vortex* concert including 13 performances that were attended by a total of 5,000 people and that a tape of the performance would be sent to him additionally. Besides, he talks about a pamphlet including a new technique that uses a portable dome made of light plastic material (weight around 35 pounds) filled with air, which could be successfully used instead of concrete and real Planetariums<sup>13</sup>. Finally, he praises Takemitsu's composition *Otoko no shi*.

These letters also show Takemitsu's interest in *musique concrète* at the time and the *Vortex's* experimentation of sound and picture. Takemitsu contributed to *Vortex presents* the composition *Tori*, nowadays known as *Tree-Sky-Bird*, built from vocalization of Japanese words "ki (tree)", "sora (sky)" and "tori (bird)". The contribution to the *Vortex 5* concert with a composition titled *Untitled* is also evident from the *Vortex's* program notes from the data-file.<sup>14</sup> Especially the compositions of the fifth *Vortex* concert were considered the best compositions in the field of electronic music, and some of them were premiered at the Experimental Music Festival during the Brussels World Fair.

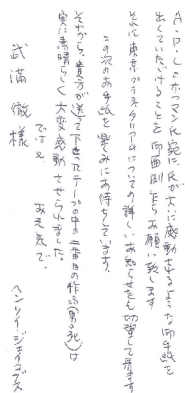
12 Letter also points out the issue of travel expenses. Henry Jacobs wanted to travel with APL (American President Lines), which was quite expensive. He requested Mayuzumi, Takemitsu and N.H.K. authorities to write an additional recommendation letter to Mr. Hoffmann (probably at that time the vice president of APL) for a discount. Later in the letter he put down all possible methods of travel and their corresponding cost (by ship: APL 1476 ~ 1872\$, AML (American Mail Line) 1000\$; by plane: Ito airline 1070\$ first class, 870.40\$ economy (at that time tourist class)).

13 It seems Henry Jacobs sent the pamphlet of the "portable dorm" to Takemitsu, but it could not be found together with the letter.

14 From the title it is hard to guess which composition this is. It was probably one of Takemitsu's compositions from that time such as *Tori* (another name for the composition entitled *Tree-Sky-Bird* from 1956). The concert had a subtitle *A concert of electronic music non-objective film: sponsored by the audio-visual research foundation in cooperation with the San Francisco Museum of Art*, and some of other composers such as Pierre Schaeffer with *Etude aux Allures*, Pierre Henry's *Hault Voltage* also appear on the main part of the program, while Takemitsu, as well as ethno-musicologist Robert Garfias, and others, follow the second part of the program - intermission.

From the previous Vortex concerts' programs, we can see that Takemitsu took part already in *Vortex 3* (Jan 6<sup>th</sup> & 7<sup>th</sup> 1958) with the composition *A, I*,<sup>15</sup> as well as in *Vortex 4* (May 12, 13, 19 & 20, 1958) with the composition *Static Relief*;<sup>16</sup> both of which he completed a couple of years before they would take part in the Vortex concerts. Those compositions in the previous programs of Vortex prove that Takemitsu had already had contacts with Vortex to those we can find in the data-file.<sup>17</sup> Interestingly, Takemitsu's recognition abroad as a concrete music composer came almost along with the attention he gained for the *Requiem for Strings* in 1959.

Besides inviting composers to Japan and his constant contribution of electronic works to *Vortex*, the letters serve Takemitsu's interest in expanding his methods, as indicated by his questions to Henry on the *loop* technique.<sup>18</sup>



*Would you be so kind to write a letter to APL's Hoffman. And please do inform me on the details about Tokyo's planetarium.*

*I am looking forward to your next letter.*

*The second piece (Otoko no Shi) in the tape which you sent me was truly marvellous.*

*Sincerely, Henry Jacobs*

Figure 4: Ending of the letter sent to Takemitsu (James Henry, probably dates to 1959) and its English translation (by author).

But despite Takemitsu's early correspondence (as well as probably Moroi's and Mayuzumi's interventions) and Center's efforts to bring Vortex to Japan, the group finally did not reach the venues of the Sōgetsu Art Center. The last letter from the

15 The name of the composition (*I, A*) was probably shorten from the composition *Vocalism A-I* (1956), which has been primarily collaborated with Shuntarō Tanikawa, but later combined with Yōji Kuri's short animation in the 1963 composition *Love: Vocalism A-I*.

16 The composition originally composed in 1955 (concrete sounds and electronic sounds for its sound materials), re-composition of the music for the radio drama *Honō*.

17 This is as well true for Moroi and Mayuzumi, which names we can also (and only) find in the earlier program notes (Mayuzumi's *Aoi-No-Ue* and Moroi&Mayuzumi's *Four of the Seven Variations*).

18 Loop (tape loop) is a prerecorded magnetic tape used to create repetitive, rhythmic musical patterns. The first musicians to use them were Pierre Schaeffer, Halim El-Dabh, Pierre Henry, Edgard Varèse and Karlheinz Stockhausen.

correspondence with Vortex that we can find in the file-data falls in the year of 1963, when Henry Jacobs announces to Hiroshi Teshigahara that he would visit Japan (in October 28 or 29) with his wife and daughter and that he would certainly attend some of the Sōgetsu Art Center concerts; he also invites Hiroshi Teshigahara to have a discussion on a “future Vortex”,<sup>19</sup> if he would still have interest.<sup>20</sup>

The Center’s correspondence with Vortex falls in the time when Vortex was quite at the peak of its popularity (1957 to 1959), while the last letter from 1963 already marks a period when Vortex concerts did not occur any more, even if there was an announcement of their plans to appear in Japan and Moscow in 1959<sup>21</sup> in the program notes of *Vortex 5* – the final series of the Vortex. Their latest trial, *Vortex present (a concert of electronic music and non-objective film)* for which concert we mentioned Takemitsu also contributed – held in San Francisco Museum of Art (instead of planetarium) – turned out to be a disappointment as it was solely a film screening accompanying music, so they did not continue with their planned series.<sup>22</sup>

### 3.2 Edgard Varèse and Sōgetsu Art Center

Another interesting series of letters were the ones to composer Edgard Varèse (1883–1965) (see Figure 2), the first dating from April 1960 and the last from November 1961. These letters were probably “triggered” by Toshirō Mayuzumi, who after graduating from Tokyo National University of Fine Arts and Music (*Gendai*) in 1951 headed for the Paris Conservatoire, where he became acquainted with the works of Edgar Varèse, Olivier Messiaen, and Pierre Boulez. Even if, referring the letters to Vortex, it seems that Vortex was investigated first, it was Varèse whom the Center wanted to invite first.<sup>23</sup>

All the letters had Varèse’s address printed on top: 188 Sullivan Street, New York 12. N.Y., for which we know Varèse moved to in 1925 and stayed there until his last days. From the first letter (dated to April 2<sup>nd</sup> 1960) we can gather that the interest in Edgard Varèse was already present when Teshigahara and his father visited the artist while visiting New York in 1959 (see Figure 5); they were introduced to him by Michel Tapié. Varèse indicates the postponement of his visit to Japan in 1961, mentioning his temporary composing of the work commissioned by the Koussevitzky Foundation in the Library of Congress and offering to hold a performance of the work in Tokyo. He was probably talking about the work *Notturmo* for soprano, bass, percussion, chamber orchestra, the commission of which was granted in 1958, while the work was accepted by the Library of Congress in 1961.

Hiroshi Teshigahara (Hiroshi Teshigahara to Edgard Varèse, July 7th 1960) accepted his postponement but because of Varèse’s constant illness, the composer kept

19 Henry Jacobs to Hiroshi Teshigahara, August 23<sup>rd</sup> 1963.

20 Ibid.

21 Vortex 5 program notes, January 12&13, 19&20, 26&27, 1959.

22 See more in Cindy Keefer, “Raumlichtmusik’ - Early 20th Century Abstract Cinema Immersive Environments,” *Leonardo Electronic Almanac (LEA)* 16. 6-7 (2009): 1-5.

23 “He (Mayuzumi) wrote to Hiroshi Teshigahara to invite Varese but it wasn’t realized since Varese had a grave heart problem. Mayuzumi then investigated the Group Vortex but then changed mind to recommend Cage.” Yūji Takahashi, e-mail message to author, February 23, 2012.

postponing his visit to Japan, as noted in his last surviving letter to Hiroshi Teshigahara (Edgard Varèse to Hiroshi Teshigahara, November 5th 1961). Still, they nevertheless managed to include Varèse's "Ionisation" in the fourth concert of the Composers Group,<sup>24</sup> Hiroyuki Iwaki's *Solo Exhibition*, organized by the Sōgetsu Art Center between March 1960 and April 1962, which is evident from the Center's program.<sup>25</sup> That was one of the first compositions for concert halls, which consisted of a sole percussion ensemble and raised a lot of dust. Teshigahara expressed his sorrows not to be able to bring Varèse to Japan and missing "a rare occasion to present real modern music to the Japanese audience".<sup>26</sup>

Edgard Varèse  
188 Sullivan street  
New York 12. N.Y.  
April 2, 1960

*Dear Mr. Teshigahara,*

*Excuse my long delay in answering your kind letter. I waited first to talk with Mr. Tapié whose visit I was expecting at any moment. Then, just after he left I came down with a severe attack of flu. By this time Mr. Tapié has explained to you why I cannot leave New York this year, and how sorry I am not to be able to participate in your modern music festival in October. It was hard to have to deny myself such a pleasure. I have long wished to visit your beautiful country and to meet your many gifted artists in every field of art. Through tapes and scores (especially of Mayuzumi), through films, sculpture, paintings, articles and a few literary works, I am aware of the intense intellectual and artistic activity in Japan today.*

*However, Mr. Tapié held out hope that my visit could be postponed till 1961. He said he would consult with you and let me know. By that time I shall have finished the composition I am working on at present which was commissioned by the Koussevitsky Foundation in the Library of Congress and which you might like to have performed in Tokyo.*

*My wife and I enjoyed the little visit very much you and your father paid us in New York last year and we too look forward to our next meeting with both of you. Please send him our best wishes, best regards to you and my thanks for your invitation, and for your kind words of esteem.*

*Sincerely,  
Edgard Varèse*

*Figure 5: A letter to Hiroshi Teshigahara (Edgar Varèse, 4/2/1960) excluding P.S. note.*

24 The composers group consisted of 8 composers: Hikaru Hayashi, Tōru Takemitsu, Yoriaki Matsudaira, Moroi Makoto, Yasushi Akutagawa, Michio Mamiya, Toshirō Mayuzumi and Akira Miyoshi; and one conductor: Hiroyuki Iwaki. The group functioned in a form of solo exhibitions, but as the members originally had different styles of composition, they finally broke apart after Miyoshi Akira's separate *Solo exhibition*.

25 For the detailed program see Klara Hrvatin, "Ko bom velik, bom umetnik," *Ekperimentalni peskovnik japonske avantgarde* ('When I Grow Up, I Will be an Artist.' Japanese Avant-garde's Experimental Sandpit), *Azijske študije* 5.1 (2007): 243–269; *Sōgetsu to Sono Jidai (1945-1970)*, edited by Ashiya Municipal Art Museum, Tchiba City Art Museum, 1998.

26 Hiroshi Teshigahara to Edgard Varèse, November 17<sup>th</sup> 1961.

Hiroshi Teshigahara  
 Sogetsu Art Center  
 3-7, Omote-cho,  
 Akasaka, Minato-ku, Tokyo  
 July 7<sup>th</sup> 1960

*Dear Mr. Varese:*

*I was extremely sorry to learn of your illness. However, I am glad to know that you have completely recovered now and that you are writing a new masterpiece.*

*As already mentioned in my previous letter, a series of recitals by the members of the »New Composers« Group (composed of 8 composers and 1 conductor), which we, the Sogetsu Art Center, are sponsoring every month, have been a great success since its opening.*

*This month's program will feature Mr. Hiroyuki Iwaki, a promising young conductor. In the program your music »Ionisation« will be introduced for the first time here in Japan under the baton of Mr. Iwaki. Other pieces to be played are the works of Oliver Messiaen and Igor Stravinsky. The »Ionisation« will surely create a sensation here, particularly among many people who are very much interested in your work.*

*Knowing that you will visit Japan next year, I am looking forward with great pleasure to meeting you as soon as possible.*

*Please take good care of yourself and send my sincere best wishes to Mrs. Varese.*

*Yours very sincerely,*

*Hiroshi Teshigahara*

*Figure 6: The earliest letter sent to Varèse by Hiroshi Teshigahara from the folder.*

#### **4. Other specific material from the folder**

Specific materials from *Kokusaisakkyokuka Shōtai* worth noting are also translations of the *Vortex* activities from English into Japanese evident from High Fidelity Magazine's article *The music of the Hemispheres* (by Alfred Frankenstein, 5/9/1959) and *Time*'s article *Vortexmen Belson & Jacobs* (2/2/1959). We can as well find the *Vortex* concert programs in English (*Vortex: Folkways Records* (1959), *Vortex 5* (January 1959), *Vortex Presents: a concert of electronic music and non-objective film* (1959)). Among this collected data on *Vortex*, which gives us an insight how the Center was thoroughly studying and collecting information on the group (probably sent to the Center by *Vortex*), are sketches of planning for inviting the *Vortex* group to Japan in Japanese (including guests such as abstract

cinema filmmaker James Whitney, American astronomer Louisa Jenkins<sup>27</sup> and *Vortex*'s visual coordinator Jordan Belson (the sketch also includes the name Marcel Grilli,<sup>28</sup> who was to be asked for assistance in the project).

What might attract attention are as well letters or short messages (telegrams, notes, etc.) written for foreign visiting artists, usually a handwritten note on a white paper or a telegram sheet, undated specifically, signed by Hiroshi Teshigahara. In most cases four to six lines long messages explaining that Sōgetsu Art Center would provide everything for the guests except the transportation costs, and that they would like for the performance to be postponed, while details would be send in the following letter.

Other materials from the folder might not be so important, but they show telegrams as another means of communication with Western artists, specifically in the case of short notices. They also show detailed planning of *Vortex* visits through study of the history and actual activities of the group at that time.

## 5. Conclusions

Interestingly, the *Invitation letters to international composers* give us an insight into the correspondence with the composers and/or musicians who eventually did not pay a visit to the Sōgetsu Art Center despite their intention to do so. In this way they are good indicators of what kind of musicians the Center tended to invite to Japan and give us another clue in the pallet of the muscians who visited the Center. They also tell us that the Center was interested in all kinds of new sound exploitation, technological developments in auditory and visual music and had the tendency to bring all the novelties to the Center. We can assume that in the case of *Vortex* and Edgard Varèse, they probably heard about them already at the Brussels World Fair. In particular, they should have heard about Varèse's *Poem électronique* which echoed in the world of music in 1958.

The actors playing the major role in the international correspondence were the director of the Center, Hiroshi Teshigahara, and the so-called contemporary music plan members of the Center, Toshirō Mayuzumi, Makoto Moroi and Tōru Takemitsu. All of them oversaw the promotion of music at the Center and took care of the international prominence of the Center itself. And we should not forget Sōfu Teshigahara himself, as well as his friendship with curator Michel Tapié, which triggered new acquaintance in the field of music, as we could also read in the letters.

To our surprise, the correspondence in the data-folder was limited only to the above-mentioned composers. It is evident that the data-folder is not complete, or that probably some parts of it were lost. As far as its content is concerned, it is sparse considering the dynamic international activities in inviting artist that the Center was undertaking during the years from 1960 to 1965. Another matter the data-folder makes us think about is that the invitation letters were not the only channels through which the

27 Louisa Jenkins (1888–1970) also taught English in Japan at the Women Christian College and Himeji High School (Hinomoto Gakuen girl's high school).

28 Marcel Grilli (1907–1990) was a music critic in Japan, crucial for cultural exchange between America and Japan.

musical acquaintances spread and made visits of foreign artists possible. As in the case of the Takemitsu letters received from Vortex, they indicated that Takemitsu was undertaking his own search to get in closer contacts with Western musicians, as it was the case of many other composers at the time. Those personal correspondences should be considered and well researched as well, when discussing the Center's invitation-letters correspondence.

The most important figure from the contemporary music plan members of the Center, who was to decide who to invite to the Center, was surely Toshirō Mayuzumi. In the 1960s, he was staying in New York for the New York City Ballet commission. As he was also studying in Paris earlier and was particularly enthusiastic about avant-garde Western music, especially that of Varèse, it was he who wrote to Hiroshi Teshigahara to invite Varèse, but this was not implemented due to Varèse's illness. Mayuzumi would later recommend the Vortex Group, but eventually recommend Cage instead.<sup>29</sup>

The correspondence in relation to John Cage, about whom we expected to find more data from the folder, was also in the hands of Toshi Iciyanagi,<sup>30</sup> who at the time studied with Cage and was the one to introduce his music to Japan. And just to show how the invitations were personal and hard to track, let's mention, for example, the case of Hiroshi Teshigahara's invitation of Jean Erdman Dance Company in 1964; Erdman's husband was the mythologist John Campbell, they both lived in the same building with Cage in the 1940s and collaborated in their work – Cage would write music for Erdman's dance numbers, and learn about Joyce from him.<sup>31</sup>

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29 Yūji Takahashi, e-mail message to author, February 23<sup>rd</sup> 2012.

30 "Latest from Toshi (4 weeks ago) is that you and I are 'almost surely' invited to Japan next spring, 'perhaps in May' (David Tudor to John Cage, October 30<sup>th</sup> 1961)." Martin Iddon, *John Cage and David Tudor: Correspondence on Interpretation and Performance* (New York: Cambridge University Press, 2013), 134–135.

31 Yūji Takahashi, e-mail message to author, February 23<sup>rd</sup> 2012.



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## POVZETEK

Poleg japonskih umetnikov so imeli pomemben vpliv na umetniško gibanje Sōgetsu tudi številni tuji umetniki. Najodmevnejši je bil obisk skladatelja Johna Cagea in pianista Davida Tudorja leta 1962 ter gostovanje plesne skupine Jean Erdman s predstavo *The Coach with the Six Insides* leta 1964. Nič manj pomembni niso bili obisk glasbenega teoretika in skladatelja Iannisa Xenakisa, skladatelja Aarona Coplanda, armensko-ameriškega skladatelja Alana Hovhanessa, etnomuzikologa Roberta Garfiasa in drugih. Vzpostavljane neposrednega umetniškega sodelovanja z zahodnimi umetniki, ki je prepleteno z izrazitim namenom Centra po spodbujanju inovativnih japonskih glasbenih del, je postala ena od prepoznavnih lastnosti gibanja. Iz pisem umetnikom, ki so ohranjena v arhivu centra Sōgetsu, v poslopju stavbe Sōgetsu, in oprede-

ljena kot Kokusaisakkyokuka Shōtai (国際作曲家招待, vabila mednarodnim skladateljem) je razvidno, da je Center začel z izvajanjem takšnih aktivnosti že na samem začetku svojega delovanja, v zgodnjih 60-ih letih 20. stoletja. Prek natančnega pregleda in analize teh vabil, ki so jih prejeli tuji umetniki, predvsem glasbeniki in skladatelji, članek nudi prvi vpogled v korespondenco Centra z umetnikom Henryjem Jacobsom iz skupine Vortex in skladateljem Edgarjem Varèsejem ter vpogled v pisma, ki se nanašajo na prej omenjeno korespondenco. Ker njihovi obiski niso bili dokončno izpeljani in tako niso bili vključeni v program Centra, je ta korespondenca posebnega pomena. Nudi nam dodaten delček v mozaiku značilnosti glasbe, ki je gostovala v Centru. Prav tako članek razodeva mednarodno prepoznavnost Centra in identificira odgovorne figure pri mednarodnih stikih, kot so Toshirō Mazuyumi, Hiroshi Teshigahara in Tōru Takemitsu.





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Jasmina Talam

Lana Pačuka

Akademija za glasbo, Univerza v Sarajevu  
Academy of Music, University of Sarajevo

# Echoes of Forgotten Time: Professional Folk Musical Ensembles in *Cafes* of Bosnia and Herzegovina (1878–1918)

## Odmevi pozabljenega časa: profesionalni ansambli ljudske glasbe v *kavarnah* Bosne in Hercegovine (1878–1918)

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**Keywords:** Bosnia and Herzegovina, traditional folk music, professional musical ensembles, *a la turca*, *a la franca*

### IZVLEČEK

### ABSTRACT

Tradicionalno ljudsko glasbo Bosne in Hercegovine lahko najbolje razumemo v oziru na večkulturno dediščino Bošnjakov, Srbov in Hrvatov, pa tudi številnih drugih etničnih manjšin. A v obdobju med letoma 1878 in 1918 se je tradicionalna glasba odprla zahodnoevropskim vplivom. Odprtost in izpostavljenost novostim sta postali eni od značilnosti avstro-ogrškega cesarstva, ki je z novim sistemom vladanja prebivalstvu Bosne in Hercegovine predstavilo prej neznanega zahodnoevropskega kulturnega duha. V omenjenem

Traditional folk music of Bosnia and Herzegovina can be best understood in light of the multicultural heritage of Bosniaks, Serbs and Croats, as well as many ethnic minority groups. But in the period 1878–1918, traditional music became open to Western European influences. Openness, as well as exposure, to the “new” becomes one of the characteristic signs of the Austro-Hungarian empire, whose new system of governance brought the unknown Western European cultural spirit to the population of Bosnia and Herzegovina. In

obdobju so se pojavila nova glasbila, ki jih prej niso poznali (npr. klarinet, harmonika), prav tako so se oblikovali profesionalni glasbeni ansambli, ki v bosanski tradiciji niso bili običajni. Zaradi teh in drugih pojavov je bilo obdobje avstro-ogrškega cesarstva edinstvena prelomna točka v razvoju urbane tradicionalne glasbe, ki se je razvijala v bosansko-hercegovskih kavarnah.

the mentioned period, new musical instruments appeared, which were previously unknown (e.g. clarinet, accordion), as well as professional musical ensembles which were not common in Bosnian tradition. These and similar appearances made the period of Austro-Hungarian empire a unique turning point in the development of urban traditional music which was developed within the Bosnian and Herzegovinian cafes.

## Introduction

Bosnia and Herzegovina is situated in southeastern Europe, on the western part of the Balkan peninsula. In the geographically small but historically and culturally rich area where East and West meet, traditional musical practice is diverse, dynamic and picturesque. Traditional folk music of Bosnia and Herzegovina can be best understood in light of the multicultural heritage of Bosniaks, Serbs and Croats, as well as many ethnic minority groups. Ethnomusicological researchers have shown that differences between rural and urban musical practices are visible in all segments. Musical practice of villages which can be found on the territory of Bosnia and Herzegovina is connected to the various rituals and circumstances in the lives of people. During the Ottoman reign, which lasted for full four centuries in Bosnia and Herzegovina, urban areas developed. A combination of ancient Bosnian musical tunes and oriental influences was crucial for the shaping of urban musical practice. Openness, as well as exposure, to the “new” becomes one of the characteristic signs of the Austro-Hungarian empire, whose new system of governance, oriented towards Western European standards, brought the unknown Western European cultural spirit to the population of Bosnia and Herzegovina.<sup>1</sup>

That mixture of “old” and “new” influences soon became a point of interest for many researchers, such as friar Branko Marić, who pointed to the fact that we can also find musical practices “with characteristics of world timed music” in the urban areas.<sup>2</sup> In that way, he concluded that, compared to untempered music, which was present in our tradition, tempered music appeared as well. Although he did not specify which shapes of music practicing those were, it can be assumed that it was the music played in cafes or coffee shops (*kafana*) and other public places. In the period between 1878–1918, new musical instruments appeared, which were previously unknown (e.g. clarinet, accordion), as well as professional musical ensembles which were not common in Bosnian tradition. These and similar appearances made the period of the Austro-Hungarian empire a unique turning point in the development of urban traditional music. Urban traditional music was shaped by the newly appearing musical flows which began to influence the creation of musical life in Bosnian cities at the time.

1 Lana Šehović Pačuka and Fatima Hadžić, “Oriental Musical Tradition during the Period of Austro-Hungarian Rule in Bosnia and Herzegovina,” in *Maqam: Historical Traces and Present Practice in Southern European Music Traditions*, ed. Jürgen Elsner, Gisa Jähnichen and Jasmina Talam (Newcastle: Cambridge Scholars Publishing, 2014), 134.

2 Branko Marić, “Naša pučka glazbala,” *Kalendar HKD Napredak* (1932): 139.

By following sources and researches, it can be concluded that the musical life of Sarajevo and other larger cities in Bosnia and Herzegovina intensively developed in two parallel directions: the first one was directed towards the Western European stream, which was characteristic for immigrants, while the other one relied on Sarajevo's coffee shops/cafes (*kafana*) and playing on the streets, which is the main research focus of this paper.

### **Sketches about music in Bosnian and Herzegovinian cafes through the prism of the research documents**

For the study of traditional folk music and professional ensembles, documents made by researchers who visited these regions with their expeditions are significant. One of them was Matija Murko, who in his report from the research done in Bosnia and Herzegovina from 1912 mentions professional players who played in cafes (*kafana*). Those were *gusle* players, but also players of *tamburas* and the violin.<sup>3</sup> In the report from his trip in the period from 1930 to 1932, it was recorded that the cafe (*kafana*) was one of the ways of public socializing and having fun, but also the place where traditional folk music, mostly performed by professional folk players, could be heard.

*“Main places of singing in the public were the cafe (kafana) and bars. Cafes (kafana) are commonly called both ‘kafana’ and ‘kavana’, but also ‘kava’ and ‘kahva’. The most typical coffee shops (kafana) are in Bosnia and Herzegovina... Their interior is very simple. Couches, on which pillows filled with wool or straw are placed, are located near the wall and on the opposite side, blue or red linen is spread. A better and larger pillow is placed only at the corner of the couch – the place where the aga or bey who visits the cafe (kafana) every day would sit... In southeastern Bosnia, in Višegrad, gusle could be found in Orthodox coffee shops until the world war (1914); while today, they can be mostly found among Muslims, but in the place Rogatica which is located nearby, gusle can be found in seven Orthodox and four Muslim cafes (kafana) where peasants sing when they come to the city.”<sup>4</sup>*

Also, Vlado Milošević recorded that in the Bosnian cafe (*kafana*), the singing of narrative shapes along with the *tambura* could often be heard.

*“Some time ago, in every Bosnian cafe (kafana) (and those were places where alcohol was not poured), tambura (šargija or saz) were placed on the wall as an inventory of the cafe (kafana). Everyone was allowed to both play and sing, but there*

3 Matthias Murko, “Bericht über phonographische Aufnahmen epischer, meist mohammedanischer Volkslieder im nordwestlichen Bosnien im Sommer 1912,” in *Berichte der Phonogramm-Archiv-Kommission der Kaiser*, Im Kommission bei Alfred Hölder (1913): 1–17.

4 Matija Murko, *Tragom srpsko-hrvatske narodne epike: Putovanja u godinama 1930–1932* (Zagreb: JAZU, 1951), 354.

*was an unwritten rule that only skilled and serious singers can take the šargija in their hand. Because this was not the place where somebody would learn how to sing or perform various mischiefs or unserious actions. The cafe (kafana) was a public stage where the audience, with lots of understanding and love, followed the recitals of heroic songs or singing of lyrical, straight or other songs.”<sup>5</sup>*



Figure 1: Cafe (kafana) Aeroplan in Sarajevo, year unknown.<sup>6</sup>

Beside notes made by researchers, particularly significant documents for studying musical traditions typical for Bosnian cafes are Documents of the State government for Bosnia and Herzegovina, which point out to the fact that two different types of coffee shops/cafes could be found in the cities – *a la turca* and *a la franca*.<sup>7</sup> The former, Ottoman cafes (kafana), which were located in old, oriental parts of Bosnian and Herzegovinian cities, became recognisable because they nourished the so-called *a la turca* tradition, which was related to the fulfilment of oriental socio-cultural values.<sup>8</sup>



Figure 2: Šaban's *a la turca* cafe at Bentbaša.<sup>9</sup>

5 Vlado Milošević, "Tambura i harmonika u bosanskom varoškom pjevanju", *Zbornik Krajiških muzeja* 2 (1962): 132-133.

6 Sarajevo. The Archives of City Museum. Collection of photos.

7 Sources which contain information about Bosnian and Herzegovinian cafe (kafana), and especially those located in Sarajevo, where the largest number of coffee shops was, are the documents on concessions that are stored in the Archive of Bosnia and Herzegovina in the Fund of State Government for Bosnia and Herzegovina. Lana Pačuka, "Muzički život Sarajeva u periodu Austro-Ugarske uprave (1878-1918)". PhD dissertation, Academy of Music, University of Sarajevo, 2014), 50-52.

8 According to the available information, the first cafe (kafana) was opened in Sarajevo in 1592 and was located in Bentbaša. It was known under the name Hadži Šaban's cafe (kafana), named after its owner in the first half of the last century. A text about destruction of Hadži Šaban's cafe (kafana), due to works on the road between Vijećnica and road tunnel on Bentbaša, was published in *Sarajevski novi list* (Sarajevo's New Paper) from July 14, 1942.

9 Sarajevo. The Historical Archives. Collection of photos, ZFR.

On the other hand, as their opposite, *a la franca* cafes began to open – symbols of gathering of immigrants and foreigners who started to arrive to Bosnia and Herzegovina in larger numbers. Therefore, visitors were members of the middle or lower class comprised of many public officials, lower-ranked soldiers, merchants, journalists, craftsmen and other members of the immigrants’ part of the society. Cafes became popular places for social activities with multiple functions, where visitors, safe from all tight social norms of conduct, could find a pleasant atmosphere for having various conversations, drinking coffee or reading newspapers. These kinds of gathering places were places where various social and business deals were made. In the coffee shops/cafes of the *a la franca* style, presentations of various technological accomplishments, characteristic for the end of 19th and the beginning of the 20<sup>th</sup> century, were held. In Viennese cafes (*kafana*) located in Hotel Europa, a presentation of Edison’s phonograph was held in Sarajevo on July 4, 1890.<sup>10</sup> Journalists and the gathered crowd were fascinated by the productions of the phonogram, and especially of those that were of a musical nature.



Figure 3: One of the most popular *a la franca* cafes in Sarajevo – Hotel Europa, Wintergarten, year unknown.<sup>11</sup>

Pekka Pennanen claims that the news about the phonogram spread over the territory of Bosnia and Herzegovina and that in a very short amount of time, distributors and merchants started selling speaking machines.

*“The spread of the talking machine in Bosnia-Herzegovina must have been relatively rapid. Gramophone products were marketed through mail order and local agents, and recordings of local music became available. In Sarajevo, Stjepan P. Zelenika sold electric commodities, talking machines and discs, as did Muhamed Tosunović. From late November 1907, Zelenika was the first agent of the Gramophone Company in Bosnia-Herzegovina. Some weeks later, Tosunović also advertised the*

10 Anonym., “Edison’s original phonograph (Mali vijesnik),” *Sarajevski list*, June 20, 1890, 2. Mentioned practice was continued in the years that followed, when in the mentioned hotel, gramophone singing productions were held, which were organised by Konrad Friedrich in 1908. In that way, the cafe (*kafana*) became recognised as a place where one could be acquainted with new European trends, but also an excellent starting point for their expansion to the public.

11 Sarajevo. The Archive of City Museum. Collection of photos.

*Gramophone Company recordings made in Sarajevo. In addition, Zelenika began to distribute Pathéphon products in October 1909. Wilhelm Reisner sold player pianos, mechanical musical instruments, talking machines and discs (Wit 1912: 363). In Dolnja Tuzla, the shop of Mehmed Prcić's Sons owned by Osmanaga Nuri Prcić, started to sell talking machines and Gramophone, Zonophone, Odeon and Jumbo discs in 1908, while in early 1909 his competitor Avram M. Altarac became an agent for Lyrophon. By 1912, there was at least one distributor of talking machines and discs in Derventa and three in Mostar.”<sup>12</sup>*



Figure 4: The Newspaper advertisement of the Gramophone Company Mehmed Prcić and Sons from Tuzla.<sup>13</sup>

The division of the cafes according to the *a la turca* and *a la franca* principle in Bosnia and Herzegovina at the time of Austro-Hungarian empire was widely accepted and one's decision to visit either one of them dependent upon social and cultural habits. Furthermore, sources suggest that the owners of *a la turca* cafes (kafana) were mostly Bosnian and Herzegovinian Muslims, while *a la franca* cafes were either owned by foreigners or domestic Catholics or Orthodox Christians. Besides general differences in terms of social norms of conduct and the cultural climate, music was one of the elements that had crucial influence on the number of guests and the popularity of the cafe (kafana). Music was often the thing that dragged visitors “to this or that” side, which was attested by the appeals of musicians sent to the State government in order to obtain concessions, work permits:

*Us, the players from the outside, will not nor can we be competition to the domestic players, because completely different groups/cafes (kafana) and bars invite us to play for them, and completely different ones serve to domestic players (...) who differ from us, foreign players, by attire and by singing and by playing, and there are cafes (kafana) and bars in Sarajevo which will never invite domestic players (...) because their audience can never adjust to domestic players.<sup>14</sup>*

<sup>12</sup> Risto Pekka Pennanen, “Immortalised on Wax – Professional Folk Musicians and Their Gramophone Recordings Made in Sarajevo, 1907 i 1908,” in *Europe and its Others. Notes on the Balkans*. ed. Božidar Jezernik, Rajko Mursič and Alenka Bartulović, Zupaničeva knjižnica (Ljubljana: Filozofska fakulteta, 2007), 112.

<sup>13</sup> Anonym., “Razbibriga,” *Srpska riječ*, March 19, 1911, 7.

<sup>14</sup> Sarajevo. The Archive of Bosnia and Herzegovina. Fond of Zemaljska vlada Sarajevo, 1908, sign. 2121/311.



Although the mentioned rows indicate that music inside *a la franca* and *a la turca* cafes had clear distinctions, which was also reflected on the clientele, archive sources show that Sarajevo, as the capital city of Bosnia and Herzegovina, had quite a rich musical offer in the city's cafes (kafana), and some of the main streets from that time, e.g. Appel's bank, had a permanent permit for music, during the day and at night. It is interesting that cafe owners were aware of the importance of music and they believed that the cafe could not be run without engaging musical ensembles on a regular basis, and in their appeals to the State government, in which they asked for permission to run the business and hire musicians, they regularly pointed out that the non-existence of appropriate music would cause financial troubles for them.

### **Musical repertoire of Bosnian cafes**

All of the mentioned above leads to the question about what kind of music was played inside *a la turca* and what kind of music was played inside *a la franca* cafes and who were the musicians that played in these cafes (kafana)? In fact, we know for sure that the character of playing differed significantly, however, common to both types of cafes were professional musical ensembles which appeared as such in the musical practice of Bosnia and Herzegovina for the first time. In fact, musicians that played in *a la franca* cafe were foreigners who arrived in Bosnia and Herzegovina from Germany, Austria, Czech Republic and Hungary, and less frequently, from Croatia and Serbia. Considering that both the owners and the visitors were foreigners, the repertoire of the ensembles, which were often ensembles of tamburas, comprised of the melodies of Western European countries, especially Austria. It was very popular to perform the so-called Scharmell melodies. Hence, some of the Sarajevo's city cafes (kafana) of *a la franca* style, e.g. Cafe Lohner, were known for organising the so-called Scharmell concerts, which would occur on a daily basis, and where players from Austria would frequently perform.

The sources show that, besides players from Austria, Czech Republic or Hungary, players from Serbia also came to Bosnian cities who, depending on the occasion, adjusted their repertoire to Western European or domestic audience. Those were most frequently professional Roma musicians who came to Bosnia and Herzegovina from Ruma or Šapac and their musical choices varied from the arrangement of popular melodies that were interesting to the foreigners, to Serbian and Bosnian folk songs which were performed in domestic, *a la turca* cafes (kafana). Serbian ensembles usually represented ensembles of tamburas with vocal accompaniment and some of them enjoyed great popularity in the musical life of that time. One such ensemble was related to the traditional music and singing band of Vaso Stanković Andolija from Šapac, which was equally appreciated by foreign, as well as Bosnian and Herzegovinian circles. Although it was not a widespread practice for the same players to play in both *a la franca* and *a la turca* cafes (kafana), more famous bands such as Andolija's were accustomed to playing at various locations in the city and often went beyond the context of the life of the cafe (kafana) and played at concerts of national singing associations, especially

together with the Serbian-church Orthodox singing association “Sloga”. Also, it is interesting that the repertoire of Andolija’s band was recorded on commercial recordings which were made by F. Hampe and from which we can see that band performed both Serbian traditional songs (*Hajduk Veljko*) and traditional Bosnian songs such as *Hajde dragi da ašikujemo*.<sup>15</sup>

Besides Andolija’s band, the band Stanoja Todorović was a beloved guest in *a la turca* cafes (kafana) and it played in the cafe Loyd. Todorović’s ensemble of tamburas, which was often paired with the violin known among people as *ćemane*, had in its repertoire traditional Bosnian songs and most frequently the *sevdalinka*. They were very popular and they often played at different events that were held in the homes of the Bosnian population. The *Catalogue of zonophone records*, published in the edition of Jefta Pavlović and company, whose record was made thanks to Franz Hampe and his visit to Sarajevo, attest to the diversity of Todorović’s group.



Figure 5: *Catalogue of Bosnian zonophone records. Jefta Pavlović and company, Belgrade, August 1909.*<sup>16</sup>

But the main characteristic of *a la turca* cafes were definitely domestic Bosnian and Herzegovinian musicians, mostly Muslims, who earned money for living by playing and in that way ensured their life existence. Although the need for players and

15 Ten years after Emil Berliner had spread his business activity to the territory of Europe, his company Deutsche Grammophon made the first commercial sound records in Bosnia and Herzegovina, made by Franz Hampe. From the *List of Croatian, Bosnian, Serbian and Montenegrin gramophone and zonophone records* (The Gramophone Company Ltd., Budapest 1908) and *List of Bosnian zonophone records* (Jefta Pavlović and company, Belgrade, August 1909), it can be concluded that Hampe was mainly interested in professional singers and traditional music ensembles such as: Bosnian and Herzegovinian traditional musical and singing group (kapela) Nazif Memišević, Sarajevo; Bosnian and Herzegovinian traditional musical and singing group (kapela) Nazif Ramić, Donja Tuzla; The Bosnian Instrumental and Vocal Trio of Mustafa Sudžuka and Merkuš Alkalaj, Sarajevo; Bosnian traditional songs, accompanied on saz, violin and tamburica Miralem Rizvalić and Mehmed Malbašić, Sarajevo; Bosnian traditional songs, accompanied on saz Salih Kahrmanović, Sarajevo, Jewish-Spanish Tamburitza and Support Society “La Gloria”, Bosnian zurna and drum, Juso and Zajko Besić, Sarajevo; Mehmed Tahirović, accompanied on violin and tamburica, Sarajevo; Ahmed Baić, accompanied on violin, Mostar; Velija Ombašić, accompanied on violin, Mostar; Mustafa Baić, Mostar; Mostar’s singing quartet Mustafa Baić; Velija Ombašić, Ahmed Baić and Avdo Mehić, Mostar; Sirri efendija Abdagić, accompanied on violin, Sarajevo; Stanoje Todorović, accompanied on violin, Sarajevo; Jelena and Anka Tumac, accompanied on violin, Sarajevo.

16 Belgrade. National Library of Serbia. Collection Bulbul pjeva.

ensembles in Bosnian cities was large, players, including domestic ones, faced numerous difficulties, which besides obtaining work permits included high taxes that were charged by the State government. So, one of the sources, based on which it is possible to acquire some of the details, are work permits for musical ensembles, which were approved by the State government in Sarajevo. A work permit was granted for a period of six months and after that period would expire, the leader of the ensemble had to renew it. Because of that, permits were significant sources for researching details about ensembles activities. Also, the leader of the ensemble had to list the names of all members of the ensemble and their places of residence.

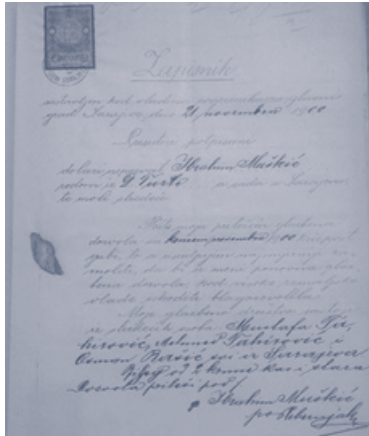


Figure 6: The appeal for obtaining a work permit for the ensemble of Ibrahim Muškić from Bosnia.<sup>17</sup>

Despite difficult working conditions, Bosnian players were the proof of existence of the living music tradition which was, according to the available sources, new and unique because it involved merging instruments atypical for the traditional musical practice of Bosnia and Herzegovina. Here, we primarily refer to ensembles of Bećir Arapović, Mehmed Tahirović, Mustafa Sudžuka and many others, whose performances were a testimony to some of the new directions in the field of musical tradition of Bosnia and Herzegovina. In fact, popular Bosnian ensembles played traditional songs, besides on saz also accompanied on violin, as well as other tamburicas<sup>18</sup>, which was not a well-established musical practice characteristic of the area of Bosnia and Herzegovina.<sup>19</sup> Also, one of the favourite combinations was the one with the so-called ćemane and saz, which was accepted by many players in *a la turca* cafes (kafana) and also, among others, by Mehmed Tahirović, a well-known player.

17 Sarajevo. The Archive of Bosnia and Herzegovina. Fond of Zemaljska vlada Sarajevo, 48/274/2-1990.

18 Tamburica or tambura is the accepted name for all types of chordophone instruments of the long lute type.

19 The ensemble of tamburas and violin was mentioned for the first time by Friedrich Salomo Krauss in his detailed study *Slavische volksforschungen. Abhandlungen über Glauben, Gewohnheitrechte, Sitten, Bräuche und die Guslarenlieder der Südslaven* (1908).



