

UČNI NAČRT PREDMETA / COURSE SYLLABUS

Predmet:	Beseda - glasba - ritual
Course title:	Word - music - ritual

Študijski program in stopnja Study programme and level	Študijska smer Study field	Letnik Academic year	Semester Semester
Primerjalni študij idej in kultur, doktorski študij 3. stopnje	Slovenske študije – tradicija in sodobnost	Brez letnika	/
Comparative studies of ideas and cultures, doctoral study 3 rd level	Slovene Studies – tradition and modernity	Not specified	/

Vrsta predmeta / Course type: splošno izbirni / general elective

Univerzitetna koda predmeta / University course code: 85

Predavanja Lectures	Seminar Seminar	Vaje Tutorial	Klinične vaje work	Druge oblike študija	Samost. delo Individ. work	ECTS
60	30				90	6

Nosilec predmeta / Lecturer: Doc. dr. Metoda Kokole
Soizvajalka / co-lecturer: dr. Katarina Šter

Jeziki / Languages: Predavanja / Lectures: slovenščina, angleščina / Slovenian, English
Vaje / Tutorial: /

Pogoji za vključitev v delo oz. za opravljanje študijskih obveznosti:

Ni posebnih pogojev.

Prerequisites:

None required.

Vsebina:

Študijski predmet se posveča kompleksnemu odnosu med besedo in glasbo v izbrani umetnostni glasbi z ritualno (predvsem liturgično) funkcijo na Slovenskem. Ta bo najprej postavljena v ustrezen zgodovinski okvir, primerjalno pa bodo zvrsti izbrane glasbe predstavljene tudi v širšem evropskem kontekstu. **Teoretski del** predavanj in seminarja je namenjen usvajanju izhodišč za analizo in razumevanje vsebin ter njihovi aplikaciji, v **praktičnem delu** pa bodo študentke in študenti postopke ustvarjanja analizirali in nato preizkusili tudi sami, saj bo del predavanj posvečen tudi konkretni, z ritualno funkcijo povezani izvajalski praksi. Posamezni tematski sklopi bodo posvečeni različnim zvrstem starejše vokalne glasbe na Slovenskem, predvsem srednjeveški in renesančni glasbi, ki je znana nekoliko manj, a ima bogato ritualno vsebino. Širše posamezne teme bodo tako v teoretični in praktični obliki

Content (Syllabus outline):

This course is dedicated to the complex **relationship between text and music** in selected art music with a ritual (especially liturgical) function in Slovenia. The music will first be placed within an appropriate historical framework, and the selected musical genres will also be presented comparatively within the broader European context. The **theoretical part** of the lectures and seminars offers students the starting points for analyzing and understanding the material and its application. In the **practical part** students will analyze composers' creative processes and then try them out for themselves, because part of the lectures will be dedicated to specific performance practices related to ritual function. Individual thematic areas will be dedicated to various types of early vocal music in Slovenia, primarily Medieval and Renaissance music, which is less well-known but has a wealth of ritual content. The broad individual themes,

zajele značilne aspekte **(I) gregorijanskega koral**, ki je bil na Slovenskem navzoč od srednjega veka do konca 18. stoletja (koralne oblike, vsebina spevov, modalnost, ustna/pisna koralna tradicija in spomin, formulaičnost in improvizacija, recitacija oz. podajanje besedila, liturgična funkcija, koral v moških in ženskih cerkvenih ustanovah, poučevanje koral), **(II) protestantski koral na Slovenskem** (zgodovinski kontekst, ritualna funkcija, povezanost s slovenskim jezikom), **(III) starejšo slovensko cerkveno pesem** ter **(IV) renesančno glasbo** – maše in motete, ki so se ohranili v virih s slovenskih tal in glasbo tega območja vključujejo v sočasni evropski kontekst. Vključeno bo tudi poglavje o **(V) za liturgično rabo predelani posvetni glasbi** med 16. in 18. stoletjem – takšne so bile npr. za cerkveno rabo predelane operne arije. Primerjalno bodo ob obravnavi omenjenih glavnih tem omenjene še nekatere druge zvrsti iz slovenskih in evropskih virov, ki odpirajo nove poglede na obravnavane teme: tako npr. bo pri gregorijanskem koralu za primerjavo obravnavanih nekaj slovenskih ljudskih in evropskih trubadurskih pesmi, študijski predmet pa bo zajel tudi predelave posvetne glasbe za rabo v liturgičnih obredih med 16. in 18. stoletjem.