Figure 7: Ensemble from Sarajevo.<sup>20</sup>

Information about mentioned ensembles mostly comes from records made for commercial purposes, where recorders did not make detailed notes about the interpreters. On the other hand, from the *List of Croatian, Bosnian, Serbian and Montenegrin gramophone and zonophone records* (The Gramophone Company Ltd., Budapest, 1908) and the *List of Bosnian zonophone records* (Jefta Pavlović and company, Belgrade, August 1909), it can be concluded that the repertoires of the ensembles were very diverse. During the performance of the ensemble of the association “La Gloria”, Sephardic songs in ladino language and two Bosnian songs were recorded, while the repertoires of others included *sevdalinkas* – Bosnian urban love songs, traditional songs from Bosnia and several marches which used to comprise the repertoire of Ottoman military orchestras – *mehterhana*.<sup>21</sup> Nevertheless, the methods of performance of the ensembles that came from Serbia and the domestic ones differed significantly. This occurrence was also noticed by Gerhard Gesemann, who recorded that professional Roma ensembles from Serbia performed Bosnian urban songs, but that their performance was not in the spirit of folk tradition.

*“From one large open cafe (kafana) area (garden), singing and violin can be heard. In the cafe (kafana), we have found one of the many gypsy bands which does not differ from hundreds of others. Traditional song is the core of their music – we did not hear modern songs – but the method, as well as the accompaniment in which those melodies were performed was so wrong that there is no way it can be included in our research.”<sup>22</sup>*

20 Sarajevo. The Archives of Bosnia and Herzegovina. Fond of Zemaljska vlada Sarajevo, Collection of Photos.

21 See Jasmina Talam, “Mehterhane and their influence on the Bosnian folk music,” in *Militärmusik zwischen nutzen und missbrauch*, edited by Manfred Heidler (Bonn: Militärmusikdienst der Bundeswehr, 2010), 9–16.

22 Anonym., “Evropski kulturni Zapad interesuje se i zavidi nam na našim narodnim pjesmama,” *Jugoslavenska pošta*, October 7, 1937.

Pointing out that the manner of performing traditional melodies began to change, Gesemann's research shows that professional ensembles active within the *a la turca* cafes had a significant role in society at that time. Actually, their influence did not stop with the end of the Austro-Hungarian rule – it was continued in the period between the two world wars. By taking into account all these facts, Gesemann was the only researcher who decided to record the singing of professional singers for the purposes of scientific research. In the article “O značaju narodne pesme za nacionalnu kulturu jugoslovenskog naroda” (“About the importance of traditional song for national culture of Yugoslav people”), written shortly before the end of his expedition, Gesemann presented his observations about the performance of *sevdalinka* by folk and professional singers. He notes that he was happy that he had the opportunity to hear sophisticated traditional performances in “their real, natural surroundings” as well as performances from cafes.<sup>23</sup> One of the most significant professional singers from that time was Nikola Stojković. Gesemann mentions him as the “king of *sevdalinka*” and describes his singing: “Nikola Stojković is not a singer with the quality of voice, but he interprets folk song from the soul, actually, he recites them very clearly, in the way people want that and in the way he likes it.”<sup>24</sup> Stojković was the beys' singer and then, he continued his career in cafes (*kafana*). His interpretation significantly differed from traditional performance of *sevdalinka* and it can be described as a typical Roma professional style of singing.<sup>25</sup>

## A few final words

The research on musical practices in Bosnian and Herzegovinian cafes, which started to flourish in the Austro-Hungaria period, is the study of social life and everyday habits of the local population, as well as new methods of practicing traditional folk music. It can be concluded that in the period of the Austro-Hungarian Empire, social life in Bosnia and Herzegovina, and especially in Sarajevo was extremely rich. Cafes (*kafana*) represented important places where different people of different ages, education as well as social status would gather. The peculiarities of the cafes were certainly accentuated by their division into *a la franca* and *a la turca* orientations, in which music played a crucial role. What is more, this unique environment has opened the possibility for studying the first professional folk musical ensembles in Bosnia and Herzegovina, which started to develop shapes of urban traditional musical life in the environment of the cafe. Furthermore, the echoes of this process have permanently influenced the formation of the image of traditional music practices of Bosnia and Herzegovina, which were present in the musical life until the beginning of the Second World War II.

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23 In his research Gesemann also mentions Bosnian professional singers who were, at the time of Ottoman rule, singing “in the courts of Turkish beys whose high culture was introduced to us and admired by us in the Museums in Zagreb and Sarajevo” and at the time of his research, in cafés (*kafana*) of *a la turca* style. There, we could hear “heroic song as well as exact Bosnian love song, often in the shape of ballad”. Gesemann mentions that those were archaic, but not primitive shapes, but “highly refined expression of a high culture which was equal in worth as Homer's songs”. *Ibid.*

24 *Ibid.*

25 Tamara Karača Beljak, “Bosnian urban traditional song in transformation: From Ludvik Kuba to electronic medias,” *Traditiones* 34, 1 (2005): 170.

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#### POVZETEK

Novejše raziskave v bosansko-hercegovski muzikologiji so pokazale, da je v obdobju avstro-ogrške vladavine (1878–1918) vzniknila nova oblika izvajanja tradicionalne glasbe. V kavarnah (*kafanah*) in drugih javnih prostorih so začeli nastopati profesionalni ansambli ljudske glasbe. Na podlagi zgodovinskih virov lahko sklepamo, da je bilo v Bosni in Hercegovini aktivnih veliko število ansamblov. Podobne ansamble lahko najdemo tudi v državah, ki so bile del avstro-ogrške monarhije, in v Srbiji. Profesionalni ansambli ljudske glasbe so bili po sestavi zelo raznoliki in so vključevali celo glasbila, ki se dotlej v tradicionalni glasbi Bosne in Hercegovine niso uporabljala.

V času avstro-ogrškega cesarstva je bila v Bosni in Hercegovini splošno sprejeta delitev kavarn na

bodisi *a la turca* bodisi *a la franca*, in odločitev posameznika, katero bo obiskal, je bila odvisna od družbenih in kulturnih navad. Nadalje viri kažejo, da so bili lastniki kavarn *a la turca* (*kafan*) večinoma bosansko-hercegovski muslimani, medtem ko so imeli kavarne *a la franca* večinoma v lasti tujci, domači katoličani ali pravoslavci. Poleg splošnih razlik glede na družbene norme vedenja in kulturno vzdušje je bila glasba eden od dejavnikov, ki so bistveno vplivali na število gostov in na priljubljenost kavarn (*kafan*). Bogato glasbeno življenje bosanskih kavarn je pritegnilo mnoge raziskovalce, kot so Matija Murko, Gerhard Gesemann in Vlado Milošević, katerih slikovite beležke o glasbenih praksah so še danes dragocen vir za znanstveno raziskovanje.







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Vesna Ivkov

Akademija umetnosti, Univerza v Novem Sadu  
Academy of Arts, University of Novi Sad

# Sevdalinka as Perceived by Music Performers in Belgrade\*

## Sevdalinka, kot jo razumejo glasbeni izvajalci v Beogradu\*\*

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### IZVLEČEK

### ABSTRACT

S fenomenološkega vidika je sevdalinka – urbana pesem bosansko-hercegovskega prebivalstva – že od nekdaj privlačna raziskovalna tema. Prisotnost te glasbene oblike je mogoče opaziti tudi v Srbiji, izvajajo pa jo bodisi samo vokalno/instrumentalno bodisi kombinirano vokalno-instrumentalno. Pri empiričnem raziskovanju smo v tej študiji uporabljali metodo ocenjevalnih lestvic. V raziskavi smo poskušali izluščiti mnenja priznanih vokalnih in instrumentalnih glasbenih izvajalcev (N=16) iz Beograda, da bi pridobili ne samo podroben vpogled v posebnosti njihovih interpretacij, ampak tudi v glasbene in estetske značilnosti sevdalinke.

From a phenomenological point of view, Sevdalinka – the urban song of the Bosnian-Herzegovinian population, has always attracted scholarly interest. The presence of this form is evident in Serbia as well, performed only vocally/instrumentally and vocally-instrumentally combined. In the context of empirical research for this study, a scaling technique assessment scales were used. The study is aimed at sublimating the opinions of renowned vocal and instrumental music performers (N=16) in Belgrade, in order to gain a detailed insight into the particularities of the interpretations, as well as the musical and aesthetic characteristics of Sevdalinka.

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## Introduction

A unique musical phenomenon, Sevdalinka, appears as a poetic and musical genre, while in practice this term is related more to the vocal-melodic form that made it widely known.<sup>1</sup>

The Erlangen Manuscript, dating back to the early 18<sup>th</sup> century, preserves the oldest textual record of Sevdalinka, whose existence was pointed out by Gerhard Gesemann in 1925.<sup>2</sup> The first musical notations of Sevdalinka were made by Franjo Kuhač and Ludvig Kuba in the late 18<sup>th</sup> century.<sup>3</sup> Several decades later, more precisely in 1906 and 1907, the first sound recordings of Bosnian traditional singing were made on gramophone records, while Matija Murko made sound recordings of heroic songs and Sevdalinks from the area of Western Bosnia in 1912 and 1913.<sup>4</sup> The Sevdalinka in Bosnia and Herzegovina was written about by Vlado Milošević, Hamza Humo, Munib Maglajlić, Tamara Karača Beljak, Miroslava Fulanović Šošić, Muhamed Žero and others.

Etymologically, the consonant “h” was added to the Arabic word “sewda” – black bile –, one of the four bodily fluids, which causes the feelings of melancholy,<sup>5</sup> and Sevdalinka became established as a terminological designation in the 19<sup>th</sup> century.<sup>6</sup> The experts who have studied Sevdalinka credit Roma people with spreading Sevdalinka over a wider area,<sup>7</sup> (as they used to be the only “professional musicians” in Bosnia and Herzegovina).<sup>8</sup>

According to Davor Petrović, the development of Sevdalinka can be observed through three main periods:

1. Ottoman (1463–1878)
2. Austrian-Hungarian (1878–1918)
3. Yugoslav (1918–1992).<sup>9</sup>

According to some researchers, in the Ottoman period Sevdalinka was primarily a female song, sung by Muslim women and girls, but Sevdalinka soon became a song of everyday life of men and women performed to the accompaniment of the saz, a song of courtship of the young in cities and towns.<sup>10</sup> The annexation of Bosnia and Herzegovina by the Austro-Hungarian monarchy caused part of the Muslim population to

1 Vlado Milošević, *Sevdalinka* (Banja Luka: Muzej Bosanske krajine, 1964), 3.

2 Tamara Karača-Beljak, “Može li sevdalinka biti bosanska solo pjesma?” *Dani Vlade S. Miloševića* (Banja Luka: Akademija umjetnosti, 2004), 55.

3 Miroslava Fulanović-Šošić, “O melodijskim karakteristikama bosanskohercegovačke sevdalinke,” *Folklor i njegova umetnička transpozicija* (Beograd: Fakultet muzičke umetnosti, 1991), 65.

4 Rašid Durić, “Sevdalinka i Himzo Polovina,” *Behar, časopis za kulturu i društvena pitanja* (2011): 44.

5 Miroslava Fulanović-Šošić, “O melodijskim karakteristikama bosanskohercegovačke sevdalinke,” *Folklor i njegova umetnička transpozicija* (Beograd: Fakultet muzičke umetnosti, 1991), 65.

6 Мирослава Фулановић-Шошић, “Традиционална музика у програмима Радио-Сарајева,” *Зборник Матице српске за сценске уметности и музику* 8–9 (1991): 195.

7 Davor Petrović, “Četiri okvira za jednu pesmu: kratka biografija sevdalinke,” *Etnološko-antropološke sveske* 19 (2012): 26.

8 Cvjetko Rihtman, “Orijentalni uticaji u tradicionalnoj muzici BiH,” *Narodno stvaralaštvo – Folklor* 82–84 (1982), 14.

9 Petrović, “Četiri okvira za jednu pesmu: kratka biografija sevdalinke,” 27.

10 Munib Maglajlić, *101 sevdalinka* (Mostar: Prva književna komuna, 1977), 155.

move from Bosnia and Herzegovina to the area of Sandžak, so Sevdalinka became an identifier of the Muslim population in their new environment.<sup>11</sup>

In the period between the two world wars, Sevdalinka was performed in taverns to the accompaniment of the accordion or a small instrumental ensemble.<sup>12</sup> It was in this period that Sevdalinka was recorded on vinyl records performed by Sofka Nikolić, Bora Janjić and the brothers Cicvarić.

According to Petrović, Sevdalinka moved from its “natural environment” to the radio, which enabled its wider, Yugoslav popularity. The development of arrangements for folk orchestras contributed to a more stylised performing of Sevdalinka and brought it to a higher professional level.<sup>13</sup> Especially revealing is the fact that a number of excellent vocal and instrumental performers, who were famous for the manner of their interpretation of this musical form, originated outside of the territory of Bosnia and Herzegovina, but came from the wider region of former Yugoslavia. Radio singers, after thorough preparations which included work on improving their diction, developing performing techniques and harmonisation with the ensemble/orchestra, had an opportunity to participate in programmes of traditional music, so Sevdalinka received a professional treatment and became used commercially.<sup>14</sup>

During the 1970s and 1980s, Sevdalinka remained part of the musical tradition, but newly-composed and pop-rock music, which was more popular with the younger generation of listeners, got more media presence.<sup>15</sup> It is in this period that numerous songs composed in the spirit of Sevdalinka appeared, which are still present today, several decades later, while the names of their authors have moved to the background. Thus, in the sense of ensuring continuity as a factor in shaping musical tradition, the song as a creation outlives and, by importance, surpasses its creator.

After being identified as a kind of patriotic song, or a song of the Muslim side in a certain sense during the war in B&H, Sevdalinka has slowly but surely returned to the territory of Serbia after the end of the Bosnian war, i.e. it has been reclaiming its former position held before the 1990s. “The Case of Sevdalinka is distinctive in the sense that during the time of Yugoslavia it was honed and recognized as a common, although mostly Bosnian-Herzegovinian song, only to become seen as Bosniak after the breakup of the common state, and upon the completion of the ethnic conflict in Yugoslavia it was transformed into the Yugo-nostalgic folklore creation”.<sup>16</sup> However, the late 20<sup>th</sup> and early 21<sup>st</sup> century saw the appearance of individuals and music groups who (re)interpret Sevdalinka as a world music form, merging it with other music genres and giving it a new spirit.

11 Hamza Humo, “Muslimani Bosne i Hercegovine posmatrani kroz sevdalinke,” *Gajret kalendar za godinu 1937. (1355-1366 po Hidžri)* (Sarajevo: Glavni odbor društva Gajret, 1936), 177-180.

12 According to Vlado Milošević, Sevdalinka lost its true value by moving to taverns. Milošević, *Sevdalinka*, 20.

13 Davor Petrović, “Čovek peva posle rata: dva koncerta sevdalinke u beogradskom Sava centru kao jugonostalglični rituali pomirenja,” *Antropologija* 19/1 (2013): 113.

14 Petrović, “Četiri okvira za jednu pesmu: kratka biografija sevdalinke,” 32.

15 Vanja Muhović, “Sevdalinka i saz u kontekstu world musica,” *Behar, časopis za kulturu i društvena pitanja* 103 (2011): 85.

16 Petrović, “Čovek peva posle rata: dva koncerta sevdalinke u beogradskom Sava centru kao jugonostalglični rituali pomirenja,” 117.

## Methodology

### Sample

The sample was formed during the month of January 2017 and it comprised eight vocal and eight instrumental performers (N=16), who gave permission for their names to be presented in the study.<sup>17</sup>

Vocal performers	Instrumental performers
Govedarović, Anđelka, b. 1946	Bahucki, Zoran, b. 1946
Grbić, Azemina, b. 1943	Dugić, Borislav Bora, b. 1949
Ilić, Aleksandar Aca, b. 1961	Mijatović, Miloš Miša, b. 1956
Matović, Vera, b. 1946	Milošević, Božidar Boki, b. 1931–2018.
Negovanović, Novica, b. 1945	Mitrović, Slavko Cale, b. 1953
Njegomir, Merima, b. 1953	Stepić, Aleksandar Aca, b. 1931
Obrić, Nada, b. 1948	Višnjički, Borislav Bora, b. 1938
Pavlović, Radoš Raša, b. 1944	Vićentijević, Siniša, b. 1965

Table 1: Names of respondents.

The sample consists of 11 male and 5 female respondents, with the mean age of 69.6, who have been active in the field of music for an average of 49.1 years. The musical talent was shown at home by 68.8% of the respondents while 31.2% showed it at school. Sevdalinka was first heard interpreted by a family member (50%), on the radio (37.5%) and on TV (12.5%). The majority of respondents were self-taught (31.3%), a slightly lower number of respondents acquired their music education at school (25%) and by combining learning at school and with a private tutor (25%), while 18.8% of the respondents learned exclusively through private tuition.

The respondents-vocal performers single out as influences familiar names of Bosnian-Herzegovinian traditional music such as Zaim Imamović, Safet Isović, Zehra Deović, Beba Selimović, Nada Mamula, Himzo Polovina, Zora Dubljević. The respondents-instrumental performers single out as influences Ismet Alajbegović Šerbo and Jovica Petković, who are excellent accordion players, experts in Sevdalinka and its interpreters. Moreover, the respondents-instrumental performers mention the names of vocal performers, such as Zaim Imamović, Safet Isović, Meho Puzić, Nedeljko Bilkić.

As Sevdalinkas selected due to the beauty of melody and textual content, and as the most popular and favoured by both vocal and instrumental interpreters, the respondents mention: By a Clearwater Spring (Kraj potoka, bistre vode), A Tiny Grain of Wheat (Pšeničice, sitno sjeme), In the Rose Garden by the Boxwood (U đul bašti, kraj šimšira), Snow Has Fallen on Blooming Trees (Snijeg pade na behar, na voće), By a Subtle Fountain (Kraj tanana šadrvana).

<sup>17</sup> See Table 1.

### ***Instruments***

Two instruments were used for the purposes of this study. One instrument was a *General Data Questionnaire*, which was used to collect general socio-demographic indicators, as well as data on the duration of the respondents' activity in music, the method and place of learning music, the names of their influences and titles of songs that respondents prefer performing. The other instrument was designed especially for this research to examine the attitudes of vocal and instrumental performers about Sevdalinka. *The assessment Scale for Sevdalinka Attitudes* contains a total of 52 items which are divided into several areas: Association of certain elements when listening to Sevdalinka (7 items); Frequency of performing different musical genres (9 items); Method of learning Sevdalinkas (6 items); Goal of learning Sevdalinkas (5 items); Qualitative characteristics of Sevdalinka (5 items); Social aspects of performing Sevdalinka (13 items); and Position of Sevdalinka and Sevdalinka performers in Serbia (7 items).<sup>18</sup> Cronbach's alpha for this instrument is  $\alpha=.789$  indicating an acceptable reliability of the instrument.

### ***Research results***

The first area that was focused on using *The Assessment Scale for Sevdalinka Attitudes* was associating certain elements while performing Sevdalinka. Within this area the respondents assessed their agreement with given statements on a five-point scale.<sup>19</sup>

	1	2	3	4	5	M	SD	t	p
Hearing a Sevdalinka reminds me of the performer who recorded it in the past.	0.0%	0.0%	0.0%	12.5%	87.5%	4.875	.3416	1.528	.170
When listening to a Sevdalinka, I think of the type of its rhythmic system (distributive/in beat, "in tempo", parlando-rubato/"stretched").	0.0%	0.0%	18.8%	6.3%	75.0%	4.563	.8139	-.298	.770
When listening to a Sevdalinka, I think of the song lyrics.	6.3%	0.0%	0.0%	12.5%	81.3%	4.625	1.0247	.475	.642
When listening to a Sevdalinka, I pay attention to the singer's diction.	0.0%	0.0%	0.0%	12.5%	87.5%	4.875	.3416	1.528	.170

18 Using elements of the statistical methods quantitative results were obtained for the parameters: mean value, standard deviation, t-test, statistical significance level.

19 The respondents' responses are shown in Table 2.

When listening to a Sevdalinka, I think of the melodic motion.	0.0%	0.0%	0.0%	0.0%	100,0%	5.00	.000	-	-
When listening to a Sevdalinka, I pay attention to the harmony.	0.0%	0.0%	0.0%	6.3%	93.7%	4.937	.250	-1.00	.351
When listening to a Sevdalinka, I think of the relationship between the introduction and the sung verse, chorus.	0.0%	0.0%	0.0%	18.7%	81.3%	4.813	.4031	.607	.554
1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree, M = mean value, SD = standard deviation, t = t-test, p = statistical significance level									

Table 2: Results of the t-test and descriptive statistics for Associating certain elements when listening to Sevdalinka.

All the respondents expressed complete agreement with the statement that while listening to a Sevdalinka, they are thinking about the melodic motion. 93.8% of the respondents strongly agree and 6.3% agree that when listening to a Sevdalinka, they pay attention to the harmony.<sup>20</sup> An equal percentage of the respondents, 87.5%, strongly agreed and 12.5% agreed that when listening to a Sevdalinka, they pay attention to the singer's diction<sup>21</sup> and that when listening to a Sevdalinka, they remember the performer who had previously recorded it. When listening to a Sevdalinka, 81.3% of the respondents think about the song lyrics,<sup>22</sup> and 81.3% of the respondents strongly agree with the statement referring to thinking about the relationship between the introduction and the sung verse, chorus, while 18.7% agree.<sup>23</sup> Three-quarters of the respondents strongly agree that when listening to a Sevdalinka, they think of the type of the rhythmic system (distributive/in beat/"in tempo", parlando rubato/"stretched"), and 3.6% agree, while 18.8% of them neither agree nor disagree.<sup>24</sup>

The results of the t-test were not statistically significant at  $p < .05$  and  $p < .01$  for any of the statements, that is, there is no statistically significant difference in responses between the vocal and instrumental performers.

Furthermore, the respondents were asked to estimate how frequently they perform different genres of music by assessing the frequency of performing certain genres of music on a five-point scale.<sup>25</sup>

20 "The choice of intonation, key, is important for vocal interpretation" (Nada Obrić). "I pay attention to the tonality, key" (Borislav Bora Višnjčki).

21 "If you don't understand what it sings about, then songs are to no avail" (Nada Obrić). "Vlastimir Pavlović Carevac, too, emphasised a singer's proper diction" (Zoran Bahucki).

22 "One considers the attractiveness of the textual content" (Nada Obrić). "Sevdalinka Has a Story" (Radoš Raša Pavlović).

23 "The melody of the introduction should possess details and particular elements of the sung song" (Novica Negovanović). "If the introduction stands out from the sung part, then it is no Sevdalinka" (Nada Obrić). "Introduction and song must be close, be closely akin to one another" (Aleksandar Aca Stepić). "Chorus is of the utmost important for its meaning; that is why it is repeated" (Božidar Boki Milošević).

24 "Rubato is more emotional" (Božidar Boki Milošević).

25 See Table 3.

	1	2	3	4	5	M	SD	t	p
Serbian traditional music	0.0%	0.0%	0.0%	18.8%	81.3%	4.813	.4031	-2.05	.080
Traditional music of other ethnicities in the territory of Serbia	0.0%	6.3%	18.8%	31.3%	43.8%	4.125	.9574	-2.39	.037
Original newly-composed music	0.0%	0.0%	12.5%	25.0%	62.5%	4.500	.7303	.672	.515
Urban music from the territory of Serbia	0.0%	0.0%	25.0%	37.5%	37.5%	4.125	.8062	-6.07	.554
Sevdalinka - urban song of Bosnian-Herzegovinian population	0.0%	6.3%	6.3%	31.3%	56.3%	4.375	.8850	1.141	.273
Domestic pop music	31.3%	6.3%	56.3%	6.3%	0.0%	2.375	1.0247	-1.53	.149
Domestic rock music	50.0%	18.8%	25.0%	6.3%	0.0%	1.875	1.0247	-.974	.346
Classical/Art music	50.0%	18.8%	6.3%	12.5%	12.5%	2.187	1.5152	-2.49	.033
World music	68.8%	6.3%	12.5%	12.5%	0.0%	1.687	1.1384	-2.99	.020
Jazz	0.0%	6.3%	0.0%	6.3%	6.3%			-	-
Country music	0.0%	0.0%	0.0%	0.0%	6.3%			-	-

1 = never, 2 = very rarely, 3 = rarely, 4 = often, 5 = always, M = mean value, SD = standard deviation, t = t-test, p = level of statistical significance

*Table 3: Results of the t-test and descriptive statistics for the frequency of performing different musical genres.*

The type of music that the respondents perform most often is Serbian traditional music (M=4.8). It is followed by original newly-composed music (M=4.5), Sevdalinka - urban song of the Bosnian-Herzegovinian population (M=4.37), traditional music of other ethnicities in the territory of Serbia (M=4.12), and urban music from the territory of Serbia (M=4.12), with somewhat lower average values. Sevdalinka is always performed by 56.3% of the respondents, while 31.3% of the respondents perform it often. The selected respondents perform other types of music significantly less often, so the mean values are much lower for domestic pop music (M=2.37) and classical/art music (M=2.19), which are never, very rarely or rarely performed by half of the respondents. The mean values for the domestic rock music (M=1.87), which is never performed by half of the respondents, and world music (M=1.69), which is never performed by 68.8% of respondents, range between the values never and very rarely. The respondents had

an option to indicate other types of music, and one respondent indicated that he/she included jazz music in the repertoire, and one respondent stated that among other things he/she performed country music.

A statistically significant difference in the responses about the frequency of performing certain types of music is evident in regard to traditional music of other ethnicities from the territory of Serbia ( $t=-2.39$ ,  $p<.05$ ), classical/art music ( $t=-2.49$ ,  $p<.05$ ) and world music ( $t=-2.99$ ,  $p<.05$ ), which are performed by instrumentalists more often than vocalists.

The third part of the research instrument referred to the opinion of the respondents on how important certain learning methods are for learning Sevdalinka. Vast musical and personal experience of the respondents is of great importance for understanding the choices, which have proven to be the best method for learning Sevdalinka.<sup>26</sup>

	1	2	3	4	5	M	SD	t	p
From printed sheet music	18.8%	18.8%	31.3%	31.3%	0.0%	2.750	1.125	.882	.397
By ear	0.0%	0.0%	0.0%	0.0%	100.0%	5.00	.000	-	-
Using personal notes of the lyrics/melodic lines and harmonies of Sevdalinka	12.5%	6.3%	0.0%	18.8%	62.5%	4.125	1.4548	.675	.511
Combined - using notes/printed sources and by ear	6.3%	6.3%	6.3%	25.0%	56.3%	4.187	1.223	.198	.846
Listening to recorded music on cassettes and records	0.0%	6.3%	0.0%	6.3%	87.5%	4.750	.7746	.632	.537
Listening to recorded music posted on the Internet	6.3%	0.0%	12.5%	18.8%	62.5%	4.313	1.138	.646	.529
1 = completely unimportant, 2 = unimportant, 3 = moderately important, 4 = important, 5 = very important, M = mean value, SD = standard deviation, t = t-test, p = level of statistical significance									

Table 4: Results of the t-test and descriptive statistics for the method of learning Sevdalinka.

All the respondents agreed with the statement that learning by ear is very important for learning Sevdalinka ( $M=5.0$ ).<sup>27</sup> Listening to recordings on cassettes and vinyl records was ranked as the second most important method for learning Sevdalinka ( $M=4.75$ ), where 87.5% of the respondents indicated that this is very important for

26 See Table 4.

27 "It is easier to learn by ear" (Azemina Grbić). "When one learns by ear, the soul of Sevdalinka can be felt" (Novica Negovanović). "Sevdalinka is carried in one's soul, in one's heart" (Anđelka Govedarović). "Sevdalinka is learned by ear, from the heart" (Borislav Bora Dugić). "Emotions are expressed by the entire orchestra, the accordion and violin are dominant, as a guitarist you must squeeze yourself into the orchestra" (Borislav Bora Višnjički).



learning Sevdalinka. According to the assessment of importance, these are followed by listening to recordings posted on the Internet, which 62.5% of the respondents consider a very important learning procedure, while 18.8% consider it important for learning Sevdalinka.<sup>28</sup> 56.3% of the respondents assessed combined learning (using printed sources and by ear) as very important, and 25% of the respondents assessed that this is an important method of learning Sevdalinka. The use of personal notes of lyrics/melodic lines and harmonies of Sevdalinka was assessed by 62.5% of the respondents as very important, and 18.8% consider that it is important for learning Sevdalinka. Learning from printed sources and sheet music was ranked as the least important method of learning Sevdalinka with the mean value of  $M=2.75$ .<sup>29</sup>

The difference in responses between the vocal and instrumental performers is statistically insignificant in the context of this research segment, as the values of the t-test are not statistically significant at  $p<.05$  and  $p<.01$  for any method of learning, so it can be concluded that there is an agreement among vocal and instrumental performers on the importance of certain methods for learning Sevdalinka.

In the next segment of the *Assessment Scale for Sevdalinka Attitudes*, the respondents were presented with five statements related to the objectives/purposes of learning Sevdalinka; the respondents were asked to rank the level of their agreement or disagreement with the statements on a five-point scale.<sup>30</sup>

	1	2	3	4	5	M	SD	T	p
I express my emotions through performing Sevdalinka.	0.0%	0.0%	0.0%	6.3%	93.7%	4.937	.2500	-1.00	.351
By performing Sevdalinka, I promote my technical interpretation skills in the form of distinctive ornaments.	0.0%	0.0%	6.3%	6.3%	87.5%	4.812	.5439	.447	.662

28 "When choosing examples for listening on the Internet, one has to be careful, because they are not equally worthy" (Azemina Grbić). "One should be careful and choosy, which means that one should listen more to the interpretations by older performers" (Novica Negovanović). "Learning through the Internet is justified by the lack of vinyl records and audio cassettes" (Aleksandar Aca Ilić). "One should hear a lot of them, get enough of listening" (Miloš Miša Mijatović). "Learning from sheet music is an aid" (Slavko Čale Mitrović). "Learning by listening to examples from the Internet is more accessible than cassettes and vinyl records, but one should choose the right versions" (Zoran Bahucki).

29 "Presence of a teacher/instructor is necessary when learning by use of notation" (Aleksandar Aca Ilić). "Although there have been attempts, Sevdalinka cannot be mastered completely from notation, which, quite often, records only the skeleton of the melody, without proper notes on ornamentation, articulation and other elements characterising a proper performance. This is the reason why a learner relies on a teacher who plays slowly, and the student repeats a section by section with appropriate ornamentation, and then merges the parts into a unique whole, adding the proper emphasis to particular notes, with dynamic nuances, bellows technique and choice of register". Vesna Ivkov, "Sevdalinka in the Performing Practice of Accordionists in Serbia," *Music in Society, The Collection of Papers* (Sarajevo: Musicological Society of the Federation of Bosnia and Herzegovina Academy of Music, University of Sarajevo, 2016), 404.

30 See Table 5.

By performing Sevdalinka, I promote my personal maturity in interpretation.	0.0%	0.0%	6.3%	0.0%	93.7%	4.875	.5000	-1.00	.351
By performing Sevdalinka, I imitate the performing style of my influences in interpreting Sevdalinka.	25.0%	0.0%	18.8%	18.8%	37.5%	3.437	1.631	-.148	.884
I seek to create a personal style of performing Sevdalinka.	0.0%	0.0%	6.3%	6.3%	87.5%	4.812	.5440	1.426	.197
1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree, M = mean value, SD = standard deviation, t = t-test, p = statistical significance level									

Table 5: Results of the t-test and descriptive statistics for the goal of learning Sevdalinka.

All the listed goals are quite highly ranked by the respondents. Expressing emotions while performing Sevdalinka was singled out as the most important goal ( $M=4.94$ ), with which 93.7% of the respondents strongly agreed and 6.3% agreed. It is followed by the promotion of personal maturity in interpretation ( $M=4.87$ ), with which 93.7% of the respondents strongly agreed and 6.3% neither agreed nor disagreed.<sup>31</sup> Two goals with mean value of  $M=4.81$  were ranked the third, with which 87.5% of the respondents strongly agreed, namely the promotion of their own technical skills of interpretation and creation of a personal style of performing Sevdalinka.<sup>32</sup> Ranked last is imitating the performing style of influences in interpreting Sevdalinka ( $M=3.44$ ), with which a quarter of the respondents strongly disagreed, and 37.5% strongly agreed, while 18.8% agreed and the same number of the respondents neither agreed nor disagreed.<sup>33</sup>

The differences in the responses between the vocal and instrumental performers were not statistically significant as the t-test values for each statement exceeded  $p > .05$  /  $p > .01$ .

The respondents in the study have been active in music for 49.1 years on average, so it is important to look at which qualitative characteristics of Sevdalinka they perceive as significant.<sup>34</sup>

31 "When Sevdalinka is sadder, it can be sung better" (Azemina Grbić). "You sing, and weep" (Anđelka Govedarović). "Sevdalinka in major scale is cheerful, and in minor scale it is sad" (Novica Negovanović).

32 "Sevdalinka is played with more zest in Serbia, 20% faster than in Bosnia, and dynamics is of importance for the performance" (Borislav Bora Dugić).

33 "Imitating the performing style of one's influence, a predecessor, is the first step in learning, but forming one's own performing style is a condition for career development" (Azemina Grbić). "I seek to contribute to the beauty of Sevdalinka, it should be delivered in the right way" (Novica Negovanović). "I try to add something of my own, such as timbre as such" (Vera Matović). "I try to create a personal style, but not to overdo it" (Radoš Raša Pavlović). "Imitating the performing styles of one's influences is the first step, and creation of a personal style is the second step in learning" (Zoran Bahucki).

34 See Table 6.

	1	2	3	4	5	M	SD	t	p
Sevdalinka is to be played in the same way as it is sung.	0.0%	0.0%	6.3%	12.5%	81.3%	4.750	.5773	.858	.405
Sevdalinka is to be played in a more complex way – with more technical additions and ornamentation than it is sung.	18.8%	0.0%	6.3%	18.8%	56.3%	3.937	1.5692	-.154	.880
The colour of voice, the colour of instrument, the register on the instrument are of importance for performing Sevdalinka.	0.0%	0.0%	6.3%	6.3%	87.5%	4.812	.5439	.447	.662
The beauty of melodic motion is important for evaluating Sevdalinka.	0.0%	0.0%	0.0%	6.3%	93.7%	4.937	.2500	1.000	.351
Beautiful and meaningful lyrics are important for general value of Sevdalinka.	0.0%	0.0%	0.0%	6.3%	93.8%	4.937	.2500	1.000	.351
1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree, M = mean value, SD = standard deviation, t = t-test, p = statistical significance level									

Table 6: Results of the t-test and descriptive statistics for the qualitative characteristics of Sevdalinka.

As many as 93.7% of the respondents agreed that beautiful and meaningful lyrics are important for the general value of Sevdalinka (M=4.94)<sup>35</sup> and that the beauty of the melodic motion is important for the evaluation of Sevdalinka (M=4.94).<sup>36</sup> A somewhat smaller percentage of the respondents, but nevertheless with a high mean value, strongly agreed (87.5%) and agreed (6.3%) that for performing Sevdalinka the colour of voice,<sup>37</sup> the colour of the instrument and the register of the instrument are important (M=4.84), while 81.3% strongly agreed and 12.5% agreed that Sevdalinka is to be

35 "Sevdalinka lyrics are to be picturesque, to have an appropriate relationship to the melodic motion. Each song is supposed to tell a story, and the chorus to contain the main message" (Azemina Grbić). "Sevdalinka lyrics spur a desire to listen" (Nada Obrić). "Sevdalinka is difficult for listening – the listener becomes melancholic ("falls into sevdah"), so those who are disappointed don't need it" (Vera Matović). "In its 3-4 stanzas Sevdalinka contains a film" (Merima Njegomir). "Sevdalinka is a beautiful song, a song that speaks of love" (Božidar Boki Milošević).

36 "The connection between the lyrics and melody in Sevdalinka has to be great" (Novica Negovanović).

37 "The colour of female mezzosoprano or alto is the most appropriate for performing Sevdalinka" (Azemina Grbić). "A darker voice colour is more gentle" (Zoran Bahucki).

played the same way it is sung ( $M=4.75$ ). 56.3% of the respondents strongly agreed that Sevdalinka is to be played more complexly – with more technical additions and ornamentation than it is sung ( $M=3.94$ ) and 18.8% of the respondents agreed, while also 18.8% of the respondents did not agree strongly with this statement.<sup>38</sup>

No significance was determined between the responses obtained from the vocal and the instrumental performers ( $p>.05$ ,  $p>.01$  respectively for each of the statements).

In the segment of Social aspects of performing Sevdalinka, the respondents were asked to assess the importance of 13 items on a five-point scale. The items from this segment refer to the presence and value attributed to Sevdalinka in Serbia and across the world.<sup>39</sup>

	1	2	3	4	5	M	SD	t	p
Sevdalinka is sufficiently represented in Serbia.	6.3%	0.0%	18.8%	50.0%	25.0%	3.875	1.0247	.475	.642
Sevdalinka – a form of urban Bosnian-Herzegovinian music should receive better promotion in Serbia.	6.3%	0.0%	12.5%	25.0%	56.3%	4.250	1.1254	1.932	.074
Sevdalinka, as a demanding form for performance is a challenge for performers in Serbia.	0.0%	0.0%	0.0%	12.5%	87.5%	4.875	.3415	1.528	170
Sevdalinka can only be performed by a performer of extraordinary interpretative skills.	0.0%	0.0%	0.0%	12.5%	87.5%	4.875	.3415	1.528	170
People like hearing Sevdalinka being performed in solo concerts in Serbia.	0.0%	6.3%	25.0%	18.8%	50.0%	4.125	1.0247	.974	.346

38 "When an accordionist plays alone, he/she can play more complexly, but when playing accompaniment, one should adjust to the singer's performance" (Azemina Grbić). "Jovica Petković was more inclined towards improvisation, and Ismet Alajbegović Šerbo's playing was closer to the singer's performance" (Anđelka Govedarović). "Sevdalinka can be played more complexly than it is sung, but one should be careful not to lose too much, not to go astray" Aleksandar Aca Stepić. "One can play with more complexity in intermezzo" (Miloš Miša Mijatović). "The accordion can improvise, the violins cannot, the wind instruments – clarinet and flute, should play as the voice sings, instrumental performance of Sevdalinka gets a better reception, because the lyrics can hurt feelings of members of certain ethnicities" (Slavko Čale Mitrović). "The violin and clarinet come close to human voice" (Božidar Boki Milošević). "Sevdalinka is full of ornamentation, it cannot be played by just anyone, and it can be performed stylistically by Ismet Alajbegović Šerbo, Srbošlav Srba Ivkov, they play it with soul" (Borislav Bora Višnjicki). "It can be played in a more complicated manner than it is sung, but without overdoing it" (Zoran Bahucki).

39 See Table 7.

People like hearing Sevdalinka being performed in restaurants in Serbia.	0.0%	0.0%	25.0%	31.3%	43.8%	4.187	.8341	2.411	.300
Sevdalinka is sufficiently represented on the radio and in other musical programmes in Serbia.	0.0%	12.5%	37.5%	31.3%	18.8%	3.562	.9639	-.251	.805
Sevdalinka is sufficiently represented on television and in other musical programmes in Serbia.	12.5%	18.8%	50.0%	12.5%	6.3%	2,812	1.0468	-.231	.821
Sevdalinka performances receive good reception in Bosnia and Herzegovina.	0.0%	0.0%	6.3%	0.0%	93.7%	4.875	.5000	-1.00	.351
Sevdalinka performances receive good reception in ex-Yugoslav countries other than B&H and Serbia.	6.3%	6.3%	43.8%	37.5%	6.3%	3.312	.9464	1,357	.196
Sevdalinka performances are well received by our diaspora in the countries of the Western Europe.	6.3%	12.5%	18.8%	37.5%	25.0%	3.625	1.2041	.821	.425
Sevdalinka performances are well received by our diaspora in the USA and Canada.	6.3%	12.5%	25.0%	18.8%	37.5%	3.687	1.3022	1,384	.188
Sevdalinka performances are well received by our diaspora in Australia.	6.3%	18.8%	25.0%	12.5%	37.5%	3,562	1,3647	1.313	.210
1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree, M = mean value, SD = standard deviation, t = t-test, p = statistical significance level									

Table 7: Results of the t-test and descriptive statistics for the social aspects of performing Sevdalinka.

Half of the respondents agreed and one quarter strongly agreed that Sevdalinka is sufficiently represented in Serbia, but 56.3% of them strongly agreed and 25% agreed that Sevdalinka should be promoted more in Serbia.<sup>40</sup> An equal percentage of the respondents (87.5% strongly agreed and 12.5% agreed) considers that Sevdalinka, as a demanding form to perform, is a challenge for performers in Serbia, as well as that Sevdalinka can only be performed by a performer of extraordinary interpretation skills. Half of the respondents strongly agreed and 18.8% agreed that people like hearing Sevdalinka being performed in solo concerts in Serbia, while 43.8% strongly agreed and 31.3% agreed that people like hearing Sevdalinka being performed in restaurants in Serbia. In regard to the radio, television and other musical programmes in Serbia, the respondents expressed less agreement, so the mean value for Sevdalinka's presence on the radio and other musical programmes is  $M=3.56$ , and for Sevdalinka's presence on television and in other musical programmes is  $M=2.81$ .<sup>41</sup> Naturally, 93.7% of the respondents strongly agreed that the performance of Sevdalinka is well received in Bosnia and Herzegovina ( $M=4.87$ ).<sup>42</sup> Performance of Sevdalinka is slightly less well received by our diaspora, with the mean values ranging from neither agree nor disagree to agree: the USA and Canada ( $M=3.69$ ), Western Europe ( $M=3.62$ ), Australia ( $M=3.56$ ), and other ex-Yugoslav countries ( $M=3.31$ ).

Based on the obtained results, no statistically significant differences were determined in the responses between the vocal and musical performers in terms the assessment of Sevdalinka's social significance.

Finally, it is important to look at how the respondents evaluate the way of performing Sevdalinka and the position of Sevdalinka performers in Serbia. For these purposes, 7 items were formulated for the respondents to express the level of their agreement/disagreement on a five-point scale.<sup>43</sup>

	1	2	3	4	5	M	SD	t	p
If I include Sevdalinka in my repertoire, I will be better paid as a performer.	43.8%	25.0%	18.8%	6.3%	6.3%	2.062	1.2366	.196	.848
If I have Sevdalinkas on my repertoire, I will get more professional engagements.	43.8%	25.0%	18.8%	6.3%	6.3%	2.062	1.2366	.593	.562

40 "It is a song people used to grow up to" (Novica Negovanović). "In my hometown of Čačak, people liked listening to Sevdalinkas" (Vera Matović). "Sevdalinka stands for true values, it represents a value in comparison to music today" (Merima Njegomir).

41 "In television shows such as *It's Never Too Late*, Sevdalinka is usually performed by those who compete in performing" (Azemina Grbić). "Sevdalinka has an insufficient media presence" (Merima Njegomir). "Presence of Sevdalinka in the media is politically influenced" (Slavko Čale Mitrović) "In the 1990s there were no Sevdalinkas in the media" (Zoran Bahucki), "It all depends on the will of editors" (Božidar Boki Milošević).

42 "Sevdalinka flourishes in Bosnia, and in Serbia older generations listen to it more, while the young are thrilled when they hear it" (Merima Njegomir).

43 See Table 8.

If I include Sevdalinka in my repertoire, I will receive more media promotion.	43.8%	12.5%	18.8%	25.0%	0.0%	2.250	1.2909	1.177	.259
If I include Sevdalinka in my repertoire, I will be seen as a performer of extraordinary interpretative skills.	0.0%	0.0%	18.8%	18.8%	62.5%	4.437	.8139	1.616	.128
Sevdalinka should be performed as it used to be – signing to the saz.	18.8%	25.0%	31.3%	0.0%	25.0%	2.875	1.4548	-1.85	.092
Sevdalinka should be performed today as it has been performed by singers accompanied by a heterogeneous ensemble/orchestra (radio orchestras from the middle of the 20th century till this day).	0.0%	0.0%	6.3%	6.3%	87.5%	4.812	.5439	-.447	.662
Sevdalinka should be performed in contemporary arrangements, covers.	56.3%	12.5%	25.0%	0.0%	6.3%	1.875	1.2042	.403	.693
1 = strongly disagree, 2 = disagree, 3 = neither agree nor disagree, 4 = agree, 5 = strongly agree, M = mean value, SD = standard deviation, t = t-test, p = statistical significance level									

*Table 8: Results of the t-test and descriptive statistics for the way of performing Sevdalinka and the position of Sevdalinka performers in Serbia.*

It is interesting to single out the fact that more than half of the respondents disagreed with the statement that Sevdalinka should be performed in contemporary arrangements, covers (M=1.87), namely 56.6% of them strongly disagreed with this statement and 12.5% of them disagreed with it, while 25% neither agreed nor disagreed.<sup>44</sup> The majority of them (87.5% strongly agreed and 6.3% agreed) that Sevdalinka should be performed today as it has been performed by singers accompanied by a heterogeneous ensemble/orchestra (radio orchestras from the middle of the 20th century

<sup>44</sup> "Those who make alterations cannot play well, they have found a form that goes by" (Zoran Bahucki). "Such a performance is still not a mass phenomenon" (Borislav Bora Dugić). "Cover is OK, if it does not distort too much and if elements are not inserted that deviate away from the original" (Božidar Boki Milošević). "This is an abomination, ear-sore" (Azemina Grbić). "I wouldn't spoil it, experiment with it" (Borislav Bora Višnjicki).

till this day).<sup>45</sup> Moreover, the observation is worth noticing that 68.6% of the respondents expressed disagreement (43.8% strongly disagreed and 25% disagreed) that if they include Sevdalinkas in their repertoire, they will be better paid ( $M=2.06$ ) and will get more professional engagements ( $M=2.06$ ). Consistent with the two previous statements, 43.8% of the respondents strongly disagreed and 12.5% disagreed with the statement that if they included Sevdalinkas in their repertoire, they will receive more media promotion. However, 62.5% of the respondents strongly agreed and 18.8% agreed that if Sevdalinkas are included in their repertoire, they will be observed as performers of an extraordinary skill.

The differences in the responses between the vocal and instrumental performers were not statistically significant, as the t-test values are not on the level of statistical significance, being  $p<.05$  and  $p<.01$  respectively.

### ***Procedure***

After conceiving statements, items and areas of research that this topic envelops, the data collection process included the selection and formulation of the research sample. When choosing respondents whose opinions and views would be of relevance to this work, the criteria taken into consideration were the general public renown of the personal, individual perennial and/or decades long vocal and instrumental practices, Sevdalinka's presence in the performing repertoire of respondents, the person's recognition on the music scene of Serbia and presence in the musical programmes of Radio Television Belgrade and the National Radio Television of Serbia. The research was carried out in Belgrade in January 2017 through personal contacts of the author of this study with the 16 respondents. Although this number of respondents is considered in science to be a small sample, it turned out as sufficient for the purposes of this research, since the views and opinions expressed by the respondents could be sublimated and adequately treated with the intention of eventually extracting relevant results.

### **Discussion and conclusion**

This study was aimed at determining whether there is a statistically significant difference between the attitudes to and opinions about Sevdalinka of eminent vocal and instrumental performers. The results indicate that there is no difference that bears a statistical significance. When listening to Sevdalinka, both vocal and instrumental performers always pay attention to the lyrics, melodic motion, harmony, singer's diction, relationship between the introduction, sung verses and chorus, and listening to a particular song is associative of the singer who recorded it previously, while the majority of the respondents takes notice and considers the type of bar and

45 "That's the original" (Novica Negovanović). "That's the way to cherish the original" (Vera Matović). "One should stick to the original" (Aleksandar Aca Stepić). "When Sevdalinka is sung, it inspires nostalgia for Bosnia and Yugoslavia" (Nada Obrić).



the rhythmic system while listening. The performing repertoire of the respondents mostly features Serbian traditional music and original newly-composed music, while they perform Sevdalinka always or frequently. The respondents consider learning Sevdalinka by ear as the most important, followed by learning based on sound recordings on sound reproduction devices or on the Internet; it is also important to combine – learning by ear with the use of personal notes and/or printed sheet music, while learning Sevdalinka using musical material alone is considered of least importance. The key goal of performing Sevdalinka is to express emotions, then the promotion of personal interpretative maturity, promotion of one's own technical skills in interpretation, creation of one's own style of performance, and, at the same time, the respondents emphasise that imitating the performing style of their predecessors should not be one of the goals of the ultimate achievement in performing Sevdalinka. According to the respondents, the elements of importance for the general evaluation of Sevdalinka include a beautiful and meaningful text, the beauty of melodic motion, the colour of voice and timbre of a singer or the register of the instrument. The majority of respondents agree that Sevdalinka should be played the same way it is sung, while a smaller number agree that it should be played with more complexity, with more technical elements and ornaments than it is performed vocally. Most respondents expressed their agreement with the statement that Sevdalinka is sufficiently represented in Serbia, but they were unanimous that it should be promoted more. It is evident that Sevdalinka is estimated as a demanding form to perform, and that it can only be interpreted by a performer of extraordinary skills. According to the respondents, Sevdalinka enjoys good reception by the audiences in solo concerts, as well as in restaurants. It is insufficiently present in general, yet more present in musical programmes on the radio than on television. The respondents agree with the statement that Sevdalinka's presence is strongest in Bosnia and Herzegovina, while in other Yugoslav territories and in our diaspora in Europe, America, Canada and Australia to a lesser extent. The majority of the respondents do not agree that Sevdalinka should be performed in an adapted form, as covers, in the sense of "however one can and want", which is apparent in performing practices today, but that the performing style of vocal and instrumental performers active within radio stations since the middle of the 20<sup>th</sup> century should be taken as a standard. The respondents agree with the fact that the performance of Sevdalinka will not bring or guarantee to performers better paid engagements or more of them, but they agree with the fact that fostering Sevdalinka will bring them renown of performers of extraordinary skills in the world of music.

Generally speaking, this study is aimed at looking at Sevdalinka outside of the Bosnian-Herzegovinian cultural context and area. People who are most intimately associated with Sevdalinka are the vocal and instrumental performers whose repertoires feature this form and whose experience allows us to have a unique, unusual, specific, and, above all, direct insight into Sevdalinka. In the future, the results of this research may present a starting point for new empirical and comparative studies of perception of Sevdalinka on a different ethnic, territorial and diachronic level, so that this form is better illuminated as a phenomenon.

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**POVZETEK**

Z raziskavo smo želeli ugotoviti, ali obstajajo statistično pomembne razlike med mnenji o sevdalinki in pogledi nanjo pri uglednih vokalnih in instrumentalnih izvajalcih. Poskušali smo izluščiti mnenja priznanih vokalnih in instrumentalnih glasbenih izvajalcev (N=16) iz Beograda. Kriteriji, ki smo jih pri tem upoštevali, so: splošna javna prepoznavnost osebnih, letnih in/ali desetletja starih vokalnih in instrumentalnih praks, prisotnost sevdalinke na repertoarjih anketirancev, prepoznavnost oseb na srbskem glasbenem prizorišču in njihovo nastopanje na glasbenih programih Radiotelevizije

Beograd in nacionalne Radiotelevizije Srbije. Za namene raziskave smo uporabljali dva vprašalnika, *Vprašalnik o splošnih podatkih* in *Ocenjevalno lestvico za ocenjevanje pogledov na sevdalinko* z 52 vprašanji, razdeljenimi na več področij: povezovanje določenih elementov pri poslušanju sevdalinke; pogostost izvajanja različnih glasbenih zvrsti; metode učenja sevdalinke; cilj učenja sevdalinke; kvalitativne značilnosti sevdalinke; družbeni vidiki izvajanja sevdalinke in položaj sevdalinke in njenih izvajalcev v Srbiji. Izsledki kažejo, da pri uglednih vokalnih in instrumentalnih izvajalcih ni statistično pomembnih razlik med pogledi in mnenji o sevdalinki.



Svanibor Pettan

Filozofska fakulteta, Univerza v Ljubljani  
Faculty of Arts, University of Ljubljana

Lasanthi Manaranjanie Kalinga Dona

Samostojna raziskovalka  
Independent researcher

# Ethnomusicology of the Individual: Vishnuchittan Balaji between Tradition and Innovativeness\*

## Etnomuzikologija posameznika: Vishnuchittan Balaji med tradicijo in inovativnostjo\*\*

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**Keywords:** Ethnomusicology of the individual, tradition and innovativeness, Vishnuchittan Balaji, India, violin/viola

### IZVLEČEK

### ABSTRACT

Članek se osredotoča na ustvarjalnega glasbenika v kontekstu indijske klasične glasbe, ki spoštuje tradicijo in je hkrati odprt do eksperimentiranja. Temelji na intervjujih in opazovanju z udeležbo ter predstavlja umetnikov miselni svet in njegova štiri inovativna glasbila. Članek sloni na teoretičnem konceptu etnomuzikologije posameznika.

The article presents the case of a creative Indian classical music artist respectful of tradition and open towards experimentation. Based on the interviews and participant observation, it presents the artist's views and his four innovative musical instruments. The article fits in the theoretical frame of ethnomusicology of the individual.

\* This article is a developed continuation of our earlier article in Serbian language titled "Etnomuzikologija pojedinca: Indijski muzičar dr. V. Baladži između teorije i prakse."

\*\* Ta prispevek je nadgradnja znanstvenega prispevka v srbskem jeziku »Etnomuzikologija pojedinca: Indijski muzičar dr. V. Baladži između teorije i prakse.«

## Ethnomusicology of the Individual

Studies in which scholars discuss broader issues by focusing their attention on worldviews and musicianship of individuals are not very common in the history of ethnomusicology. “Ethnomusicologists nowadays typically understand music individuals as agents who give meaning to – and change – social, cultural, and musical systems in specific instances. This position acts as a corrective to an earlier ethnomusicological theory that music and musicians merely reflect or participate in larger cultural and social processes”.<sup>1</sup> Some ethnomusicologists, such as Mark Slobin, Jonathan Stock and Timothy Rice called for more space for the study of individual agency in the music processes.<sup>2</sup> Jonathan Stock contributed to a wide recognition of “ethnomusicology of the individual” as one of the prominent directions within the discipline, thanks to a volume of the journal *The World of Music* with this thematic focus, which he edited in 2001. Stock pointed to three factors that encouraged the rise of ethnomusicological studies of the individual: (a) recognition that certain societies give exceptional attention of exceptional individuals, (b) reappraisal of representational stances in ethnographic writing, and (c) a reconceptualization of “culture” as a mosaic of individual decisions, evaluations, actions, and interactions.<sup>3</sup> Under the changing overall conditions, musical cultures should not be considered static and unified, but contested, fragmented, deterritorialized, negotiable and increasingly dynamic entities. Jesse D. Ruskin and Timothy Rice conducted an analysis of over a hundred books published in English in the period 1976-2002 and found that about half of them point - at least to some extent - to key figures within the studied musical cultures, one fourth to innovators and another fourth to average musicians.<sup>4</sup> Ruskin and Rice discuss five selected topics in their co-authored article: (a) the importance of individuals in musical ethnographies, (b) the types of individuals, (c) theoretical purposes of the study of individuals, (d) the nature of ethnomusicologists' encounters with individuals, and (e) narrative strategies, which encompass biography, assisted autobiography, dialogue, polyvocality, and analysis of text and performance (ibid).

Some ethnomusicological studies reveal the focus on an individual by placing his or her name in the title, while the others “hide” such a focus. The representative examples of the former are *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century* by Virginia Danielson and *Fela: The Life and Times of an African Musical Icon* by Michael Veal;<sup>5</sup> those of the later include

1 Timothy Rice, *Ethnomusicology: A Very Short Introduction* (New York: Oxford University Press, 2014), 86.

2 Mark Slobin, *Subcultural Sounds: Micromusics of the West* (Hanover, NH: University Press of New England, 1993); Jonathan Stock, “Toward an Ethnomusicology of the Individual, or Biographical Writing in Ethnomusicology,” *The World of Music* 43, 1 (2001): 3–34; Timothy Rice, “Time, Place, and Metaphor in Musical Experience and Ethnography,” *Ethnomusicology* 47, 2 (2003): 151–179.

3 Jonathan Stock, “Toward an Ethnomusicology of the Individual, or Biographical Writing in Ethnomusicology,” *The World of Music* 43, 1 (2001): 10.

4 Jesse D. Ruskin and Timothy Rice, “The Individual in Musical Ethnography,” *Ethnomusicology* 56, 2 (2012): 318. The largely obsolete fourth category would be the “nonmusicians”, i.e. the audience responsible for the reception of music (ibid, 306).

5 Virginia Danielson, *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century* (Chicago: University of Chicago Press, 1997); Michael Veal, *Fela: The Life and Times of an African Musical Icon* (Philadelphia: Temple University Press, 2000).

*May It Feel Your Soul: Experiencing Bulgarian Music*, in which Timothy Rice features prominent Bulgarian musicians Kostadin Varimezov and his wife Todora, and Michael Bakan's *Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur*, featuring in mutually different manners Balinese composers Asnawa and Sukarata.<sup>6</sup> Other representative ethnographies focus on individual musicians in various parts of the world, such as for instance Taiwan,<sup>7</sup> Indonesia,<sup>8</sup> India,<sup>9</sup> China,<sup>10</sup> and Greece and USA.<sup>11</sup>

Some ethnomusicological studies, published in the territories of what was Yugoslavia, preceded the just mentioned research outcomes, widely known in the international arena. For example, Cvjetko Rihtman's article on the extraordinary singer from Bosnia and Herzegovina Janja Čičak appeared in 1951.<sup>12</sup> From the early 1980s on, Serbian ethnomusicologist Dimitrije Golemović closely collaborated with traditional musician Krstivoje Subotić and consequently wrote about him.<sup>13</sup> Zmaga Kumer published an article with focus on Slovenian folk singer Katarina Župančič, better known as Živčkova Katra,<sup>14</sup> while Mira Omerzel and later also Drago Kunej wrote about the instrumentalist and instrument maker Franc Laporšek.<sup>15</sup> In his book *Jest sem Vodovnik Juri: o slovenskem ljudskem pevcu*, Slovenian ethnomusicologist Igor Cvetko focused on the late Jurij Vodovnik Tomažič (1791-1858), important author of songs and folk singer; much later, Rajko Muršič wrote about Vodovnik, too.<sup>16</sup> Since the interest in the individual musicians among Slovenian musicologists continues to reflect the trends in musicology elsewhere and has no impact on ethnomusicology, there is no need for listing the musicological studies dedicated to Western art music individuals here, except for the unusual situation in which an ethnomusicologist writes about a Western art music composer (his father) while a systematic musicologist writes about a traditional music performer (his grandmother).<sup>17</sup> Among the ethnologists, Marija Makarovič popularized life history research at the turn of the

6 Timothy Rice, *May It Fill Your Soul: Experiencing Bulgarian Music* (Chicago: University of Chicago Press, 1994); Michael Bakan, *Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur* (Chicago: University of Chicago Press, 1999).

7 Jonathan Stock, "Musical Narrative, Ideology, and the Life of Abing," *Ethnomusicology* 40 (1996): 49–74.

8 David Harnish, "A Hermeneutical Arc in the Life of Balinese Musician, I Made Lebah," *The World of Music* 43, 1 (2001): 21–41.

9 Regula Burkhard Qureshi, "In Search of Begum Akhtar: Patriarchy, Poetry, and Twentieth-Century Indian Music," *The World of Music* 43, 1 (2001): 97–137.

10 Helen Rees, "He Yi'an's Ninety Musical Years: Biography, History, and Experience in Southwest China," *The World of Music* 43, 1 (2001): 43–67.

11 Magrini Tullia, "Repertoires and Identities of a Musician from Crete," *Ethnomusicology OnLine* 3 (1997) (<https://www.umbc.edu/eol/3/magrini/index.html>).

12 Cvjetko Rihtman, "Čičak Janja, narodni pjevač sa Kupresa," *Bilten Instituta za proučavanje folkloru u Sarajevu* 1 (1951): 33–63.

13 Dimitrije Golemović, *Narodni muzičar Krstivoje Subotić* (Valjevo: Narodni muzej, 1984).

14 Zmaga Kumer, "Ljudske pesmi Živčkove Katre," *Traditiones* 15 (1986): 165–179.

15 Mira Omerzel – Terlep, "Trstenke izdelovalca in godca Franka Laporška," in *Zbornik radova 29. kongresa Saveza udruženja folklorista Jugoslavije*, edited by Tomislav Đurić (Zagreb: Hrvatsko društvo folklorista, 1991), 459–462; Drago Kunej, "Jaz nisem muzikant, jaz sem ljudski godec. Vloga Franca Laporška pri revitalizaciji trstenk," *Traditiones* 45, 2 (2016): 83–101.

16 Igor Cvetko, *Jest sem Vodovnik Juri: o slovenskem ljudskem pevcu 1791–1858* (Slovenske Konjice: Partizanska knjiga, 1988); Rajko Muršič, "Univerzalne vsebine Vodovnikovega pohorskega pesemskega koša na vstopu v 21. Stoletje," *Etnolog* 63 (2002): 17–27.

17 Svanibor Pettan, "Čekajući Mendelssohna: Hubert Pettan (1912–1989)," *Arti musices* 30, 2 (1999): 221–239; Leon Stefanija, *Baba Vita* (Ohrid: NU Zavod za zaštita na spomenicite na kulturata i naroden muzej and Struga: NU Narodni muzej d-r Nikola Nezlbinski, 2014).

centuries,<sup>18</sup> followed by Mojca Ramšak, who focused on an individual musician in her recent article.<sup>19</sup> Other articles reflect the opening of ethnomusicology towards various musics and feature e.g. folk-pop singer,<sup>20</sup> *gusle* bowed lute player,<sup>21</sup> and renowned accordionist.<sup>22</sup>

## An Introduction to the Indian Theme

Indian classical music is marked by a long and dynamic history paved by creative individuals and their negotiations between tradition and innovation, composition and improvisation, theory and practice, and vocal and instrumental domains. Co-authors of this article – Kalinga Dona was raised in South Asia (Sri Lanka) and received her Master's degree in Indian classical music in India; Pettan was raised in Europe and received education in Indian music mainly in the USA – actively share research interest in Indian classical music. Kalinga Dona's M.Mus. supervisor was Vishnuchittan Balaji (the central figure of this article), while Pettan's Ph.D. supervisor was Polish-American ethnomusicologist Jozef Pacholczyk, author of the seminal book *Sufyana Musiqi – The Classical Music of Kashmir*.<sup>23</sup> Thanks to Pacholczyk, students at the University of Maryland Baltimore County were exposed not only to his classes on Indian music, but also to many concert-demonstrations, guest lectures of prominent Indian music scholars and musicians, and to the Annual Indian Music Competition in the university compound. Co-authors of this article jointly teach a graduate course on South Asian music at the University of Ljubljana's Department of Musicology, while Kalinga Dona also gives Indian classical violin recitals in Slovenia and abroad. This article is based on Kalinga Dona's fieldwork during her Master's study at the Banaras Hindu University (2002-2004), co-authors' joint fieldwork in Varanasi, India, in 2010, their study of written, audio and audiovisual sources, and on several phone interviews with V. Balaji in 2016 and 2017.

This article is not a place for a comprehensive overview on Indian classical music, but at least a brief overview of the essential distinctions between Carnatic or South Indian classical music and Hindustani or North Indian classical music is necessary for the discussion that follows. In short, the present domains of Carnatic and Hindustani music have shared roots that later evolved into distinctive stylistic legacies due to the centuries of Islamic rule in North India. What do the two have in common? For in-

18 Marija Makarovič, ed., *Med vrelci, mlini in klopotci: življenjepisi Radenčanov in okoličanov* (Radenci: KUD Bubla, 2000); Marija Makarovič, ed., *Pod rečiškim zvonom: življenjske zgodbe Rečičanov in okoličanov* (Mozirje: Zavod za kulturo, 2000a); Marija Makarovič, ed., *Življenjske zgodbe krajanov Mute in okolice* (Muta: Občina, 2001).

19 Mojca Ramšak, "Znanost med objektivnostjo in grožnjo subjektivnosti: vloga terenskih dnevnikov in empatije pri zapisovanju življenjskih zgodb," *Traditiones* 31, 2 (2002): 93-114; Mojca Ramšak, "Šest desetletij Avsenikovega glasbeno-poslovnega uspeha," *Glasnik Slovenskega etnološkega društva* 55/1-2 (2015): 74-85.

20 Ana Hofman, "Lepa Brena: Repolitization of Musical Memories on Yugoslavia," *Glasnik Etnografskog instituta* 60, 1 (2012): 21-32.

21 Svanibor Pettan, "Gusle revisited: Mile Krajina and the gusle bowed lute in Croatia," In *Dara žol: materialy meždunarodnoj naučno-praktičeskoj konferencii posvjaščenoj 90-letiju F. Ž. Balgaevoj*, edited by R. K. Musahodžajeva (Astana: Ministerstvo kul'tury i sporta Respubliki Kazahstan; Kazahstanskij nacional'nyj universitet iskusstv, 2016), 127-133.

22 Vesna Ivkov, *Harmonika-život moj: 45 godina umetničkog rada Srbozlava – Srbe Ivkova* (Beograd: Beogradska knjiga, 2008).

23 Josef Pacholczyk, *Sufyana Musiqi – The Classical Music of Kashmir* (Berlin: Verlag für Wissenschaft und Bildung, 1996).

stance, melodic modality of the *rag(a)* system and rhythmic modality of the *tal(a)* system, affinity for drone as a continuous reference point, small groups of performers sitting on the floor, the *guru – shishya parampara* traditional way of teaching, *sargam* (Indian solfege system, including the names of the seven *swara* pitches within an octave), and consideration of voice as the most perfect musical instrument. Some of the instruments most often associated with India belong either to the Carnatic domain (e.g. *veena* and *mridangam*) or to the Hindustani domain (e.g. *sitar*, *sarod*, and *tabla*), while some are regularly used in both domains (e.g. *tanpura* and *violin*, which is featured in this article). Carnatic performance is rooted in composition and prefers a steady tempo, while Hindustani performance is characterized by more extended improvisation and gradual acceleration of tempo. The 72 *mela* scale types in the *mela-karta* system of Carnatic music contrast the 10 *thāt* scale types in Hindustani music. Distinctive are also embellishments such as *gamaka* (grace) and *meend* (glide), voice production, aesthetics, techniques including fingering and bowing, and more.<sup>24</sup>

### Biographical Data



Figure 1: Vishnuchittan Balaji performs at Poorvacharya Smriti Sangit Sammelan, B.H.U. Photo by Nehuka Deemantha Liyanage. Varanasi, 2014.

<sup>24</sup> For these or other cases see: Gerry Farrell, *Indian Music in Education* (New York: Cambridge University Press, 1990); Alison Arnold, ed., *The Garland Encyclopedia of World Music Vol. 5: South Asia. The Subcontinent* (New York: Garland Publishing, 2000); George E. Ruckert, *Music in North India* (New York: Oxford University Press, 2004); Viswanathan, T. and Matthew Harp Allen, *Music in South India* (New York: Oxford University Press, 2004).

Vishnuchittan Balaji was born in 1958 into a family of Carnatic musicians in India's capital city New Delhi, Northern India. His family originates in the village Vadakarai near Chennai<sup>25</sup> in South India, where his grandfather Shri V. N. Krishna Iyengar established himself as a singer and *bansuri* (flute) player and his father Shri V. K. Venkata Ramanujam became recognized as a talented violinist. In 1950, at the age of 17, Balaji's father came to New Delhi as accompanist of famous Carnatic singer Dhanda Pani Desikar. Following a successful performance, he received and accepted the offer to join All India Radio national orchestra in the capital city. It was in Delhi, where he established his family and where his son (Vishnuchittan Balaji) was born. Vishnuchittan lived in Delhi only for the first six years of his life, until 1964, before moving to Varanasi<sup>26</sup> where his father joined the Faculty of Music and Fine Arts at the prestigious Banaras Hindu University (B.H.U.).

V. Balaji's training in Carnatic music began when he was five under the guidance of both his grandfather and father; his father introduced him also to the basics of Hindustani music. He represents the fifth generation of Carnatic musicians in the V.K.V family lineage *parampara* (school).<sup>27</sup> In 1975, at the age of 17, he decided to pursue his formal musical training in the Hindustani (and not Carnatic) music. His professor at the B.H.U.'s Faculty of Performing Arts was the renowned female violinist Dr. N. (Narayana) Rajam, who also started as a Carnatic musician in Chennai and later became known for her musicianship in *gayaki* style in the Hindustani tradition.<sup>28</sup> Balaji earned all three academic degrees under her guidance at B.H.U.: B. Mus. in 1980, M. Mus. in 1982, and D. Mus. in 1986. After completing the studies, he became about equally involved in Carnatic and Hindustani violin performance, gradually earning respect in India and abroad. While working on his doctorate, he was earning valuable experience as an All India Radio recording artist in Lucknow (1983-85) and Varanasi (1985-93). A recipient of several prestigious awards from the Indian government, he currently teaches at B.H.U.

One episode, necessary for the later discussion, needs to be addressed here. As a professor of violin at B.H.U., Balaji's father V.K.Venkataramanujam came into contact with the American luthier James Wimmer, who later became a frequent guest in their home in Varanasi, learning to perform Indian music on violin and repairing violins. Wimmer's website specifically points to the interest of young Balaji in his work on building and repairing the instruments, and Balaji himself acknowledges the importance of Wimmer in development of his interests and skills.<sup>29</sup>

## Individuality

Vishnuchittan Balaji deeply respects both Carnatic and Hindustani music legacies and practices both at his home. While at B.H.U. and in public perception he, for the

25 A city often referred to as Madras.

26 Varanasi, also known as Banaras, Benares and Kashi, is a city in Uttar Pradesh, North India.

27 V.K.V. is a short form of the musical lineage Vadakarai Krishnaiyengar Venkataramanujam.

28 *Gayaki* refers to a style that closely resembles expressiveness of human voice in Hindustani instrumental music (more in Alison Arnold, ed., *The Garland Encyclopedia of World Music Vol. 5: South Asia. The Subcontinent* (New York: Garland Publishing, 2000), 232.

29 More on this interaction can be found at <http://www.jameswimmer.com> and <https://chennaiviolinproject.wordpress.com>.



most part, figures as a Hindustani violinist. Convinced that Carnatic music background considerably boosted performing capacities of his teacher N. Rajam and his own Hindustani musicianship, he goes on in stating, that “technically speaking, Hindustani musicians with Carnatic music background are the best in India” (personal communication, 2016). He points out to his bowing and fingering techniques as the specific aspects of his playing that he inherited from the Carnatic domain. In addition to bridging Carnatic and Hindustani musicianship, he defines his personal style by adding Western violin-playing features, too.

Balaji's respectful attitude towards tradition is evident in his practicing of the *guru-shishya parampara* teaching model. Namely, in addition to the university classroom education at B.H.U., he regularly invites students to join him in musical activities in his home. In other words, he encourages his students to join him collectively when he is practicing in his own private environment, providing them with the opportunity to play with him and to receive his guidance and corrections without additional payment. His wife Shanti and the others in the household treat the students like extended family members, providing them with food, tea, and care in general. On the one hand, he is serious, sometimes even rough when the students make mistakes or express insufficient determination and concentration in the learning process. On the other hand, he graciously shares his both private and professional experiences with the students, aiming to prepare them for the challenges in all life domains, not only musical ones. What he expects from the students is the full respect of his authority. In his own words: “Don't question me, listen to what I say and follow me. I learned music from my grandfather and father and never took a chance to question them. We have to believe our teachers, our forefathers. If I say this is white, accept it as white without arguing with me”.<sup>30</sup> Such an attitude is rooted in his own respect for the art and for the traditional way of transmission of knowledge, understanding, and skills. The following quote does not contradict the previous one, but takes it further from the theoretical prerequisite to the essence of a living practice: “Absorb as much as you can from me, and make sure to develop your own musical personality rather than becoming a copy of Balaji. There is no use of having two Balajis in this world”.<sup>31</sup> Proud of his artistry, hardworking and determined to retain his high standards, he is sensitive, helpful, hospitable, and protective of his students. One of his advices is: “Once you will be invited to give a concert, ask for a fair payment. Low payment would be a humiliation both for the tradition and for your own art. Either ask for a decent payment or perform for free”.<sup>32</sup>

Largely improvisational nature of Hindustani music requires considerable concentration. Mental preparation for a concert strongly affects his life days prior to the event. His family members and the students are expected to provide him with a quite but fully supportive environment. He does not practice on a concert day, but thinks intensely on how to optimally shape his musical ideas for the upcoming event. When the time comes, he goes to the concert venue accompanied by the family and students. Chewing

30 Personal communication, 2003.

31 Ibid..

32 Ibid..

betel leaves is a habit that helps him relax even on stage. At one concert, after completing the tuning of his instrument, he noticed in the front row some people from another *gharana* (school) whom he found disturbing. In order to assure a suitable mindset for his performance, he took his betel leaves and while chewing them started to observe the audience, searching for the familiar and supportive individuals to whom he will be able to look at during the playing. After detecting suitable audience members, he was ready to start playing. This nonverbal communication enhances improvisational quality of the performance and prevents him from making any slightest mistake. Despite competitive attitudes and the potentially harmful extents of envy among various schools and individuals, a recent comparative study places Indian classical music to the world's strongest and fully sustainable music cultures.<sup>33</sup>

The unquestionable respect of tradition in his everyday life and musicianship does not prevent Dr. Balaji from experimenting and testing various improvements of his musical instruments. These include adding melodic and sympathetic strings, fingerboards, ribs, bridges, necks, and other elements. In some instances, additional features better suited a more voluminous body of an instrument, thus besides violin, his experiments start to encompass viola, too. Among his most remarkable inventions are the 11-string violin, 25-string violin, 34-string violin, and 15-string viola. Although his basic training is in violin, he freely and equally skilfully applies the same performing techniques to his playing of either instrument. Specifics of these two instruments, elaborated in another scholarly publication,<sup>34</sup> do not present a challenge for him. "I started my career and established myself as a violinist, which does not prevent me from playing viola. I enjoy playing both instruments. Why would I need to define myself exclusively as a violinist or violist? I am an experimental artist and represent the violin family".<sup>35</sup>

What are his motives for challenging the existing standards? Besides his personality-based inner creative needs, he sometimes solves down-to-earth problems, and sometimes tries to bring his Western-originated instrument closer to the Indian sound ideals. Balaji's violin stand demonstrates his problem-solving attitude. "In India the violin is played sitting cross legged, the instrument pointing to the ground with scroll resting firmly on the ankle of the right foot. This allows the left hand to slide freely up and down the neck, without any need for the instrument to be supported by hand or chin".<sup>36</sup> From his early age, Balaji felt uneasy about direct contact between the instrument and his foot<sup>37</sup> and thus started experimenting with the stands as early as 1978. This invention not only enabled him to place the scroll of the instrument on the stand (rather than on a foot ankle); it also increased the possibility of eye contact with the audience, which is important for a performing artist. This already developed attitude was further supported by his accident with a

33 More in: Huib Schippers and Catherine Grant, *Sustainable Futures for Music Cultures: An Ecological Perspective* (New York: Oxford University Press, 2016).

34 Gisa Jähnichen, Chinthaka P. Meddegoda, and Ruwin R. Dias, "Experiencing the Viola in Hindustani Classical Music," *Journal of the American Viola Society* 31 (2015): 33.

35 Personal communication, 2016.

36 Quotation taken from <http://www.fiddlingaround.co.uk/india/>.

37 At several instances he compared violin with god and its scroll with god's head.

bull in 1996, which led to an operation of his left wrist and its consequent sensitivity to bending. Balaji thinks of the stand as particularly suitable for female players. He recently created an advanced stand for his former teacher N. Rajam, suitable for the support of the instrument in three playing positions: sitting on the floor, sitting on a chair, and standing. As a pedagogue, he encourages his students to use a stand, and co-author of this article Kalinga Dona uses it in her performances, as well. Figure 6 demonstrates the two positions of holding the violin, with the stand (Balaji) and without the stand (his son B. Anantha Raman).

The following quote demonstrates the other motive for Balaji's innovative attitude: "In 1985, I accompanied singer Pt. Chittaranjan Jyotishi in an All India Radio concert in Varanasi. After the concert he said to me: ,Your playing is superb, but I miss sympathetic sound resonance, like that of *sarangi*':<sup>38</sup> It hurt my feelings and from that day on I started to experiment. Within the next few months, I was able to make a violin with sympathetic strings. And then I continued experimenting further on".<sup>39</sup> How Balaji's colleagues comment his innovations? "Colleagues say that the sound of my violin is completely different, livelier, and that sympathetic strings give resonance to my playing". And how does he feel about those colleagues who think of tradition in a less dynamic way? "I am in the music scene for more than fifty years. And I am still a student. I don't have enough knowledge to judge anybody. My techniques, just as my instruments, are my own innovations".<sup>40</sup>

## Experiments and Innovations

Improvement of an existing musical instruments is a complex artwork, which requires in-depth understanding of the actual instrument, firm knowledge of the material(s) from which it is made of, and technical skills necessary for carrying on the process. In Kevin Dawe's words, "the making of musical instruments (like the playing of them) requires a range of psychobiological, sociopsychological, and sociocultural skills".<sup>41</sup> What follows is a presentation of Balaji's four completed innovations, based on his own experiments in the course of the last three decades.

### 1. *Bala bela*<sup>42</sup>

Bala bela is an 11-string violin (Figure 2). It has 4 main strings, 7 sympathetic strings, and 2 bridges - one for the main strings and the other for the sympathetic strings. The outlook of the scroll of Bala bela is reminiscent of a duck face. This violin was named Bala bela by tabla master Kishan Maharaj in 2000.

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<sup>38</sup> Indian bowed chordophone.

<sup>39</sup> Personal communication, 2016.

<sup>40</sup> Ibid..

<sup>41</sup> Kevin Dawe, "The Cultural Study of Musical Instruments," In *The Cultural Study of Music: A Critical Introduction*, edited by M. Clayton, T. Herbert, and R. Middleton (New York: Routledge, 2003), 275.

<sup>42</sup> *Bela* is the word for violin in Hindi.



Figure 2: Bala bela. Photo by V. S. Narasimhan. Chennai, 2016.

## 2. Triveni bela

Triveni bela is a 25-string violin (Figure 3). It has 4 main strings representing East, West, South and North, and 3 sets of sympathetic strings. Each set carries 7 sympathetic strings that are divided into 3 rows and point to the three main rivers of India: Ganga, Yamuna and Saraswati. Seven strings in the left (middle octave) resemble Ganga, seven strings in the right (higher octave) resemble Yamuna, and seven strings beneath the fingerboard (lower octave) resemble Saraswati. It has 4 bridges. This violin was dedicated to Banaras Hindu University on the occasion of International Alumni meeting in 2006 at the B.H.U.'s Swantrata Bhavan concert hall.

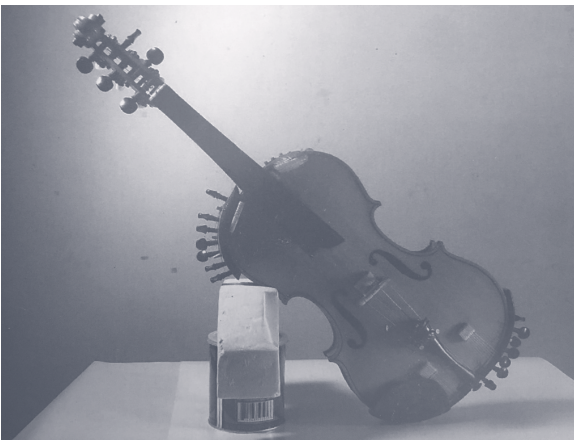
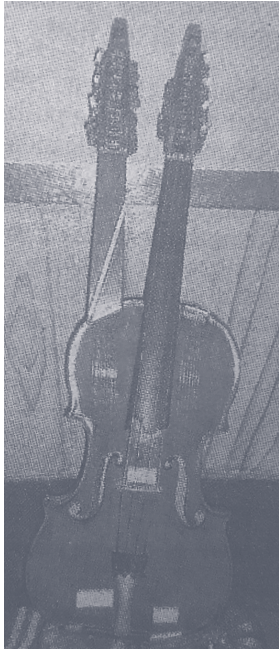


Figure 3: Triveni bela. Photo by Anand Mishra (Graphic Arts, Varanasi). Varanasi, 2006.

### ***3. Sringara bela***

Sringara bela is a 34-string violin (Figure 4), dedicated to Balaji's mother R. Shringaram. It has double neck, 4 main strings, 5 bridges, 2 sets of 7 sympathetic strings, and 2 sets of 8 sympathetic strings. The left set with 7 sympathetic strings is tuned into a higher octave and the other set, positioned under the fingerboard, is tuned into a lower octave. The right set with 8 sympathetic strings, tuned into a middle octave, is stretched over the second neck, while the other set with 8 sympathetic strings, tuned also into a middle octave, is located on the back side of the violin.



*Figure 4: Sringara bela. Photo by Sanjay Gupta (reproduced from local newspaper). Varanasi, 2009.*

### ***4. Rajam bela***

Rajam bela is a 15-string viola (picture 5), dedicated to Balaji's teacher Dr. N. Rajam on the occasion of her 75th birthday in 2013. It is a combination of violin and viola body, cello back and cello bridge with double rib, double neck - one for sympathetic strings and one for main strings, that produces sounds reminiscent of veena, sarod, rabab, bansuri, sitar, sarangi and violin<sup>43</sup>.

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<sup>43</sup> Sound of this violin can be experienced at [https://www.youtube.com/watch?v=ihJo7oy4\\_Y](https://www.youtube.com/watch?v=ihJo7oy4_Y).



Figure 5: *Rajam bela*. Photo by Neluka Deemantha Liyanage. Varanasi, 2014.

## Conclusions

“Ethnomusicologists today understand that individuals are agents who enact and challenge social norms, and use music as a resource to do so”.<sup>44</sup> When Baluswamy Dikshitar (1786-1858) introduced Western violin to the Carnatic music in the late 18<sup>th</sup> century, it was adopted as an instrument to accompany voice.<sup>45</sup> Due to its resemblance to human voice in timbre and range, it easily earned acceptance all over the Indian Subcontinent. Since then, its function, posture, holding position, tuning, bowing and other playing techniques were subjected to modifications and adjustments. It is too early to speculate whether the innovations of V. Balaji will become widely accepted, but this is not the aim of this article in any way. In words of Roberta Nadeau, “The finished product may at times be a great success or a great failure. It does not matter. What does matter is the continuation of discovery.”<sup>46</sup>

“Creativity in music needs to be reconceived as a cultural process rather than a heroic act.”<sup>47</sup> Balaji’s experimentation is an ongoing process, rooted in the creative personality of an individual musician. Besides music, it is evident in his other artis-

<sup>44</sup> Timothy Rice, *Ethnomusicology: A Very Short Introduction* (New York: Oxford University Press, 2014), 50.

<sup>45</sup> Ashok Anasuya Kumar and K. S. Venkataraman, *Musical Instruments of India* (Chennai: Chengacherial Publishers, 2001), 23.

<sup>46</sup> Roberta Nadeau, “Using the Visual Arts to Expand Personal Creativity,” in *Using the Creative Arts in Therapy: A Practical Introduction*, edited by Bernie Warren (Routledge: London and New York, 1993), 36.

<sup>47</sup> Jason Toynebee, “Music, Culture, and Creativity,” in *The Cultural Study of Music: A Critical Introduction*, edited by M. Clayton, T. Herbert and R. Middleton (New York: Routledge, 2003), 110.

tic activities, including painting and sculpting. Completion of a new artistic product certainly brings satisfaction to him, but he sees it just as a step in a broader creative process rather than as end in itself. Balaji's example clearly supports the notion shared in modern ethnomusicology that "individuals are not simply molded by culture and society but act as agents in the formation of musical cultures."<sup>48</sup> This case study demonstrates and advocates a dynamic attitude towards the relationship between tradition and innovativeness, pointing out that a good musician needs to internalize knowledge, understanding and skills associated with the tradition and use them as a device for his or her own creative upgrading.