Predmet bo med drugim **izpostavil pomembna vprašanja**, ki se zastavljajo ob teh repertoarjih in jih je mogoče aplicirati tudi na druge glasbene repertoarje, pogosto pa tudi na širše kulturne fenomene v določenih zgodovinskih obdobjih. To so: kaj je vokalna glasba za določen obred; kakšne so njene značilnosti, ki iz nje ustvarjajo »ritualno glasbo«; kakšno vlogo pri določanju ritualnosti igra besedilo in kakšno glasba; kdaj nekaj (v tem primeru neka glasba) postane primerno za določen obred oz. ritual; kako (je) ritualnost glasbe razume(lo) določeno okolje in kako se (je) to razumevanje v času spreminja(lo). Pri tem bo predmet **prevrednotil koncept »umetniške vrednosti« glasbe**, kakršnega je razvilo 19. stoletje, ki je na raven najčistejše umetnine povzdignilo instrumentalno glasbo, obenem pa vsakršno glasbo v službi neke funkcije zavrnilo kot

viewed both in theory and practice, will cover characteristic aspects of **1) Gregorian chant**, which was present in Slovenia from the Middle Ages to the end of the eighteenth century (forms of chant melodies, song content, modes, oral/written chant tradition and memory, formulas and improvisation, recitation of text, liturgical function, chant in men's and women's church institutions, chant teaching); **2) Protestant song** in Slovenia (historical context, ritual function, connection with the Slovenian language); **3) early Slovenian sacred songs** and **4) Renaissance music**: masses and motets that have been preserved in sources within Slovenian territory and connect the music of this area to the contemporary European context. There will also be a section on **5) secular music adapted for liturgical use** between the sixteenth and eighteenth centuries, such as opera arias reworked for ecclesiastical use. In the course of discussing these central topics, some other genres from Slovenian and European sources will be included comparatively. These genres provide new perspectives on the central topics: for example, a few Slovenian folk songs and European troubadour songs will be discussed alongside Gregorian chant for comparison, and the course will also cover adaptations of yet other secular genres for use in liturgical rites between the sixteenth and eighteenth centuries. Among other things, the course will highlight **important issues** that arise with these repertoires and can be applied to other musical repertoires, and often to broader cultural phenomena in certain historical periods. These issues include: what the vocal music for a particular ritual is; what characteristics make it "ritual music"; what role text and music play in determining its ritual character; when a particular thing (in this case particular music) becomes suitable for a certain rite or ritual; and how the ritual characteristics of music are (were) understood in a certain environment and how this understanding changes (changed) over time. The course will **reevaluate the concept of "artistic value"** in music as developed during the nineteenth century, which elevated instrumental

manjvredno, čeprav takšna glasba predstavlja temelje evropske glasbene zgodovine. Obenem bo opozoril na to, da je bila **glasba ritualov v praktični realnosti veliko bolj fleksibilna** in fluktuirajoča, kakor si na podlagi določenih konceptov pogosto predstavljamo danes.

music to the level of the purest work of art but rejected any music that served functional roles as “inferior,” even though this very music is the foundation of European music history. At the same time, it will emphasize that in actual practice, **music used in rituals was much more flexible** and fluid than one often imagines today on the basis of certain concepts.

Temeljni literatura in viri / Readings:

Monografije / Monographs:

- Barbo, Matjaž. 2004. Obča muzikologija. Ljubljana.
- Cvetko, Dragotin. 1991. Slovenska glasba v evropskem okviru. Ljubljana.
- Harper, John. 1991. The forms and orders of the Western liturgy from the tenth to the eighteenth century. Oxford.
- Harrán, Don. 1986. Word-tone relation in musical thought: From antiquity to the seventeenth century. Neuhausen – Stuttgart.
- Gossen, Nicoletta. 2006. Musik in Texten – Texte in Musik: Der poetische Text als Herausforderung an die Interpreten der Musik des Mittelalters. Basel.
- Guzy-Pasiak, Jolanta in Aneta Markuszewska, ur. 2016. Music migration in the early modern age: Centres and peripheries; People, works, styles, paths of dissemination and influence. Varšava.
- Höfler, Janez. 1978. Glasbena umetnost pozne renesanse in baroka na Slovenskem. Ljubljana.
- Karp, Theodore. 2005. An Introduction to the Post-Tridentine Mass Proper. Middleton in Wisconsin.
- Kelly, Thomas Forrest, ur. 1992. Plainsong in the Age of Polyphony. Cambridge.
- Snoj, Jurij in Gregor Pompe. 2003. Pisna podoba glasbe na Slovenskem. Ljubljana.
- Snoj, Jurij. 1999. Gregorijanski koral. Ljubljana.
- Snoj, Jurij, ur. 2012. Zgodovina glasbe na Slovenskem I. Ljubljana.
- Stefanija, Leon. 2004. Metode analize glasbe: zgodovinsko-teoretski oris. Ljubljana.