*Figure 6: Vishnuchittan Balaji plays Rajam bela using a stand and his son B. Anantha Raman plays by holding his violin in a traditional Indian way. Performance at the Poorvacharya Smriti Sangit Sammelan, B.H.U. Photo by Neluka Deemantha Liyanage. Varanasi, 2014.*

The co-authors wish to express gratitude to Dr. V. Balaji for his hospitality at the Banaras Hindu University and in his home, and for his patience at the later phone interviews, as well as to his daughter Bhairavi Balaji Srinivasan for providing them with the photographs and other requested data. Since the publication of this article matches Dr. Balaji's sixtieth birthday, the co-authors are adding their best wishes on the occasion.

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48 Timothy Rice, *Ethnomusicology: A Very Short Introduction* (New York: Oxford University Press, 2014), 80.

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### POVZETEK

Priznani umetnik na področju indijske klasične glasbe violinist Vishnuchittan Balaji je v članku umeščen v teoretični kontekst etnomuzikologije posameznika, s primeri tovrstne usmeritve v svetovnem merilu in na ozemljih nekdanje Jugoslavije. Študij s poudarkom na posameznih glasbenih ustvarjalcih omogoča bolj poglobljeno razumevanje raziskovalnih problematik, v etnomuzikologiji pa kljub primarnosti terenskega raziskovanja še zmeraj ne sodi k splošno uveljavljenim in sprejetim standardom. V članku so predstavljeni Balajjevi

pogledi na življenje, odnos med karnatsko in hindustansko tradicijo v njegovem glasbenem svetu, pedagoške posebnosti, ki jih prakticira kot profesor violine v hindustanski tradiciji na univerzi Banaras Hindu ter dinamičen odnos med tradicijo in inovativnostjo. Dr. Balaji odlično pozna tradicijo in se zaveda njenega pomena, hkrati pa se loteva eksperimentiranja z namenom boljšega prilagajanja violine potrebam indijske glasbene prakse. V članku so predstavljene štiri inovativne različice violine oz. viole, rezultati njegovih eksperimentov. Študija sloni na terenskem delu ki je vključevalo opazovanje z udeležbo ter intervjuje.



## Vita Lunežnik

Koroški državni konservatorij, KONSE - Carinthian State Conservatorium

## Ana Hofman

Inštitut za kulturne in spominske študije, Znanstvenoraziskovalni center Slovenske akademije  
znanosti in umetnosti  
Institute of Culture and Memory Studies, Scientific Research Centre of the Slovenian Academy of  
Sciences and Arts

## Nives Ličen

Filozofska fakulteta, Univerza v Ljubljani  
Faculty of Arts, University of Ljubljana

# Glasba in staranje: Prispevek k raziskovanju vloge glasbe pri kakovostnem staranju na primeru doma za starejše Ptuj

## Music and Aging: A Contribution to the Research of the Role of Music in Quality Aging Supported by the Case of the Ptuj Retirement Home

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**Keywords:** music education, late-life learning, action research, participatory approach

### IZVLEČEK

Članek se osredotoča na koristnost glasbe za starejše odrasle, ki živijo v domu za starejše.

### ABSTRACT

The article focuses on the benefits of music for older adults in retirement homes. Relevant litera-

Raziskava izhaja iz analize znanstvene literature, ki problem umesti v teoretski in socio-kulturni kontekst. Participatorna akcijska raziskava je bila izvedena v domu za starejše na Ptuj. Ugotovitve kažejo, da je glasba pomembna za starejše posameznike in skupnost.

ture was studied to investigate the theoretical and sociocultural context. Furthermore, participatory action research was conducted in the Ptuj retirement home. The findings indicate that the music programme has substantial personal and social value for the residents.

## Uvod

Raziskava, ki jo v članku predstavljamo, prispeva k razmisleku o pozitivnem vplivu glasbe<sup>1</sup> na skupino ljudi v pozni starosti, ki živijo v domu za starejše. V domovih za starejše v Sloveniji izbirajo različne dejavnosti, ki jih razumejo kot prostočasne dejavnosti (*leisure activities*), ker se odvijajo v tistem času, ko ni drugih organiziranih dejavnosti (npr. prehranjevanja, nege, terapije, obiskov). Med temi so tudi glasbene dejavnosti, ki pa niso raziskane. Na podlagi rezultatov glasbenega izobraževalnega programa, ki je bil pripravljen kot del akcijske raziskave leta 2016 v domu za starejše na Ptuj, opisujemo različne vidike pozitivnega vplivanja glasbe na starejše. V prispevku je najprej predstavljeno teoretsko ozadje in metodološki pristop, v drugem delu so opisani rezultati participatorne akcijske raziskave, ki je izhajala iz predpostavke, da umetnost ponuja veliko možnosti za kakovostno starost. Članek sklenemo z implikacijami za uporabo rezultatov v praksi.

## Teoretsko ozadje raziskave

Teoretski okvir za empirično raziskavo izhaja iz analize člankov, ki opisujejo pozitivne učinke glasbe na starejše, in analize raziskav o izobraževanju starejših. Povezava med glasbo, izobraževanjem in ljudmi v pozni starosti je vedno bolj zanimiva, saj se podaljšuje pričakovana življenjska doba in se povečuje število starejših v t.i. dolgoživi družbi. Po statističnih napovedih<sup>2</sup> bo leta 2050 v Evropi več kot 30% ljudi, starejših od 60 let, kar vodi v razmišljanje o novih načinih staranja, vlogi gospodarstva, umetnosti in med drugim tudi uporabi glasbe pri kakovostnem staranju. Za glasbeno izobraževanje otrok in mladine imamo razvito specialno didaktiko glasbene vzgoje,<sup>3</sup> za starejše pa se to področje šele odpira kot področje inovativne prakse.

1 Ta trditev ne pomeni, da avtorice spregledajo negativne vidike uporabe glasbe pri mučenjih, v vojnah in zaporih, kot pokažejo študije Suzzane Cusick, »Music as Torture/Music as Weapon«, *TRANS – Revista arbitrada de la SIBE-Sociedad de Etnomusicología* 10, (2006), dostop 10. september 2017 in Steva Goodmana, *Sonic Warfare: Sound, Affect and the Ecology of Fear* (London: The MIT Press, 2010).

2 »Global AgeWatch Index 2015«, dostop 10. september 2017, [www.helpage.org/global-agemwatch/population-aging-data](http://www.helpage.org/global-agemwatch/population-aging-data).

3 Učinki glasbe na otroke in mladino so boljše raziskani kot učinki glasbe na starejše. (gl. Lisa Lehmborg in Victor Fung, »Benefits of Music Participation for Senior Citizens: A Review of the Literature«, *Music Education Research International* 4, št.1 (2010): 19.)

***Pozitivni učinki glasbe za starejše***

Glasba ima pozitivne učinke na starejše, tako na mlajše starejše (*young-old*) kot tudi na starejše starejše (*old-old*) in najstarejše starejše (*oldest-old*)<sup>4</sup> in kot ugotavlja Veršnik<sup>5</sup> v svoji raziskavi o glasbenem življenju upokoencev na Koroškem, je pogosto prezrto, kaj vse lahko glasba prispeva v življenju starejših. Macuh<sup>6</sup> je proučeval dejavnosti starejših v domovih za starejše v Pomurju. Med dejavnosti, ki so za stanovalce pomembne, uvršča tudi glasbeno dejavnost, to je sodelovanje v pevskem zboru in sodelovanje v plesni skupini. Tudi v drugih raziskavah,<sup>7</sup> se kaže glasbena dejavnost kot pomembna tako za razmeroma zdrave kot tudi za bolne starejše ljudi. Tuji avtorji<sup>8</sup> izpostavljajo pozitiven vpliv glasbenih dejavnosti na občutek blagostanja. Glasba pozitivno deluje na starejše na psihosocialni, emocionalni in fizični ravni, kar potrjujejo predvsem raziskave na področju glasbene terapije. Slednja pozitivno vpliva na urejanje znakov depresije<sup>9</sup> in na potek Alzheimerjeve bolezni.<sup>10</sup> Učinki na mentalno zdravje starejših se kažejo tudi pri običajnem prostočasnem petju, ki ni organizirano po načelih glasbene terapije. Pri glasbeni dejavnosti, ki je organizirana kot glasbena terapija, pa so učinki na mentalno zdravje bolj izraziti.<sup>11</sup> Tudi po mnenju zaposlenih v domovih za starejše, katere so spraševali o njihovih vtisih glede učinkov glasbe na starejše, je glasbena terapija pomembna za starejše.<sup>12</sup>

Za edukacijske in terapevtske glasbene dejavnosti se uporabljajo različna poimenovanja, npr. glasbena terapija (*music therapy*), glasba za dobro počutje (*music wellness*), umetnost za dobro počutje (*artful wellness*). Poleg teh se pojavlja tudi poimenovanje glasbeno izobraževanje (*music education*), slednje predvsem v povezavi z izobraževanjem na različnih izobraževalnih institucijah<sup>13</sup> za starejše, kot so v slovenskem okolju univerze za tretje življenjsko obdobje, manj pa za starejše, ki so v domovih za starejše. Različne dejavnosti imajo različne cilje, vendar pa vse prispevajo k izboljšanju razpoloženja in »dvigu energije«, izboljšanju delovnega spomina pa tudi k

4 Jung Kwak, Katherine O'Connell Valuch in Michael Brondino, »Randomized crossover study of music & memory intervention with nursing home residents with dementia«, *The Gerontologist* 56, št. 3 (2016): 151–152.

Andrea Crech et al., »The Power of music in the lives of older adults«, *Research Studies in Music Education* 35, št. 1 (2013): 85.

5 Vojko Veršnik, »Glasbeno življenje upokoencev na slovenskem Koroškem« (Doktorska disertacija, Univerza v Ljubljani, 2016).

6 Bojan Macuh, »Življenjski slog starejših v domovih za starejše«, *Andragoška spoznanja* 23, št.1 (2017): 53–71.

7 Kwak, O'Connell Valuch in Brondino, »Randomized crossover study«, 164.

8 Prispevki na 21. gerontološkem kongresu (International Association of Gerontology and Geriatrics World Congress 2017, dostopno na [www.iagg2017.org](http://www.iagg2017.org), in v reviji *Innovation in Aging. An Open Access Journal of The Gerontological Society of America* 1, št. 1 (2017), dostopno na: <https://academic.oup.com/innovateage/article-lookup/doi/10.1093/geroni/igx009>) so v sekciji A Music Program for Institutional Long-Term Care residents with Dementia: Implementation and Outcomes predstavili spremljanje vplivov glasbe na različne skupine starejših.

9 Kun Zhao et al., »A systematic review and meta-analysis of music therapy for the older adults with depression«, *International Journal of Geriatric Psychiatry* 31, št. 11 (2016): 1190.

10 Barry Kwok Yeung Lee, »Music education opportunities for older people: a case study from Macao«, *International Journal of Education and Aging* 2, št. 3 (2012): 211

11 Jasmin Werner, Thomas Wosch in Christian Gold, »Effectiveness of group music therapy versus recreational group singing for depressive symptoms of elderly nursing home residents: pragmatic trial«, *Aging and Mental Health* 21, št. 2 (2017): 53.

12 Waqas Ullah Khan et al., »Perceptions of music therapy for older people among healthcare professionals«, *Medical Humanities* 42, št. 1 (2016): 55.

13 Kwok Yeung Lee, »Music education opportunities«, 212–213.

zmanjšanju bolečin in izboljšanju zdravja, zato lahko glasbeno terapijo razumemo tudi kot nefarmakološko terapijo.<sup>14</sup>

Kako glasba vpliva na čustva (in počutje), je odvisno od kulturnega okolja. Prav tako je od kulturnega okolja odvisno tudi to, kako glasbo uporabljamo, npr. za sprostitvev, meditacijo, vzdrževanje dobrega razpoloženja, navezovanje socialnih stikov, spodbujanje občutka pripadnosti, zdravljenje. Za našo empirično raziskavo je pomembno izhodišče, da ima poslušanje glasbe, igranje in petje ter plesanje vpliv na občutek zadovoljstva z življenjem,<sup>15</sup> kar smo uporabili kot izhodišče za pripravo izobraževalnih delavnic. Pri tem ne zanikamo možnosti, da glasba vpliva tudi na razvoj žalosti ali drugih neprijetnih čustev in spominov, zato moramo biti pri pripravi programov pozorni na to, da izhajamo iz analize potreb in interesov starejših ter da ima načrtovalec programov ustrezno strokovno znanje.

Glasba ima v skupinah ljudi v starosti in pozni starosti različne funkcije. Cohen<sup>16</sup> je raziskoval vpliv umetnosti (vključno z glasbenimi programi) z dveletno študijo s 300 starejšimi (starejši od 65 let) v različnih mestih v ZDA. Primerjava s kontrolnimi skupinami, ki niso bile vključene v umetniške programe, je pokazala vpliv tedenske participacije v umetniški dejavnosti na zdravje (manj obiskov pri zdravniku, manjša poraba zdravil) in družbeno aktivnost. Halam<sup>17</sup> v različnih raziskovalnih besedilih opozarja na moč, ki jo ima glasba v življenju starejših, a je spregledan vpliv glasbe v pozni starosti, to je pri ljudeh, starejših od 85 let. Glasba in še posebej aktivna participacija<sup>18</sup> v glasbenih dejavnostih prispevata k izboljšanju kakovosti življenja. To pomeni, da – sledeč navedenim raziskavam – vpliva na socialno vključenost, počasnejše kognitivno staranje, občutek zadovoljstva, ustvarjalno izražanje sebe in konstrukcijo identitete.

V pozni starosti se zgodi veliko sprememb, ki vplivajo na psihično in socialno blagostanje. Blagostanje v starosti je lahko opredeljeno na več načinov, ker na te vpliva več dejavnikov (npr. zdravje, osebni dejavniki). Za namen naše raziskave lahko razumemo blagostanje kot ravnotežje med viri in potrebami, prevladovanje prijetnih čustev nad neprijetnimi in zadovoljstvo z življenjem.<sup>19</sup> Pri tem imajo v pozni starosti pomembno vlogo t.i. prostočasne dejavnosti,<sup>20</sup> saj pripomorejo k socialnim stikom. Starejši ljudje so po raziskavah v Sloveniji<sup>21</sup> namreč v primerjavi z drugimi generacijami bolj osamljeni in pogrešajo družabne odnose.

14 Amy Clementes-Cortes, »Singing for health, connection and care«, *Music and Medicine* 7, št. 4 (2015): 13–23.

Amy Clementes-Cortes, »Artful wellness: Attending chamber music concert reduces pain and increases mood and energy for older adults«, *The Arts in Psychotherapy* 52 (2017): 46.

15 Stefan Koelsch, »Brain Correlates of music-evoked emotions«, *Nature Reviews Neuroscience* 15 (2014): 178.

16 Gene Cohen et al., »The impact of professionally conducted cultural programs on the physical health, mental health, and social functioning of older adults«, *The Gerontologist* 46, št. 6 (2006): 732–733.

17 Susan Hallam, »The power of music: Its impact of the intellectual, personal and social development of children and young people«, *International Journal of Music Education* 38, št. 3(2010): 269–289.

18 Crech Cohen et al., »The Power of music«, 83–98. Lehemberg in Fung, »Benefits of Music Participation«, 22.

19 Rachel Dodge et al., »The challenge of defining wellbeings«, *International Journal of Wellbeing* 2, št. 3 (2012): 234.

20 Lauren Kuykendall, Louis Tay in Vincent Ng, »Leisure engagement and subjective well-being: a meta analysis«, *Psychological Bulletin* 141, št. 2 (2015): 399–401.

O besedni zvezi »prosti čas« v povezavi s starostjo je bilo že več polemik. Ker je izraz nastal v industrijski družbi kot poimenovanje za čas, ki ni »delovni čas«, bi lahko sklepali, da ljudje, ki ne delajo, nimajo »prostege časa«. Za našo raziskavo bomo »prosti čas« starejših razumeli kot tisti čas, ko nimajo drugih obveznosti.

21 Maša Filipovič Hrast et al., *Oserba starejših v skupnosti* (Ljubljana: Založba FDV, 2014).

Vplivi glasbe so v pozni starosti povezani tudi s telesnimi spremembami (pešanje sluha, staranje telesa), prav tako pa tudi z manjšo vključenostjo v organizirane glasbene dejavnosti. Starejši so po navadi bolj v vlogi poslušalcev, manj pa so dejavni kot izvajalci ali ustvarjalci glasbe, manj so tudi vključeni v izobraževalne programe. Crech in idr.<sup>22</sup> pa ugotavljajo, da je prav aktivna participacija pri ustvarjanju glasbe zelo stimulatívna. Tudi Travers in Bartlett<sup>23</sup> sta ugotovili, da je radijski program, ki je bil pripravljen za starejše, da bi zmanjševal občutek osamljenosti v domovih za starejše, vplival na dobro počutje, vendar ne v taki meri, kot vplivajo dejavni odnosi v skupinah, ki se glasbeno udeležujejo, in aktivno udeleževanje pri izvajanju glasbe. Receptivni programi, kjer so starejši pasivni poslušalci torej vplivajo na dobro počutje, vendar ne tako izrazito kot programi, kjer so starejši dejavni, zato je izobraževanje lahko rešitev za kombinacijo spremljanja glasbe, aktivne participacije pri ustvarjanju glasbe ter razvoja socialnih odnosov. Iz pregledanih raziskav povzamemo, da je dejavno ukvarjanje z glasbo v starosti subjektivno in socialno dobrodejna dejavnost, zato nas čudi, zakaj nimamo za starejše v slovenskem okolju več glasbeno-izobraževalnih praks.

### ***Izobraževanje in starejši: integrativna geragogika***

Drugi del konceptualnega okvira empirične raziskave tvori izobraževanje v poznejših letih. Izobraževanje starejših se je od 60. let prejšnjega stoletja, ko so se pojavile prve oblike izobraževanja starejših v ZDA, razmahnilo in strukturiralo v različne podvrsti.<sup>24</sup> Četudi vse vrste izobraževanja starejših prispevajo k občutku zadovoljstva z življenjem, boljši samopodobi, zmožnosti za soočanje z zdravstvenimi težavami, je vključenost starejših (še posebno nižje izobraženih in starejših od 75 let<sup>25</sup>) razmeroma nizka,<sup>26</sup> kar verjetno kaže na to, da za to skupino ni primernih programov in animacije. Strinjamo se s Hafford-Letchfiels in Formoso,<sup>27</sup> da je še vedno večina programov – tudi za starejše – namenjena podaljševanju zaposlenosti, zelo malo izobraževalnih programov pa je namenjeno razvoju praktične modrosti (*phronesis*).

Skupina ljudi v pozni starosti (s to oznako navadno razumemo ljudi, ki so starejši od 80 ali 85 let), narašča. In ker učenje vpliva na ohranjanje mentalnih zmožnosti,<sup>28</sup> se povečuje tudi zanimanje za učenje v pozni starosti. Učenje v pozni starosti je motivirano z osebnimi

22 Crech et al, »The Power of music«, 96.

23 Catherine Travers in Helen Bartlett, »Silver memories. Implementation and evaluation of a unique radio program for older people«, *Aging and Mental Health* 15, št. 2 (2011): 178.

24 Brian Finsden in Marvin Formosa, ur., *International Perspectives on Older Adult Education* (New York: Springer, 2016).

25 V skupinah starejših se razvije »drugost«, pogosto celo dvojna drugost kot v primerih starostizma in seksizma ali rasizma in starostizma, ko prihaja do diskriminacije zaradi več dejavnikov; tudi zato izobraževanje ni dovolj dobro organizirano in ne prispeva k rezilientnosti. Ljudje v skupinah, ki so marginalizirane, ponotranjijo stereotipe, kar se verjetno dogaja tudi s skupinami v pozni starosti.

26 Stephen McNair, *Older People's Learning in 2012: A Survey* (Leicester: NIACE, 2012).

27 Trish Hafford-Letchfield in Marvin Formosa, »Mind the gap! An exploration of the role of lifelong learning in promoting co-production and citizenship within social care for older people«, *European Journal for Research the Education and Learning of Adults* 7, št. 2 (2016): 242.

28 Prim. npr. raziskavo *Seattle Longitudinal Study*, ki jo je vodil Schaie (2005), ki je pokazala pomen edukacijskih intervencij na razvoj inteligentnosti v odraslosti. Tudi raziskave s področja nevroznanosti, o katerih piše Voyko Kavčič (2015), kažejo na pomen mentalne aktivnosti v starosti.

in socialnimi dejavniki, med katere uvrščamo: (a) ohranjanje zmožnosti za vodenje svojega življenja, za odločanje o svojem življenju in vzdrževanje subjektivnega blagostanja ter kakovosti življenja; (b) zadoščanje radovednosti, potrebi po spoznavanju, osvobajanju od predsodkov; (c) osmišljanje svojega življenja in odhajanja. Starejši ljudje imajo enake temeljne potrebe kot ostale skupine odraslih, med temi je tudi potreba po spoznavanju, mentalnih stimulacijah, strukturiranem času in smiselnem delovanju, kulturni vključenosti, a morajo najti nove poti,<sup>29</sup> kako svoje socialne in psihološke potrebe uresničiti.

Učenje v starosti je holistično, nagovarja bivanje in vključuje različne strategije. Maderer in Skiba<sup>30</sup> uporabljata izraz integrativna geragogika (*integrative geragogy*), ki je del gerontologije in je v tesni povezavi s socialnim delom ter terapijo, kar je zelo primerno povezovanje za programe v pozni starosti. Integrativna geragogika izpostavi povezovanje različnih vrst učenja. Skladno s tem se razvijajo tudi novejša metode, npr. pomoč z umetnostjo (*arts-based methods*); urjenje spomina (*reminiscence training*), urjenje mišljenja, spodbujanje govora in gibanja. O metodah za poučevanje starejših z uporabo umetnosti poznamo več raziskav,<sup>31</sup> ki kažejo, da ni nujno, da bi se vedno pojavili učinki umetnosti, če je ta zgolj prisotna v prostorih, zato je potrebno uporabljati strategije za dejavno vključevanje starejših v umetniške programe. Nekatere strategije so bolj participatorne, kjer so starejši aktivni izvajalci in nastajajo rezultati v sodelovanju z mentorjem, druge pa so opazovalne, kjer starejši poslušajo, spremljajo umetniška dela. Primer slednjih so obiski koncertov in razstav. Pri uporabi participatornih strategij izhajamo iz (glasbenega) znanja starejših udeležencev in njihovih zmožnosti. To pomeni, da program prilagajamo udeležencem. Hafford-Letchfield in Formosa<sup>32</sup> izpostavljata na osebo osredotočen (personaliziran) pristop pri skrbi za starejše in iz tega načela izhajajoče soustvarjanje programov za starejše – bodisi da gre za programe socialne pomoči ali izobraževalne programe. V personaliziranih programih se povezujejo različne vrste dela za starejše, metode in razvoj takih programov je interdisciplinaren, tako da se povezujejo različne stroke, kot so medicina, socialno delo, geragogika, umetnost.

Na podlagi predstavljenih raziskav smo pripravili izhodišča za participatorno akcijsko raziskavo. Izhajali smo iz ugotovitev, da je glasba za starejše pomembna, da so starejši manj dejavni kot izvajalci glasbe, a je to bolj učinkovito, kot če so le v receptivnem odnosu, in da je potrebno uporabljati participatorne metode pri pripravi in izvajanju programa.

## Participatorna akcijska raziskava

Namen naše raziskave ni bil v tem, da bi spremljali receptivno ukvarjanje z glasbo (poslušanje glasbe), temveč smo želeli ugotoviti, **kako starejši doživljajo načrtno in**

29 Primer novega delovanja je npr. slovenska praksa prostovoljstva v muzejih (gl. Bračun Sova, Ličen in Kramberger, 2015).

30 Peter Maderer in Alexander Skiba, »Integrative Geragogy«, *Educational Gerontology* 32, št. 2 (2006): 125.

31 Gl. Laura Huhtinen-Hilden, »Perspectives on professional use of arts and arts-based methods in elderly care«, *Arts and Health* 6, št. 3 (2014): 230–231.

32 Hafford-Letchfield in Formosa, »Mind the gap!«, 238.



**organizirano učenje na področju glasbe.** Raziskava je temeljila na predpostavki, da imamo v slovenskem okolju za ljudi v pozni starosti malo glasbenih programov, s katerimi bi se učili in bili dejavni v skupnosti ter osmišljali svoje življenje. S spoznanjem, da je izboljšava stanja mogoča in z namenom, da prakso izboljšamo, smo izvedli participatorno akcijsko raziskavo,<sup>33</sup> ki je potekala 2015 (analiza področja in literature) in 2016 (priprava in izvedba programa ter opazovanje z evalvacijo). Zanimal nas je proces doživljanja in usvajanja novega znanja<sup>34</sup> prek izvajanja določenih pesmi: njihovih besedil in melodij. Program je potekal za starejše, ki bivajo v Domu upokojencev na Ptujju (v nadaljevanju DUP).<sup>35</sup>

Raziskovalna vprašanja so se nanašala na: (a) vpliv glasbe na počutje starejših v skupini, (b) doživljanje vpliva glasbe na občutenje samega sebe, (c) pripadnosti skupini, (č) glasbeno udejstvovanje in spodbujanje pripovedovanja zgodb, izmenjave zgodb, (d) eksplicitno izražanje želja po novem znanju in namernem učenju, (d) vlogo mentorja v skupini starejših.

V izvedbeni del akcijske raziskave so bili vključeni sodelavci DUP (delovna terapevtka, socialna delavka, direktorica), načrtovalka in izvajalka delavnic, svetovalka za glasbo in snemalec. Pri načrtu raziskave in evalvaciji sta sodelovali raziskovalki z Univerze v Ljubljani in ZRC SAZU. Ključno vlogo so imeli udeleženci izobraževalnega programa, ki smo jih izbrali skupaj z delovno terapevtko glede na njihov interes. Zaradi časovne omejitve smo se omejili na manjšo skupino. V začetku smo predvideli, da bo v raziskavo vključenih od 8 do 10 ljudi, kar je primerno število za delo v skupini s starejšimi. Na prvo srečanje je prišlo 10 udeležencev, nato pa so se nam pridružile še 3 osebe. Na drugem srečanju je bilo 13 udeležencev, na tretjem prav tako, na četrtem srečanju je bilo 12 udeležencev. Povprečna starost udeležencev je bila 80 let, najmlajši udeleženec je imel 65 let in najstarejša udeleženka 90 let. V začetni fazi je bil opravljen krajši intervju z izbranim vzorcem, s katerim smo ugotavljali karakteristiko skupine, ki je bila vključena v Glasbene delavnice.<sup>36</sup> Načrtovalka programa je starejše obiskala v DUP in ugotavljala, kakšne so njihove potrebe in želje glede glasbenega izobraževanja. V prvi fazi raziskave so bili zbrani podatki – starost, spol, najljubša glasbena zvrst, najljubša pesem, glasbeno predznanje – ki so nam služili za pripravo glasbenega gradiva za izvedbo Glasbenih delavnic. Vprašanja so bila tako zaprtega (spol, starost) kot odprtega tipa (kakšna glasba vam je všeč, kakšno glasbo poslušate/pojete). Udeleženci so imeli različno glasbeno predznanje (nekateri brez predznanja, nekateri so v preteklosti peli v pevskem zboru), skupen jim je bil interes do poslušanja (različnih stilov) glasbe in petja.

Glede na pridobljene informacije, smo oblikovali Pesmarico, ki je obsegala 6 ljudskih in 3 druge pesmi (slovenske popevke). Med pesmi smo vključili tudi delovne liste, s pomočjo katerih smo želeli udeležence spodbuditi k razmišljanju o glasbi. Na zadnji

33 Alice McIntyre, *Participatory Action Research* (London: Sage, 2008).

Za participatorno akcijsko raziskavo je značilno, da izhaja iz ugotovljenih potreb, vpelje novost in evalvira učinke vpeljane novosti; značilna je za skupnostno izobraževanje (gl. Hall in Tandon 2017).

34 Tudi starejši se učijo novih pesmi. Zgled je bila skupina The Zimmers.

35 Dom upokojencev Ptuj je javni socialno varstveni zavod za izvajanje institucionalnega varstva starejših oseb, ki ima začetke v letu 1927. V domu prebiva približno 300 starejših (več gl. <http://dom-upokojencev.si/domov/>).

36 Namenoma smo izbrali ime, ki bo starejšim blizu in s katerim sporočamo, da se bo nekaj dogajalo/delalo skozi glasbo. Namenoma jih tudi nismo poimenovali pevske vaje (saj na delavnicah nismo samo peli). Takšno poimenovanje je bilo pomembno tudi zato, da je bila poudarjena aktivna vloga starejših. Starejših ne postavimo v vlogo nemočnega klienta, ki hodi na terapijo, temveč hodi na glasbene delavnice, da se uči in zabava, kar ima lahko tudi terapevtske učinke.

strani smo zabeležili časovni potek delavnic (datume in ure naših srečanj). V celoti je gradivo za Glasbene delavnice obsegalo 10 listov in smo ga vsakemu udeležencu izročili na prvem srečanju. Slovenske ljudske pesmi smo kopirali iz pesmarice ene izmed udeleženk delavnic, besedila pesmi so bila naknadno povečana (za lažjo vidljivost) in opremljena z notnim zapisom. Pesmi so bile izbrane tako, da so ustrezale naslednjim kriterijem. Pesem je starejšim v štajerskem okolju poznana.<sup>37</sup> Za določitev tega kriterija smo imeli dva razloga: vedeli smo, da bomo omejeni na manjše število srečanj (štiri), in bo tako učenje pesmi časovno omejeno; drugi razlog je izhajal iz karakteristike udeležencev, saj so nekateri slabše videli (ena oseba ni mogla brati, pela je »po spominu«), kar je oteževalo učenje novih besedil v krajšem časovnem obdobju, prav tako so bile v skupino vključene osebe z demenco, ki so lahko pele zgolj poznane pesmi. To smo opazili v času pred pripravo in izvajanjem Glasbenih delavnic, ko smo opazovali skupino za samopomoč. Izbirali smo pesmi, katerih besedilo je bilo tematsko/vsebinsko vezano na sedanji čas – npr. pesem »En hribček bom kupil«, saj se je približeval čas trgateg. Kasneje se je izkazalo, da je bila ta pesem dobra izbira, saj smo jo odpeli tudi ob dogodku postavitve klopotca v DUP, ki ga tradicionalno prirejajo že vrsto let zapored. Izbrali smo tudi pesem »Le sekaj, sekaj smrečico«, kjer besedilo opeva barčico in morje (delavnice so potekale julija, avgusta). Izbrali smo pesmi z različnimi taktovskimi načini, saj nam je to omogočalo različne poudarke: pesmi, zapisane v tričetrtinskem taktovskem načinu (»Le sekaj, sekaj smrečico«, »En hribček bom kupil«, »Al me boš kaj rada imela«), v dvočetrtinskem (»Moje dekle je še mlado«) in »Delaj, delaj, dekle, pušelj«, »Dekle je po vodo šla« v mešanem taktovskem načinu (menjujejo se dvočetrtinski, tričetrtinski in štiričetrtinski taktovski način).

Pri pesmi »En hribček bom kupil« smo izdelali ritmični vzorec in ga povezali v izvajanje pesmi/petje. Ritmični vzorec bi lahko zapisali tako:<sup>38</sup>



Slika 1: Ritmični vzorec, vnešen v notni zapis pesmi *En hribček bom kupil*. Vir: Osebni arhiv Vita Lunežnik.

S takšnim ritmičnim vzorcem smo želeli poudariti prvo dobo, ki je ob zvoku »x« (težka doba) najglasnejša oz. z zvokom ploska rok poudarjena; drugi dve »/ \« sta tišji (in nista poudarjeni). Pri izvajanju pesmi smo bili pozorni na to, da izhodiščni ton ni bil previsok ali prenizek, sledili smo vokalnemu razponu udeležencev (mezzosopran, alt).

Pri pripravi programa smo bili torej pozorni na potrebe in interese starejših (personalizacija programa). Na eni strani smo izhajali iz njihovega glasbenega

37 Da smo lahko ustregli zastavljenemu kriteriju izbora, smo udeležence v opravljenem začetnem spoznavnem intervjuju spraševali po njim poznanih in priljubljenih pesmih (skupaj z delovno terapevtko smo jih obiskali v njihovih sobah).

38 Pomen znakov: »x« pomeni plosk z rokami skupaj, »/ \« plosk leve roke po prsnem košu, »x« plosk desne roke po prsnem košu.

predznanja, na drugi strani pa dodajali novosti. V Pesmarico smo vključili popevke (Sreča na vrhovi, Mi 'mamo se fajn, Naj sije v očeh), njim manj poznane pesmi, s katerimi smo preverjali interes udeležencev za učenje novih pesmi in njihov odziv – ali se bodo vključevali v učenje nove melodije, ali jih bo zanimala. Novost je bila tudi izziv učenja ritmičnega vzorca, ki smo ga vnesli v pesem »En hriček bom kupil« in tako dosegli, da so udeleženci njim že poznano pesem izvajali na nov, drugačen način – učili so se istočasno peti in ploskati po ritmu/se spremljati.

Po koncu delavnic smo izvedli javni nastop v DUP, ko so starejši predstavili naučeni program, ki smo ga pripravili v Glasbenih delavnicah.

**Zbiranje podatkov** je potekalo v času od junija do avgusta 2016. Podatke smo zbirali skladno s paradigmo kvalitativnega raziskovanja,<sup>39</sup> in sicer: z (a) metodo opazovanja z udeležbo, kjer so nastali terenski zapiski, osebni zapiski raziskovalke, fotografije in video posnetki (uporabljeni za analizo vizualnega materiala); (b) z delno strukturiranimi intervjuji z udeleženci Glasbenih delavnic, s strokovnim osebjem in vodstvom DUP; (c) z anketnim vprašalnikom, ki je vseboval lestvice stališč za udeležence.

Kvalitativna raziskava je potekala s tremi skupinami vključenih, tako da smo pridobili podatke iz treh zornih kotov, upoštevajoč načelo triangulacije:

- (a) s starejšimi, ki so se učili (udeleženci programa Glasbene delavnice),
- (b) z osebjem v domu za starejše (socialna delavka, delovna terapevtka, direktorica),
- (c) z izvajalci (izvajalka, ki je vodila delavnice, in svetovalka pri izboru glasbe)

Udeleženci (starejši) so delavnice evalvirali (odgovarjali na vprašanje »Kaj vam pomenijo Glasbene delavnice, kaj vam pomeni glasba?«) v času snemanja krajšega (10:44 minut) dokumentarnega filma.<sup>40</sup> Udeleženci Glasbenih delavnic so tudi ocenili svoje počutje na lestvici od 1 do 10. Merili smo trenutno počutje z osebno oceno. Da bi lahko opazovali morebitne spremembe v počutju udeležencev, smo počutje udeležencev izobraževalnega programa merili dvakrat: prvič na začetku in drugič ob koncu delavnic.

Nastali so videoposnetki delavnic. Tudi izjave iz video posnetkov smo prepisali, tako da so nastale transkripcije videoposnetkov, ki smo jih uporabili pri sprotni in končni evalvaciji Glasbenih delavnic. V končni fazi akcijske raziskave smo opravili tudi polstrukturirane intervjuje s strokovnim osebjem – naš namen pa je bil tokrat predvsem evalvacija izvedenega izobraževalnega projekta. Zanimalo nas je mnenje strokovnjakinj, ki delajo s starejšimi, zanimalo nas je, kako interpretirajo takšne dogodke za starejše, kakšen vpliv so po njihovem mnenju delavnice imele na vključene starejše in kako takšne aktivnosti vplivajo na domove za upokojence. Zanimalo nas je, ali bodo izjave strokovnega osebja potrdile ugotovitve iz intervjujev z udeleženci in iz opazovanj izvajalke. Pri obdelavi in prikazu podatkov smo upoštevali načelo triangulacije in za vsako zastavljeno raziskovalno vprašanje (RV) oz. oblikovano kategorijo uporabljamo podatke, pridobljene iz treh virov (izjave udeležencev, izjave strokovnega osebja, opažanja izvajalke/raziskovalke).

39 John Creswell in Cheryl Poth, *Qualitative Inquiry and Research Design* (Thousand Oaks: Sage, 2017).

40 *Sentorji o glasbi: Veliko spominov, veliko zgodb, veliko glasbe*, YouTube video, 10:44, objavila »Vita Lunežnik«, dostop 16. avgust 2016, <https://www.youtube.com/watch?v=CH6PWYpQteM>.

## Rezultati in razprava

Rezultati raziskave so prikazani glede na oblikovane kategorije, ki sledijo raziskovalnim vprašanjem.

### *Vpliv glasbe na čustva in počutje starejših*

Ukvarjanje z glasbo – poslušanje glasbe in petje v sklopu Glasbenih delavnic – je po izjavah udeležencev in osebja pozitivno vplivalo na počutje starejših. Starejši so skozi poslušanje glasbe in petje izražali svoja čustva in počutje. Petje kot ustvarjalna aktivnost je pozitivno vplivalo na psihično počutje in razpoloženje starejših, kot kažejo rezultati merjenega začetnega in končnega počutja. Na prvi Glasbeni delavnici smo pridobili podatke o ocenah počutja udeležencev pred izvedbo Glasbene delavnice oziroma podatke o začetnem počutju.<sup>41</sup> Podatkov o končnem počutju po prvi izvedeni delavnici, nismo uspeli pridobiti, ker se delavnica ni zaključila za vse udeležence ob istem času.<sup>42</sup>

Starejši so svoje končno počutje na naslednjih delavnicah ocenili na deset stopenjski lestvici v povprečju 2 stopnji višje kot svoje začetno počutje. Pri vseh udeležencih in po vsaki Glasbeni delavnici je bilo ocenjeno končno počutje višje od začetnega. Prav tako se je med delavnicami zviševala povprečna ocena začetnega počutja (od 6,40/10 do 6,75/10), kar bi si lahko razlagali z vedno večjim pričakovanjem in navdušenjem starejših. Povprečna ocena udeležencev o njihovem končnem počutju je od druge do četrte Glasbene delavnice naraščala od 8,1 na 8,5 in končno 8,8. Tako se je od druge do četrte delavnice vrednost ocene končnega počutja zvišala za 0,7, kot je razvidno iz grafa 1.



*Graf 1: Grafični prikaz začetnega in končnega počutja udeležencev v Glasbenih delavnicah.*

41 Z besedno zvezo *začetno počutje* smo označevali oceno počutja udeležencev ob pričetku Glasbene delavnice. Z besedno zvezo *končno počutje* smo označevali oceno počutja udeležencev ob koncu Glasbenih delavnic.

42 To pripisujemo več razlogom: delavnice so trajale do 15.10 (predviden zaključek je bil ob 15.00), in so tako nekateri udeleženci odšli že pred zaključkom (zdravniški pregled, obisk družinskih članov). Udeleženci so imeli znotraj DUP prvič možnost sodelovati v tovrstnem izobraževalnem programu in jim je bilo »testiranje počutja« nekaj novega, zato smo potrebovali veliko časa, da smo jim razložili, kaj želimo z obkroževanjem številke doseči. Ob koncu ni bilo več potrebne koncentracije (pogovor v skupini, nemir), zato smo se odločili, da prvič testiranje končnega počutja izpustimo, saj verjetno ne bi prineslo pravih rezultatov. Na naslednjih Glasbenih delavnicah smo na začetku ponovno jasno razložili namen, cilj ter potek merjenja počutja ob začetku in koncu delavnice.

Po mnenju strokovnega osebja DUP so Glasbene delavnice močno in pozitivno vplivale na počutje udeležениh. Intervjuvani so poročali, da so bili udeleženci veseli (Izjava: »Veliko so se presmejali.«). V času Glasbenih delavnic so bili empatični (Izjava: »Pomagali so drug drugemu.«). V intervjujih so tudi povedali, da je takšne vrste »ustvarjalna aktivnost izboljšala psihično počutje pri starejših« in da so starejši »spoznali, da se pri teh letih lahko še marsikaj naučijo, naredijo gib in hkrati zvok po ritmu z lastnim telesom in to jim lepša dan« [intervju dt].

Glasbene delavnice so udeležencem omogočile doživljanje različnih čustev in izražanje lastnega počutja. Na vprašanje: »Kaj vam pomeni glasba?« so udeleženci jasno povedali, da je to za njih zdravilo.

Udeleženka (85 let): *[ ... ]ker to je zdravilo. S pesmijo izražáš, kako se počutiš, in če si žalosten, pa poješ malo bolj vesele pesmi, je takoj razpoloženje boljše. Malo pozabiš na žalost. Misliš na to, kar poješ. [trv] Za možgane je petje tudi, bi rekla, eno zdravilo, ker obujaš svoje spomine na vesele dni. [trv]*

Takšen pozitiven vpliv glasbe na počutje starejših razumemo kot uspeh, saj lahko deluje kot varovalni dejavnik pred depresijo, ki je med starejšimi pogost problem.<sup>43</sup> Če torej ukvarjanje z glasbo za starejše pomeni pomemben pozitiven vpliv na njihovo počutje in njihov vsakdan, kar potrjujejo tudi druge raziskave,<sup>44</sup> jim take dejavnosti moramo ponuditi, saj s tem skrbimo za kakovostno staranje in posredno za njihovo zdravje.

### ***Vpliv glasbe na doživljanje samega sebe pri starejših / Starejši – kompetentni, uspešni, socialno vključeni***

Glasbene delavnice so udeležencem omogočile pozitivno doživljanje samega sebe: skozi petje so se starejši povezali s svojim zdravim delom telesa, saj je bil pri petju fokus na tem, kar zmorejo. Poudarjeno je bilo: zmorem peti, ne glede na vse druge ovire. Skozi petje so začutili svoje telo v gibu, sledili ritmu in melodiji, zborovodji ter ob skupnem petju drugim v skupini. Tako na primer udeleženka (85 let) pove: »Sicer ne morem več tako, kot bi rada, ker sem bolna, ampak glasilke še nekako dajo, da lahko pojem.« [trv]

Ukvarjanje z glasbo je vplivalo na posameznikovo doživljanje samega sebe tudi zato, ker so starejši lahko doživljali uspeh, še posebej ob javnem zaključnem nastopu. Na osebni ravni so doživljali občutek, da zmorejo, počutili so se kompetentni, prejeli so zunanjo potrditev širše v skupnosti z odzivi: »Super ste bli!«, »Lepo ste zapeli.« Podobno je bil javni ogled posnetega dokumentarnega filma v DUP za udeležence pomemben

43 Simona Hvalič Touzery in Tanja Pihlar, »Varovanje in krepitev duševnega zdravja starih ljudi«, *Kakovostna starost* 12, št. 4 (2009): 3–18, ob podatkih o samomorilnosti med starejšimi opozarjata, da so prav starejši kot skupina z najvišjo stopnjo samomorilnosti v Evropi.

44 Gl. Melita Belgrave et al., *Music Therapy and Geriatric Populations. A Handbook for Practising Music Therapists and Healthcare Professionals* (Maryland, USA: American Music Therapy Association, 2011). Ukvarjanje z glasbo se povezuje tudi z boljšim zdravstvenim stanjem starejših (Bugos v Fung in Lehmborg 2016). V njegovi raziskavi so bili starejši, vključeni v glasbene ure klavirja, v tem času v boljšem zdravstvenem stanju in so tudi sami poročali, da doživljajo manj bolečin in stresa. Tone Brejc et al., *Priročnik za življenje starejših ljudi po zdravljenju in rehabilitaciji* (Ljubljana: Inštitut Republike Slovenije za rehabilitacijo, 2003).

dogodek in sporočilo o njihovi zmožnosti.<sup>45</sup> Predstavili so se ostalim prebivalcem DUP kot dejavni. Če upoštevamo dejstvo, da se samopodoba razvija vse življenje<sup>46</sup> in ne nastane neodvisno od drugih, je pomembna ugotovitev, da so Glasbene delavnice starejšim ponudile dejavnost, v kateri so lahko sami sebe doživljali kot sposobne in v kateri so bili tudi s strani okolja predstavljeni kot akterji, vredni pozornosti.

### ***Pripadnost skupnosti***

V času delavnic so starejši tvorili pevsko skupino/zbor in s tem manjšo skupnost, v kateri so sodelovali in si pomagali (npr. pri obračanju strani, iskanju pravih pesmi), skupaj so ustvarjali. V takšni obliki druženja so lahko razvijali občutek pripadnosti in občutek, da niso sami. Pripadanje neki skupnosti je ena izmed pomembnejših<sup>47</sup> potreb starejših oseb. V intervjujih so dejali, da jim prepevanje pomeni (udeleženka 82 let): »...da smo enotni [dz]; druženje«. [trv] Dejali so tudi (udeleženka 82 let): »Kjer se ljudje ne družijo pa ne prepevajo /.../ to je bolezen. To je bolezen!« [trv]

Udeleženci so izražali željo po tem, da jim nekdo prisluhne, ob pesmi so lahko izpovedali svoje zgodbe, želeli so komunicirati. Zadovoljevanje takih potreb pa je pomembno, ker jim omogoča občutek razvoja osebnosti in samouresničitve. Poleg tega lahko pevsko druženje odgovarja še naslednjemu: potrebi po osebnem medčloveškem odnosu, predajanju življenjskih izkušenj in ohranjanju telesne, duševne, dejavne svežine. Udeleženci so bili po koncu Glasbenih delavnic (po poročanju strokovnega osebja) tudi bolj družabni in komunikativni. Prepevali so na hodniku, se zbirali pred Sejno sobo že pred delavnicami in skupaj »vadili« pesmi. Kolektivno izvajanje glasbe (v našem primeru Glasbene delavnice) je lahko, kot potrjuje Hofman,<sup>48</sup> zelo pomembna in močna izkušnja za oblikovanje identitete in ustvarjanje skupnosti. Ker socialna vključenost vpliva na duševno zdravje starejših,<sup>49</sup> in za starejše v naši raziskavi pomeni povezanost vir zdravja in zadovoljstva, lahko to povežemo z zapisi Kavčiča,<sup>50</sup> ki poroča, da kažejo tisti, ki živijo v boljšem socialnem okolju in imajo več priložnosti za druženje, boljše zdravstveno stanje.

### ***Glasba obudi spomine, spodbudi pripovedovanje zgodb***

Ob petju so starejši obujali spomine iz svoje mladosti. Udeleženka (69 let) je povedala:

45 Sporočilo o njihovi pomembnosti je bilo tudi to, da so Glasbene delavnice potekale v sejni sobi DUP. Udeleženci so pokazali/povedali, da je to soba, v katero drugače nikoli ne gredo, in da je ta prostor najljepši v DUP, zato se jim je zdela njihova dejavnost znotraj tega prostora še toliko bolj pomembna.

46 Mirjana Ule, *Socialna psihologija: analitični pristop k življenju v družbi* (Ljubljana: Fakulteta za družbene vede, 2009): 456–490.

47 Poleg materialne preskrbljenosti (materialne varnosti) je potrebna tudi socialna pripadnost, socialni odnosi z drugimi kot ugotavljajo mnogi avtorji (Ramovš 2003, Maderer in Skiba 2006, Kavčič 2015).

48 Ana Hofman, *Glasba, politika, afekt: novo življenje partizanskih pesmi v Sloveniji* (Ljubljana: Založba ZRC, 2015).

49 Hvalič Touzery in Pihlar, »Varovanje in krepitev duševnega zdravja starih ljudi«, 3–18.

50 Voyk Kavčič, *Umovadba za bistré možgane v poznih letih* (Dob pri Domžalah: Miš, 2015), 122, poudarja umeščenost v družbo kot dejavnik umskega staranja, na katerega lahko vplivamo.

*Smo bili v pionirskem zboru, smo imeli tiste rdeče rutice, smo komaj čakali, da gremo nastopat /.../ Spominjam pa se vedno lepih časov, ko je bila glasba.*

*Poslušanje glasbe in petje sta jim obudila spomine na pomembne ljudi in dogodke ter domači kraj, kot kažejo spodnje izjave udeležencev (90 let, 85 let, 86 let):*

*Rada bi bila, da bi še enkrat zapeli Moj očka ima konjička dva. Ja, to je moj mož, to je bila njegova pesem. Vsepovsod, kamor smo šli, med gasilce, med kogarkoli ...*

*Potem pa sem bila ljudska pevka 13 let. Tam sem dobila srebrno in bronasto značko.*

*En hribček bom kupil, ste jo peli v mladosti? ...Ker smo imeli gorice. Ja. Haloška. Zato ker smo imeli gorice in je to bilo značilno za nas.*

Obudili so se spomini na čas mladosti, njihove hobije iz mladosti. Subjektivno občutenje sebe je povezano z biografskimi spomini in glasba, ki obuja spomine, lahko spodbuja zavedanje o sebi. Glasba je udeležencem v delavnicah pomenila most med »nekoč« in »danes« in jim v tistem trenutku ponudila priložnost, da pripovedujejo in pejejo o svojem življenju in delijo življenjsko zgodbo. Na ta način se udeleženci srečajo sami s seboj in z drugimi ter ustvarjajo skupne spomine.

### **Želja po učenju, novem znanju**

Starejši so izražali željo po učenju, po novem znanju, napredovanju in osebni rasti. Dejali so, da si želijo, da »bi peli lepó«. Izjava gospe, ki je bila z 90 leti tudi najstarejša udeleženka delavnic: »Če že pojemo, pojmo, da se naučimo boljše peti, ne slabše.« [dz] jasno izrazi željo posameznika po učenju, po znanju, po napredovanju, osvajanju novih veščin ali izboljševanju. Izjava udeleženke (82 let): »Bomo to doma zvadili, bomo se to mi doma naučili« [dz] pa izpostavi njihovo pripravljenost, motiviranost za učenje. Gospa je to rekla, ko smo jim na 2. delavnici predstavili nov ritmični vzorec, ki smo ga izvajali s ploskanjem in ga vnesli v pesem. Učenje novega ritmičnega vzorca (X / \) je za starejše pomenilo kognitivni trening.<sup>51</sup> Pri pesmih, v katerih poje najprej en zbor, potem drugi zbor, na koncu pa skupaj, so se naučili poslušati druge in slediti zborovodji. Z dirigiranjem smo vodili skupino, ki je pela, in prav tako vodili skupino, ki ni pela, da se jim je v pravem trenutku pridružila. Z glasbeno dejavnostjo smo na ta način pozitivno vplivali na pozornost udeležencev.

Če starejši izražajo željo po učenju in na drugi strani študije dokazujejo sposobnost za učenje vse do visoke starosti, je potrebno starejšim omogočiti, da si z učenjem ohranjajo svoje zmožnosti. Vaillant<sup>52</sup> je v svoji longitudinalni Harvardski študiji ugotovil, da je učenje po upokojitvi vir zadovoljstva. Dobro zasnovani programi bi morali biti po teh ugotovitvah del dejavnosti v vseh skupnostih starejših. Vključevanje starejših v Glasbene delavnice jim je omogočilo, da so ostajali mentalno dejavni. Učenje vpliva

51 Prim. model umovadbe kot kognitivnega treninga po Kavčič, *Umovadba za bistre možgane v poznih letih*.

52 George Vaillant, *Aging Well* (Boston: Little Brown & Co, 2003).

na ohranjanje mentalnih funkcij,<sup>53</sup> ukvarjanje z glasbo – petje ljudskih pesmi – lahko pomeni tudi stimulacijo spomina. Ljudje, ki so mentalno aktivni, pa se počasneje starajo in doživljajo manjši upad spomina.<sup>54</sup> Organizirano in vodeno ukvarjanje z glasbo je lahko tisto, ki spodbuja učenje in posredno ohranja umske sposobnosti starejših.

### ***Mentor/vodja izobraževanja***

Starejšim je bilo pomembno, da se z glasbo ukvarjajo pod okriljem strokovnjakinje, to je mentorice, ki ima strokovno znanje z glasbenega področja. Sklepamo, da je zaupanje starejših do mentorice, nastalo tudi zaradi njene glasbene usposobljenosti, pripomoglo k uspešnemu poteku in zaključku Glasbenih delavnic. Glede na opazovanje, sklepamo, da so se starejši lažje prepustili vodstvu in sledili navodilom, lažje vzpostavili zaupanje in bili tudi pripravljeni preizkusiti nove stvari, sodelovati, ker je bila njihova mentorica izobražena glasbenica.

Skzi Glasbene delavnice je mentorica starejšim načrtno ponudila prilžnosti za premagovanje osebnih izzivov (trema, dvom vase). Pri vplivu glasbe na čustva in počutje smo v uvodnem pregledu raziskav opozorili predvsem na razvoj pozitivnih čustev. V naših delavnicah pa smo naleteli tudi na neprijetna čustva, kot je strah. Vendar pa to ni delovalo kot ovira pri programu, ker so bili udeleženci zmožni premagati strah. Ob nekaterih aktivnostih (npr. ob snemanju, pred nastopom) so povedali, da doživljajo tremo (udeleženka 81 let): *»Ko samo ena stran poje, tu ... malo je trema, ker veš – malo nas je, zdaj se me sliši«*. [trv] S pomočjo mentorice sta dve udeleženki uspešno premagali strah pred novim in dvom vase. Menili sta, da se ne zmoreta naučiti nove pesmi, ker je po njunem prepričanju bila »pretežka«. Ob spodbudah mentorice pa sta se to pesem do nastopa skupine naučili ter jo tudi izvedli. Ob poslušanju petja starejših udeležencev Glasbenih delavnic smo ugotovili, da imajo tudi v pozni starosti (različno dobro) razvit občutek za ritem,<sup>55</sup> posluh in lahko sledijo jasnim navodilom zborovodje (mentorja).

### **Sklepne ugotovitve in razmislek o pomenu programa za prakso izobraževanja starejših**

Z akcijsko raziskavo smo ugotovili, da je program primeren za izvedbo v okoljih domov za starejše in v drugih okoljih, kjer se družijo starejši. Med udeleženci se je razvilo boljše razpoloženje med posamezno delavnico in med začetkom in koncem programa. Udeleženci so se pri svojem druženju zabavali in občutili več prijetnih čustev, počutili so se bolj kompetentni in izražali zadovoljstvo, da nekaj zmorejo. Ob prejetju zunanje potrditve ob nastopu so bili tudi ponosni nase. Med Glasbenimi delavnicami

53 Gl. Werner Schaie in Sherry Willis, ur., *Handbook of the Psychology of Aging* (Boston: Elsevier, 2016).

54 Z novejšimi raziskavami o vplivu glasbe na spominsko delovanje in obujanje spominov se povečuje razvoj in število programov, ki ponujajo »možganske treninge«, ki vključujejo spominski trening v povezavi z glasbo. Glasbo torej lahko učinkovito uporabimo za spominski trening. Gl. Cohen et al. (2006).

55 Seveda prihaja med njimi do razlik; nekateri bolj, nekateri manj.



so razvili medsebojno pomoč ter občutek pripadnosti skupini. Lahko ugotovimo, da so Glasbene delavnice imele socialne in učne učinke. Petje in poslušanje glasbe je predstavljalo enostavno (vendar dobro premišljeno in sistematično zastavljeno) dejavnost, ki je starejše spodbujala, ohranjala igrivost, jih povezovala, nasmejala. Obenem pa so se udeleženci v Glasbenih delavnicah učili, krepile so se njihove zmožnosti in razvili so vlogo akterjev, saj so bili oni tisti, ki so bili dejavni, pomembni, okrog njih se je dejavnost odvijala in sledila njihovim potrebam.

Omeniti je potrebno nekatere omejitve raziskave, ki se kažejo predvsem na ravni metodologije. V akcijski raziskavi nismo imeli kontrolne skupine glede na uvedeni program. Prav tako ni bilo podobnega programa v slovenskem prostoru, da bi lahko podatke primerjali. Drugo omejitev predstavlja razmeroma majhna skupina, ki je bila vključena v program, tako da bi bilo dobro raziskovalno spremljati podobne projekte. Ker imamo v slovenskem okolju razmeroma malo raziskav s področja izobraževanja starejših na področju glasbe, je to lahko izziv za nadaljnje raziskovanje.

## Zaključek

Ponudba glasbeno-izobraževalnih programov za mlajšo populacijo je pestra in raznolika. Običajno so to izobraževanja in dejavnosti, ki jih izvajajo strokovnjaki oziroma dobro usposobljeni pedagogi. Glasbeni programi, ki so ponujeni ljudem v pozni starosti, so precej skromni. Ugotovimo lahko, da je učenje v pozni starosti teoretsko in empirično skromno raziskano področje. Skozi ponujene dejavnosti sporočamo starejšim, kaj menimo, da je zanje primerno in »dovolj dobro«. Mogoče lahko razloge iščemo v tem, da so starejši marginalizirana skupina, obremenjena s predsodki starizma. Če so za starejše dovolj dobre »delavnice«, ki jih ne vodijo profesionalno usposobljeni izvajalci s področja glasbe, pomeni, da takim dejavnostim ne pripisujemo velikega pomena. Novejše empirične raziskave dokazujejo, da se ljudje v času pozne starosti lahko učijo in da je to obdobje lahko ustvarjalno, zato je upravičeno uporabljati glasbene programe kot strategijo za učenje, ohranjanje zmožnosti in občutka blagostanja. Pričujoča raziskava je pokazala smiselnost razvijanja kakovostnih glasbenih programov, ki odgovarjajo potrebam in sposobnostim starejših, istočasno pa poudarja pomembnost nadaljevanja teoretske osvetlitve omenjene problematike.

Udeleženi v raziskavi – tako tisti, ki so raziskavo vodili kot tisti, ki so se v delavnicah učili – so doživljali veselje in zavzetost z drugimi v skupnosti. Glasbeno izobraževanje, ki je bilo organizirano kot reflektivna praksa in spremljano po načelih akcijskega raziskovanja, se je izkazalo kot celovit pristop, ki vpliva na dobro razpoloženje vključenih in tistih, ki so bili v povezavi s skupino starejših, ki se je glasbeno izobraževala. Izobraževanje skozi glasbene dejavnosti se kaže kot pozitivno, zato je ta ugotovitev lahko spodbuda za vpeljavo glasbenih izobraževalnih programov in drugih umetniških programov v domove za starejše. Glede na našo raziskavo se strinjamo s profesorico Huutilainen,<sup>56</sup> da bi morali imeti v vseh domovih za starejše posebne glasbene programe, bodisi za

56 Huutilainen v Laura Huhtinen-Hilden, »Perspectives on professional use of arts and arts-based methods in elderly care.« *Arts and Health* 6, št. 3(2014): 224.

spremljanje bodisi za ustvarjanje glasbe. Za to pa potrebujemo tudi dodatno usposobljene glasbene geragoge.

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## SUMMARY

In contemporary society, the so-called "aging society", the correlation between music and aging is becoming increasingly interesting from different perspectives: from the perspective of the impact this has on the quality of life of older people as well as from the perspective of discovering new possibilities of using music activities as part of art therapy and education. The article presents the findings of an empirical qualitative research (participatory action field research), which was conceived to stimulate the relatively poorly researched area of music education and activities in late age in Slovenia. The article focuses on different aspects and roles of music activities in quality aging by relying on the analysis of the

preparation, execution, results, and evaluation of music workshops organised for the residents of the Ptuj retirement home in 2016. The short overview of the existing studies on this topic and the presentation of the methodology framework of the empirical research are followed by the discussion of the impact that music has on older people based on three central aspects: emotions and wellbeing of older people, experiencing the self, community affiliation. The authors learned that music has a positive influence on the wellbeing of the residents and stimulates memory processing, social contacts, and life satisfaction. The paper concludes with guidelines for future music programmes, which should be organised in all retirement homes and conducted by qualified music mentors.



Katarina Habe

Akademija za glasbo, Univerza v Ljubljani  
Academy of music, University of Ljubljana

Snježana Dobrota

Ina Reić Ercegovac

Filozofska fakulteta, Univerza v Splitu  
Faculty of Humanities and Social Sciences, University of Split

# The Structure of Musical Preferences of Youth: Cross-cultural Perspective

## Struktura glasbenih preferenc mladostnikov: medkulturni vidik

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**Keywords:** musical preferences, cross-cultural study, Slovene and Croatian students

### IZVLEČEK

Namen raziskave je bil raziskati razlike v strukturi glasbenih preferenc med slovenskimi in hrvaškimi študenti. Vzorec je zajemal 369 študentov iz Slovenije in 371 študentov iz Hrvaške. Rezultati kažejo, da obstajajo pomembne razlike v glasbenih preferencah med slovenskimi in hrvaškimi študenti. Prav tako so se potrdile razlike glede na spol, starost in študijski program.

### ABSTRACT

The aim of this study was to explore the differences in musical preferences between Slovene and Croatian students. The sample consisted of 369 students from Slovenia and 371 students from Croatia. The results show that there are significant differences in musical preferences between Slovene and Croatian students. Furthermore, differences with regard to gender, age and study program were confirmed.

## Introduction

Music has an important place in everyday life. It fulfills various physical, cognitive, emotional and social functions. Music is listened to in different contexts, in different

places and for different purposes. People listen to music for entertainment and relaxation, as a way of identity formation or expression of attitudes and values, and as a valuable artistic experience.<sup>1</sup>

Unlike musical tastes, which represent relatively steady, long-term behavior and appreciation, musical preferences are short-term expressions of appreciation or liking. They represent a very complex phenomenon, since they are formed under the influence of a large number of different factors. Several theoretical frameworks address the issue of variables affecting musical preferences. LeBlanc's interactive theory of music preferences<sup>2</sup> shows the hierarchy of variables affecting music preferences, while the reciprocal feedback model of music processing<sup>3</sup> focuses on the four major influences on musical preferences: music, situations and contexts of listening, reaction to music and listener.<sup>4</sup> The authors of the revised reciprocal feedback model of music processing<sup>5</sup> add to those influences the imagination as the cognitive foundation of musical perception and production.

By summarizing the findings of the aforementioned models, it is possible to conclude that the greatest number of factors affecting musical preferences mainly refer to the characteristics of music and the characteristics of listeners, while others focus on cognitive and emotional factors, physiological excitement and social and cultural factors.<sup>6</sup>

There are a large number of researches that explore the association of the aforementioned factors with listeners' musical preferences.<sup>7</sup> The most commonly explored characteristics of listeners influencing music preferences are socioeconomic status, gender, age, personality traits and music lessons.

In regard to nationality and culture, to date, only a few studies have explored this topic.<sup>8</sup> The most extensive study, including 47 countries, was conducted in 2017.<sup>9</sup> The results showed that even though the nationality, generally speaking, was not found to be a significant predictor of musical preferences,<sup>10</sup> there were some interesting differences in

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- 1 Snježana Dobrota and Ina Reić Ercegovac, *Zašto volimo ono što slušamo: glazbeno-pedagoški i psihologijski aspekti glazbenih preferencija* (Split: Filozofski fakultet Sveučilišta u Splitu, 2016).
  - 2 Albert LeBlanc, "An Interactive Theory of Music Preference," *Journal of Music Therapy* 29 (1982), 28–45.
  - 3 David J. Hargreaves, Dorothy Miell and Raymond MacDonald, "How Do People Communicate Using Music?" in *Musical Communication*, eds. Dorothy Miell, Raymond MacDonald and David J. Hargreaves (Oxford: Oxford University Press, 2005), 1–25.
  - 4 David J. Hargreaves, Jonathan James Hargreaves and Adrian C. North, "Imagination and Creativity in Music Listening," in *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, eds. David J. Hargreaves, Dorothy Miell and Raymond MacDonald (Oxford: Oxford University Press, 2012), 156–172.
  - 5 Ibid.
  - 6 Dobrota and Reić Ercegovac, *Zašto volimo ono što slušamo: glazbeno-pedagoški i psihologijski aspekti glazbenih preferencija*.
  - 7 Snježana Dobrota and Ina Reić Ercegovac, "Music Preferences with Regard to Music Education, Informal Influences and Familiarity of Music Amongst Young People in Croatia," *British Journal of Music Education* 34, 1 (2017): 41–55; Peter J. Rentfrow, Lewis R. Goldberg and Daniel J. Levitin, "The Structure of Musical Preferences: A Five-Factor Model," *Journal of Personality and Social Psychology* 100 (2011): 1139–1157.
  - 8 Carlos R. Abril and Patricia J. Flowers, "Attention, Preference, and Identity in Music Listening by Middle School Students of Different Linguistic Backgrounds," *Journal of Research in Music Education* 55, 3 (2007): 204–219; Karen A. Niedermeyer, "The Effects of Nationality and Educational Background on World Music Preference of a Sample of Expatriate Students in Singapore," *Research Online*, accessed February 21, 2018, [http://ro.ecu.edu.au/theses\\_hons/795](http://ro.ecu.edu.au/theses_hons/795); Thomas Schäfer, "The Goals and Effects of Music Listening and Their Relationship to the Strength of Music Preference," *PLoS ONE* 11, 3 (2016), accessed February 21, 2018, <https://doi.org/10.1371/journal.pone.0151634>; Markus Schedl, "Investigating Country-Specific Music Preferences and Music Recommendation Algorithms with the LFM-1b Dataset," *International Journal in Multimedia Information Retrieval* 6, 1 (2017), accessed February 21, 2018, <https://doi.org/10.1007/s13735-017-0118-y>.
  - 9 Schedl, "Investigating Country-Specific Music Preferences."
  - 10 Ibid.; Niedermeyer, "The Effects of Nationality and Educational Background."

the popularity rankings of musical genres.<sup>11</sup> The study showed that in Japan and China, the share of pop music is higher than the share of alternative music; in China, the former comes at the expense of rock and alternative, whereas in Japan, only alternative music seems to be negatively affected. According to Schedl, "Electronic music is consumed to a disproportionately high level in Russia, France, Belarus, Hungary, Romania and Estonia, whereas very little is consumed in South American countries (Brazil, Chile and Argentina), Indonesia and India. Pop music peaks in Japan, China and Indonesia; folk in the United States, Romania, Ireland and Iran. Metal is particularly popular in Finland, Turkey and Bulgaria."<sup>12</sup> Furthermore, the aforementioned study shows that musical taste in Japan, Indonesia, Slovakia, China and Iran is highly different from that of most other countries.

With regard to the relationship between gender and musical preferences, the research results confirm that men and women respond to music in a variety of ways and that men prefer music deprived of romance, while women listen to music that relieves them of a sense of loneliness, improves mood and eliminates worry.<sup>13</sup> Furthermore, Hargreaves, Comber and Colley state that girls, compared to boys, express preferences for a number of genres, which can be explained by the fact that girls have better music education.<sup>14</sup> Similarly, a Slovene study on students' musical preferences showed that classical music is more preferred by girls than boys, because, in general, more girls attend music schools compared to boys.<sup>15</sup> Abeles and Chung also found that women and men prefer different types of music, and that women prefer "softer" genres, such as mainstream pop music, while men prefer more difficult and aggressive genres like rock, heavy rock and rap music.<sup>16</sup> This was confirmed in several Slovene studies on musical preferences among students.<sup>17</sup> Exploring the relationship between preferences for music of different tonalities and tempos and personality traits, Dobrota and Reič Ercegovac found that women, compared to men, show higher preferences for music in general, regardless of tonality and tempo.<sup>18</sup>

Concerning the influence of age on musical preferences, there is a general consensus that the importance of music in men's lives increases to adolescence and then slowly drops.<sup>19</sup> LeBlanc has attempted to explain the general pattern of music preferences throughout life.<sup>20</sup> His concept is based on the "open-earedness" hypothesis, suggested

11 Schedl, "Investigating Country-Specific Music Preferences."

12 Ibid., 79.

13 Peter G. Christenson and Jon Brian Peterson, "Genre and Gender in the Structure of Music Preferences," *Communication Research* 15 (1988): 282–301.

14 David J. Hargreaves, Chris Comber and Ann Colley, "Effects of Age, Gender and Training on Musical Preferences of British Secondary School Students," *Journal of Research in Music Education* 43 (1995): 242–250.

15 Andrej Kosednar, "Glasbene preference prekmurskih in štajerskih petošolcev" (dipl., Univerza v Mariboru, 2012).

16 Harold F. Abeles and Jin W. Chung, "Responses to Music," in *Handbook of Music Psychology*, 2nd ed., ed. Donald A. Hodges (San Antonio: IMR Press, 1996), 285–342.

17 Tjaša Dolinar, "Glasbeni okus mladih in razredne razlike" (mag., Univerza v Ljubljani, 2013); Bojan Kovacič, Diana Horvat and Janja Črčinovič Rozman, "Povezanost glasbenih preferenc mladostnikov z njihovo bralno kulturo in nekaterimi pristočasnimi dejavnostmi," *Glasba v šoli in vrtcu* 1–2 (2013): 21–26; Barbara Sicherl Kafol, Olga Denac and Jerneja Žnidaršič, "Interest of Slovene Students in Listening to Various Musical Genres," *Musicalogical Annual* 52, 1 (2016): 189–205; Tadej Vindiš, "Glasbene preference in njihova povezanost s psihosocialnimi značilnostmi mladostnikov" (dipl., Univerza v Mariboru, 2005).

18 Snježana Dobrota and Ina Reič Ercegovac, "The Relationship Between Music Preferences of Different Mode and Tempo and Personality Traits – Implications for Music Pedagogy," *Music Education Research* 17, no. 2 (2015): 234–247.

19 David J. Hargreaves, Adrian C. North and Mark Tarrant, "Musical Preference and Taste in Childhood and Adolescence," in *The Child as Musician: A Handbook of Musical Development*, ed. Gary E. McPherson (New York: Oxford University Press, 2006), 135–154.

20 Albert LeBlanc, "Effect of Maturation/Aging on Music Listening Preference: A Review of the Literature," paper presented at the Ninth National Symposium on Research in Music Behavior, Cannon Beach, Oregon, USA, March 7–9, 1991.

by Hargreaves,<sup>21</sup> which LeBlanc defines as the listener's tolerance for different musical styles, which has been operationalized in the sense of preference. LeBlanc suggests four hypotheses, namely: (1) younger children are more open to different types of music; (2) openness diminishes by the beginning of adolescence; (3) there is a partial reversal of openness as the listener matures from adolescence to young adulthood; (4) the openness decreases as the listener matures and enters older age.<sup>22</sup>

Fung, Lee and Chung explored the influence of age, gender and musical style on the preferences of Hong Kong primary and secondary school students.<sup>23</sup> The results showed that younger students better accept different and unfamiliar music styles, and they show generally higher preferences for all styles compared to older students.

Concerning the participants' study program, the results of the researches largely confirm that music majors, compared to non-music majors, show generally higher musical preferences.<sup>24</sup> Yeoh et al. explored Malaysian music majors and non-majors' music preferences for Malaysian music, pop, rock and Western art music.<sup>25</sup> The results showed that music majors, compared to non-music majors, showed greater preferences for all musical genres. Dobrota and Reić Ercegovac explored the role of music education, characteristics of music and personality traits in the formation of music preferences in a sample of students of social, technical and music study programs.<sup>26</sup> The results showed that the participants with the highest degree of music education likewise prefer music regardless of its characteristics (tempo and tonality), while the other participants exhibit a significantly higher level of preferences for major music with a fast tempo. Examining the relationship between music characteristics and preferences for world music in musicians and non-musicians, Fung noted that musicians prefer music with a complex texture, as opposed to non-musicians, who show a greater preference for music with a moderately complex texture.<sup>27</sup> Furthermore, this research has confirmed that musicians, compared to non-musicians, have significantly higher musical preferences.

Two Slovene studies that compared musical preferences of students in different study courses confirmed significant differences in levels of interest in individual musical genres.<sup>28</sup> Kafol et al. reported that

*rock is most popular with students of natural sciences, followed by students of social sciences and primary education, and the least popular with students of pre-school*

21 David J. Hargreaves, "The Development of Aesthetic Reactions to Music," *Psychology of Music. Special Issue* (1982): 51-54.

22 LeBlanc, "Effect of Maturation/Aging on Music."

23 Chi-Keung V. Fung, Ming Lee and Shun-Wai E. Chung, "Music Style Preferences of Young Students in Hong Kong," *Bulletin of the Council for Research in Music Education* 143 (1999): 50-64.

24 Snježana Dobrota and Ina Reić Ercegovac, "Students' Musical Preferences: The Role of Music Education, Characteristics of Music and Personality Traits," *Croatian Journal of Education* 16, 2 (2014): 363-384; Chi-Keung V. Fung, "Musicians' and Nonmusicians' Preferences for World Musics: Relation to Musical Characteristics and Familiarity," *Journal of Research in Music Education* 44, 1 (1996): 60-83.

25 Miranda P. Yeoh, Rahil Mahyuddin, Minni K. Ang and Mohd Majid Konting, "Music Preferences of Teenage Students in Relation to Listener Psychology and Environmental Influences," *ResearchGate*, accessed November 20, 2017, [https://www.researchgate.net/publication/280942345\\_MUSIC\\_PREFERENCES\\_OF\\_TEENAGE\\_STUDENTS\\_IN\\_RELATION\\_TO\\_LISTENER\\_PSYCHOLOGY\\_AND\\_ENVIRONMENTAL\\_INFLUENCES](https://www.researchgate.net/publication/280942345_MUSIC_PREFERENCES_OF_TEENAGE_STUDENTS_IN_RELATION_TO_LISTENER_PSYCHOLOGY_AND_ENVIRONMENTAL_INFLUENCES).

26 Dobrota and Reić Ercegovac, "Students' Musical Preferences."

27 Fung, "Musicians' and Nonmusicians' Preferences."

28 Sara Bunič, "Glasbeni okus in glasbene preference študentov ljubljanskih fakultet" (dipl. delo, Univerza v Ljubljani, 2013); Kafol, Denac and Žnidaršič, "Interest of Slovene Students in Listening."



*education. Surprisingly, metal is the most popular with students of pre-school education, followed by students of primary education and natural sciences, and least popular with students of social sciences. The biggest interest in techno/house was expressed by students of social sciences and natural sciences, less by students of primary education and least by pre-school education students. The biggest interest in punk was expressed by students of social sciences, followed by students of natural sciences and primary education, the least interested in this genre being pre-school education students. Folk music was the most popular among students of pre-school education and primary education, less among students of natural sciences and the least among those of social sciences.<sup>29</sup>*

## **Method**

### ***Participants and procedure***

The study involved 740 participants, who were students from different faculties in the Republic of Croatia and Slovenia ( $N_{cro} = 371$ ;  $N_{slo} = 369$ ). With regard to gender, 454 female and 286 male participants participated in the survey. The sample was composed of students from different faculties, and they were divided into three groups based on their study programs: the social, technical and artistic fields. There were 383 (51.76%) participants in the social field (teachers' education, pre-school education, pedagogy, psychology, sociology and economics), 220 (29.73%) participants in the technical field (electrical engineering, mechanical engineering, mechatronics and nautics) and 137 (18.51%) participants in the artistic area (music academy, music pedagogy and visual art pedagogy). Participation in the research was voluntary and anonymous, and the research was conducted in a group, in the faculty's classrooms during regular classes. Time for questionnaire filling averaged 30 minutes. In the end, 740 valid questionnaires were collected.

### ***Instruments***

The general data questionnaire included several general questions concerning age, gender and study program.

The questionnaire regarding musical preferences, written for the purposes of this research, included a list of 21 musical genres and three representatives of each genre. Representatives were chosen in preliminary research on the sample of Slovenian students of the Music Academy and music editors at radio stations. Prototype representatives of musical genres are listed in Appendix 1. In order to assess musical preferences for different musical genres, participants had to circle one of five numbers for each genre (1 = strongly dislike; 5 = strongly like).

The factor analysis of the musical genre preferences showed the five-factor structure presented in Table 1.

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<sup>29</sup> Ibid., 196.

MUSICAL GENRES	F1	F2	F3	F4	F5
1. CLASSICAL MUSIC	.63				
2. CROSS OVER	.68				
3. POP				.52	
4. PUNK					.67
5. JAZZ	.71				
6. COUNTRY	.57				
7. RAP/HIP HOP				.71	
8. HEAVY METAL					.75
9. ROCK					.70
10. SOUL FUNK	.68				
11. WORLD MUSIC			.81		
12. ELECTRO				.80	
13. NEW AGE			.83		
14. A CAPPELLA			.61		
15. GOSPEL	.64				
16. EVERGREEN	.70				
17. NATIONAL (CROATIAN OR SLOVENE) POP MUSIC		.83			
18. NATIONAL (CROATIAN OR SLOVENE) ROCK MUSIC					.66
19. NATIONAL (CROATIAN OR SLOVENE) TRADITIONAL MUSIC			.68		
20. POPULAR FOLK MUSIC		.70			
21. BALKAN		.55			
<i>% explained variance</i>	16.9	10.0	12.5	8.2	10.3
<i>M</i>	20.27	8.67	6.50	9.42	11.45
<i>SD</i>	6.82	3.33	4.60	2.99	4.15
<i>Cronbach's α</i>	.81	.64	.76	.57	.72
<i>range</i>	0-34	0-15	0-19	0-15	0-15
<i>average inter-item r</i>	.38	.38	.48	.30	.39

Table 1: Factor structure of the questionnaire regarding musical preferences and psychometric characteristics of the composite results.

Factor 1 was defined by classical music, crossover, jazz, country, soul-funk, gospel and evergreen, and it partly coincides with the *Reflective & Complex* factor of music preferences.<sup>30</sup> Factor 2 was defined by Croatian and Slovene pop music, popular folk music and Balkan music from ex-Yugoslavia. This factor can be called *Slo-Yugo Pop*. Factor 3 was defined by world music, new age, a cappella and Slovene and Croatian traditional music. It is obvious that this factor includes the preferences of different ethno-styles, so it can be called *Traditional and Contemporary Ethno*. Factor 4 was defined by pop, rap/hip-hop and electro. This factor also partly coincides with the

30 Peter J. Rentfrow and Samuel D. Gosling, "The Do Re Mi's of Everyday Life: The Structure and Personality Correlates of Music Preferences," *Journal of Personality and Social Psychology* 84, no. 6 (2003), 1236-1256.

factor of music preferences that Rentfrow and Gosling called *Energetic & Rhythmic*.<sup>31</sup> Factor 5 was defined by punk, heavy metal, rock and national (Slovene and Croatian) rock music. These musical styles correspond to those that Rentfrow and Gosling called *Intense & Rebellious*.<sup>32</sup>

## Results and interpretation

### Are there significant differences in musical preferences between Slovene and Croatian students?

Table 2 shows the results of t-tests for independent samples, which compared the differences in the musical preferences of the Croatian and Slovenian participants.

Dimensions of musical genres	M <sub>CRO</sub>	SD <sub>CRO</sub>	M <sub>SLO</sub>	SD <sub>SLO</sub>	t (df = 738)	p
Reflective & Complex	2.866	1.08	2.937	.848	-1.10	.271
Slo-Yugo Pop	2.892	1.08	2.885	1.14	.081	.935
Traditional and Contemporary Ethno	0.917	1.00	2.388	.734	-22.24	.000
Energetic & Rhythmic	3.265	1.00	3.012	.969	3.469	.000
Intense & Rebellious	2.705	1.15	3.033	.875	-4.291	.000

Table 2: Means (*M*), standard deviations (*SD*), *t*-values and importance of statistical significance for the five dimensions of musical genres between Slovene (*SLO*) and Croatian (*CRO*) students.

As the table shows, there are significant differences in three out of five dimensions of musical genres, in so-called Traditional and Contemporary Ethno, Energetic & Rhythmic and the Intense & Rebellious style. The most obvious difference can be observed in the Traditional and Contemporary Ethno style, which is far more preferred by Slovene students than by Croatian students. It is presumed that the latter result reflects mainly high appreciation for a cappella music among Slovenes, which is included in this dimension and became very popular in the last five years. Also, the Intense & Rebellious style is more preferred by Slovene students. These results coincide only partially with other Slovene studies on musical preferences. In the study conducted by Kafol, Denac and Žnidaršič, rock music was the second most preferred musical genre, but metal and punk, on the other hand, were among the least preferred genres.<sup>33</sup> Similar results were obtained in the study by Vindiš, where the most preferred musical style

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Kafol, Denac and Žnidaršič, "Interest of Slovene Students in Listening."

was rock, followed by pop and then, interestingly, classical music.<sup>34</sup> The Energetic & Rhythmic style was more preferred by Croatian students than by Slovene students.

According to this study’s results, significant differences in music preferences between Croatian and Slovene students can be confirmed (Figure 1).

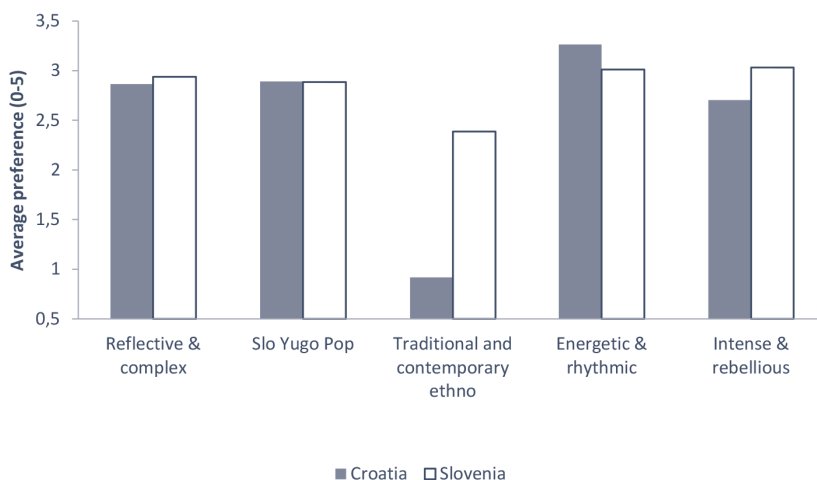


Figure 1: Musical preferences for different dimensions of musical genres.

Musical Genres	$M_{CRO}$	$SD_{CRO}$	$M_{SLO}$	$SD_{SLO}$	$t$ ( $df = 738$ )	$p$
1. CLASSICAL MUSIC	3.36	1.23	3.17	1.37	1.96	.050
2. CROSS OVER	3.35	1.39	3.11	1.20	2.46	.014
3. POP	3.43	1.33	3.33	1.16	1.09	.274
4. PUNK	1.96	1.70	2.21	1.19	-2.37	.018
5. JAZZ	2.81	1.65	3.10	1.33	-2.59	.010
6. COUNTRY	2.68	1.57	2.75	1.08	-0.63	.530
7. RAP/HIP HOP	2.95	1.48	2.73	1.26	2.21	.027
8. HEAVY METAL	2.16	1.60	2.26	1.38	-0.86	.388
9. ROCK	3.81	1.34	3.85	1.21	-0.46	.644
10. SOUL FUNK	2.75	1.76	2.77	1.23	-0.18	.854
11. WORLD MUSIC	0.71	1.35	2.06	1.02	-14.57	.000
12. ELECTRO	3.41	1.44	2.99	1.41	4.03	.000
13. NEW AGE	0.63	1.26	1.97	0.96	-15.96	.000

34 Vindiš, "Glasbene preference in njihova povezanost."

14. A CAPPELLA	1.63	1.94	3.38	1.28	-14.43	.000
15. GOSPEL	1.65	1.74	2.20	1.20	-4.96	.000
16. EVERGREEN	3.39	1.56	3.42	1.24	-0.20	.838
17. NATIONAL (CROATIAN OR SLOVENE) POP MUSIC	2.81	1.40	2.96	1.29	-1.51	.131
18. NATIONAL (CROATIAN OR SLOVENE) ROCK MUSIC	2.89	1.46	3.77	1.10	-9.278	.000
19. TRADITIONAL NATIONAL (CROATIAN OR SLOVENE) MUSIC	0.69	1.27	2.16	1.05	-16.83	.000
20. POPULAR FOLK MUSIC	3.67	1.31	2.89	1.42	7.710	.000
21. BALKAN MUSIC	2.20	1.62	2.79	1.51	-5.09	.000

Table 3: Means ( $M$ ), standard deviations ( $SD$ ),  $t$ -values and importance of statistical significance for the specific musical genres between Slovene (SLO) and Croatian (CRO) students.