Izbrani rokopisni in tiskani glasbeni viri ter študijsko gradivo. /Selected manuscript and printed sources as well as study materials brought by the lecturer.

- Izbrani članki v slovenski in tuji strokovni periodiki (po dogovoru). / Selected articles from international musicological journal.
- Izbrani zvočni posnetki v Naxos Music Library (Mrežnik NUK) in drugih bazah (po dogovoru). / Selected music recordings from Naxos Music Library and other databases.

Cilji in kompetence:

Študentke in študenti bodo spoznali družbenozgodovinske vzgibe za ustvarjanje in poustvarjanje izbranih repertoarjev starejše vokalne umetniške glasbe za ritual na Slovenskem in v evropskem kontekstu. V ospredju bo obravnava problematike funkcionalnosti/umetniškosti glasbe izbranih slogov in obdobj, predvsem obravnava ritualne funkcije te glasbe, kar bo poglobilo in razširilo pogled študentk in študentov na vlogo

Objectives and competences:

Students will learn about the socio-historical impulses for the creation and performance of selected repertoires of early vocal art music for ritual purposes in Slovenia and Europe. The focus will be on the issue of the functionality vs. artistry of music of the styles and periods considered, and especially the ritual function of this music. This will enhance and broaden students' perspectives on the role of artistic creation in society in general, which is also

umetniškega ustvarjanja v družbi nasploh in je relevantno tudi za obravnave novejšje glasbe. Študentke in študenti bodo pri teoretskem delu predmeta poglobili razumevanje interakcije med besedo in glasbo ter njune združene vloge v funkciji ritualnosti. Pri tem bodo usvojili interdisciplinarne metodološke postopke, potrebne za preučevanje tega problema, in razvijali zmožnosti analize, samostojnega iskanja ustreznih odgovorov na izbrana specifična vprašanja ter aplikacije splošnih in kulturnozgodovinskih pojmov na glasbenozgodovinsko področje. V praktičnem delu predmeta se bodo z določenimi ustvarjalnimi postopki in izvajalskimi praksami seznanili tudi praktično.

relevant to newer music. In the theoretical part of the course, students will improve their understanding of the interaction between text and music and their combined roles in the function of ritual. In doing so, they will master the interdisciplinary methodological procedures needed to study this issue and develop their analytical skills and the ability to independently seek out appropriate answers to selected specific questions and apply general and cultural-historical concepts to music history. In the practical part of the course, they will also obtain practical insight into certain creative procedures and performance practices.

Predvideni študijski rezultati:

Študentke in študentje (1) dobijo teoretični in praktični vpogled v izbrane glasbene repertoarje; (2) so sposobni kritično in samostojno razmišljati o ritualnosti v glasbi različnih zvrsti; (3) razumejo povezave med besedilom in glasbo v okviru izbranih glasbenih žanrov; (4) znajo z vidika ritualnosti analizirati glasbena dela izbranih repertoarjev in svoje znanje aplicirati tudi širše na druge vrste glasbe.

Intended learning outcomes:

Students will 1) acquire a theoretical and practical insight into the selected musical repertoires; 2) be capable of critically and independently reflecting on the ritual character of various musical genres; 3) understand the connections between text and music within the musical genres studied; and 4) know how to analyze the ritual character of musical works from these repertoires and also apply this knowledge more broadly to other musical genres.

Metode poučevanja in učenja:

Oblike dela:

- Frontalna oblika poučevanja
- Delo v manjših skupinah oz. v dvojicah
- Samostojno delo študentov
- e-izobraževanje

Metode (načini) dela:

- Razlaga
- Razgovor/ diskusija/debata
- Delo z besedilom
- Proučevanje primera
- Igra vlog
- Druge vrste nastopov študentov
- Reševanje nalog
- "Terenske vaje" (npr. obiski podjetij)
- Vključevanje gostov iz prakse

Learning and teaching methods:

Types of learning/teaching:

- Frontal teaching
- Work in smaller groups or pair work
- Independent students work
- e-learning

Teaching methods:

- Explanation
- Conversation/discussion/debate
- Work with texts
- Case studies
- Roleplay
- Different presentation
- Solving exercises
- Field work (e.g. company visits)
- Inviting guests from companies

Načini ocenjevanja:	Weight (in %)	Assessment:
Krajši pisni izdelki		Short written assignments
Daljši pisni izdelki <i>Seminarsko delo, opremljeno z znanstvenim aparatom</i>	60	Long written assignments <i>Seminar paper with scholarly apparatus</i>
Javni nastop ali predstavitev	20	Presentations
Končno ocenjevanje (pisni/ustni izpit)	20	Final examination (written/oral)
Drugo		Other

Reference nosilca / Lecturer's references:

Doc. dr. Metoda Kokole:

- Kokole, Metoda. "Andrea Bernasconi's earliest operatic music on its way north of the Alps." *Musicologica Brunensia*, 53 Suppl. (2018): 207–226.
- Kokole, Metoda. "Inštrumentalna glasba v Ljubljani na prehodu v 18. stoletje: Sonate da camera a tre op. 2 Francesca Antonia Bonportia (1703)." *Muzikološki zbornik* 53/1 (2017): 81–102.
- Kokole, Metoda. "The lasting musical effects of the Italian Grand tours of Ignaz Maria von Attems-Heiligenkreutz (1714-1762) and Thomas Gray (1716-1771)." *Arti musices* 47/1-2 (2016): 79-701.
- Kokole, Metoda. "Migrations of music repertoire. The Attems music collection from around 1744." V/In: *Musicians' mobilities and music migrations in early modern Europe. Biographical patterns and cultural exchanges*, ur./ed. Gesa zur Nieden in/and Berthold Over (*Mainzer Historische Kulturwissenschaften*, 33), 341-377. Bielefeld: Transcript, 2016.
- Kokole, Metoda. "Echoes of Giovanni Gabrieli's style in the territories between Koper and Graz in the first quarter of the seventeenth century." V/In: *Giovanni Gabrieli. Transmission and reception of a Venetian musical tradition*, ur./ed. Rodolfo Baroncini, David Bryant in/and Luigi Collarile (*Venetian music studies*, 1), 51-67. Turnhout: Brepols, 2016.
- Kokole, Metoda. "Who was Antonio Tarsia and from whom did he learn how to compose?" V/In: *Barocco padano 7. Atti del XV Convegno internazionale sulla musica italiana nei secoli XVII-XVIII*, Milano, 14-16 luglio 2009, ur./ed. Alberto Colzani, Andrea Luppi in/and Maurizio Padoan (*Contributi musicologici del Centro Ricerche dell'A.M.I.S.*, 19), 413-451. Como: A.M.I.S. [i. e.] *Antiquae musicae Italicae studiosi*, 2012.
- Kokole, Metoda. "The Mingotti opera company in Ljubljana in the early 1740s." V/In: *The eighteenth-century Italian opera seria. Metamorphoses of the opera in the imperial age*, ur./ed. Petr Macek in/and Jana Perutková (*Colloquia musicologica Brunensia*, 42), 138-163. Praha: KLP - Koniasch Latin Press, 2013.

Dr. Katarina Šter:

- Šter, Katarina. "The 'Prague Group' of Music Manuscripts from the Charterhouses Žiče (Seitz) and Jurklošter (Geirach)." V/In: *Sammeln, Kopieren, Verbreiten: Zur Buchkultur der Kartäuser gestern und heute*, *Analecta cartusiana* 337, ur./ed. S. Excoffon in/and C. Zermatten, 491–510. Kartause Ittingen in/and Saint-Etienne: 2018.
- Šter, Katarina. "Kdo je Begunka pri zibeli: Nekaj misli ob Lajovčevem samospevu." ["Who is the Refugee by the Cradle: Some thoughts on Lajovic's song."] *Muzikološki zbornik* 54/1 (2018): 31–48.
- Šter, Katarina. "Mary Magdalene, the Apostola of the Easter Morning: Changes in the Late

Medieval Carthusian Office of St Mary Magdalene." Muzikološki zbornik 53/1 (2017): 9–53.

- Šter, Katarina. "Nekateri vidiki povezovalne vloge glasbe v poznosrednjeveških provincah kartuzijanskega reda." ["Certain aspects on the integrating role of music in the late medieval provinces of Carthusian Order on the example of Alemania Superior."] Arhivi: Glasilo Arhivskega društva in arhivov Slovenije zbornik 40/ 2 (2017): 199–216.
- Šter, Katarina. "Resacralization of the sacred: Carthusian liturgical plainchant and (re)bublicization of its texts." Muzikološki zbornik 50/2 (2014): 157–180.
- Šter, Katarina. Srednjeveški koral v kartuziji Žiče: Pogled skozi oči najstarejšega samostanskega antifonarja. Elektronska izdaja./E-edition. Slovenska glasbena dediščina, 3. Ljubljana: Založba ZRC, ZRC SAZU, 2013.
- Šter, Katarina. "Between uniformity and diversity: Medieval antiphoners of the Charterhouse Žiče in the University Library of Graz." V/In: Kartäusisches Denken und daraus resultierende Netzwerke vom Mittelalter bis zur Neuzeit, *Analecta cartusiana*, 276/5, ur./ed. James Hogg, 111–144. Salzburg: Institut für Anglistik und Amerikanistik der Universität Salzburg, 2012