In order to explore the differences in musical preferences between Slovene and Croatian students more profoundly, the differences in specific musical genres were also examined. As Table 3 shows, Slovene students have higher musical preferences for world music, new age, a cappella, gospel, Slovene rock, Slovene traditional and Balkan music compared to Croatian students. Croatian students, on the other hand, have higher musical preferences compared to Slovenes for electro and popular folk music (*klape*).

### Are there significant differences in preferences for musical styles between female and male students in Slovenia and Croatia?

	$M_m$	$SD_m$	$M_w$	$SD_w$	$t$ ( $df = 738$ )	$p$
Reflective & Complex	2.679	.989	3.034	.939	-4.833	.000
Slo Yugo Pop	2.680	1.107	3.020	1.090	-4.084	.000
Traditional and Contemporary Ethno	1.526	1.166	1.688	1.136	-507	.612
Energetic & Rhythmic	3.139	1.008	3.139	.988	-.001	.999
Intense & Rebellious	3.070	.986	2.730	1.048	4.338	.000

Table 4: Means ( $M$ ), standard deviations ( $SD$ ) and values of independent samples  $t$ -test ( $t$ ) in dimensions of musical genres between men ( $m$ ) and women ( $w$ ).

As is evident from the table, significant differences in three out of five categories of musical styles concerning gender are confirmed. As reported by Dobrota and Reić Ercegovac, women in general express higher and broader preferences for music, as can also be observed also from these results.<sup>35</sup> This was also confirmed in other previous

35 Dobrota and Reić Ercegovac, "The Relationship Between Music Preferences."

studies (Birch, 1962; Crowther and Durkin, 1982; Hargreaves, Comber and Colley, 1995; Long, 1971; Winold, 1963).<sup>36</sup> The only exception was in the Intense & Rebellious style, which was more preferred by men. The latter finding accords with the study by Abeles and Chung, who reported that women prefer more “soft” music styles, for example, mainstream pop music, while men prefer more “hard,” “aggressive” music styles, such as rock, heavy metal and rap music.<sup>37</sup> In addition, several Slovene studies have confirmed a similar picture about music preference differences between men and women.<sup>38</sup>

The Reflective & Complex style is more preferred by women than by men. This accords with the majority of previous studies, which report that women, because of more frequent formal music education, form preferences for more complex (especially classical) music.<sup>39</sup> In addition, popular national music is more preferred by women. This category includes mainstream pop national music, which accords with Abeles and Chung’s findings.<sup>40</sup>

### Are there differences in music preferences between students in different study programs?

In order to examine the effects of students’ study programs on musical preferences, several ANOVAs were conducted. The results are shown in Table 5.

		<i>M</i>	<i>F</i> ( <i>df</i> = 2,732)	<i>p</i>
Reflective & Complex	Social	2.86	58.62	.000
	Technical	2.53		
	Art	3.61		
Slo-Yugo Pop	Social	3.15	25.80	.000
	Technical	2.69		
	Art	2.46		
Traditional and Contemporary Ethno	Social	1.59	83.58	.000
	Technical	1.11		
	Art	2.61		
Energetic & Rhythmic	Social	3.26	26.52	.000
	Technical	3.26		
	Art	2.59		
Intense & Rebellious	Social	2.71	9.126	.000
	Technical	2.99		
	Art	3.09		

Table 5: Dimensions of musical preferences for different students’ study programs (results of one-way ANOVAs).

36 Ibid.

37 Abeles and Chung, “Responses to Music.”

38 Dolinar, “Glasbeni okus mladih in razredne razlike”; Kovačič, Horvat and Črčinovič Rozman, “Povezanost glasbenih preferenc mladostnikov”; Kafol, Denac and Žnidaršič, “Interest of Slovene Students in Listening”; Vindiš, “Glasbene preference in njihova povezanost.”

39 Kosednar, “Glasbene preference prekmurskih in štajerskih petošolcev.”

40 Abeles and Chung, “Responses to Music.”

According to these results (see Table 5), there are significant differences in musical preferences between students of different study programs in all five categories of musical styles. Students who study arts (music and arts), in comparison to students who study social and technical studies, have considerably higher musical preferences for the Reflective & Complex style, for Traditional and Contemporary Ethno and, interestingly, for Intense & Rebellious music. Students who study social studies, in comparison to those in technical and art studies, have higher musical preferences for Slo-Yugo Pop. Students from technical faculties have the same musical preferences as students from humanistic studies in the Energetic & Rhythmic style, but in general their musical preferences are the lowest. Differences in musical preferences were also confirmed in several previous studies.<sup>41</sup> Considering different study programs, the main issue of the previous studies was to explore the role of music education in musical preferences. Music education has a positive effect on the degree of liking for all musical genres.<sup>42</sup> Musical training and experience have an important positive impact on musical preferences in general (see Greer, Dorow and Hanser; Gregory; Moore and Johnson; Palmquist; Yin).<sup>43</sup>

Table 6 shows the results of regression analysis with musical preferences variables as criterion variables.

	Reflective & Complex	Slo-Yugo Pop	Traditional and Contemporary Ethno	Energetic & Rhythmic	Intense & Rebellious
country	-.03	.04	.60*	-.08*	.14*
gender	.26*	.08*	.08*	-.06	-.14*
age	.19*	-.07	.10*	-.16*	.04
study program	.24*	-.23*	.11*	-.19*	.08*
<i>R</i>	.36	.28	.65	.28	.25
<i>R</i> <sup>2</sup>	.13	.08	.42	.08	.06
<i>F</i> ( <i>df</i> )	26.71 (4,735)	15.25 (4,735)	132.98 (4,735)	15.49 (4,735)	11.78 (4,735)

Table 6: Results of standard regression analyses with musical preferences as the criterion.

In order to investigate specific contributions of nationality, gender, age and study program, standard regression analyses with musical preferences as criteria were conducted. It can be concluded that the selected predictors explained 42% of variance in Traditional and Contemporary Ethno, 13% of variance for the Reflective & Complex style, 8% of variance for Slo-Yugo Pop and an equal amount for the Energetic & Rhythmic style, as well as 6% of variance for the Intense & Rebellious style.

The results show that nationality (Slovene or Croatian) is linked with the Traditional and Contemporary Ethno, Intense & Rebellious style and Energetic & Rhythmic style.

41 Bunič, "Glasbeni okus in glasbene preference"; Dobrota and Reić Ercegovac, "Students' Musical Preferences"; Kafol, Denac and Žnidaršič, "Interest of Slovene Students in Listening."

42 Dobrota and Reić Ercegovac, "Students' Musical Preferences."

43 Ibid.

Gender correlated with all musical styles (especially with the Reflective & Complex style), except for the Energetic & Rhythmic style. Age was linked to the Reflective & Complex music style, but also to Traditional and Contemporary Ethno and to the Energetic & Rhythmic style. Also, study programs correlated significantly with all five music styles, especially with the Reflective & Complex style and Slo-Yugo Pop.

## Conclusions

The main objective of the study was to shed light on the impact of nationality/culture in musical preferences. There are only a few studies, to date, that have explored musical preferences through the lens of nationality and culture.<sup>44</sup> Therefore, the differences in musical preferences in Slovene and Croatian students were explored. Furthermore, the study sought to examine the impact of gender, age and study program on musical preferences.

With regard to nationality, the differences between Slovene and Croatian students were confirmed. Slovene students showed higher preferences for Traditional and Contemporary Ethno and for the Intense & Rebellious style. On the other hand, the Energetic & Rhythmic style was more preferred by Croatian students. Furthermore, the research revealed some interesting findings concerning nationality differences. The results indicate that popular folk music, traditional music and Balkan music are more preferred by Slovenes, and national rock music is more preferred by Croats. This picture, in the authors' opinion, reflects the state of media and the cultural differences between Croatia and Slovenia. On Slovene national television, the majority of performed music in TV shows with the highest ratings promotes popular folk music. Slovenes, as a nation, share a kind of nostalgic attitude toward music. Tradition is valued very highly, which is by itself very admirable; however, this trend results, unfortunately, in the rejection of contemporary national music. The latter is evident from the amount of national music on radio playlists. On Croatian radio stations, the majority of played music is Croatian; however, in Slovenia, there is a huge problem with the share of Slovene music played on Slovene radio stations. Radio playlists in Slovenian and Croatian radio stations indicate that contemporary popular national music is far more valued by Croats than by Slovenes. These results are in line with those obtained by Schedl.<sup>45</sup> One of the important reasons for differences in musical preferences in regard to nationality relies on social identification.<sup>46</sup> Previous studies on the impact of nationality on musical preferences show that, in general, nationality is not a significant predictor

44 Abril and Flowers, "Attention, Preference, and Identity in Music Listening"; Minni K. Ang and Miranda Yeoh, "Music Preferences of Malaysian Students and KBSM Curriculum Implications," *Pertanika Journal of Social Sciences and Humanities* 10, no. 1 (2002), 43–51; Albert LeBlanc, Young C. Jin, Lily Chen-Hafteck, Alda de Jesus Olivera, Sanderi Oosthuysen and Johannella Tafuri, "Tempo Preferences of Young Listeners in Brazil, China, Italy, South Africa and the United States," *Bulletin of the Council for Research in Music Education* 147 (2000/2001), 97–102; Niedermeyer, "The Effects of Nationality and Educational Background"; Schäfer, "The Goals and Effects of Music Listening"; Schedl, "Investigating Country-Specific Music Preferences."

45 Schedl, "Investigating Country-Specific Music Preferences."

46 Abril and Flowers, "Attention, Preference, and Identity in Music Listening."



of musical preferences;<sup>47</sup> nevertheless, there are some interesting differences in the popularity rankings of genres.<sup>48</sup>

As mentioned in the introduction, gender is an important predictor of musical preferences in adolescence. This study shows that there are significant differences in preferences for the Reflective & Complex style and popular national (Slovene or Croatian) music, which are more highly ranked among women than among men. On the other hand, the Intense & Rebellious style is more preferred by men. The results are consistent with previous studies.<sup>49</sup> From these results, it can be also observed that, in general, female students expressed higher preferences for music.<sup>50</sup>

This study shows that age is significantly positively linked to the Reflective & Complex style and to Traditional and Contemporary Ethno, whereas it is negatively linked to the Energetic & Rhythmic style. Study program is linked to all musical styles. It correlates positively with the Reflective & Complex style, Traditional and Contemporary Ethno and the Intense & Rebellious style, and negatively with the Energetic & Rhythmic style and Slo-Yugo Pop.

This study has several strengths. It investigates a topic that, to date, has not gained enough research attention. In addition, this study is a preliminary investigation concerning prototypical songs for each music genre that was conducted on students and music editors of national radio. In the future, it would be interesting to compare musical preferences with regard to nationality/culture in all ex-Yugoslavian countries.

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47 Niedermeyer, "The Effects of Nationality and Educational Background"; Schäfer, "The Goals and Effects of Music Listening."

48 Schedl, "Investigating Country-Specific Music Preferences."

49 Abeles and Chung, "Responses to Music"; Dobrota and Reić Ercegovac, "The Relationship Between Music Preferences"; Dolinar, "Glasbeni okus mladih in razredne razlike"; Kovačič, Horvat and Črčinovič Rozman, "Povezanost glasbenih preferenc mladostnikov"; Kafol, Denac and Žnidaršič, "Interest of Slovene Students in Listening"; Vindiš, "Glasbene preference in njihova povezanost."

50 Dobrota and Reić Ercegovac, "The Relationship Between Music Preferences."

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## POVZETEK

Namen naše raziskave je bil proučiti medkulturne razlike v strukturi glasbenih preferenc med slovenskimi in hrvaškimi študenti. Do sedaj so se le redke študije osredotočile na raziskovanje narodnostnega in medkulturnega vidika. Prav tako smo želeli dobiti vpogled v učinke spola, starosti in študijskega programa na glasbene preference. Vzorec je zajemal 369 študentov iz Slovenije in 371 študentov iz Hrvaške. Rezultati so pokazali, da obstajajo pomembne razlike v glasbenih preferencah med slovenskimi in hrvaškimi študenti, kljub temu, da se narodnost ni pokazala kot pomemben napovednik glasbenih preferenc. Slovenski študenti so izražali večje preference za Tradicionalno & Sodobno Etno glasbo ter za Intenzivni & Uporniški stil glasbe. Po drugi strani pa so hrvaški študenti v primerjavi s slovenskimi bolj preferirali Energični & Ritmični stil. Če pogledamo razlike v strukturi glasbenih preferenc podrobneje, lahko vidimo, da imajo slovenski študenti v primerjavi s hrvaškimi raje narodno zabavno glasbo, ljudsko glasbo in Balkan, nacionalna rock glasba pa je bolj preferirana pri

hrvaških študentih. Zdi se, da je tovrstna slika odraz medijskega odnosa do glasbe; slovenski medijski prostor veliko prostora namenja narodno zabavni glasbi, slovenske radijske postaje pa predvajajo veliko zahodnjaške glasbe in glasbe bivših jugoslovanskih narodov. Dočim hrvaški medijski prostor veliko večjo pozornost posveča predvajanju lastne sodobne pop-rock glasbe in je hrvaška nacionalna glasba v medijskem okolju prevladujoča. Spol se je v naši študiji pokazal kot pomemben napovednik glasbenih preferenc; ženske so v primerjavi z moškimi bolj preferirale Refleksivni & Kompleksni stil, moški pa so bolj preferirali Intenzivni & Uporniški stil. Kar se starosti tiče so rezultati pokazali pomembno pozitivno povezanost med leti in Refleksivnim & Kompleksnim stilom ter Tradicionalnim & Sodobnim Etno stilom ter negativno povezanost z Energičnim & Ritmičnim stilom. Študijski program je bil povezan z vsemi glasbenimi stili; pozitivno z Refleksivnim & Kompleksnim stilom, Tradicionalnim in Sodobnim Etnom ter z Intenzivnim & Uporniškim stilom, negativno pa z Energičnim & Ritmičnim stilom in s Slo-Yugo popom.

## Recenzije • Reviews

Helmut Loos

# E-glasba – Umetniška religija moderne: Beethoven in drugi bogovi

Helmut Loos. *E-glasba – Umetniška religija moderne: Beethoven in drugi bogovi.* [*E-Musik – Kunstreligion der Moderne: Beethoven und andere Götter.*] (Kassel in Basel: Bärenreiter, 2017. 160 strani. 29,95 €. ISBN: 978-3-7618-2435-1).

Helmut Loos se v svoji monografiji sooča s temeljnimi vprašanji recepcije, razumevanja in vrednotenja glasbe, določenih znotraj koncepta umetnostne religije moderne. Ta vprašanja dejansko neposredno zaznamujejo ključne dileme sodobne umetnostne recepcije in opredeljujejo tudi današnjo estetsko presojo. Sam avtor se je navedenih problemov lotil že večkrat v različnih okvirih, v pričujoči monografiji pa je svoje prispevke, deloma doslej raztresene po različnih znanstvenih revijah in zbornikih, med seboj povezal, da bi jih tako nekoliko predelane v samostojni monografiji naredil dostopnejše, svoje ideje pa predstavil preglednejše in jasneje zaokrožene v miselno enovitem toku.

Monografija se, kot opozarja ne nazadnje že naslov, ukvarja z vprašanjem t. i. »klasične« oz. »umetnostne« oz. »resne« glasbe v kontekstu umetnostne religije moderne. Zadržega, ki jo zaznamo ob nezadovoljivem in le deloma ustreznem prevajanju nemškega termina »E-Musik«, že sama nakazuje kali problematičnega in v zadnjem času tudi vse bolj problematiziranega koncepta dojemanja umetnosti in v njej posebej glasbe kot nezadostnega, v sebi nedoslednega, protislovnega in zmedenega nadomestka religioznega ali celo ideološkega načela, po katerem se med drugim uravnava sodobna družba. Tisto, kar avtor torej v tej knjigi izoblikuje, je meta-kritika dojemanja umetnosti in z njo glasbe, in sicer tiste, ki jo definira funkcija avtonomne razrešitve vsega funkcijskega. Funkcija nefunkcijske avtonomije namreč znotraj umetnosti uresničuje sicer dvomljivi ideal ideologije neideološkosti. Seveda se Loos v svoji analizi zaveda dejstva, da je vsaka analitična refleksija – ne glede na to, ali je postavljena kot kritično zrcalo individuuma ali pa je mišljena kot razčlemba izraza neke kolektivne zavesti – vedno (tudi) subjektivna, vedno tako ali drugače osebno pogojena. Vendarle to avtorja monografije ne ovira pri tem, da ne bi smelo zastavil svojega glasu za ostro in nekompromisno kritiko modernega pojmovanja umetnosti, pa naj jo še tako nedvoumno zaznamuje lastna interpretativna pozicija. Kot da bi subjektivno izpostavljena teza, ki jo avtor postavlja pred bralce, izganjala videz lažnive objektivne stvarnosti, pogosto skrite za braniki neke psevdoznanstvene strokovne utemeljenosti. K njej se namreč kot k neki praznovorni

mantri zateka sodobna interpretacija umetnosti, njena vzvišena recepcija in kritiško vrednotenje, pri čemer si zatiska oči pred svojim protislovnim in nedomišljenim početjem. In če se v svojih izvajanjih Loos izrecno ne zavzame neposredno za katero od izpostavljenih estetskih pozicij oz. proti njim – v osnovi namreč želi ostati zvest načelni distanci do objekta svoje analize, kar mu vseskozi tudi uspeva –, je vendarle do njih na načelni ravni izrazito kritičen in nepopustljivo oster. V odkritem dvomu v »znanstvenost emfatičnega glasbenozgodovinskega pisanja« (str. 13), kot pravi že v uvodu, tako izgrajuje lastno kritiško pozicijo, ki se je sicer že prej v njegovih prispevkih izoblikovala v postopoma vse bolj jasno profilirano izhodišče, na katerem utemeljuje pravzaprav svojo celotno monografijo. Loos se torej izrecno distancira od površne kritike posameznih ustvarjalnih odločitev, zato pa vendarle jasno preverja njihova konkretna estetska načela, na katerih se utemeljuje prevladujoča estetska platforma:

*»Naj še enkrat povsem jasno rečem: Ne gre mi za kritiko posameznih glasbenih smeri ali glasbenih nazorov, vsi so po svoje upravičeni in jih velja zagovarjati prek svobodne, osebne odločitve. Kritiziram samoprepričanost določenih pozicij, ki svojo najvišjo vrednost utemeljujejo s pomočjo znanstvene sodbe in na podlagi tega razvijajo aroganco, ki jo lahko označimo za fundamentalistično, saj meri v zaničevanje drugače mislečih.« (Str. 13, prev. M. Barbo.)*

Izvore tovrstnega estetsko-filozofskega premisleka postavlja Loos v razsvetljenstvo in z njim nastajajočo meščansko družbo, ki je glasbi podelila status poudarjene emfatične umetnosti. Ta se je prelevila iz simbola ali človekovega ustvarjalnega odgovora na spoznanje metafizičnega v dejansko samo transcendenco, kot je to formuliral Tieck. Glasba, ki se je med vsemi umetnostmi zazdela tudi najbolj »absolutna«, najdlje oddaljena od konkretne družbene stvarnosti, je postala lahko hkrati tista, ki je v konkretnih političnih pogojih ostre cenzurne kontrole v času restavracije po letu 1815 pomenila ambiciozni meščanski družbi z možnostjo zbiranja večjih skupin poslušalstva tudi lastni medij samo-ujeljavitve. Zgodovinski okviri so tako prispevali k postopnemu estetskemu obratu proti religiji umetnosti, znotraj katere je posebno mesto dobila prav avtonomna glasba. Loos opozarja, da so bili vodilni pojmi moderne, ki so glasbo na eni strani utemljevali, hkrati pa vse izraziteje legitimirali njeno podobo, avtonomija, racionalnost, sekularizacija in napredek, kot jih jasno najdemo izražene pri Kantu. Vendarle pa je postal, kot to pokaže Loos, njihov neposreden prenos v pojmovnik estetskih kategorij problematičen. In prav kritiko tega postopka lahko dejansko imamo za temeljno sidrišče pričujoče razprave.

V knjigi se avtor postopoma loteva najrazličnejših področij v veliki meri še danes samoumevnega koncepta umetnosti, njene recepcije in njenega estetskega normativnega sistema. Pri tem se brez zadržkov loteva številnih »svetih krav« umetniške glasbe moderne. Svoje izhodišče najprej postavi v definiranje in razločevanje terminov »sveta glasba« (*heilige Musik*) in »resna glasba« (*ernste Musik*), da bi se prek tega spustil v vse konkretnější diskurz. Vanj nato vpleta razpravo o evolucijski teoriji in njenem nekritičnem prenosu na glasbeno estetiko, zaradi česar naj bi mesto na lestvici zgodovinskega napredka utemeljevalo tudi zaporedje večje oziroma manjše estetske prepričljivosti

umetniških del. Enako idejno ozadje, ki je v širši konotaciji prek idej o superiornosti nadčloveka tragično zaznamovalo človeško zgodovino, razbira Loos tudi pri številnih glasbenih piscih. Pri tem je posebej oster do sledov napredkovno-darvinističnih idej v bolj ali manj sodobnem (zlasti nemškem!) glasbenem zgodovinopisju, pa ne nazadnje tudi sodobni umetniški produkciji. Izrazito kritičen je Loos tudi do vsakršnih ideoloških antagonizmov, ki jih predstavljajo pari napreden-konservativen, visok-nizek, resen-zabaven, atonalen-tonalen ..., in z njimi povezanim prepričanjem o zgodovinski nujnosti preloma s tonaliteto. Prek tega se loti tudi razčlemba širšega svetovnonazorskega konteksta, ki ga po njegovem mnenju podpira celo tendenciozno izkrivljen glasbeno-analitični pogled (kar prepričljivo dokaže denimo pri Bergovem *Wozzecku*). Osrednje pozornosti avtorja pa so deležni procesi pobožanstvenja glasbenih idealov v kontekstu religijskih modelov umetnostne religije, kot se kaže v prometejevskem liku v glasbi, pri recepciji Wagnerja ali pa posebej izrazito pri interpretiranju Beethovna kot vodje glasbeno-religioznega Parnasa, ki ga je ustvarilo meščanstvo po svoji podobi.

Loos je v svoji meta-analizi konceptov sodobnega pojmovanja umetnosti, zlasti kot se kaže v glasbeno-zgodovinski tradiciji, pronicljiv in natančen. Svoja izvajanja opira na obširno sodobno relevantno literaturo in izjemno glasbenozgodovinopisno znanje, to pa nadgrajuje s poglobljeno analizo sodobnih glasbenih zlasti estetskih in zgodovinopisnih konceptov. In četudi je mestoma v knjigi zaznati, da so bili posamezni prispevki sprva zasnovani z mislijo na raznorodne publikacije, v katerih so bili najprej predstavljeni, kaže njihova povezava v pričujoči monografiji podobo raznobarvno pisanega, a hkrati v fokusiranem pogledu zaokroženega, izčiščenega in enovitega analitičnega pogleda, ki ga vsekakor zaradi njegove odkrite kritike modernih umetnostnoreligijskih konceptov in zaradi prepričljivosti izvajanj ne bo mogoče prezreti in bo vsekakor širše zanimiv za vse glasbenike, muzikologe, skladatelje in študente glasbe.

*Matjaž Barbo*  
*Filozofska fakulteta, Univerza v Ljubljani*

Helmut Loos

# E-Musik – Kunstreligion der Moderne: Beethoven und andere Götter

Helmut Loos. *E-Musik – Kunstreligion der Moderne: Beethoven und andere Götter*. [Art Music – The Art-Religion of Modernity: Beethoven and Other Gods.] (Kassel und Basel: Bärenreiter, 2017. 160 pages. 29,95 €. ISBN: 978-3-7618-2435-1).

In his monograph *E-Musik – Kunstreligion der Moderne: Beethoven und andere Götter*, Helmut Loos takes on fundamental questions about the reception, comprehension and evaluation of music, defined through the concept of „art-as-religion“ in modernity. Sure enough, these questions also directly characterise key dilemmas of contemporary art reception and define the aesthetic judgment of today. In the past, the author has already tackled the aforementioned issues on different occasions, but in this book he draws on his earlier contributions (previously scattered throughout various scientific journals and edited volumes), and presented his ideas in a more clear and accessible manner.

The monograph, as the title suggests, discusses the question of so-called “classical”, “artistic” or “serious” music in the context of art-as-religion in modernity. The difficulty of translating – and only partly adequately – the German term “E-Musik” (roughly „high art music“ in English) already indicates a problematic, and in recent times increasingly problematised conception of art, and especially music as an insufficient, inconsistent, contradictory and fuzzy substitute for a religious or even ideological principle, which is the guiding principle of society as a whole. What the author formulates in this book is a metacritique of the comprehension of art, and with it music, the kind of music that is defined by the function of the autonomous resolution of everything functional. In his analysis, Loos is no doubt aware of the fact that every analytical reflection – whether set as a critical mirror of the individual or meant as a dissection of a collective consciousness – is always also subjective, always in some way personally conditioned. Still, this does not mean that the author is not willing to boldly bet his good name on a harsh and relentless critique of the modern conception of art, however undoubtedly compromised it might be by his own interpretative position. It is as if the author’s subjectively foregrounded thesis dismisses the appearance of the falsely objective reality, often hidden behind a pseudoscientifically grounded expertise, on which the modern interpretation of art, with its superior reception and critical evaluation, often falls back, as a kind of superstitious mantra, at the same time refusing to



acknowledge its own contradictory and ill-conceived practice. Although in his elaboration, Loos does not explicitly side with or against one of the emphasised aesthetic positions – he essentially tries to stay true to the principle of objective distance, which he achieves throughout the book – he does remain, again according to his principles, explicitly critical and tenaciously harsh. He doubts the “scientific value of the emphatic musical-historical approach” (p. 13), as he points out in the introduction, and instead constructs his own critical position that has been taking form since his earlier research, gradually becoming an increasingly profiled basis on which the entire monograph is indeed grounded. Loos thus distances himself from a superficial critique of individual creative decisions but at the same time closely verifies their aesthetic principles, upon which the dominant aesthetic platform is based:

*Let me say it once more very clearly: It is not my intention to criticise particular types of music or different views on music, they all have their respective eligibility and can be defended on the basis of free and individual decisions. I criticize the self-certitude with which certain positions regard their superior value as scientifically proven and deduce from this what we can call a fundamentalist arrogance, which is accompanied by contempt towards those with different opinions. (p. 13)*

Loos traces the origins of such aesthetic-philosophical considerations to the Enlightenment and with it the rising bourgeoisie that bestowed upon music the status of an „emphatic art“. It was thus transformed from a symbol, or a human creative answer to the metaphysical, into the actual transcendence per se, as formulated by the critic Ludwig Tieck. Music, which seemed the most “absolute” of all the arts, the farthest from concrete social being, could at the same time become the ambitious bourgeois medium of self-assertion in the concrete political circumstances of harsh censorship, in the times of the Restoration after 1815, as it could gather larger groups of listeners. The historical framework had thus contributed to the gradual aesthetic turn towards art-as-religion, in which autonomous music was attributed a special place. Loos points to the guiding concepts of modernity that on the one hand established music, and on the other hand increasingly and explicitly legitimised its image: autonomy, rationality, secularisation and progress, as clearly elaborated by Kant. But their direct transfer into the vocabulary of aesthetic categories, as Loos demonstrates, became problematic, and the critique of this process can in fact be regarded as the crux of his discussion.

In the book, the author gradually tackles the most diverse aspects of the conception of art that is nowadays still largely considered to be self-evident, of its reception and its aesthetic normative system. While doing this, he takes up several “sacred cows” of modern artistic music without reservations. First, he begins with the definition and differentiation of the terms “sacred music” (*heilige Musik*) and “serious music” (*ernste Musik*), spun as an increasingly concrete discourse. Afterwards, he weaves the discussion of evolutionary theory and its uncritical transfer into musical aesthetics into the debate, which turned the greater or lesser aesthetic persuasiveness into another criterion for the measurement of historical progress. Loos sees the same background thinking in numerous musical writers who tragically marked the history of man with

the ideas of the superiority of the superman. Here, he is especially harsh towards traces of the progressive-Darwinian ideas in the more or less contemporary (predominantly German) musical historiography, and in modern art production. Loos is especially critical towards all ideological antagonisms, represented by dichotomies such as progressive-conservative, high-low, serious-entertaining, atonal-tonal etc., and towards the associated belief in the historical necessity of the break with tonality. Through this, he also analyses the broader worldview context that is in his eyes supported even by the tendentially distorted musical-analytical view (which he convincingly proves with Berg's *Wozzeck*). But the author's main focus is on the processes of the apotheosis of musical ideals in the context of religious models of art-as-religion, as is shown in the Prometheus character in music, in Wagner reception, or especially visible in the interpretation of Beethoven as the head of the musical-religious Parnassus that was erected by the bourgeoisie according to its self-image.

In his meta-analysis of the concepts of the contemporary conceptualisation of art, especially in the musical-historical tradition, Loos is delicate and accurate. His elaborations are based on a wide range of contemporary literature and exceptional knowledge of musical history, which is upgraded by an in-depth analysis of contemporary musical, aesthetic and historiographical concepts. At times it can be felt that some parts of the book have been first conceived for diverse publications, but presented anew, they make up an assemblage of interconnected images, which at the same time display a unified and purified analytical approach. Due to its forthright critique of contemporary concepts of art-as-religion and the conclusiveness of his elaborations, the book will therefore be impossible to overlook, and will be especially useful for new musicians, musicologists, composers and students of music.

*Matjaž Barbo*  
*Faculty of Arts, University of Ljubljana*

Jurij Snoj

# Umetnost glasbe v času od Monteverdija do Bacha

Jurij Snoj. *Umetnost glasbe v času od Monteverdija do Bacha*. (Ljubljana: Založba ZRC, ZRC SAZU, 2017. 632 strani. 37,00 €. ISBN: 978-961-254-998-5.)

Monografija z naslovom *Umetnost glasbe v času od Monteverdija do Bacha* Jurija Snoja je izvirno znanstveno delo, ki prinaša poglobljen prikaz zgodovine evropske umetne glasbe v obdobju baroka.

V zadnjem času je v angleškem in drugih svetovnih jezikih izšlo več znanstvenih monografskih publikacij o glasbi v obdobju baroka,<sup>1</sup> ki dokazujejo, da so poleg parcialnih raziskav potrebni tudi sintetični znanstveni pregledi dogajanja v širših obdobjih, pregledi, ki temeljijo na novih spoznanjih in sodobnejših interpretacijah. V ta krog je nedvomno potrebno uvrstiti tudi zadnje Snojevo delo, ki je obenem prepotrebno nadaljevanje domačega znanstvenega zgodovinopisja. S tem v zvezi se zdi potrebno omeniti pionirsko zgodovino glasbe Vilka Ukmarja,<sup>2</sup> prevode Primoža Kureta kot tudi posamezne tehtne segmente v razpravah Jožeta Sivca, Eda Škulja, Metode Kokole in drugih.

Zgodovina evropske glasbe kot predmet razpravljanja sestoji v svoji materialni realnosti iz številnih rokopisov, tiskov in njim sočasnih besedil, ki so na svoj način povezana z glasbo, na kar nas v svojem predgovoru opozori že avtor pričujoče monografije. Osrednji problem vseh obsežnejših glasbenozgodovinopisnih orisov je, da ob vsesplošni razpršenosti prizadevanj in pogledov ni splošno priznanega vzorca, kaj šele da bi lahko ta sumarno povzel vse znano. Nedvomno je v zgodovini glasbe veliko takega, česar ni mogoče spregledati, še več pa takega, kar glasbenozgodovinski pregled bodisi zajame bodisi izpusti oz. zaobide. Tako je vsak glasbenozgodovinopisni oris nujno kompilacija različnih glasbenozgodovinskih pregledov, ustreznih monografij in člankov v najrelevantnejši znanstveni enciklopediki. Hkrati pa vsak tehtnejši glasbenozgodovinski prikaz spričo tematske in metodološke razpršenosti sodobnega glasbenozgodovinskega vedenja ne more biti »zgolj« kompilacija.

Avtor pričujoče monografije se dobro zaveda različnosti pogledov in perspektiv, iz katerih se porajajo posamezna glasbenozgodovinopisna vprašanja, in pri presojanju

1 George J. Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004); Tim Carter in John Butt (ur.), *The Cambridge History of Seventeenth-Century Music* (Cambridge: Cambridge University Press, 2005); John Walter Hill, *Baroque Music: Music in Western Europe 1580–1750* (New York in London: Norton, 2005); George B. Stauffer (ur.), *The World of Baroque Music: New Perspectives* (Bloomington in Indianapolis: Indiana University Press, 2006); Richard Taruskin, *The Oxford History of Western Music, 2: The Seventeenth and Eighteenth Centuries* (Oxford in New York: Oxford University Press, 2005).

2 Vilko Ukmar, *Glasba v preteklosti* (Ljubljana: Državna založba Slovenije, 1972).

teh odgovorov omenjene različnosti tudi upošteva. Kot v vseh znanstvenih sintezah je tudi v tej monografiji faktografski segment povzet po ustrezni sodobni znanstveni literaturi (navedeni v dokaj obširni bibliografiji na str. 606–610). Vendar pa delo ni le kompilacija sodobnega znanja, saj v knjigi najdemo številne izvirne odlomke, kot so denimo različni analitično-kritičski prikazi glasbenih del ter komentarji življenj in del skladateljskih osebnosti, ki so plod avtorjevega lastnega raziskovalnega dela. Tako Snój vseskozi spaja sodobno znanstveno védenje z lastnimi analitičnimi raziskavami glasbe iz obdobja baroka.

V vsebinskem smislu ima monografija tri obsežnejše dele: prvi je posvečen epohalnim novostim v italijanski glasbi na prehodu v 17. stoletje; drugi opisuje glasbo v 17. stoletju v štirih glasbeno osrednjih evropskih deželah (Italija, nemške dežele, Francija, Anglija), tretji pa glasbo v prvi polovici 18. stoletja, ko je mogoče opaziti določeno ustalitev internacionalno uveljavljenih žanrov in glasbenih oblik. Opazna je torej tendenca po povezovanju posameznih vsebin v karseda enovito zgodovinsko pripoved. Seveda pa zgodovinsko razpravljanje ni mogoče brez razmejitvenih pojmov, zato oblikovno delo sestoji iz devetnajstih poglavij, ki si sledijo v kronološkem vrstnem redu, pri čemer se izmenjujejo opisi dogajanja v štirih omenjenih deželah.

V monografiji se na izviren način prepletajo različne vsebinske sestavine: opisano je glasbeno življenje v posameznih zgodovinskih okoljih (organizacija pomembnih kapel, način funkcioniranja gledališč in gledališkega uprizarjanja itd.). Na to se navezujejo številni prikazi glasbenih žanrov; pojem žanra ima v delu osrednji pomen, saj se razume v ozki povezanosti s funkcijo, ki naj bi jo katera koli glasba v svojem okolju dejansko izpolnjevala. Nadalje avtor prepričljivo opiše posamezne zgodovinske glasbene oblike, njihov nastanek in razvoj. Ker se govori o komponirani glasbi, vsebuje delo prikaze številnih skladateljev; ti so stvarni in usmerjeni v okoliščine, v katerih so skladatelji glasbeno zapolnjevali potrebe svojega okolja. Za razliko od nekaterih primerljivih glasbenozgodovinskih prikazov se torej ne izogiba podrobnejšim glasbeno-teoretičnim razlagam oziroma pojmovanjem, bistvenim za poglobljeno razumevanje posameznih vsebin.

Pri vsakem skladatelju je natančno orisan njegov glasbeni opus, pri čemer je skladno z najnovejšimi glasbenozgodovinskimi smernicami poseben poudarek na žanrski pripadnosti posameznih del. Slednjič vključuje monografija vrsto analitično-kritičskih opisov posameznih izbranih kompozicij, ki ilustrirajo glasbene oblike, žanre, pa tudi skladateljske osebnosti. S tem v zvezi pogrešamo prepotrebne ponazoritve z notnimi primeri, ki bi bile bralcu v veliko pomoč pri pojasnitvi oz. konkretizaciji posameznih analitično-teoretskih interpretacij. Seveda pa bi tovrstna dopolnitev še povečala že sedaj precejšen obseg monografije (632 str.) ter odprla Pandorino skrinjico založniških in drugih pravic ter z njimi povezanih zapletov, ki se jim izdajatelji tovrstnih obsežnejših monografskih pregledov običajno želijo izogniti.

Monografija se sicer posveča tematiki, aktualni tako za specialiste kot za širšo strokovno in intelektualno javnost, ki se zanima za glasbo oz. kulturno zgodovino vse od konca 16. pa do sredine 18. stoletja. Poleg za avtorja značilne utemeljevalne preciznosti in sistematike delo odlikuje znanstvena neoporečnost, tako v pogledu metodološke izčiščenosti pri pridobivanju spoznanj kot v vseh elementih znanstvenega sporočanja.

Zanj značilen je svež jezikovni izraz, ki z lahkoto premaguje zadrege, ki se odpirajo pri obravnavi tako široke tematike, segajoče na področja zgodovine, estetike in sociologije glasbe, predvsem pa glasbene teorije, oblikoslovja in analize.

Za vrsto pojmov, o katerih se v slovenščini doslej še ni razpravljalo, avtor prepričljivo najde ustrezne termine. Ob tem Snoj v poglavju o ureditvi besedila opozori, da se je dosledno slovenjenje izkazalo za problematično, saj nekaterih imen (npr. tujejezičnih navedkov latinskih liturgičnih besedil, razumljivih le v specifičnem kontekstu latinske liturgije, kot tudi naslovov posameznih opernih in drugih del) strogo vzeto ni mogoče ustrezno prevajati. Tako se vsi naslovi, bodisi tujejezični bodisi poslovenjeni, v monografiji nahajajo v kurzivi. Sicer pa je večina obstoječe glasbenozgodovinske terminologije ponovno preiščljene in medsebojno usklajene. Zavaljo preglednosti bi bilo morda bolje, v kolikor bi bili obe obsežni, sedaj združeni kazali (imensko in stvarno) ločeni. Vendar pa tudi obstoječi sistem bralcu omogoča dokaj enostavno iskanje informacij o posameznih osebah oziroma pojmi. Na koncu bi veljalo pohvaliti tudi likovno-grafični izgled monografije.

Kot prvi celosten prikaz posameznega glasbenozgodovinskega obdobja s strani katerega izmed slovenskih avtorjev bo torej monografija pomembno obogatila študijsko literaturo vseh s starejšo glasbo povezanih predmetov na slovenskih univerzah kot tudi širše.

*Jernej Weiss*  
*Pedagoška fakulteta, Univerza v Mariboru*

Jurij Snoj

# The Art of Music in the Period from Monteverdi to Bach

Jurij Snoj. *The Art of Music in the Period from Monteverdi to Bach*. [Umetnost glasbe v času od Monteverdija do Bacha.] (Ljubljana: ZRC Publishing House, ZRC SAZU, 2017. 632 pages. 37,00 €. ISBN: 978-961-254-998-5).

The monograph *The Art of Music in the Period from Monteverdi to Bach* by Jurij Snoj is an original scientific work that brings an in-depth review of the history of European art music during the Baroque Period. In recent times, quite a few scientific monographs about the Baroque Period have been published in English and in other languages,<sup>1</sup> which proves that alongside partial research, there is also a need for synthesising scientific surveys of events across broader timespans – surveys that are based on new insights and more recent interpretations. Snoj's book certainly must be placed in this circle of literature, especially as it advances Slovenian scientific historiography. In this context, the ground-breaking music history by Vilko Ukmar<sup>2</sup> must be mentioned, as well as the translations by Primož Kuret and some profound segments in the discussions by Jože Sivec, Edo Škulj, Metoda Kokole and others.

As the author reminds us in the foreword of this monograph, the history of European music as a topic of discussion, in its physical form consists of numerous manuscripts, prints and contemporaneous texts that were in some way connected to music. The main problem with more extensive music-historical descriptions is that there is no generally accepted methodology, although there are extensive attempts and approaches. Although there are numerous topics in music history that cannot be overlooked, the surveys of music history are unavoidably selective. Consequently, any overview of music history is necessarily a compilation of different music-historical surveys, corresponding monographs and articles from the most important scientific encyclopaedias. On the other hand, comprehensive music-historical accounts cannot be “merely” a compilation, because of the multitude of topics and methodologies of contemporary musical-historical knowledge required by the author.

Snoj is fully aware of the diversity of approaches and views, from which specific topic-questions arise, which he takes into an account when considering his answers.

1 George J. Buelow, *A History of Baroque Music* (Bloomington: Indiana University Press, 2004); Tim Carter and John Butt (Eds), *The Cambridge History of Seventeenth-Century Music* (Cambridge: Cambridge University Press, 2005); John Walter Hill, *Baroque Music: Music in Western Europe 1580–1750* (New York and London: Norton, 2005); George B. Stauffer (Ed.), *The World of Baroque Music: New Perspectives* (Bloomington and Indianapolis: Indiana University Press, 2006); Richard Taruskin, *The Oxford History of Western Music, 2: The Seventeenth and Eighteenth Centuries* (Oxford and New York: Oxford University Press, 2005).

2 Vilko Ukmar, *Glasba v preteklosti [Music in the Past]* (Ljubljana: Državna založba Slovenije, 1972).

The monograph summarises corresponding contemporary scientific literature (cited in the extensive bibliography on pages 606–610). His work is indeed not only a compilation of contemporary knowledge, but comprises numerous original segments, such as different analytical-critical presentations of musical works (e.g. Monteverdi's Madrigal *Ohimè, dov'è il mio ben* on pages 89–91 etc.) and commentaries on the lives and works of composers that are the result of the author's own research. In this manner, Snoj constantly conjoins contemporary knowledge with his analytical results about the Baroque Period.

The book is divided into three larger segments: the first is dedicated to the epoch-making novelties in Italian music at the turn of the seventeenth century; the second describes the music of the seventeenth century in four main musical centres of Europe – Italy, the German lands, France, England; and the third deals with music in the first half of the eighteenth century, when a stabilisation of internationally recognised genres and musical forms emerged. He seeks to combine separate sections into a unified historical narrative, as much as possible, but any historical account comprises varied concepts, and the book therefore consists of nineteen chapters in chronological order, with the descriptions of phenomena alternating between the above-mentioned countries.

The book combines diverse content in an original manner: there are descriptions of musical life in chosen historical milieus, such as the management of important chapels and the way theatre and theatre performances function. This relates to many descriptions of musical genres, and the concept of genre plays the most important part in the book because it is closely related to the idea that all music should fulfil a certain function in its given environment.

The author also offers a convincing account of individual historical forms of music, and their formation and development. Since composed music is discussed, the work contains numerous presentations of composers, which are precise and designed to elaborate on the circumstances in which the composers satisfied the musical needs of their community (e.g. chapter "Venetian Opera and Its Social Position" on pages 157–9). Compared to some other similar music history surveys, Snoj's work does not avoid detailed theoretical explanations or conceptualizations that are crucial for an in-depth understanding of specific topics.

Each description of a composer features a detailed outline of his opus. Furthermore, the monograph also contains a set of analytical and critical descriptions of chosen compositions that illustrate specific forms and genres (e.g. chapter "Oratorio", see pages 193–201), or even the personalities of the composers. In this respect, there is an apparent lack of examples with notations that would be hugely helpful in providing the reader with a better understanding and illustration of the presented analytical and theoretical interpretations. Admittedly, such an expansion would lengthen the book's already considerable page count (632), and open a Pandora's box of subsidiary rights and other publishing demands – complications that the authors of such extensive monographs usually avoid.

The book elaborates on material that is of interest to the specialized and professional readership, as well as the broader intellectual public that is interested in music and

cultural history from the late sixteenth until the mid eighteenth centuries. Alongside the author's typical interpretative precision and systematic approach, the book is characterised by scientific irreproachability – both in the sense of methodological clarity and insights, as well as in all other elements of scientific information communication. Snoj's style has the ease of language that effortlessly masters dilemmas arising from the discussion of wide-ranging topic that incorporate history, aesthetics and the sociology of music, but first and foremost music theory, morphology and analysis.

Moreover, the author finds appropriate and well-grounded terms for several concepts discussed in Slovenian for the first time. For instance, in the chapter about the outline of the book (a kind of introduction), Snoj emphasizes that a thorough Slovenization proved to be problematic because some names (e.g. the foreign citations of Latin liturgical texts that can be understood only in the specific context of Latin liturgy, as well as some titles of operas and other works) cannot be translated accurately. For this reason, all titles in the monograph, Slovene or not, are italicized. What is more, most of the existing terminology of music history is thought over and adjusted accordingly. For the sake of clarity, the now combined indexes (author and subject) could be separated. But the present system does enable the reader to browse easily through information about specific persons or concepts. Finally, the clear visual and graphic design of the book should be commended.

As the first survey of a specific period of music history by a Slovene author, the monograph will profoundly enrich the bibliographies of all subjects related to older music at Slovene universities and further afield.

*Jernej Weiss*  
*Faculty of Pedagogy, University of Maribor*



Susanne Ziegler, Ingird Åkesson, Gerda Lechleitner  
in Susana Sardo, ur.

## Zgodovinski viri v sodobnem etnomuzikološkem diskurzu

Susanne Ziegler, Ingird Åkesson, Gerda Lechleitner in Susana Sardo, ur. *Zgodovinski viri v sodobnem etnomuzikološkem diskurzu*. [*Historical Sources of Ethnomusicology in Contemporary Debate*.] (Cambridge: Cambridge Scholars Publishing, 2017. 280 strani. £61,99 (70 €). ISBN (10): 1-4438-7326-8, (13): 978-1-4438-7326-0).

Pri založbi Cambridge Scholars je konec leta 2017 izšel zbornik znanstvenih prispevkov z naslovom *Historical Sources of Ethnomusicology in Contemporary Debate*. Gre za objavo referatov, ki so bili predstavljeni na dveh mednarodnih konferencah Študijske skupine za zgodovinske vire tradicijske glasbe pri ICTM (Study Group on Historical Sources of Traditional Music): prva je bila leta 2012 na Dunaju (Avstrija) in druga leta 2014 v Aveiru (Portugalska). Večine obravnavanega (torej zvočnega) gradiva v tiskani različici seveda ni mogoče neposredno predstaviti, kljub temu pa prispevki z bogatimi slikovnimi primeri prinašajo mnogo uporabnih podatkov o transkripcijah, inštrumentih, ikonografskih in drugih rokopisnih dokumentih.

Prispevki pretresajo tematike analize in interpretacije zgodovinskih zvočnih posnetkov, rokopisnih zapisov glasbe in drugih virov o glasbi, kot so terenski dnevniki, popisi posnetkov, rokopisne pesmarice ipd. Razvidno je, da raziskovanje zgodovinskih virov razkriva dve ključni paradigmi: po eni strani gre za neprecenljive dokumente, ki marsikateri etnični skupnosti/narodu omogočajo jasnejšo predstavo o določenih glasbenih pojavih in posledično lahko (pre)oblikujejo njihove identitete, a težava taistega gradiva je v tem, da je bilo odkrito razmeroma pozno, zato je kontekstualizacija za današnjega raziskovalca toliko bolj zahtevna in zato podvržena veliki meri z empiričnimi podatki nepodkrepljene interpretacije.

Knjiga je sestavljena iz osemnajstih prispevkov in uvoda, sicer pa je razdeljena na tri večje dele: *Rethinking Archives and Collections: From Fieldwork to Digital Humanities* [Novi razmisleki o arhivih in zbirkah: Od terenskega dela k digitalni humanistiki], *Written Documents and Musical Instruments as Sources* [Pisni dokumenti in glasbila kot viri] ter *Individual Memory, Musical Practice and Heritage* [Spomin posameznika, glasbena praksa in dediščina]. Prvi del monografije združuje prispevke o novih (pre)uporabah zgodovinskega zvočnega gradiva. Za koncept zbornika je tako izvrsten uvod s člankom Miguela A. Garcíe (»Sound Archives under Suspicion« [»Zvočni arhivi pod drobnogledom«]), ki arhiv kot zbirko »stvari« prevršča v zbirko »znanj«. Vzpostavlja različne znanstvene diskurze arhivov, ki jih kritično razume kot

prostor, odprt za širok razpon intervencij, s katerimi spodbuja, ponuja, provocira nove perspektive razumevanja (zvočnih) arhivov.

Če je prvi prispevek kritična analiza konceptov arhiva, so nadaljnji prispevki zasnovani na primerih posameznih zbirk in različnih metodoloških prijemov. Raziskovalna tema Susane Sardo (»Institutionalising and Materialising Music through Sound Sources: The Case of Bruce Bastin's Fado Collection in Portugal« [»Institucionalizacija in materializacija glasbe preko zvočnih virov: Primer zbirke fada Brucea Bastina na Portugalskem«]) se nanaša na posnetke portugalskega fada iz prve polovice 20. stoletja. V zvezi s to glasbo avtorica problematizira prevrednotenje zbirateljskega predmeta v predmet kolektivnega spomina ter simbol nacionalnega istovetenja in imaginativne glasbe. V zborniku je tudi prispevek slovenskega raziskovalca Draga Kuneja (»78 rpm Records as a Space for Ethnomusicology and Folklore Research: Experiences from Slovenia« [»Posnetki z 78 obrati na minuto kot prostor etnomuzikoloških in folklornih raziskav: Izkušnje iz Slovenije«]), ki obravnava historično analizo slovenske (tradicijske) glasbe, posnete na gramofonske plošče z 78 obrati na minuto, širši historiat snemanja slovenske glasbe, njenega izdajanja in dostopnosti na različnih (evropskih in ameriških) tržiščih, hkrati pa vzpostavlja pomen (novo)odkrite zvočne zbirke za (novo) razumevanje zvočnosti slovenske glasbe. Anda Beitāne (»Historical Sources and Fieldwork in Latvian Ethnomusicology: Experience and Results« [»Zgodovinski viri in terensko delo v latvijski etnomuzikologiji: Izkušnje in rezultati«]) spregovori o zapostavljenosti glasbenega elementa v zgodovini latvijskega etnomuzikološkega terenskega raziskovanja vse do 90. letih 20. stoletja in o pomenu na novo odkritih zgodovinskih virov, ki so postali norma za razumevanje glasbenih virov, pa tudi referenčna točka za aplikativne rabe glasbenega izročila.

Trije prispevki temeljijo na primerih zgodovinskih zvočnih posnetkov afriške glasbe. Avtorica prvega, Susane Fūrniss (»Recordings of the Mabi People, Different Places Same Time: Cameroon 1908 and Berlin 1909« [»Posnetki ljudstva Mabi v istem času in na drugem kraju: Kamerun 1908 in Berlin 1909«]), skuša na primeru zvočnih zbirk glasbe iz južnega Kameruna, posnetih na voščenih valjih, kontekstualizirati gradivo. Kljub metodološki jasnosti in zavedanju, da imajo zgodovinski zvočni posnetki neprecenljivo vrednost, avtorica zaradi pomanjkanja metapodatkov ne zmore premostiti zgodovinske vrzeli med zvočnim podatkom in znanstveno rekonstrukcijo glasbe. Če Fūrnissova problematizira pomanjkanje metapodatkov pri raziskovanju, pa Claire Lacombe (»Fieldwork in Archives': A Methodological Approach of the Fang's Xylophone Music through Sound Archives« [»Terensko delo v arhivih': Metodološki pristop h glasbi za ksilofon ljudstva Fang preko zvočnih arhivov«]) prihaja do drugačnega zaključka: na primerih glasbe za ksilofon centralnoafriškega ljudstva Fang, posnetih med 1908 in 2009, vzpostavlja analizo spominov različnih akterjev in konstruira izbrano glasbeno zvrst. Središče prispevka Émeline Lechaux (»When Past and Present Hold a Dialogue through Music: The Diachronic Comparison of Bwétè Ceremonies (Gabon)« [»Ko preteklost in sedanjost ustvarita dialog v glasbi: Diahrona primerjava obredij bwétè (Gabon)«]) je opis metodološkega pristopa znanstvene rekonstrukcije iniciacijske šege v srednjeafriški državi Gabon s pomočjo zgodovinskih zvočnih posnetkov, pri čemer z etnomuzikološkimi metodami ponuja prepoznavanje obglasbenega okvira za potrebe antropološkega vidika.

Prispevek Joséphine Simonnot (»The CNRS - Musée de l'Homme Sound Archives from 1900 to the Present: A Long Way between Heritage, Knowledge and Technologies« [»Zvočni arhivi Musée de l'Homme CNRS od leta 1900 do danes: Dolga pot med dediščino, znanjem in tehnologijami«]) razkriva historični vidik nastajanja arhiva v pariškem Musée de l'Homme s številnimi zbirkami različnih nosilcev zvoka (od voščeni valjev do sodobnih oblik zvočnega zapisa), predstavi proces digitalizacije gradiva in postavitve platforme za spletno dostopanje do gradiva. Njeno pozitivno vrednotenje možnosti javnega dostopa do zvočne dediščine se nadaljuje v prispevku Marie-France Mifune (»Automatic Indexation and Analysis of Ethnomusicological Archives: Issues and New Challenges« [»Avtomatično indeksiranje in analiza etnomuzikoloških arhivov: Problematike in novi izzivi«]), ki predstavlja platformo Telemeta CNRS - Musée de l'Homme za dostopanje do glasbe in z njo povezanih metapodatkov. Na problemski ravni se avtorica posveča multidisciplinarnemu konceptu projekta, ki združuje vidike različnih ved - z namenom razviti orodja za računalniško prepoznavanje vrst zvočnega gradiva in posledično ciljno izbiranje zvočnih vsebin za raziskovanje.

Prispevki v drugem delu knjige z zvočnega gradiva prehajajo k rokopisnim in ikonografskim virom in njihovi uporabnosti za analize. Shai Burstyn (»Remarks on Israeli Song Notebooks« [»Opažanja o izraelskih pesmaricah«]) skuša s pomočjo rokopisnih pesmaric zapolniti tisti prostor, ki je ob t. i. uredniški, ideološko motivirani politiki objavljenih pesmaric izključen. Gunnarju Ternhagu (»Personal Songbooks: Neglected but Informative Sources in Ethnomusicological Research« [»Osebnne pesmarice: Zopostavljeni, a informativni viri v etnomuzikoloških raziskavah«]) so rokopisne pesmarice predmet raziskovanja glasbeno-besedilnega ustvarjanja »navadnih« ljudi, tistih brez institucionalnega glasbenega znanja, pri čemer problematizira odsotnost kontekstualnega okvira, ki bi pojasnjeval obstoj mikrosgodov in znotraj skupne zgodovine, npr. z dodatnimi pisnimi komentarji in osebnimi pričevanji.

Naslednja dva prispevka se ukvarjata z analizo virov o inštrumentih: M. Emin Soydaş (»Evaluating Different Sources for the Reconstruction of an Extinct Instrument: The Turkish *kopuz*« [»Vrednotenje različnih virov za rekonstrukcijo pozabljenega glasbila: Turški *kopuz*«]) opisuje metodološki poskus, kako na podlagi ikonografskih in zgodovinskih virov ter primerjalne analize srednjeveških inštrumentov rekonstruirati »izumrli« zvok inštrumenta in slog igranja nanj. Analiza Andreasa Meyerja (»Cultural Memory and the Exhibition of Musical Instruments: A Textual Approach« [»Kulturni spomin in razstavljanje glasbenih inštrumentov: Besedilni pristop«]) se nanaša na izbrane muzejske predstavitve inštrumentov, in sicer skozi prizmo konceptov muzejskih prikazov in posledično različnih kulturnih spominov.

Tretji del zbornika se seli k tematiki vloge arhivskih virov o glasbi pri (re)konstrukcijah dediščin, spominov in identitet. Ingrid Åkesson (»From Archival Recording to Aesthetic Ideal: How Individual Performers Have Influenced Style« [»Od arhivskih posnetkov do estetskih idealov: Vpliv posameznih izvajalcev na slog«]) (samo)kritično analizira transmisije preteklih primerov švedskih vokalnih tradicij, in sicer z vidika vprašanja, kako osebne in institucionalne selekcije gradiva vplivajo na kreiranje estetskih in izvajalskih modelov v sodobnosti. Olli Heikkinen (»Textual Strategies for Collecting and Publishing Finnish Folk Melodies in the 19th Century« [»Besedilne strategije za zbiranje

in objavljanje finskih ljudskih napevov v 19. stoletju») piše o vzpostavitvi nacionalnega (glasbenega) jezika v 19. stoletju s pomočjo modela priredb ljudskih pesmi. S konstrukcijo identitete se prav tako ukvarja Ingrid Bertleff («We Sing Our History»: Songs and the Politics of Identity and Remembrance among Russian-German Immigrants in the United States» [»Svojo zgodovino pojemo»: Pesmi in politika identitete in spominjanja med rusko-nemškimi imigranti v Združenih državah«]), in sicer z oblikovanjem skupnostne identitete rusko-nemških imigrantov v ZDA, katerih združevalni element je postal pesemski arhiv. Če je primer Heikkinenove analize skupnostna identiteta, pa Christiane Gesierich («The Russian *Gusli* Singer Aleksander Kotomkin: Three Dimensions of Memory» [»Ruski *gusli* pevec Aleksander Kotomkin: Tri dimenzije spomina«]) na primeru osebne zapuščine glasbenika piše o konstrukciji nove osebne identitete, zgrajeni na podlagi oddaljene preteklosti in spominov, in opazuje proces prehajanja osebne identitete na raven spomina skupnosti.

Na zaključek tega dela knjige je postavljen prispevek Tale Jarjour («Safeguarding Tradition and the Authority of Representation» [»Varovanje tradicije in avtoritete reprezentacije«]), ki problematizira arhiv kot pomemben dejavnik v konstruiranju individualnih zgodb in kolektivne zgodovine. Prispevek primerno zaključuje tematski zbornik, ki v branje ponuja različne študije primerov (na podlagi zvočnega, rokopisnega, tiskanega in drugega gradiva), ob čemer odpira možnost in nujnost razumevanja tovrstnega gradiva z zelo različnih strokovnih in metodoloških gledišč. Prav slednje dokazuje, kako pomembne za razumevanje današnjega znanja in sodobnih glasbenih in kulturnih pojavov so historiografske, (etno)muzikološke, etnološke, antropološke, tehnološke in druge interpretacije starega gradiva, pa naj bo kot del pionirskih študij ali ponovnih raziskav. Prav z večdisciplinarnimi vsebinami knjiga nagovarja širok nabor bralcev: tako strokovnjake za arhivistiko in dokumentalistiko kot tudi etnomuzikologe, etnologe, antropologe in druge. V branje jo priporočam vsem, ki se na kakršen koli način soočajo z analizo in interpretacijo ne le zgodovinskih, temveč tudi novejših virov, saj avtorji prinašajo številne zanimive metodološke pristope k razumevanju gradiva o glasbi in glasbe same.

Urša Šivic

*Glasbenonarodopisni inštitut Znanstvenoraziskovalni center SAZU*

Susanne Ziegler, Ingird Åkesson, Gerda Lechleitner  
and Susana Sardo, eds.

## Historical Sources of Ethnomusicology in Contemporary Debate

Susanne Ziegler, Ingird Åkesson, Gerda Lechleitner and Susana Sardo, eds. *Historical Sources of Ethnomusicology in Contemporary Debate*. (Cambridge: Cambridge Scholars Publishing, 2017. £61.99 [€70]. 280 pages. ISBN (10): 1-4438-7326-8, (13): 978-1-4438-7326-0).

At the end of 2017, Cambridge Scholars Publishing published an edited volume titled *Historical Sources of Ethnomusicology in Contemporary Debate*, which included a series of presentations given at two different international conferences organised by the Study Group on Historical Sources of Traditional Music in 2012 in Vienna (Austria) and in 2014 in Aveiro (Portugal). Most of the material discussed was audio, which of course cannot be directly reproduced on paper, but the contributions with images offer plenty of useful information on the transcriptions, instruments, iconographic and other handwritten documents.

The chapters discuss the topics of analysis and interpretation of historical sound recordings, music in manuscripts and other sources on music, such as field diaries, lists of recordings and handwritten songbooks. They demonstrate how research on historical sources reveals two key paradigms: on the one hand, they represent priceless documents that, for numerous ethnic groups/peoples, provide a clearer picture about certain musical phenomena that help (re)shape their identities; on the other hand, the problem with such material is that it was discovered relatively late and therefore the contextualisation for the contemporary researcher is more difficult and exposed to interpretation, which is not based on empirical data.

The book comprises eighteen chapters and an introduction, organised in three parts: Rethinking Archives and Collections: From Fieldwork to Digital Humanities, Written Documents and Musical Instruments as Sources, and Individual Memory, Musical Practice and Heritage. The first part combines contributions about new usages of historical sound material. The excellent first chapter by Miguel A. García “Sound Archives under Suspicion” is of key importance for the conceptualisation of the volume. García recategorizes the archive from a “collection of things” to a “collection of knowledge”, and establishes different scientific discourses on archives, which are understood critically as spaces open to a wide range of “interventions” that encourage and provoke new perspectives on understanding (sound) archives.

While the first part is a critical analysis of the concepts of the archive, the rest of the contributions are based on examples from individual collections with different methodological approaches. Susana Sardo's research topic "Institutionalising and Materializing Music through Sound Sources: The Case of Bruce Bastin's *Fado* Collection in Portugal" deals with recordings of Portuguese *fado* from the first half of the twentieth century. The author problematises the revaluation of a collected item into an "item of collective memory", a symbol of national identification and imaginative music. The book also features a contribution by a Slovene author Drago Kunej, titled "78 rpm Records as a Source for Ethnomusicology and Folklore Research: Experiences from Slovenia", which deals with the historical analysis of Slovene traditional music recorded on 78 rpm records, the wider history of recording Slovene music, and its publication and availability in American and European markets, whilst simultaneously emphasising the meaning of a (newly) discovered musical collection for the new understanding of the soundscape of Slovene music. Likewise, Anda Beitāne's chapter "Historical Sources and Fieldwork in Latvian Ethnomusicology: Experience and Results" demonstrates how the musical dimension had been neglected in the history of Latvian research until the 1990s, and how the newly discovered historical sources became the norm for the understanding of musical sources, as well as a point of reference for the applied use of musical heritage.

The next three chapters are based on examples of historical sound recordings of African music. The author of the first, Susane Fūrniß, attempts to contextualise examples from sound collections of music from south Cameroon recorded on wax cylinders in her chapter "Recordings of the Mabi People, Different Places Same Time: Cameroon 1908 and Berlin 1909". Although her methodological approach is clear and she is conscious of the fact that historical sound recordings are invaluable, she is not able to bridge the historical divide between recorded sound and the scientific reconstruction of music because of a lack of evidence. While Fūrniß problematises the lack of metadata in research, Claire Lacombe arrives at a different conclusion in her chapter "Fieldwork in Archives: A Methodological Approach of the Fang's Xylophone Music through Sound Archives (1908–2000)". Using the examples of music for the xylophone of the central African Fang people, recorded between 1908 and 2009, she performs an analysis of the memories of different protagonists and constructs the chosen musical genre based on the collected data. The core of Émeline Lechaux's chapter "When Past and Present Hold a Dialogue through Music: The Diachronic Comparison of Bwétè Ceremonies (Gabon)" describes the methodological approach to the scientific reconstruction of the initiation ritual in the central African country of Gabon with the help of historical sound recordings, offering ethnomusicological methods as a way of identifying the extra-musical context, suitable for anthropological research.

The contribution by Joséphine Simonnot, „The CNRS - Musée de l'Homme Sound Archives from 1900 to the Present: A Long Way between Heritage, Knowledge and Technologies“, reveals the historical aspect of how the archive of the *Musée de l'Homme* in Paris (France) came into existence with numerous collections of different sound carriers, from wax cylinders to contemporary forms of sound recording, and she also presents the process of digitalisation of materials and the creation of a

platform for online access to the materials. Her positive assessment of the possibilities of public access to sound heritage is carried on in the chapter by Marie-France Mifune (“Automatic Indexation and Analysis of Ethnomusicological Archives: Issues and New Challenges”), which introduces the platform Telemeta CNRS – Musée de l’Homme for accessing music and related metadata. She problematises the multidisciplinary concept of the project that combines the viewpoints of different sciences, with the aim of developing tools for the machine recognition of different kinds of music and therefore the goal-oriented selection of sound content for research.

The chapters in the second section move from sound material to manuscript and iconographic sources, and consider their suitability for analysis. Shai Burstyn uses handwritten songbooks to redress the space that is omitted from the so-called editorial and ideologically motivated politics of published songbooks in his chapter “Remarks on Israeli Song Notebooks”. For Gunnar Ternhag (“Personal Songbooks: Neglected but Informative Sources in Ethnomusicological Research”), handwritten songbooks are the research objects of the musical and textual creativity of “normal” people, those without an institutionalised musical education, and he also problematises the lack of a contextual framework that could explain microhistories within common history, such as written commentaries or personal discussion.

The next two chapters discuss the analysis of sources about instruments. In “Evaluating Different Sources for the Reconstruction of an Extinct Instrument: The Turkish *kopuz*”, M. Emin Soydaş describes the methodological attempt to reconstruct the “extinct” sound of the instrument and the style of playing it, through iconographic and historical sources and a comparative analysis of medieval instruments. Andreas Meyer’s analysis in “Cultural Memory and the Exhibition of Musical Instruments: A Textual Approach” focuses on select museum presentations of instruments, through the prism of museum presentation concepts and consequently of different cultural memories.

The third part moves on to the role of archival sources about music in the (re)construction of heritages, memories and identities. In “From Archival Recording to Aesthetic Ideal: How Individual Performers Have Influenced Style”, Ingrid Kesson critically analyses the transmissions of past examples of Swedish vocal traditions, asking how personal and institutional selections of materials influence the creation of aesthetic and performance models up till now. Olli Heikkinen writes about the constitution of the national musical language in the nineteenth century with the help of the model of folk song adaptations in his chapter “Textual Strategies for Collecting and Publishing Finnish Folk Melodies in the 19th Century”. Ingrid Bertleff similarly discusses the construction of identity in “‘We Sing Our History’: Songs and the Politics of Identity and Remembrance among Russian-German Immigrants in the United States”, in which she writes about the formation of the common identity of German-Russian immigrants in the US, whose unifying element became the song archive. While Heikkinen’s is an example of the analysis of collective identity, Christiane Gesierich bases her writing on the personal heritage of a musician to construct a new personal identity built on the distant past and memories, and observes the process of personal identity transforming itself into collective memory in “The Russian *Gusli* Singer Aleksander Kotomkin: Three Dimensions of Memory”.

Finally, at the end of this section there is a chapter by Tala Jarjour titled “Safeguarding Tradition and the Authority of Representation”, which deals with the archive as a key factor in the construction of individual stories and collective history. This contribution successfully rounds off this themed volume that offers the reader a variety of case studies (manuscripts or musical and published materials), and at the same time opens the possibility and the necessity of understanding such material from diverse scientific and methodological standpoints. This precisely proves the importance of historiographical, (ethno)musicological, ethnological, anthropological and technical interpretations of old materials for the understanding of present-day knowledge and of contemporary musical and cultural phenomena, be it as ground-breaking interpretations or as fresh research of already discussed topics. The multidisciplinary nature of the book addresses a wide spectrum of readers, from archivists to ethnomusicologists, ethnologists and anthropologists. I therefore recommend the book to anyone interested in the analysis and interpretation of not just historical but also contemporary sources, since the authors introduce numerous interesting methodological approaches to understanding both music sources and the music itself.

*Urša Šivic*

*The Institute of Ethnomusicology at the Scientific Research Centre, SAZU*



Marina Frolova-Walker

## Stalin's Music Prize: Soviet Culture and Politics

Marina Frolova-Walker. *Stalin's Music Prize: Soviet Culture and Politics*. (New Haven and London, Yale University Press, 2016. 384 pages. \$65.00 [€ 54]. ISBN 9780300208849).

Ten years ago, tasked with reviewing Marina Frolova-Walker's first book *Russian Music and Nationalism: From Glinka to Stalin* (Yale University Press, 2007), I praised the author for dismantling long-standing myths and questioning the activities of some of the sacred cows of Russian music history, and for writing about the topics that "annoyed" her in a most enlightening and gripping way. After reading Frolova-Walker's latest book, *Stalin's Music Prize: Soviet Culture and Politics*, I was thrilled to see that the author is still busting myths, charting the hitherto unexplored areas of Soviet music history, and narrating a fascinating and often hilarious story of the rise-and-fall of Stalin's prize for artistic achievements. Frolova-Walker provides brilliant insight into the inner workings of the Soviet institutional and cultural system, and the power play that affected the process of rewarding artists whose work was meant to stand for the best that Soviet culture had to offer.

For several years the author conducted research at numerous archives and libraries in Moscow, including RGALI, RGANI, RGASPI, GARF, the Glinka and Goldenweiser Museums and the Russian State Library, which fundamentally informs this volume. The book consists of eleven chapters, in addition to introduction and conclusion. After initial explanations on the origins of the Stalin prize, and the establishment of the system that supported it, Frolova-Walker focuses on several towering figures, including, as expected, Sergei Prokofiev and Dmitri Shostakovich, but also Nikolai Myaskovsky, whose immense influence and stature in the Soviet context is revealed to Western readers for the first time. Her focus then shifts to composers from various Soviet republics other than Russia (including familiar names, such as Aram Khachaturian from Armenia, but also obscure ones like Juozas Tallat-Kelpša from Lithuania or Mukhtor Ashrafiy from Uzbekistan), the proliferation of prizes for composers and performers, the notorious 1948 anti-formalism campaign that condemned Prokofiev, Shostakovich and other top-tier composers and its impact on the prize-giving process, and finally how the Stalin Prize collapsed almost immediately after its namesake's death.

The most startling information for the lay reader is that the amount of 100,000 roubles was awarded to first prize winners, which was equal to an average worker's "lifetime earnings" (p. 12). As Frolova-Walker notes, by stimulating the artists so generously, the Soviet system sought to create "an elite among scientific and artistic intelligentsia" (p. 12), whose members would serve as role models, providing successful examples to

be followed or imitated. The method of choosing award recipients was deeply flawed from the outset, because the initial decisions made by the panel of experts (the Stalin Prize Committee, known as the KSP) were subject to five further stages of reviewing: “KSP → Ministries → Agitprop → Politburo Commission → Politburo → Stalin” (p. 19); each of the higher factions could overturn decisions made by the lower-ranked ones, regardless of their actual professional expertise or competence. The final list of prizewinners was always a result of long and unpleasant hours of negotiations and disputes, of balancing many concerns, whereas the actual quality of the music was often the last concern.

The chapter on Prokofiev is illuminating in many respects. Frolova-Walker describes how, at least for a limited period of time, Prokofiev was regarded as a model Soviet composer and received a total of “six Stalin prizes – more than any composer, and among the highest across all arts and sciences” (p. 63). While his status of a Soviet luminary came to a halt in 1948, the evidence supplied by Frolova-Walker shows that Prokofiev, far from being a naive artist tricked into repatriation by the Soviet officials only to be brutally let down and castigated, instead enjoyed the respect and privilege that came with the prizes. The fact that Prokofiev and other “formalists” of 1948 ran into financial difficulties immediately after the Resolution had nothing to do with their reckless spending of the previously awarded lavish sums, but rather with “the monetary reform of December 1947, which wiped out any substantial savings of individuals” (p. 143).

The next two chapters are dedicated to Shostakovich, which respectively feature Shostakovich as the multiple recipient of the prize, and as a member of the awarding committee. Both chapters offer real insight and put a final nail in the coffin of the long promoted mythical figure of “Shostakovich-the-dissident” in the West. Frolova-Walker proves that, regardless of his private opinions, Shostakovich was very much a part of the Soviet cultural system – indeed one of its most important and valued participants. Frolova-Walker shows that he knew how to milk benefits for himself (less successfully so for his followers, although he did try), and how to swiftly recover from setbacks. His Soviet contemporaries actually believed that the alleged dissident “had a direct line to Stalin” (p. 117), and while this belief might have been exaggerated, it was precisely Stalin’s personal intervention that lifted the ban on Shostakovich’s works only a year after the 1948 denunciation, and enabled him to resume his role as a staple of Soviet cultural life. As a committee member, Shostakovich was outspoken, even tactless, authoritative, unconcerned with etiquette, and eager to push for his disciples, even when their chances of award were slim.

The spotlight then turns on Myaskovsky. Not only did he win five Stalin prizes himself, but he also helped secure wins for a number of his students: “Khachaturian won four, Kabalevsky three, Shebalin, Muradeli, Knipper and Peyko two each, and so on” (p. 138), which is why some of his contemporaries regarded him as “a kind of Mafia don, operating from the shadows” (p. 144). Afterwards the author’s focus shifts to “other” Soviet republics, where Frolova-Walker highlights that the composers from Ukraine and Georgia won thirteen prizes each, while Kirghizia scored the “unfortunate nul *points*” (pp. 160–161). The author explains that this imbalance was caused by the fact that some

central-Asian republics were slow to Westernize, while others took long to develop their Sovietized national identities. The ensuing chapter is devoted to another imbalance, that between “high” and “low” varieties of art in the idiosyncratic Soviet context. Yet another interesting chapter is devoted to Tikhon Khrennikov’s decades-long presidency over the Association of Soviet Composers, but also to his failures as a composer, and the failure of Soviet opera in general. Frolova-Walker also analyzes the impact of the 1948 denunciation of “formalists” on the awarding process and the careers of a myriad of second- and third-rate composers who, at least for a brief period of time, managed to overpower the “formalist” elite and win a couple of prizes for themselves.

This stellar book offers numerous hilarious anecdotes, eye-opening facts, witty quips and brilliantly contextualized conclusions that are a real treat for the readers. By thoroughly researching and skillfully interpreting all the “highs and lows” of the Stalin prize, Frolova-Walker has single-handedly rewritten the history of Soviet music. Hence, this is one of the most informative – and most entertaining – musicology books in recent years, and it will be of interest to academics, students, and anyone interested in the workings of the Soviet cultural system.

*Ivana Medić*  
*Institute of Musicology, Serbian Academy of Sciences and Arts*

Marina Frolova-Walker

## Stalinova glasbena nagrada: Sovjetska kultura in politika

Marina Frolova-Walker. *Stalin's Music Prize: Soviet Culture and Politics*. [Stalinova glasbena nagrada: Sovjetska kultura in politika.] (New Haven in London: Yale University Press, 2016. 384 strani. 65,00 \$ [54 €]. ISBN: 9780300208849).

Pred desetimi leti, ko sem recenzirala prvo knjigo Marine Frolove-Walker *Russian Music and Nationalism: From Glinka to Stalin* [*Ruska glasba in nacionalizem: Od Glinke do Stalina*] (Yale University Press, 2007), sem avtorico hvalila, ker je rušila dolgo časa uveljavljene mite in podvomila v dejavnost nekaterih »svetih krav« ruske glasbene zgodovine, pa tudi ker je pisala o temah, ki so ji »presedale«, v izjemno razsvetljujočem in napetem slogu. Ob branju njene zadnje knjige, *Stalin's Music Prize: Soviet Culture and Politics*, sem z navdušenjem ugotovila, da avtorica še zmeraj uničuje mite, kartira doslej neraziskano področje ruske glasbene zgodovine ter pripoveduje fascinantno in pogosto precej zabavno zgodbo o vzponu in padcu Stalinove nagrade za umetniške dosežke. Frolova-Walker nam ponuja sijajen uvid v zakulisje dogajanja v sovjetskem institucionalnem in kulturnem sistemu, ter v igro moči, ki je vplivala na postopek nagrajevanja umetnikov, katerih delo naj bi pomenilo največ, kar je lahko sovjetska kultura ponudila.

Avtorica je vrsto let raziskovala v različnih arhivih in knjižnicah v Moskvi, kot so RGALI, RGANI, RGASPI, GARF, muzeja Glinka in Goldenweiser ter Ruska državna knjižnica, zaradi česar je študija nedvomno tehtno delo. Ob uvodu in zaključku je v njej še enajst poglavij. Po začetnih pojasnilih o izvoru Stalinove nagrade in o vzpostavitvi sistema, ki jo je podpiral, se Frolova-Walker osredotoči na nekaj slavnihih imen, med katerimi sta – pričakovano – Sergej Prokofjev in Dmitrij Šostakovič, pa tudi Nikolaj Mjaskovski, katerega pomen in status v sovjetskem kontekstu sta zahodnim bralcem pojasnjena prvič. Avtoričino zanimanje se nato preusmeri k skladateljem iz različnih sovjetskih republik onkraj Rusije (kar vključuje znana imena, kot je Aram Hačaturjan iz Armenije, a tudi bolj neznana, kot sta Juozas Tallat-Kelpša iz Litve ali Muhtar Ašrafi iz Uzbekistana), vse večjemu številu nagrad za skladatelje in izvajalce, (ne)slavni gonji proti formalizmu, ki je leta 1948 obsodila Prokofjeva, Šostakoviča in druge najodličnejše skladatelje, in njenemu vplivu na postopek podeljevanja nagrad, naposled pa se ukvarja še z zatonom Stalinove nagrade kmalu po smrti njenega pokrovitelja.

Za bralca je morda najbolj presenetljiv podatek, da je prvi nagrajeneec dobil 100.000 rubljev, kar je bilo enakovredno »vseživljenjskemu zaslužku« delavca (str. 12). S tako bajnimi zneski je, kot opozarja Frolova-Walker, sovjetski sistem skušal ustvariti »elito znotraj znanstvenega in umetniškega izobraženstva« (ibid.), katere člani bi služili kot

vzorniki in tako poosebljali uspešne primere, ki jim velja slediti ali jih posnemati. Metoda podeljevanja nagrad je bila že od vsega začetka vprašljiva, saj je morala začetna odločitev, ki jo je sprejel gremij strokovnjakov (t. i. Komite Stalinove nagrade ali KSP), še skozi petero revizijskih stopenj: »KSP → ministrstva → Agitprop → Komisija politbiroja → politbiro → Stalin« (str. 19); vsaka višja instanca je lahko razveljavila odločitve nižjih, ne glede na njihovo dejansko strokovno znanje ali kompetence. Končni seznam nagrajencev je bil zmeraj posledica dolgih in neprijetnih pogajanj in preprirov, med katerimi se je tehtalo mnoge pomisleke, medtem ko je resnična kakovost glasbe pogosto ostala na zadnjem mestu.

Poglavje o Prokofjevu je poučno v več ozirih. Frolova-Walker opisuje, kako je Prokofjev vsaj nekaj časa veljal za vzornega sovjetskega skladatelja in prejel skupno kar »šest Stalinovih nagrad – več kot katerikoli drugi skladatelj, in je med tistimi, ki so prejeli največ nagrad znotraj vseh umetnosti in znanosti« (str. 63). Čeprav je bilo njegovega statusa ruske korifeje leta 1948 konec, nam dokazi, ki jih navaja avtorica, pričajo o tem, da Prokofjev ni bil naiven umetnik, ki bi ga sovjetski uradniki ukanili in zvbili nazaj v Rusijo samo zato, da bi ga nato surovo zavržli in kaznovali, temveč da je užival spoštovanje in privilegije, ki jih je prinesla nagrada. Dejstvo, da so se Prokofjev in ostali »formalisti« leta 1948 znašli v finančni stiski tik po protiformalistični resoluciji, ni bilo povezano z njihovim domnevnim brezglavim zapravljanjem prejetih zajetnih vsot, temveč prej z »monetarno reformo iz leta 1947, ki je posameznikom odvzela večje prihranke« (str. 143).

Naslednji dve poglavji sta posvečeni Šostakoviču: eno skladatelju kot prejemniku več nagrad, drugo kot članu podelitvenega komiteja. Obe poglavji ponujata odličen vpogled in zabijeta poslednji žebelj v krsto dolgo promovirane mitske podobe »Šostakoviča kot disidenta« na Zahodu. Frolova-Walker dokaže, da je bil skladatelj – kljub svojemu osebnemu prepričanju – prav gotovo del sovjetskega kulturnega sistema, pravzaprav eden njegovih najpomembnejših in najbolj cenjenih predstavnikov. Avtorica pokaže, da je znal iztržiti največ zase (nekoliko slabše mu je šlo pri njegovih privržencih, čeprav se je trudil tudi zanje) in se v najkrajšem možnem času pobrati po neuspehu. Njegovi sovjetski sodobniki so dejansko mislili, da je imel domnevni disident »neposredni dostop do Stalina« (str. 117); če je to prepričanje morda nekoliko pretirano, pa je prav Stalinovo osebno posredovanje razveljavilo izobčenje Šostakovičevih del zgolj leto dni po denunciaciji iz 1948, kar je skladatelju omogočilo, da je nadaljeval s svojo nepogrešljivo vlogo v sovjetskem kulturnem življenju. Kot član komiteja je bil skladatelj odkrit, avtoritativen, celo netakten in brez ozira na etiketo, svoje učence pa je rinil naprej, četudi so bile možnosti, da bi nagrado dobili, majhne.

V središče avtoričine pozornosti nato stopi Mjaskovski. Ne samo, da je dobil pet Stalinovih nagrad, tudi svojim študentom jih je priboril kar nekaj: »Hačaturjan je prejel štiri, Kabalevski tri, Šebalin, Muradeli, Knipper in Pejko vsak po dve in tako naprej« (str. 138). Zaradi tega so ga nekateri sodobniki imeli za »neke vrste mafijskega botra, ki je deloval iz ozadja« (str. 144). Potem se Frolova-Walker posveti še »drugim« sovjetskim republikam, pri čemer poudari, da so skladatelji iz Ukrajine in Gruzije dobili po trinajst nagrad, medtem ko je Kirgizija prejela »nesrečnih *nul points*« (str. 160–161). Avtorica pojasni, da je bilo to nesorazmerje posledica dejstva, da so se nekatere srednjeazijske

republike zelo počasi modernizirale po vzoru Zahoda, pri drugih pa je trajalo dolgo, da so ponotranjile svoje sovjetske nacionalne identitete. Naslednje poglavje je posvečeno nekemu drugemu neskladju, in sicer med »visoko« in »nizko« različico umetnosti v idiosinkratičnem sovjetskem kontekstu. Še eno zanimivo poglavje je posvečeno desetletja trajajočemu predsedovanju Tihona Hrenikova Zvezi sovjetskih skladateljev, kakor tudi njegovim skladateljskim neuspehom in nasploh neuspehom sovjetske opere. Frolova-Walker prav tako analizira vpliv denunciacije »formalistov« iz leta 1948 na postopek podeljevanja nagrade in kariere številnih drugo- ali tretjerazrednih skladateljev, ki so, vsaj začasno, uspeli prevladati nad elito »formalistov« in si zagotoviti nekaj nagrad.

Izjemna knjiga ponuja mnogo skrajno komičnih anekdot, poučnih dejstev, duhovitih zbadljivk in sijajno izpeljanih sklepov, ki so za bralca čisti užitek. S tem, ko je Frolova-Walker temeljito raziskala in mojstrsko interpretirala vse »spuste in padce« Stalinove nagrade, je na lastno pest na novo napisala zgodovino ruske glasbe. Tako je ta knjiga ena najbolj informativnih – in najzabavnejših – muzikoloških del zadnjih let, ki bo zanimivo branje akademikom, študentom in vsakomur, ki ga zanima delovanje sovjetskega kulturnega sistema.

*Ivana Medić*

*Inštitut za muzikologijo, Srbska akademija znanosti in umetnosti*

# Disertacije • Dissertations

Ines Cvitković Kalanjoš

## Glasba Romov v Primorsko-goranski županiji in možnosti uporabe glasbe Romov v vzgojno-izobraževalnem procesu na Hrvaškem

Romi so najštevilčnejša manjšinska skupnost v evropskem prostoru, narod brez matične države, vendar potencialno pomemben dejavnik pri določanju kulturne politike in pri izvajanju vzgojno-izobraževalnega procesa v kontekstu nacionalnih držav. Na območju današnje Republike Hrvaške so navzoči že več kot sedem stoletij. Romi v Primorsko-goranski županiji zaenkrat ostajajo zunaj sistematičnih raziskovalnih tokov in dejansko obstaja potreba po utemeljenih znanstvenih dognanjih o tej manjšinski skupnosti.

Etnomuzikologija kot veda, ki v kontekstu različnih družbeno-kulturnih dejavnikov raziskuje glasbo, omogoča ne le širitev in poglobitev znanja, temveč tudi aplikacijo teh znanj (t.i. aplikativna etnomuzikologija) z namenom izboljšanja obstoječega stanja. Disertacija, ki temelji na študijah demografskih, kulturnih in še posebej glasbenih procesov na območju raziskav, zlasti v mestih Reka, Delnice, Crikvenica in Novi Vinodolski, ponuja poglobljen vpogled v glasbeno življenje Romov in razvija eksperimentalni program, ki naj bi prispeval k boljšemu razumevanju in sožitju nosilcev različnih identitet v Primorsko-goranski županiji in na Hrvaškem nasploh.

Disertacija je rezultat raziskovalnega prizadevanja, da bi preučili glasbeni svet Romov v Primorsko-goranski županiji na Hrvaškem in spoznanja raziskave uporabili za razvoj medetnične komunikacije in kvalitetnejšega pedagoškega procesa. V skladu z etnomuzikološko teorijo in prakso, ki promovirata znanstveni interes za celovit fenomenološki študij glasbe v dotičnem sociokulturnem kontekstu, je z različnih zornih kotov raziskan in podrobno predstavljen položaj Romov v županiji in njegov dinamični odraz na glasbenem področju. Posebna pozornost je bila namenjena raziskovanju regionalne kulture in procesov, v katerih Romi aktivno sodelujejo, ter analizi glasbenih izdelkov (pesem, inštrumentalna glasba, ples). Zahvaljujoč temu pa je bilo mogoče identificirati in pojasniti specifično glasbene parametre. Disertacija poskuša

odgovoriti tudi na vprašanja, kako uporabiti znanje in razumeti gradivo, zbrano pri terenskem in arhivskem delu, kako s pomočjo etnomuzikološke raziskave in pedagoškega razmišljanja prispevati k razvoju izobraževanja in izpopolnjevanja romskih otrok v Primorsko-goranski županiji ter kako glasbo Romov vključiti v vzgojno-izobraževalni proces. Navdih je prinesel eksperimentalni projekt The Resonant Community (Zvočna skupnost), uspešno uresničen na Norveškem v obdobju od leta 1989 do leta 1992. Na podlagi tega je bil za to disertacijo zasnovan projekt Možnosti uporabe romske glasbe v vzgojno-izobraževalnem procesu na Hrvaškem, ki vključuje romske in neromske otroke, njihove pedagoge in družinske člane.

Glasbo Romov bi bilo mogoče in potrebno uvesti v vzgojno-izobraževalni proces, čeprav v manjšem, vendar uresničljivem obsegu, da bi s pomočjo glasbe kot sredstva, izboljšali kakovost odnosov med Romi in Neromi. Predstavljen model uvajanja glasbe Romov pri pouku glasbene vzgoje, se lahko uporablja tudi pri drugih narodnih manjšinah, ki so zastopane v Republiki Hrvaški.

Obranjeno 21. decembra 2017 na Filozofski fakulteti Univerze v Ljubljani.



# Music of the Roms in the Primorje-Gorski Kotar County and the Possibilities of Using Music of the Romani in the Pedagogical Process in Croatia

*The Roms are the most numerous minority group in Europe, a people without a parent state, and potentially an important factor in determining cultural policies and in the implementation of the educational process in the context of national states. On the territory of today's Republic of Croatia, they have been present for more than seven centuries. For the time being, the Roms in the Primorje-Gorski Kotar County are not encompassed by systematic research and there is indeed a need for a well-established scholarly knowledge about this segment of the population.*

*Ethnomusicology as a scholarly field that explores music in the context of different socio-cultural factors allows not only the broadening and deepening of knowledge, but also the application of the results with the aim of improving the existing situation. The dissertation, based on research of demographic, cultural and especially musical processes in research field, especially in the cities of Rijeka, Delnice, Crikvenica and Novi Vinodolski, provides a profound insight into the musical life of the Roms and develops an experimental program that should contribute to a better understanding and coexistence of the bearers of different identities in the Primorje-Gorski Kotar County and in Croatia in general.*

*The dissertation is the result of a research effort to explore the music world of the Roms people in the Primorje-Gorski Kotar County in Croatia and to implement the results to improve the quality of inter-ethnic communication and the pedagogical process. In accordance with ethnomusicological theory and practice that promote scholarly interest for a comprehensive phenomenological study of music in the relevant socio-cultural contexts, a detailed presentation of the position of the Roms community in the county and its dynamic reflection in music was explored from different points of view. Particular attention was paid to the research of regional culture and processes, in which the Roms actively participate, as well as to analyses of musical products (song, instrumental music, dance), with the help of which it was possible to identify and explain specific musical parameters. The dissertation also seeks to answer the question of the application of knowledge and the understanding of the material collected during field-work and while studying archives, how to improve the education and training of Roms children in the Primorje-Gorski Kotar County through ethnomusicological research and pedagogical thinking and how to incorporate the music of the Roms people into the educational process. Following the inspiration of the experimental project The*

*Resonant Community, successfully conducted in Norway between 1989 and 1992, a project titled The possibilities of Using the Music of the Roms in the Pedagogical Process in Croatia was developed within the frame of this dissertation with the intention to bring together Roms and non-Roms children, their teachers, and family members.*

*The music of the Roms people could and should be introduced into the educational process, at least to a small and achievable degree, to improve the quality of communication between Roms and the rest of the population. The introduction of the music of the Roms people in teaching can be applied to other national minorities in the Republic of Croatia.*

*Defended on 21 December 2017, Faculty of Arts, University of Ljubljana.*

Jelena Grazio

# Terminologija v slovenskih glasbenih učbenikih od leta 1867 do danes

Doktorska disertacija *Terminologija v slovenskih glasbenih učbenikih od leta 1867 do danes* predstavlja prvo sistematično muzikološko raziskavo o razvoju nekaterih temeljnih slovenskih glasbenoteoretičnih terminov od leta 1867 do danes. Njen namen je bil analitično predstaviti glasbenoterminološko problematiko na področju poučevanja teorije glasbe, opozoriti na terminološke težave in ponuditi osnovo za morebitno opredelitev načinov reševanja terminoloških neskladij na področju slovenskega glasbenoteoretičnega izrazja. Disertacija je členjena na dva glavna dela: zgodovinsko-teoretični in empirični. Prvi obsega opredelitev širšega predmeta raziskave (termina), oris glavnega metodološkega orodja (korpusnega pristopa), predstavitev razvoja slovenskega strokovnega izrazja in terminologije glasbe ter pregled glasbeno-terminoloških raziskav ter uporabljenih korpusnih virov. Slednje tvori 49 različnih učbenikov, nastalih v slovenskem jeziku med letoma 1867 in 2014, ki obravnavajo snov teorije glasbe. Empirični del disertacije se začne z analizo, ki je razdeljena na dve etapi: sinhrono analizo in diahrono analizo. Obe analizi smo opravili s pomočjo korpusov, ki smo jih ustvarili s programskim orodjem Sketch Engine. Za potrebe sinhrono analize smo izdelali korpus *Učbeniki za prvo etapo*, ki je obsegal besedila desetih novejših učbenikov, ki so izšli med letoma 2004 in 2014. S pomočjo možnosti *Ključne besede* in *Besedne skice* smo ustvarili seznam 1462 aktualnih glasbenoteoretičnih terminov. Zatem smo analizirali njihove lastnosti glede na obliko, besedno vrsto in izvor ter opozorili na številne terminološke variabilnosti, ki so obsegale pojave terminoloških variacij, dvojnic in sopomenk. Pri diahroni analizi smo izdelali korpus *Učbeniki za drugo etapo*, ki je obsegal učbenike iz prvega korpusa in preostalih 39 učbenikov. Analizo, ki je združevala semaziološki in onomaziološki pristop k preučevanju terminologije, smo razdelili na tri faze. Najprej smo izbrali osem temeljnih glasbenoteoretičnih terminov oz. terminoloških gnezd in se lotili vprašanja, na katerih mestih in s kakšnim pomenom se pojavljajo znotraj korpusa *Učbeniki za drugo etapo*. V drugi fazi smo predstavili njihov oblikoslovno-semantični razvoj, v zadnji pa podali odgovor na zastavljeno raziskovalno vprašanje. Zanimalo nas je, ali je terminološka variabilnost rezultat stopnje specializiranosti terminov oz. terminologizacije kot prevladujočega terminotvornega načina. Proces determinologizacije in terminologizacije smo povezali z Eggebrechtovo delitvijo glasbenih terminov na *elemetarne termine* (in naprej na t. i. *izvirne glasbene besede* in *sprejete glasbene besede*) in *ustaljene termine*. Predvidevali smo, da bodo termini, ki

sodijo med *izvirne glasbene besede* (v našem primeru so to bili npr. ton, zvok), v časovnem okviru pričujoče raziskave imeli manj sopomenk, a širšo semantično ekstenzijo, saj jih uporablja najširši krog glasbenih strokovnjakov, poleg tega pa so tudi del splošnega jezika. Po drugi strani je bilo moč pri *sprejetih glasbenih besedah*, ki so nastale z zavestnim oblikovanjem novega pomena (terminologizacijo), pričakovati manjšo stopnjo semantične ekstenzije in večje število dvojnic in sopomenk (npr. lestvica). Pri *ustaljenih terminih* smo pričakovali najbolj enotne definicije in, ravno tako kot pri *sprejetih glasbenih besedah*, številne sopomenke (npr. takt). Hipoteza se je pokazala kot delno potrjena. Izrazi iz skupine *izvirnih glasbenih besed* so imeli najbolj neenotne definicije, zlasti v smislu skupnega *genusa proximuma*. Tudi na ravni izrazov so tovrstni termini ostajali najbolj nespremenjeni. Pri *sprejetih glasbenih besedah* se je ohranjanje povezanosti z izvirnim pomenom besede jasno kazalo v definicijah, kjer se je etimološki pomen besede pogosto uporabljal kot *genus proximum*. Razen skupine terminov, ki se nanaša na lestvice, so imeli vsi ostali termini razmeroma malo sopomenk, a veliko več različnih definicij. Za *ustaljene termine* se je izkazalo, da se večinoma nanašajo na glasbene simbole in zaradi tega nosijo najvišjo stopnjo specializiranosti. Prave definicije so bile v tej skupini redke, saj jih zamenjujejo opisi simbolov oz. njihove funkcije. Poleg ravni specializiranosti terminov se je kot pomemben dejavnik pri oblikovanju slovenskega glasbenoteoretičnega izrazja izkazal tudi vpliv tujih jezikov, zlasti nemščine in južnoslovanskih jezikov. Med obravnavanimi avtorji smo ugotovili, da so največji pečat pustili trije avtorji učbenikov – Anton Foerster, Stanko Prek in še zlasti Marko Bajuk. Pri povezovanju ugotovitev sinhrona analize in diahrone analize smo kot najbolj problematična zaznali terminološka pojava homonimije (zlasti t. i. lestvične homonimije) ter sinonimije (ki sega od pravopisnih neskladij do popolnoma napačnega zamenjevanja sorodnih izrazov). Pokazali smo, da so tovrstna neskladja, ki so hkrati tudi v precejšnjem nesorazmerju z osnovnimi terminološkimi načeli, obstajala že od prvih učbenikov in so zaradi pomanjkanja sistematičnega reševanja oz. izostanka konsenza med strokovnjaki ostala prisotna do danes.

Obranjeno 16. junija 2017 na Filozofski fakulteti Univerze v Ljubljani.

# Terminology in Slovene Music Textbooks from the year 1867 until the present

*The dissertation Terminology in Slovene Music Textbooks from the year 1867 until the present day presents the first systematic musicological research into the development of some basic Slovene music theory terminology from the year 1867 until the present day. Its intention was to present the issues of music terminology in the field of teaching music theory, to warn of terminological difficulties and to offer a basis for a possible definition of ways to solve terminological inconsistencies in the field of Slovene music theory terminology. The thesis is divided into two main parts: the historical-theoretical and the empirical part. The former comprises of a wider research (terminology), the outline of the methodological tools (corpus approach), a presentation of the development of Slovene technical terms and music terminology and an overview of music terminology researches and the corpora used. The latter is comprised out of 49 different textbooks dealing with music theory, written in the Slovenian language in between the years 1867 and 2014. The empirical part of the dissertation begins with an analysis which has been divided into two stages: synchronous and diachronic. Both analyses have been made using corpora created with the Sketch Engine program. For the synchronous stage we have created the First stage textbooks corpus, which was built on texts of ten newer textbooks, published in between 2004 and 2014. Using the Keywords and Word sketches options we have formed a list of 1462 current music theory terms. Upon this we have analyzed their characteristics characteristic as regards their shape, word class and origin and pointed out the numerous terminological variations, duplicates and synonyms. For the diachronic analysis we have created the Second stage textbooks corpus, which was built on the textbooks from the first phase and the remaining 39 textbooks. The analysis, which combined the semasiological and onomasiological approaches to studying terminology, has been split in three stages. First we have chosen the eight basic music theory terms, i.e. terminological nests, and started tackling the questions at which positions and with which meaning they appear within the Second stage textbooks corpus. The second stage presented their morphological and semantic development, while the final stage answered the research question; we wanted to know if the terminological variations are the result of the level of specialization of the terms, i.e., terminologization as the predominant term formation process. The processes of deteminologization and terminologization have been linked using Eggebrecht's division of music terms to elementary terms (cont. original music words and received music words) and stable terms. We have predicted that the terms belonging to original music words (in this case these were, for example, tone, sound), would have, within the time frame of this research, less synonyms and a wider semantic extension, as they are used by the widest range of music experts, and have become a part the general language. On the other hand, it was possible to expect a lower level of semantic extension and a*

*larger number of duplicates and synonyms with received music words (for example, scale) which have been formed by a conscious formation of a new meaning (terminologization). We have expected most unified definitions with stable music terms and, similarly to received music words, various synonyms (for example, measure). This hypothesis was partly confirmed. The terms from the original music words group had the least unified definitions, especially in regards to the common genus proximum. Such terms have remained unchanged also on the level of expressions. Received music terms have shown a clear link to the original meaning of the word in the definitions, in which the etymological meaning of the word was often used as the genus proximum. Apart from a group connected to scales, the terms had relatively few synonyms and more varying definitions. Stable terms have turned out to be mostly connected to music symbols and hence most specialized. Proper definitions were rare within this group and they were replaced by the descriptions of symbols and their functions. Apart from the level of specialization, the influence of other languages, mostly German and South Slavic languages, has turned out to be an important element in the formation of Slovene music terminology. We have also come to the conclusion that, out of the presented textbook authors, three have left the strongest mark: Anton Foerster, Stanko Prek and especially Marko Bajuk. In examining the findings of the synchronic and diachronic analyses we have pointed out the terminological appearance of homonymy (especially with scales) and synonymy (ranging from spelling discordance to erroneous substitution of related terms). We have shown that such discordance, also in discordance with the basic terminological principles, has existed ever since the earliest textbooks and has remained present to this day, mostly because of a lack of a systematic solution, i.e., because of a lack of consensus between the experts.*

*Defended on 16 June 2017 at Faculty of Arts, University of Ljubljana.*

Larisa Vrhunc

## Vplivi spektralne glasbe na slovensko kompozicijsko ustvarjalnost zadnjih desetletij

Disertcija *Vplivi spektralne glasbe na slovensko kompozicijsko ustvarjalnost zadnjih desetletij* išče odgovore na dva sklopa vprašanj; prvi se dotika definicije spektralne glasbe in njene umestitve v kontekst evropske zgodovine glasbe, drugi pa dokazovanja morebitnih sledi spektralnega mišljenja v slovenski glasbi.

Izraz »spektralna glasba« označuje glasbo, pri kateri ves material izhaja iz akustičnih lastnosti zvoka. Natančni pomen izraza težko opredelimo, saj določa več pomenskih ravni, predvsem estetiko in z njo povezano glasbeno mišljenje, a tudi kulturno-zgodovinski kontekst določenega trenutka. Spektralni krog je smiselno zamejiti nekoliko širše, kot ga razumejo najbolj ortodoksne definicije, ki med spektralne skladatelje pravzaprav umeščajo le skladatelje iz skupine L'itinéraire ter od teh zlasti Gerarda Griseyja in Tristana Muraila. Druge spektralne skladatelje s francoskimi povezujejo kompozicijsko-tehnične rešitve, ki privedejo tudi do prepoznavne zvočnosti. S tem povezano pa je vprašanje obstoja spektralne kompozicijske šole in postspektralne kategorije mlajših skladateljev. Za določanje stopnje bližine spektralnim idejam so zato uporabljeni spektralni »kazalniki«, to so tisti vidiki spektralne glasbe, ki jih pričakujemo pri večini spektralnih skladateljev, ne pa pri njihovih sodobnikih. Spektralno glasbo najnatančneje opredeljuje prav skupek teh značilnosti.

Tudi v Sloveniji ustvarja nekaj skladateljev (Neville Hall, Steven Loy, Urška Pompe, Uroš Rojko, Larisa Vrhunc), ki so se jih ideje spektralne glasbe dotaknile. Ugotovitve teoretičnega, zgodovinskega in analitičnega dela raziskave to potrjujejo.

V povojnem obdobju ni bilo skladateljske skupine, ki bi se oblikovala kot reakcija na serializem, spektralna glasba je k nam vstopila šele ob prelomu stoletij, in to prek posameznikov. Njihov skladateljski profil, izdelan predvsem na podlagi njihovih odgovorov, kaže, da gre za avtorje, ki so tesno povezani s tujino. Pot do spektralnih idej je pri vsakem potekala nekoliko drugače.

Pri analizi izbranih del si ni bilo mogoče pomagati s tradicionalnimi orodji, saj skladbe niso zasnovane na podlagi motivičnega dela, funkcijske harmonije ali kodificiranih oblikovnih shem. Organizacijski sistemi so vsakokrat prilagojeni kompozicijskemu načrtu, vedno pa je prisotno tudi ravnovesje med spoštovanjem le-tega in intuitivnim odzivanjem na glasbeno materijo.

Glede na kategorije, kot so utemeljene v razpravi, bi delo Uroša Rojka lahko umestili med tista na obrobju spektralnega kroga, ki so nastajala sočasno z uveljavitvijo

spektralne glasbe, deli Nevilla Halla in Larise Vrhunc bi bilo smiselno prišteti k postspektralnim delom, medtem ko bi v delih Urške Pompe in Stevena Loya lahko videli odsev spektralne šole.

Obranjeno 12. oktobra 2017 na Filozofski fakulteti Univerze v Ljubljani.



# The Influences of Spectral Music on Slovenian Compositional Creativity in the Last Few Decades

*Doctoral thesis* The Influences of Spectral Music on Slovenian Compositional Creativity in the Last Few Decades *seeks to provide answers to two sets of questions. The first set examines the definition of spectral music and its role in European history of music, while the second aims to prove the traces of spectral thinking in Slovenian music.*

*The term spectral music designates music in which all materials are derived from the acoustic properties of the sound. It is challenging to define the exact meaning of the term, since it offers several meaningful levels, in particular the aesthetics and musical thinking associated with it, as well as the cultural and historical context of a given moment. It is reasonable to outline a slightly broader spectral circle compared to that foregrounded in the most orthodox of definitions. The latter in fact consider only composers of L'Itinéraire group to be spectral, focusing in particular on Gérard Grisey and Tristan Murail. Other spectral composers are linked to the French ones by compositional and technical solutions which have resulted in a highly distinctive sonority. A related issue is the existence of spectral school of composition and post-spectral category of younger composers. To determine the degree of proximity to spectral ideas spectral »indicators« are used. They represent aspects of spectral music as expected in the works of the majority of spectral composers, but not their contemporaries. With a set of such particular features associated with it spectral music can be defined quite accurately.*

*There are some composers working in Slovenia as well (Neville Hall, Steven Loy, Urška Pompe, Uroš Rojko and Larisa Vrhunc) who have been influenced by the ideas of spectral music. This is also corroborated by the findings of the theoretical, historical and analytical part of this research.*

*No group of composers has formed as a reaction to serialism in the post-war period; spectral music has managed to find its way to Slovenia through various individuals only at the turn of the last century. Their compositional profile, based primarily on their answers, indicates that these composers are all in some way closely related to other countries. Somewhat different paths have led them to spectral ideas.*

*Traditional tools could not be applied in the analysis of the studied works, because the pieces are not conceived on the basis of motivic work, functional harmony or codified formal schemes. Each organizational system is conformed to a particular compositional plan, and the balance between a respect to the system and an intuitive response to musical matter is always present.*

*With regard to the categories discussed in the present thesis, the work by Uroš Rojko could be classified among those on the outer edge of spectral circle composed simultaneously with the establishment of spectral music. It seems reasonable to include the*

*studied works by Neville Hall and Larisa Vrhunc in the post-spectral group, whereas the analysed works by Urška Pompe and Steven Loy reflect the image of the spectral school.*

*Defended on 12 October 2017 at Faculty of Arts, University of Ljubljana.*

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## Avtorji • Contributors

**Snježana DOBROTA** (dobrota@ffst.hr) je izredna profesorica na Filozofski fakulteti Univerze v Splitu. Njena glavna raziskovalna področja so didaktika glasbe, medkulturna glasbena pedagogika in psihologija glasbe. Objavila je več kot 100 znanstvenih člankov in s prispevki sodelovala na 50 mednarodnih znanstvenih in strokovnih konferencah.

**Snježana DOBROTA** (dobrota@ffst.hr) is an associate professor at the University of Split, Faculty of Humanities and Social Sciences. Her main research interests are in the area of didactics of music, intercultural music pedagogy and psychology of music. She published over 100 scientific articles and participated with papers in 50 international scientific and professional conferences.

**Katarina HABE** (habekatarina@gmail.com) je doktorica psihologije. Zaposlena je kot docentka na Akademiji za glasbo. Njeno ekspertno področje je psihologija glasbe, kjer združuje raziskovalni um psihologinje in umetniško-intuitivni um glasbenice. Raziskovalno se ukvarja se z učinki glasbe na celostno blagostanje človeka, z glasbenimi preferencami in z optimalno psihično pripravo glasbenikov na nastop.

**Katarina HABE** (habekatarina@gmail.com) has gained PhD in psychology. She works as an Assistant Professor at the Academy of Music. She is an expert in psychology of music, where she combines research mind of psychologist and intuitive mind of musician. She investigates primarily effects of music on human well-being, musical preferences and psychological preparation for optimal musical performance.

**Ana HOFMAN** (hofman.ana@gmail.com) je višja znanstvena sodelavka na Inštitutu za kulturne in spominske študije ZRC SAZU. Ukvarja se s politikami glasbe in zvoka, glasbo in spominom ter aplikativno etnomuzikologijo, vse s poudarkom na nekdanji Jugoslaviji in postjugoslovanskih družbah. Treutno je Fulbrightova štipendistka na Podpilomski šoli Univerze v New Yorku.

**Ana HOFMAN** (hofman.ana@gmail.com) is a senior research fellow at the Institute of cultural and memory studies of ZRC SAZU. Her research interests include music and politics, music and cultural memory, applied ethnomusicology, all related to former Yugoslavia and post-Yugoslav societies. She is currently a post-doctoral Fulbright Fellow at the Graduate Center of City University New York.

**Klara HRVATIN** (Klara.Hrvatini@ff.uni-lj.si) je zaključila magistrski in doktorski študij na Univerzi v Osaki (Oddelek za glasbo in gledališče). Deset let študija na Japonskem ji je omogočilo bogato raziskovalno dejavnost na področju japonske glasbe, plesa in gledališča. Od leta 2005 je bila vključena v različne kulturno-umetniške programe kot so T.T.T. (Traditional Theater Training), ter bila aktivna članica J-Prism: Japanese Performance Research International Study Meeting, Japanese Traditional Theater (Nō) Association, Dance Association Saitō Dance Kōbō, Torifune Butoh-sha (Japanese theatre company). Od leta 2007 je kot raziskovalka vključena v različne kulturno-umetniške internacionalne raziskovalne projekte v okviru Global COE Program in Santory



Foundation Research. Kot asistentka-raziskovalka je zaposlena na filozofski fakulteti, kjer predava o japonski glasbi, gledališču, in umetnosti. Glavne teme njenega raziskovanja se navezujejo na skladatelja Tōruja Takemitsuja, avantgardno umetniško gibanje Sōgetsu in umetniški center Sōgetsu, japonsko sodobno glasbo, japonsko odrsko umetnost, slovensko popularno glasbo.

**Klara HRVATIN** (Klara.Hrvatin@ff.uni-lj.si) finished her MA and PhD studies at Osaka University (Department of Music and Theatre). 10 years of studying in Japan enabled her rich research activities in the fields of Japanese music, dance and theatre. Since 2005 she has been part of various cultural and art programmes, such as T.T.T. (Traditional Theater Training) and was also an active member of J-Prism: Japanese Performance Research International Study Meeting, Japanese Traditional Theater (Nō) Association, Dance Association Saitō Dance Kōbō, Torifune Butoh-sha (Japanese theatre company). Since 2007 she has been participated as a researcher in different international cultural and art research programmes in the framework of the Global COE Program and the Santory Foundation Research. She works as an assistant and researcher at the Faculty of Arts, Ljubljana, where she lectures on Japanese music, theatre and art. Her main fields of interest are related to the composer Tōru Takemitsu, the avant-garde art movement Sōgetsu and the Sōgetsu Art Center, contemporary Japanese music, Japanese stage art and Slovene popular music.

**Vesna IVKOV** (vesnaivkov@yahoo.com) doktorica etnomuzikologije in doktorica interdisciplinarnega področja etnomuzikologije in glasbene pedagogike ter izredna profesorica na Akademiji za umetnosti Univerze v Novem Sadu. V svoji raziskovalni dejavnosti se osredinja na glasbeno tradicijo Srbov in narodnih skupnosti v Srbiji, kot tudi na harmoniko.

**Vesna IVKOV** (vesnaivkov@yahoo.com) PhD of Ethnomusicology and PhD of Interdisciplinary fields of Ethnomusicology and Music Pedagogy, Associate Professor at the Academy of Arts, University of Novi Sad. Her research activities focus on music traditions of the Serbs and national communities in Serbia, as well as the instrument accordion.

**Lasanthi Manaranjanie KALINGA DONA** (lmanaranjanie.music@gmail.com) je etnomuzikologinja in glasbenica, nekdanja predavateljica na Univerzi v Colombu in certificirana umetnica na področju indijske klasične glasbe pri Šrilanški radiodifuzni korporaciji. Diplomirala je na Univerzi Kelanija v Šrilanki, magistrirala na Univerzi Banaras Hindu v Indiji in doktorirala na Univerzi v Ljubljani. Teme njenih znanstvenih študij, ki so bile objavljene u mednarodnem prostoru, so šrilanške obredne prakse, medicinska etnomuzikologija, ter glasba in vojna. Kot znanstvenica in/ali izvajalka (pevka, violinistka) je nastopila v več kot dvajsetih državah Azije, Evrope in Severne Amerike. Je nacionalna predstavnica Šrilanke pri Mednarodnem združenju za tradicijsko glasbo (ICTM) in članica svetovalnega odbora Študij človeškega dostojanstva in ponižanja.

**Lasanthi Manaranjanie KALINGA DONA** (lmanaranjanie.music@gmail.com) is an ethnomusicologist and musician, former lecturer at the University of Colombo and certified artist in Indian classical music at the Sri Lanka Broadcasting Corporation. Her academic degrees are from the University of Kelaniya, Sri Lanka (B.A.), Banaras Hindu

University, India (M.Mus), and University of Ljubljana, Slovenia (Ph.D.). The themes of her scholarly studies, published internationally, are Sri Lankan rituals, medical ethnomusicology, and music and war. As a scholar and performer (singer, violinist), she gave presentations in more than twenty countries in Asia, Europe, and North America. She serves as the ICTM liaison officer for Sri Lanka and as a member of the advisory board of the Human Dignity and Humiliation Studies.

**Nives LIČEN** (nives.licen@ff.uni-lj.si) is associate professor of Adult Education, Faculty of Arts, University of Ljubljana. Her major research interest is in the field of informal learning in adulthood, with special attention to situated learning, biographical, and expansive learning.

**Nives LIČEN** (nives.licen@ff.uni-lj.si) je izredna profesorica za andragogiko na Filozofski fakulteti Univerze v Ljubljani. Raziskovalno se ukvarja s področjem informalnega učenja v odraslosti, še posebej z umeščenim, biografskim in ekspanzivnim učenjem.

**Vita LUNEŽNIK** (luneznikvita@gmail.com) je leta 2016 diplomirala iz pedagogike na Oddelku za pedagogiko in andragogiko na Filozofski fakulteti Univerze v Ljubljani, njeno diplomsko delo pa je bilo nagrajeno s študentsko Prešernovo nagrado. Leta 2017 je z odliko zaključila študij viole na Koroškem deželnem konservatoriju za glasbo in igro v Celovcu, Avstrija.

**Vita LUNEŽNIK** (luneznikvita@gmail.com) has graduated at the Department of Educational Sciences – Pedagogy and Andragogy at the Faculty of Arts Ljubljana in 2016. Her diploma thesis was rewarded with the student Prešeren prize. In 2017, she finished her viola studies (*summa cum laude*) at the Carinthian State Conservatory of Music and Drama in Klagenfurt, Austria.

**Aleš NAGODE** (ales.nagode@ff.uni-lj.si), je leta 1991 diplomiral iz enopredmetne muzikologije na Filozofski fakulteti v Ljubljani. Od leta 1993 do 1995 je bil mladi raziskovalec na Muzikološkem inštitutu ZRC SAZU. Leta 1995 je magistriral iz muzikologije, s temo Šest maš Venčeslava Wratnyja. Leta 1995 je postal asistent na Filozofski fakulteti v Ljubljani, kjer dela še danes. Leta 1997 je doktoriral s temo Cecilijanizem na Slovenskem kot glasbeno, kulturno in družbeno vprašanje. Leta 1998 je bil izvoljen v naziv docenta za področje muzikoloških znanosti. - Pri svojem raziskovalnem delu se posveča predvsem slovenski glasbi 18. in 19. stoletja.

**Aleš NAGODE** (ales.nagode@ff.uni-lj.si) graduated from the Faculty of Arts in Ljubljana, Department of Musicology in 1991. In 1993 he started working as a junior researcher at the Institute of Musicology at the Scientific Research Centre of the SASA, where he was elected research assistant. In 1995 he completed his master's course at the Faculty of Arts with the thesis Six Latin Masses by Venčeslav Wratny. In the same year he became instructor at the Department of Musicology at the Faculty of Arts. He received his doctor's degree in 1997 with the thesis Cecilianism in Slovenia as a Musical, Cultural and Social Question. In 1998 he was elected assistant professor in the field of musicology. - The focus of his research work has been the Slovenian church music in 18th and 19th century.

**Lana PAČUKA** (lana\_sehovic@yahoo.com) je končala dodiplomski, podiplomski in doktorski študij na Akademiji za glasbo na Univerzi v Sarajevu. Je docentka muzikologije in prodekanja za koncertne dejavnosti Akademije za glasbo Univerze v Sarajevu. Njeno glavno raziskovalno področje in področje specializacije je glasbeno življenje Bosne in Hercegovine v času avstro-ogrske vladavine (1878–1918). Rezultate svojih raziskav redno predstavlja na nacionalnih in mednarodnih konferencah in je avtorica številnih člankov. Poleg tega je urednica revije *Muzika* (Akademija za glasbo Univerze v Sarajevu in Muzikološko društvo Federacije Bosne in Hercegovine). Trenutno je tudi aktivna članica Muzikološkega društva FBiH in ICTM-ja, Nacionalnega komiteja Bosne in Hercegovine. Od leta 2016 je članica Nacionalnega komiteja RILM-a (Répertoire International de Littérature Musicale) za Bosno in Hercegovino.

**Lana PAČUKA** (lana\_sehovic@yahoo.com) completed undergraduate, postgraduate and PhD studies at the Academy of Music, University of Sarajevo. She is assistant professor of the musicological subjects and Vice dean for concert activity at Academy of Music, University of Sarajevo. Her primary area of scholarly interest and specialization are musical life in Bosnia and Herzegovina in period of Austro-Hungarian rule (1878–1918). She regularly presents the results of her research in national and international conferences and contributed to numerous articles. Also, she is editor of the Journal for music culture *Music* (Academy of Music in Sarajevo and Musicological Society of FBiH). Currently, she is active as a member of the Musicological Society FBiH and ICTM - National Committee of Bosnia and Herzegovina. Since 2016 she is member of the RILM (Répertoire International de Littérature Musicale) National Committee for Bosnia and Herzegovina.

**Vesna PENO** (sara.kasiana@gmail.com) je višja znanstvena sodelavka na Muzikološkem inštitutu Srbske akademije znanosti in umetnosti v Beogradu (SASA), avtorica treh knjig in več kot 90 raziskav. Bila je odgovorna urednica mednarodne revije *Muzikologija* (2011–2014). Njena glavna raziskovalna polja so bizantinska, postbizantinska in srbska cerkvena glasba, kot tudi zgodovina srbske literature o glasbi 19. in 20. stoletja.

**Vesna PENO** (sara.kasiana@gmail.com), senior Research Associate at the Institute of Musicology SASA (Belgrade), author of three books and over than 90 studies. She was Editor-in-Chief of the international journal *Muzikologija* (2011–2014). The main field of her research is Byzantine, post-Byzantine, and Serbian Church Music, as well as the history of Serbian literature on the music of the 19th and 20th century.

**Svanibor PETTAN** (svanibor.pettan@gmail.com) je redni profesor in vodja katedre za etnomuzikologijo na Filozofski fakulteti Univerze v Ljubljani. Diplomiral je na zagrebški univerzi, magistriral na ljubljanski in doktoriral na marylandski univerzi v ZDA. Terensko je raziskoval v Sloveniji in drugje na območjih nekdanje Jugoslavije, v Avstraliji, Egiptu, na Norveškem, v Šrilanki, Tanzaniji in ZDA. Najpogostejša tematska področja v njegovih objavah so glasba, politika in vojna, manjšine, spol, multikulturalizem in aplikativna etnomuzikologija. Med novejšimi sta *The Oxford Handbook of Applied Ethnomusicology* (sourednik je Jeff Todd Titon) in študijski vodnik z DVD-om *Kosovo Through the Eyes of Local Romani Musicians*. Do pred kratkim predsednik Kulturnega

in etnomuzikološkega društva Folk Slovenija, trenutno je podpredsednik Mednarodnega združenja za tradicijsko glasbo (ICTM) in predsedujoči študijske skupine Glasba in manjšine.

**Svanibor PETTAN** (svanibor.pettan@gmail.com) is Professor and Chair of the ethnomusicology program at the University of Ljubljana. His academic degrees are from the Universities of Zagreb, Croatia (BA), Ljubljana, Slovenia (MA), and Maryland, USA (PhD), while his fieldwork sites include territories of what was Yugoslavia, Australia, Egypt, Norway, Sri Lanka, Tanzania, and USA. The prevalent themes of his publications are music, politics and war, minorities, gender, multiculturalism, and applied ethnomusicology. The recent ones include the Oxford Handbook of Applied Ethnomusicology (coedited with Jeff Todd Titon) and Study Guide with DVD Kosovo Through the Eyes of Local Romani Musicians. Former President of the Cultural and Ethnomusicological Society Folk Slovenia, he currently serves as Vice-President of the International Council for Traditional Music and Chair of its Study Group Music and Minorities.

**Ina REIČ ERCEGOVAC** (inareic@ffst.hr) je izredna profesorica na Filozofski fakulteti Univerze v Splitu. Trenutno je predstojnica Katedre za psihologijo, kjer poučuje več predmetov s področja razvojne in pedagoške psihologije. Njena glavna raziskovalna področja so starševstvo, uporabna razvojna psihologija in psihologija glasbe. Objavila je več kot 50 znanstvenih člankov, s prispevki pa je sodelovala na 30 mednarodnih znanstvenih in strokovnih konferencah.

**Ina REIČ ERCEGOVAC** (inareic@ffst.hr) is an associate professor at the University of Split, Faculty of Humanities and Social Sciences. Currently, she is the head of the Chair for Psychology where she teaches several courses in developmental and educational psychology. Her main research interests are in the area of parenting, applied developmental psychology and psychology of music. She published over 50 scientific articles and participated with papers in 30 international scientific and professional conferences.

**Nejc SUKLJAN** (nejc.sukljan@ff.uni-lj.si) je po maturi na Gimnaziji Koper študiral muzikologijo in zgodovino na Filozofski fakulteti Univerze v Ljubljani. Del študijskih obveznosti je v okviru izmenjave Erasmus opravil v Regensburgu v Nemčiji. Študij je z odliko zaključil septembra 2009 in za muzikološko diplomsko nalogo Glasbeno-teoretska in glasbeno-estetska misel Vincenza Galileija prejel študentsko Prešernovo nagrado. Raziskovalno se ukvarja z zgodovino starejše glasbe in teorije glasbe; aprila 2017 je doktoriral s temo Istituzioni Harmoniche Gioseffa Zarlina in antična glasbena teorija. Od februarja 2010 je kot asistent zaposlen na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani, v letih 2008–2012 je bil tajnik Slovenskega muzikološkega društva in to funkcijo ponovno opravlja od marca 2017. V letih 2011–2015 je dirigiral Pihalnemu orkestru Koper.

**Nejc SUKLJAN** (nejc.sukljan@ff.uni-lj.si) studied Musicology and History at the Faculty of Arts, University of Ljubljana. As an Erasmus student, he also studied in Regensburg, Germany. He graduated with honours in September 2009, and for his thesis in musicology, Vincenzo Galilei's Musical-Theoretical and Musical-Aesthetical Thought, he received the faculty's Prešeren award. His research focuses on early music history and

music theory; in April 2017, he completed his PhD studies with the thesis Gioseffo Zarlino's Istitutioni Harmoniche and Ancient Music Theory. Since February 2010, he has been an assistant for musicology at the Department of Musicology, Faculty of Arts, University of Ljubljana. From 2008 to 2012, he was the secretary of the Slovenian Musicological Society and was re-elected to this position in March 2017. From 2011 to 2015, he conducted the Wind Orchestra of Koper.

**Katarina ŠTER** (katarina@zrc-sazu.si) je znanstvena sodelavka na Muzikološkem inštitutu ZRC SAZU. Pri svojem delu se posveča predvsem srednjeveškim monastičnim tradicijam in razmerju med besedilom in glasbo v vokalni glasbi. Na mednarodnih konferencah je predstavila številne referate, objavila je monografijo na temo kartuzijanskega korala, pa tudi več člankov, ki so izšli v različnih muzikoloških in drugih revijah. V zadnjih letih se posveča predvsem primerjavi kartuzijanov z drugimi tradicijami. Raziskave na tem področju je izvedla v okviru podoktorskega projekta ARRS in dveh švicarskih štipendij (Štipendija švicarske vlade za odličnost, štipendija Švicarskega nacionalnega sklada za kratke študijske obiske), namenjenih raziskavam na Schola Cantorum v Baslu.

**Katarina ŠTER** (katarina@zrc-sazu.si) is a Research Fellow at the Institute of Musicology ZRC SAZU. Her work is focused primarily on the medieval monastic musical traditions and the relationship between text and music in vocal music. She presented numerous papers at the international conferences and published a monograph on the subject of the Carthusian chant, together with several articles in musicological and other journals. Recently, she was engaged in research of the relationship between the Carthusians and other traditions within the postdoctoral project funded by the Slovenian Research Agency, as well as with two Swiss scholarships (Swiss Government Excellence Scholarship; International Short Visits scholarship of Swiss National Science Foundation) intended for research at the Schola Cantorum in Basel.

**Jasmina TALAM** (jasmina.talam@gmail.com) je končala dodiplomski, podiplomski in doktorski študij na Akademiji za glasbo na Univerzi v Sarajevu. Je profesorica etnomuzikologije in predstojnica Inštituta za muzikologijo na Akademiji za glasbo Univerze v Sarajevu. Rezultate svojih raziskav redno predstavlja na nacionalnih in mednarodnih konferencah in je avtorica številnih člankov, knjižnih poglavij in prispevkov za zbornike. Je članica uredniškega odbora revije *Muzika* (Akademija za glasbo v Sarajevu in Muzikološko društvo Federacije Bosne in Hercegovine) in revije *Journal of Literature and Art Studies* (David Publishing Company, New York). Je urednica ali sourednica nekaterih zbornikov, članica programskega sveta Muzikološke družbe FBiH in predsednica Nacionalnega komiteja ICTM Bosne in Hercegovine.

**Jasmina TALAM** completed undergraduate, postgraduate and PhD studies at the Academy of Music, University of Sarajevo. She is professor of the ethnomusicological subjects and Head of Institute for Musicology at Academy of Music, University of Sarajevo. She regularly presents the results of her research in national and international conferences and contributed to numerous articles, book chapters and edited works. She is a member of editorial board of the magazine *Muzika* (Academy of Music in Sarajevo and Musicological Society of FBiH) and *Journal of Literature and Art Studies*

(David Publishing Company, New York). She is the editor/co-editor of a few collections of papers, a member of the Steering Committee of the Musicological Society FB-H and is the Chair of the ICTM National Committee for Bosnia and Herzegovina.

**Ivana VESIĆ** ([distinto\\_differente@yahoo.com](mailto:distinto_differente@yahoo.com)) je doktorica sociologije, poleg tega pa tudi magistrica sociologije in muzikologije ter znanstvena sodelavka na Muzikološkem inštitutu Srbske akademije znanosti in umetnosti v Beogradu (SASA). Sodelovala je pri različnih nacionalnih in mednarodnih konferencah in objavila številne članke ter poglavja knjig v znanstvenih revijah in publikacijah.

**Ivana VESIĆ** ([distinto\\_differente@yahoo.com](mailto:distinto_differente@yahoo.com)) holds a Ph.D. in Sociology and a master degree in Sociology and Musicology. She is a Research Associate at the Institute of Musicology SASA (Belgrade, Serbia). She participated in various national and international conferences and published numerous articles and book chapters in scientific journals and publications.



